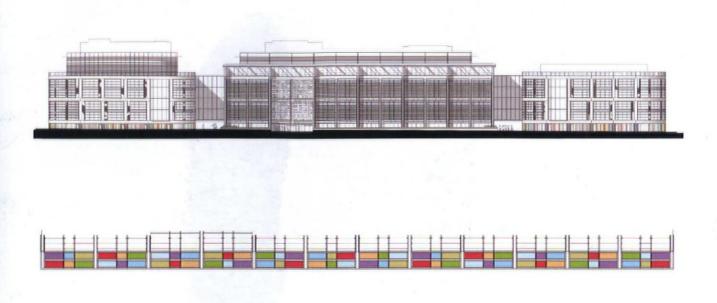


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ART AT WORK

Terry Farrell and Liam Gillick collaborate at the Home Office

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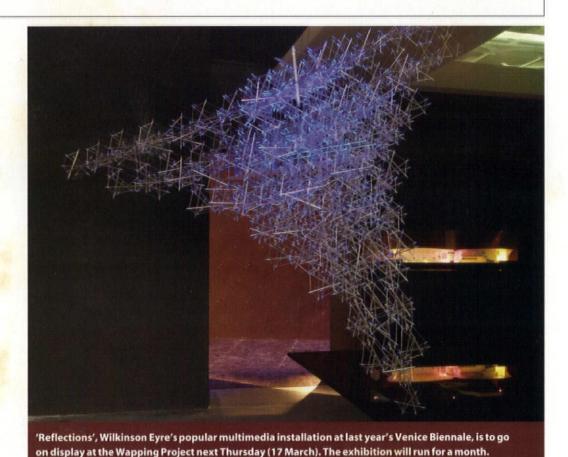




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Terry Farrell's Home Office building



Farrell's aquarium in London's Silvertown Quays should go ahead, now that the masterplan for the area has won outline planning permission >>> page 6 because the buildings have already been considered for listing five times Mike Capocci of Thornfield Properties regrets the listing of part of Smithfield >> page 10



Commons adds to CABE pressure

CABE has come under fire again this week following the publication of a parliamentary report into its activities that attacks much of its day-to-day work.

The ODPM House of Commons select committee, chaired by Clive Betts, has produced a report that questions the current value of CABE's design review and the perception of commissioners' conflicts of interest.

The document, which was drawn up after investigation at the end of last year, also hits out at CABE's attitude to the historic built environment, claiming that it fails to recognise the importance of context.

'While the new chairman [John Sorrell] is not a developer, development interests are still too heavily represented on CABE, which may skew its priorities in favour of new developments rather than conservation,' the report says.

'There are major concerns that the quality of consideration on some schemes is cursory and does not appear to be based on any clear set of criteria. CABE should consider fewer schemes more thoroughly,' it continues.

The report also calls for reform of the current design review system. 'The pin-up sessions, when the design review chairman and a member of CABE staff look at drawings of schemes, should no longer take place,' it goes on. The report, 'The Role and Effectiveness of CABE', also recommends that the Design Review Committee should meet in public, rather than behind closed doors.

And it goes on to discuss the historic context of schemes. 'CABE's remit is to consider the design quality of new developments, but it appears to neglect the historic location in which schemes are located, so seriously reducing the validity of its comments,' the report adds.

However, CABE chief executive Richard Simmons said that the report was not completely critical. 'If you read the whole report, the committee has said how important CABE's role is and that we are dealing with the audit,' he told the AJ.

'But if there are good ideas in there, we are always happy to listen. You always expect a select committee report to give constructive criticism and it would be churlish of me not to listen to it since CABE also gives open and constructive criticism.

'I don't agree that the value of our advice is in danger of being undermined,' he added. 'If that were the case we wouldn't get large numbers of customers telling us how satisfied they were – and there is no slacking off of people taking our advice.

'It is not CABE's policy to promote new buildings for the sake of it—we promote good design,' Simmons added.

Ed Dorrell and Richard Waite

Prescott opens AJ stand at MIPIM

John Prescott has opened the AJ's UK Architecture stand at MIPIM. Speaking on the stand on Tuesday (8 March), the deputy prime minister spoke of the importance of architecture to his regeneration policies.

He also singled out CABE for particular praise, saying the design watchdog helped his decision making.

'You can't cut corners when you're building something that makes communities proud and so congratulations to CABE for all its advice,' he said.

'I take a lot of notice of what CABE feels about a project, even if the final judgment is subjective.

'When I was first in Milwaukee I saw Calatrava's art museum. I didn't know I could get that feeling from a building. And good architecture should get people arguing about it,' he added.



Conran & Partners has released this picture in concert with its planning submission last week for Sheffield city centre's tallest residential tower. St Paul's Apartments will comprise of two linked towers, providing 279 apartments: one of 10 storeys on St Paul's Place and the other of 21 storeys on Arundel Gate. The space between the buildings is to contain a private garden for residents, and the wall above the service road will be planted with flowering sedums, mosses and lichens to absorb the noise and pollution created within service areas. Timber windows and full-height sliding doors are punched into a slender terracotta tower, which is to be faced with a layer of glass on its north and south sides.

Patrick had designed a covered shopping hall with a glazed roof that never materialised David Levitt of Levitt Bernstein explains that Patrick Hodgkinson's vision for the Brunswick Centre will finally be realised >> page 14

Florian Beigel + ARU want to keep a sense of history in their regeneration plan for Dagenham Dock >>> page 18



UEA needs 'urgent' cash boost to save Lasdun's iconic ziggurats

The University of East Anglia (UEA) is facing a massive shortfall in the cash it needs to save Denys Lasdun's iconic ziggurats, the AJ can reveal.

University bosses realised they had set aside just a quarter of the cash 'urgently needed' to rescue the buildings after discovering major faults previously unaccounted for.

The UEA had based its budget for the refurbishment, which runs into many millions of pounds, on what could be supported by student rents. But early surveys of the ground-breaking 1960s student accommodation, led by Cambridge-based RH Partnership, have revealed a number of 'horror stories', including large panel systems (LPS) that predate the Ronan Point disaster of 1968.

Rectifying such significant structural problems would ratchet up the cost of repair substantially.

'It's scary stuff,' said UEA estate development director Joseph Saunders, who labelled the work 'urgent.' The buildings are in the clear for four out of the seven criteria for progressive collapse but we're investigating the other three.

'They are in need of considerable refurbishment. It's had no work since it was built 40 years ago and it's had lots of rumbustious students running round it since then. Strengthening the structure would prove to be extremely costly,' he added.

Last September, the university launched a search to find an architect capable of handling the refurbishment. In October, RH Partnership



Surveys of the ziggurats revealed 'horror stories'

was selected from a shortlist that included 20thcentury specialists Levitt Bernstein and John McAslan + Partners, on a 'value-for-money basis'. The university also praised the architect's experience in dealing with 20th-century listed buildings.

RH Partnership spent the first two months of the job conducting a thorough survey of the 1966-67 ziggurats, officially named the Norfolk and Suffolk Terraces. These were thought to be structurally sound with deteriorating interiors but their robustness has since been called into question.

It is anticipated that planning permission will be applied for in May.

• See Editorial, page 22.

Rob Sharp

Modernists back Adam's Classical Edinburgh plan

Edinburgh's Modernist community surprised observers this week by rallying behind Classicist Robert Adam's masterplan for Edinburgh Forthside.

Edinburgh School of Architecture's Professor Brian Edwards and stalwart Modernist Richard Murphy have expressed support for Adam's proposals for Western Harbour and Granton Harbour, announced last week by Edinburgh City Council.

'I've read through the masterplanning document and thought it was very interesting,' said Murphy, who made his name challenging conservative Edinburgh architecture.

'We've had a bewildering number of architects looking at that part of the city. Everyone has come and gone but not much has happened. But Adam's proposals will work. His masterplan was full of a lot of sensible ideas,' he continued.

At the heart of Adam's proposals is a large landscaped park similar in size to Edinburgh's Princes Street Gardens, situated at the centre of Western Harbour. Surrounding it will be a new streetscape of curved close-knit streets, inspired by the historic character of Leith.

The prominent Neo-Classicist proposes to see vast areas of underused, reclaimed and brownfield land regenerated to sustain communities of 13,000 people by the two harbours.

Edinburgh professor Brian Edwards also weighed in. 'A Neo-Classical city would certainly suit Edinburgh,' he said. 'Edinburgh has always been based on Neo-Classical principles. This would suit a Robert Adam approach today.'

EH TO FOCUS ON DISCUSSION

Speaking at the MIPIM property conference in Cannes, English Heritage (EH) chief executive Simon Thurley has announced a new emphasis for the quango on pre-application discussion. He also pledged to update the way in which EH processes applications.

MAYOR'S U-TURN ON BALLET

Also at MIPIM, London mayor Ken Livingstone has made a U-turn over his decision to refuse planning permission for a redevelopment at the Royal Ballet School in Richmond Park by Barnsley, Hewett and Mallinson. He had directed refusal because the school's proposals contravened London Plan policies regarding development on Metropolitan Open Land. But he reconsidered his position after the school revised its application.

FIVE FOR LISTING?

Five buildings constructed in the 1960s and 1970s will be considered for Grade-II listed-building status after a public consultation. The buildings include Alison and Peter Smithson's Upper Lawn Cottage in West Tisbury, Wiltshire, and Albert Richardson's Chapel at St Mary's University College in Twickenham.

MARKS BARFIELD AIMS HIGH

Marks Barfield has announced designs for a ground-breaking 150m observation tower. The I-360 will feature a slowly ascending air-conditioned passenger capsule and 360° panoramic views. The tower is yet to find a home, with the architect deciding between three cities in the UK.

INVISIBLE GATEWAY

Figures released by polling firm YouGov show only 35 per cent of people have heard of the Thames Gateway. Nearly four out of 10 people questioned had never heard of the government's focus on sustainable community development.

Wright's LA house 'unsafe' after mudslide

Parts of Frank Lloyd Wright's 1924 Ennis-Brown House in Los Angeles were labelled unsafe for habitation by the city's authorities last week following a hill collapse close by.

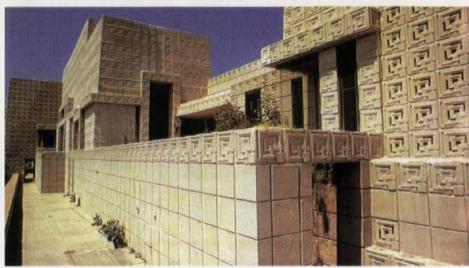
Bob Steinbach, a spokesman for the city's department of building and safety, warned of the need to urgently address some of the building's structural problems after conducting an inspection of it in the wake of Californian mudslides.

After an initial inspection last week, Steinbach put the cost of damage at around \$500,000 (£260,000) but now believes it could be as much as \$1 million (£522,000).

At present, the rear wall of the building's parking deck and its chauffeur's quarters are classified as being in need of urgent attention, and may not be occupied after being weakened by the weather.

Steinbach said: 'The building was built in the 1920s with concrete blocks, which were not reinforced in any way, prior to the design codes we now use.' The official noted that the main part of the house fared much better in the rains because of a recent programme of structural reinforcement.

South California has seen a series of heavy rainstorms this winter that have caused



Damage amounting to \$1 million has been caused to Wright's Ennis-Brown house in Los Angeles

mudslides close to the Wright-designed landmark, which has been used in a number of Hollywood films, including *Blade Runner*.

The bad weather has catalysed plans by the building's owner, The Trust for Preservation of Cultural Heritage, a private non-profit organisation, to address the building's structural problems. It has been considering different design options for the last two years.

The Ennis-Brown House has been designated as a city, state and national landmark in the United States. It is on the World Monument Fund's Most Endangered Site list, along with the Great Wall of China and the Quetzalcoatl Temple in Mexico.

Rob Sharp



Speaking at MIPIM, London mayor Ken Livingstone yesterday (9 March) announced that the London Borough of Newham has resolved to grant outline planning permission to the massive Silvertown Quays masterplan by Urban Strategies International. The 24ha site – which is a key part of the Thames Gateway – includes proposals for an aquarium (pictured) designed by Terry Farrell & Partners, which also created The Deep in Hull. The project, adjacent to the Royal Victoria Docks in east London, is the largest scheme to win planning approval in the designated Thames Gateway area and links London City Airport to other residential and leisure facilities. The masterplan includes proposals for a 494,000m² mixed-use waterfront scheme, including 4,930 residential units. The aquarium is due to open in 2008.

ARB suspends member for indecent offences

An architect has been suspended from the ARB register for 18 months after he completed a prison sentence for 'making indecent photographs or pseudo photographs' of a child.

Stephen Charles Manship faced a Professional Conduct Committee (PCC) hearing last Thursday (3 March) in which lawyers debated whether it was the role of the board to punish him.

Last year the architect was sentenced to eight months in jail after being found guilty of the offences. He served a four-month term.

Manship – who is understood to be in his 30s – spent the majority of his professional life working for London-based Peter Wood and Partners, a practice specialising in extensions and renovations of listed buildings in the Kensington and Westminster areas.

The PCC chairman Michael Williams said it was important to avoid punishing Manship twice for his crimes but added that it was also the role of his committee to protect the reputation of the profession.

However, the committee 'recognised that the skills and input of an architect were different from those of other professions', concluding that Manship would not, as a result of his conviction, give a poorer service as an architect at any time in the future.

'What we are seeking to do is to protect the reputation of the profession and the way in which we do this is to impose a penalty that, in our own view and in our judgment, from the diverse nature of the members of this tribunal, we believe to be the appropriate penalty,' the PCC judgment says.

Peter Wood, founding partner of Peter Wood and Partners, said Manship's arrest had come as a 'horrible surprise' to the practice.

'He is an ex-employee of mine who resigned in February of last year and this is a very unfortunate incident,' Wood told the AJ. 'When he worked for me, he was something of a computer expert and had been responsible for setting up our CAD-drafting system.

'This came as a complete surprise to me and the practice,' he added. 'When you work with someone for 10 years, you feel you know someone pretty well. This was clearly not the case.'

Ed Dorrell

Students vie for Archaos chairs

Archaos, the student architects' body, will this year hold elections for two co-chairs.

This is the first time the position has been contested and five students will be standing. Those in the running are:

- Bonnie Chu, a finalist Part 1 student at Edinburgh;
- Alison Killing, a first-year diploma student at Oxford Brookes;
- Caine Crawford, a secondyear Part 1 student at Leicester De Montfort;
- Pavandeep Singh Panesar, a finalist diploma student at the Architectural Association; and
- Joseph Bloor, a Part 2 yearout student formerly at London Metropolitan.

Election organisers will ask the representaivess from each school – 70 nationwide – to elect the chairs. Voting will take place through a website forum and candidates will also answer questions electronically.

C20 and residents slam Trellick refurbishment plans

The Twentieth Century Society (C20) has hit out at John McAslan + Partners' proposals to refurbish Ernö Goldfinger's Grade II*-listed Trellick Tower on London's Golborne Road.

The conservation group, along with the tower's residents – some of whom, as leaseholders, may have to foot the bill for any work done – have questioned a proposal by the architect to replace all 800 of the building's windows. Both groups have drawn attention to a report by abseiling company Martech in 2003 that claimed only 8 per cent of the windows need replacing.

'The original windows are elegant, early double-glazed timber-framed windows that make an important contribution to the aesthetics of the listed building,' said C20's caseworker Cordula Zeidler in a letter to the architect late last week.

Project architect Kevin Murphy has responded by emphasising the difficulties in surveying such a huge building. 'It's a 30-storey tower,' he told the AJ. 'A lot of the inspection work is very problematic. The abseilers were used to get a very general feel for the amount of work

needed to be done. We would suggest that 8 per cent is a very conservative estimate for the quantity of windows that need replacing.

'No one wanted to automatically go down this road, but with a building like Trellick Tower you can't replace them from the inside, you need to scaffold. And that's expensive. You don't want to be doing it a number of times,' he added.

An application for listed building consent and a planning application for works was submitted to the London Borough of Kensington and Chelsea in January. As well as replacing the windows, the architect proposes to reinstate the tower's distinctive cornice beam. It also plans to repair and clean the building's concrete and to renew the roof coverings and balcony floor finishes, and hopes to reinstate Trellick's original-style signage.

A spokesman for the council's tenant management organisation said that it was currently consulting leaseholders in the tower with regard to the proposed works. The survey's findings will be known in two weeks.

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Fraser Brown MacKenna Architects has submitted this £13.5 million vocational skills academy in Southend, Essex, for planning approval. **Prospects College is** supported by the Sustainable Communities Fund and aims to increase the number of training places available in skills such as construction and engineering, which are in high demand in the area. The design aims to be flexibly based round an active spine wall, housing conference facilities and the centre's three academies, equipped with the latest learning technology. Neil Bates, chief executive of Prospects College, said: 'Construction employment in Essex is set to grow from 35,000 to 38,000 by 2007 and nearly 2,000 new entrants will be needed in craft occupations alone, just to meet existing levels of demand. The Tomlinson 14-19 review stressed the importance of vocational learning and the new college will place skills training at the top of the agenda in south Essex.'



£400k insurance 'fraud' sparks High Court battle

An architect accused of fraud worth over £400,000 is facing a legal battle at the High Court with a well-known insurance company.

Royal & SunAlliance is alleging that Peter Vamvakas deceived insurers over the value of works carried out following a fire at the historic Henbury Manor House in Cheshire.

The firm – which is also taking the property owner Maria Veletsos to court over the incident – accuses the architect of supporting a fraudulent insurance claim and is determined to prove that it paid more than 10 times the true value of work on the property.

The court will hear that, although the fire took place in 1995, it was only 'relatively recently' that Veletsos decided to renovate the property and appointed Vamvakas, who was then running a firm called Continental Building Design from Brechin Place in London.

Veletsos, of Rosary Gardens, South Kensington, London, then submitted invoices for payment to the insurers from Farin Construction of £323,475 and from Vamvakas of £149,812.50. Royal & SunAlliance lawyers will tell the High

Court that the insurance firm paid Veletsos the whole amount – £473,287.50 – after it received certificates sent by Vamvakas as to the value of the work done by the construction firm.

But the insurers have since discovered the actual value of the works carried out by the company is just £45,000.

The insurance firm's writ says that Veletsos made a 'fraudulent claim' and has been 'unjustly enriched', having been paid sums in excess of the 'true cost' of the renovation work.

It also brands Vamvakas 'negligent', saying that he 'mis-stated the value of the work and that he deceived them over the costs'.

The company is also taking its own loss adjustor, Crawford & Company, to court for 'negligence' for advising them to pay the invoices.

The writ claims that Crawford & Company ought to have advised Royal & SunAlliance to pay only the real costs of the work carried out by Farin and Vamvakas.

They are seeking unspecified damages from all three defendants, the writ says.

Ed Dorrell

Plant OK turns up heat on Liverpool

A highly contentious brickcrushing plant has been given the green light by Liverpool council, sparking further fury about the city's planners.

The decision to allow the waterfront waste facility comes only weeks after the same planning committee rejected a number of high-profile schemes, including Ian Simpson Architects' proposal for a 50-storey tower at Brunswick Quay (AJ 10.2.05).

Despite opposition, permission was granted allowing the plant – which will recycle construction waste from BDP's Paradise Street – to operate for two years.

Jack Spriggs, the city's former Lord Mayor, says the situation is 'ludicrous'. 'I make no apology for attacking the planning officers because they are a law unto themselves,' he said.

Maro Developments, which is backing the Simpson scheme, will launch a formal appeal against the decision this week.





Smithfield listing incites anger

The decision to list part of London's historic Smithfield Meat Market has reignited a bitter feud over controversial plans to redevelop the site.

Last Thursday (3 March), culture secretary Tessa Jowell announced that the Red House, believed to be one of the oldest surviving purpose-built cold stores in the country, should be given a Grade-II listing.

Jowell has also written to deputy prime minister John Prescott advising him to call in KPF's redevelopment proposals – though she refused to list two neighbouring buildings on the site.

The move has shocked developer Thornfield Properties, which had earmarked the Victorian cold store for demolition to make way for a massive commercial office scheme.

'The decision has come as a surprise because the buildings have already been considered for listing five times,' said Mike



The Red House: one of the oldest surviving cold stores in the country

Capocci, managing director for Thornfield Properties, 'the last time was only a year ago.'

However, Capocci has vowed to press on with the proposals: 'While it is disappointing to have had to wait all this time, nevertheless we feel the scheme is good for the area and we will be progressing. We will be looking at all avenues.

'The one derelict building that has been listed only forms a small part of our proposals and we are considering our options in relation to this.

'We may have to adapt our scheme but we are pleased to be able to move forward with this regeneration project,' he added.

Despite these claims, the culture secretary's decision has been welcomed by heritage groups and will cheer the Prince of Wales, who openly backed the campaign to list all three buildings, including the triangular lavatory block.

Adam Wilkinson of SAVE Britain's Heritage said: 'This is an important victory in our campaign to prevent the demolition of the building and Sir Horace Jones' 1882 General Market buildings.

'It is vital that the application to demolish the Red House and the General Market buildings at Smithfield is called in by Prescott for proper scrutiny at a public inquiry. All of the threatened buildings sit in a conservation area designated to protect them, and the current plans ride roughshod over this,' he added.

Richard Waite

Founding partner of Cecil Denny Highton dies

Michael Highton, a founding partner in Cecil Denny Highton and most recently the RIBA's honorary secretary, has died.

Highton will best be remembered as a distinguished founder of the practice that was bought by HOK International and became the office's London base. Highton was also well known latterly as an expert witness.

He gave significant service to the RIBA, where he was honorary treasurer of RIBA South and a long-standing RIBA councillor. More recently he was the author of the eponymously titled 'Highton Report' into the activities of the ARB, which called for the board's activities to be pared back drastically.

The move sparked the latest bout of recriminations between the RIBA and the board.

RIBA president George Ferguson said he was saddened to have lost his colleague, adding that the profession would miss his informed contribution to debate.

Highton is survived by his wife, Margaret, and their family.



Bauman Lyons has won the go-ahead for this £3.8 million neighbourhood centre in West Bowling, Bradford. Backed by the New Deal for Communities fund, the project will house three doctors' surgeries, a SureStart nursery and crèche, training facilities and meeting rooms. The scheme will replace a former middle school, which has been demolished, and the Leeds-based architect hopes to incorporate an original stone lintel with the word 'infants' from the school in the new design. Work on the centre, which is part of the £50 million Bradford Trident regeneration scheme, will start in April.

JOENT SHOWCASE



Stephen Perrin designed the Institute of Ancient Languages in Bayswater, London, in his second year at London South Bank University. It comprises a 5 x 3 array of interconnected cores, each one being a representation of the Tower of Babel. Each tower rotates either clockwise or anti-clockwise and allows movement in the three Cartesian coordinates. In plan, the grid is a mapping of the globe, so each core represents a zone of the planet. The cores and the shelves that encase them are designed to hold the records and artefacts of that geographic area.

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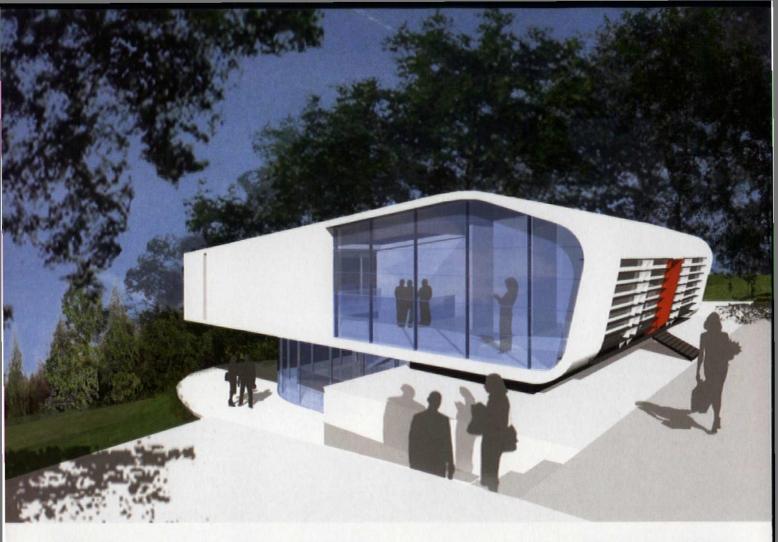
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M2r modernises the country life

M2r Architecture has won planning permission for this spectacular private house just outside Sevenoaks in Kent.

The 320m² modern home – designed for a private investment banker – will be set over two levels and will cost £600,000.

The scheme, which attempts to respond to the surrounding rural landscape, will consist of four bedrooms, two living rooms, one bathroom and a kitchen and dining area.

The project is designed so that each floor is connected with the landscape and embeds the house in its site.

A statement by M2r - a small young

practice set up in London in 2001 – said the designs were inspired by the surrounding countryside.

'Sevenoaks is an idyllic suburban area south of London and the ideal location for our private house,' the statement said.

'It is a very steep site, and existing trees and magnificent views towards the landscape shape the proposed design,' it added.

The private house project received outline planning permission in January 2005 and construction is scheduled for completion in early 2006.

Richard Waite



M2r's new house in Sevenoaks is set on two levels and takes inspiration from the surrounding Kentish countryside

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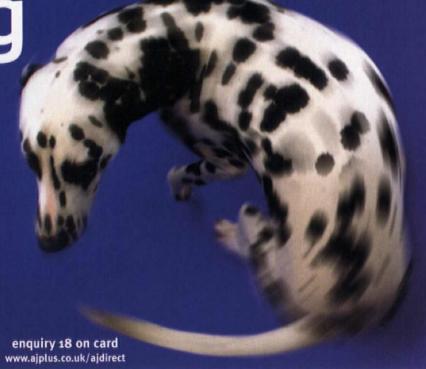
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At last... Brunswick gets going

Developer Allied London Properties, teaming up with Patrick Hodgkinson and Levitt Bernstein Associates, will begin its £20 million reconfiguration of the Brunswick Centre in London's Bloomsbury this week.

The scheme's start will finally bring the 40-year saga to finish Hodgkinson's Grade II-listed 1960s retail and housing project to its long-awaited conclusion.

The redevelopment of the urban megastructure will create 16,000m2 of new retail space and will incorporate a comprehensive repair of the building's external fabric and public entrances. It will also introduce new paving, lighting and landscaping. The work is the latest in a long line of proposals to improve the fabric of the building that have previously failed to get off the ground.

The complex - described in a 1972 critical review by Neave Brown as an 'exceptional success' - was never completed to its original specifications after its first developer hit financial difficulties and had to sell. Hodgkinson was forced to stop working on the designs.

'Patrick had designed a covered shopping hall with a glazed roof that never materialised,' explained Levitt Bernstein partner David Levitt, who collaborated with Hodgkinson on the original drawings. 'It was also meant to be painted. It was never intended to look the way it does, to be





From top: Allied London's new retail space; the 'exceptional' original design; the Renoir cinema will remain amid the new plans

an unpainted concrete building like the National Theatre,' he continued.

The new work will go some way to address some of the complex's shortfalls. Surfaces will receive a new paint job and, with the construction of the supermarket across the site's central thoroughfare, the new design will go part of the way to realising the original notion of a covered shopping hall.

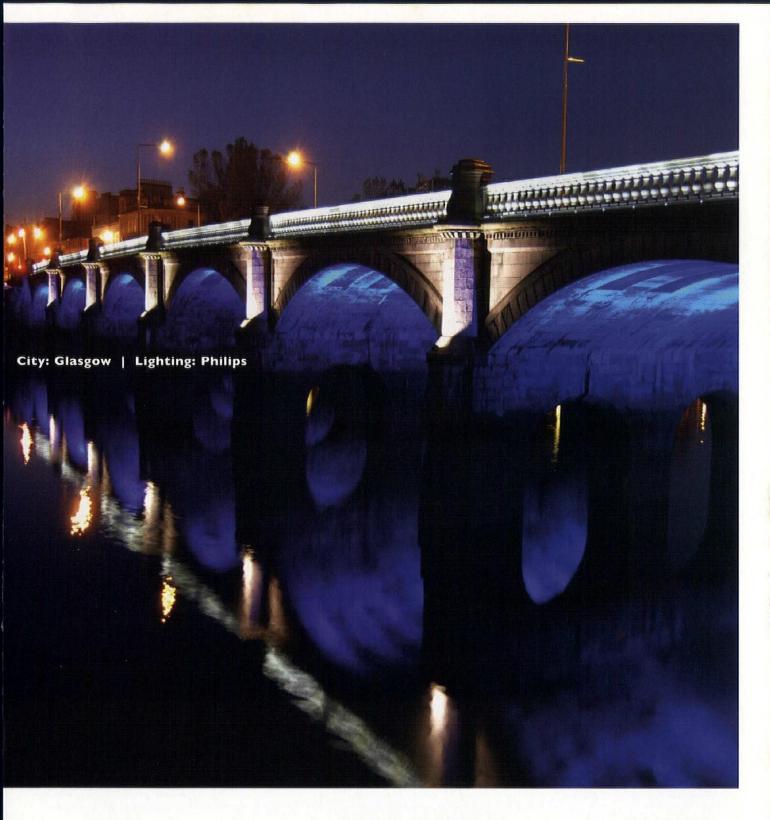
Allied London bought the 55,000m2 building five years ago. It secured listed building and planning consent from Camden council in September 2003. But earlier solutions to the landmark's problems have foundered as developers failed to satisfy the concerns of residents, the architectural community at

large and their own shareholders.

Waitrose's decision to take on the supermarket lease in December last year finally gave the financial green light. 'The developer very shrewdly decided that it would need to let a supermarket to finance repair work to all the dilapidations,' said Levitt.

When the centre was built, a long lease on the 400-unit residential element was sold to the London Borough of Camden to provide lowincome public housing. But, in an unfortunate case of history repeating itself, one of the most distinctive features of the building - its access gallery system - will remain unrenovated. This, as Camden Council's responsibility, will stay untouched due to lack of funds.

Rob Sharp



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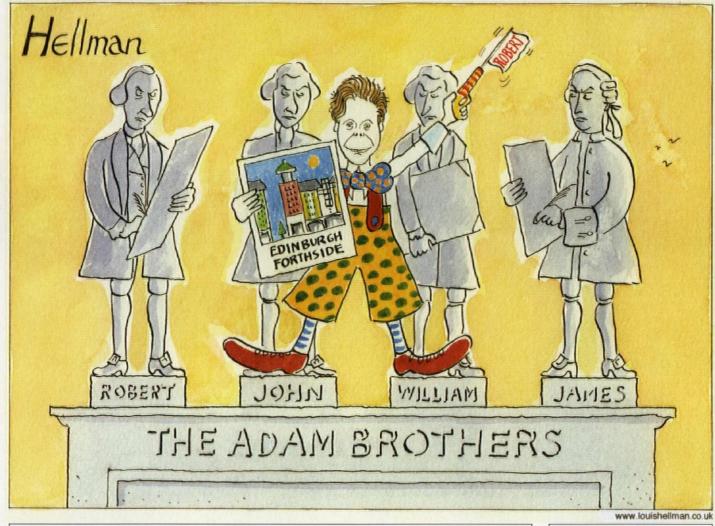
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who said what

'The Guggenheim Bilbao was an aberration. It's a place of pilgrimage, and I don't think places of pilgrimage can ultimately be sustained. It's the programmes that are the heart and soul of any building'

Kathy Halbreich, director of the Walker Art Center. artnewsonline.com, March 2005

'The British are traditionally sceptical about the public realm. They delight in low tax, minimum state intervention, and individualism. What is not private is subject to vandalism and neglect'

Edwin Heathcote. Financial Times, 4.3.05 'The goatee-bearded guru of the movement was Edward Carpenter – a former clergyman, prophetic homosexual and sandalmaker extraordinaire...'

Fiona MacCarthy looks forward to the V&A's big Arts and Crafts show. Guardian, 5.3.05

Sarah Wigglesworth's straw bales are still vermin-proof. Evening Standard, 4.3.05

vital statistics

- Heritage-related planning advice is given 25 per cent faster than it was this time last year, **English Heritage claimed this** week. Due to modernisation, around 90 per cent of planning and 98 per cent of listedbuilding consent advice is being given within 21 days.
- A survey of global sleeping habits shows nearly a quarter of Australians hit the sack before 10pm, and 31 per cent say they like to get more than nine hours' sleep a night. By contrast, 41 per cent of Japanese have less than six hours a night.
- Registration figures for industry conference MIPIM, being held at the Palais des Festivals in Cannes, indicate that more than 17,000 international property professionals are due to attend, up from a final attendance of 15,157 last year.
- Department for Transport figures reveal that during weekday rush hours, traffic levels are 5.2 times higher than average. There is also more traffic on British roads between 11am and 2pm on Saturdays than during 5-7pm midweek.

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Tide of change

Florian Beigel + ARU's infrastructure project at Dagenham Dock is a model for tackling the Thames Gateway, says **Andrew Mead**



Site plan of the area with Hindmans Way at the centre. The photograph above it, dating from 1928, shows the earth embankment walls that served as flood defences along the River Thames during the late 19th century

With Richard Rogers saying recently that he was 'deeply concerned' whether Thames Gateway, the largest urban regeneration project in Europe, would fulfil its potential (Guardian, 29.1.05), any models of good practice there are welcome. Which is why an infrastructure project at Dagenham Dock, by Florian Beigel and the Architecture Research Unit (ARU) of London Metropolitan University, demands attention.

It centres on two streets, Chequers Lane and Hindmans Way, that lie south of an elevated section of the A13 – the Thames Gateway spine-road that connects London with Southend.

Chequers Lane runs straight from Dagenham Dock Station towards the Thames, but doesn't quite get there, because a still-functioning wharf deflects it to the left. Down much of the east side, behind a high barbed-wire-topped fence, is the blue, metal-clad bulk of Barking Power Station. Opposite is a Hovis distribution centre, a vacant lot currently for sale or to let, and a 'waste recycling' yard with

mounds of scrap. The whole street is covered in grime, the last 100m being barely passable for pedestrians in winter because of potholes, drainage problems and mud.

Hindmans Way, 150m to the west, takes a more sinuous course towards the Thames, but does arrive there – well, almost. It leads to a large cluster of white and grey Tate & Lyle storage tanks, and a curving jetty which is off-limits to the public, who instead are kept behind a 2m-high steel wall which acts as a flood defence.

Flanking Hindmans Way are some more empty sites, at the centre of one of which is a solitary tree – among the few mature specimens in the area. But any plants here have such a patina of dirt on them that even buddleia looks like an endangered species.

Disheartening though the whole scene is at present, this area of Dagenham is due for a major facelift. It's part of London Riverside: a 6km-square zone on the north bank of the Thames, extending east from Barking Creek, which is 'a priority area' for



Left: where Hindmans Way meets the steel wall beside the river. Below left: looking inland towards the disused concrete hopper, which Beigel + ARU want to retain. Below right: looking north up Chequers Lane towards the A13





Ken Livingstone and the London Development Agency (LDA), and a Zone of Change for the government's Thames Gateway Strategic Partnership.

In the words of 'An Urban Strategy for London Riverside', a publication by Livingstone's Architecture and Urbanism Unit (AUU): 'Dagenham Dock is currently an underused industrial area, with substandard infrastructure and a poor environmental quality. It will become a sustainable industrial area, with a special focus on green industries.' A predictable scenario, perhaps, but there's little chance that the words 'green' and 'sustainable' will work their ritual magic unless the 'substandard infrastructure' is dealt with first - as Beigel + ARU plan to do.

This isn't just a case of upgrading roads and pavements physically, but of addressing a more general lack. 'When you're in this area at present, there's really no clue that you're so close to the Thames,' says Beigel. 'We want to give back an awareness of the river.'

With the Chequers Lane waterfront

still occupied, the focus for this renewed awareness is the point where Hindmans Way meets the flood-wall and jetty. Beigel + ARU propose a new addition here: a 'truckers' café' built in Cor-Ten, reached up a shallow ramp and angled south-west to gain broad views across the Thames. 'It's a little industrial temple,' says Beigel - a focalpoint as well as a facility. But it won't stand entirely on its own, for just 100m inland is an old concrete hopper – a powerful presence in the landscape.

'You have to keep that hopper - it gives you a real feeling of industrial time,' says Beigel. Such structures are what he calls 'time witnesses'. Reminders of a site's previous history, sometimes cryptic, prompting curiosity, they're often integral to Beigel + ARU's schemes (AJ 3.4.03). In fact there's another one near the proposed café: the fuel station at the end of the jetty. With its twin orange-painted tanks on concrete bases, it has a family resemblance to the hopper and the café; they're three points of a triangle linking water, land and shore.

It may be a while before Costa Coffee wants the franchise, or workers from the 'sustainable industrial park' converge there for a latte, but with the Cor-Ten café and its parking area the river suddenly becomes visible - the rhythm of its tides, the changing light, the long view west towards Canary Wharf. If, as Beigel hopes, there's a new road connection to Hindmans Lane immediately north of the hopper, then pedestrians can colonise the old road by the flood-wall, and take an elevated riverside walk as far as Barking Creek.

In their treatment of the roads and pavements, which will all be surfaced in tarmac, Beigel + ARU want to reflect the proximity of the Thames by giving them 'a river-like quality'. Although the width of the roads remains constant, the pavements expand and contract like a flowing stream, while granite 'rafts' are inlaid in them at various angles, as if bobbing about on water. Will people 'get' this? Perhaps subliminally. After all, at





Above: looking south down Hindmans Way, with the new paving in place. To the left is a small, low-maintenance public wetland with pollarded willow trees and long grass. On a shallow mound in front of the flood defence wall is Beigel + ARU's Cor-Ten café, with a parking space for lorries beside it. Left: view north up the improved street, with the hopper acting as a reminder of the site's past

sites upriver like Petersham and Richmond, tarmac often turns into water at high tide, with careless visitors discovering their parked cars half-submerged. That would happen in Dagenham too if defences weren't intact.

Beigel hopes that some owners of the new 'green' industrial premises will sacrifice a metre or two of streetfront in exchange for planning gain, which will make the pavement more generous in places and create the overall 'flowing' effect. He would prefer to plant willow trees, the obvious species for a riverside location, but given their wide-spreading roots and the density of underground services, that may not be possible in Chequers Lane; Scots pine and birch are the alternative.

These enhanced but robust streets will be the armature of a changing landscape, as the new industrial park takes shape around them. Is there a risk that, as it does, it will start to seem bland? Unlikely, given the stilldominant power station (its fence renewed without barbed wire), the still-working wharfs, the ranks of storage tanks, and the looming hopper. This area will always have an 'edge'.

The LDA now owns the streets, and has funding from the ODPM's Sustainable Communities Plan and the European Regional Development Fund to begin work on Chequers Lane. The second phase – the crucial connection to the Thames at Hindmans Way – should also benefit from the Sustainable Communities Plan. Mark Brearley of the AUU is optimistic that it will proceed before long, and puts it in a wider context: 'It's one of a series of opportunities on this stretch of the Thames where roads meet the river. There's the chance to make several special places.'

Though an infrastructure project like this can't guarantee the quality that Rogers wants to see in any subsequent development, it does have lessons in its light touch (just a few thoughtful interventions), its preference for a landscape of memories (not a clean slate), and its quest to unlock potential – all based on a close reading of the

actual site, not its abstraction on a map.

The Thames Gateway sometimes does seem like a huge abstraction but in fact it's a mosaic, whose myriad pieces each have a specific character – the creeks, the wildlife havens, the industrial remnants, the views. That character must be understood before development begins.

There are 'special places' by the Thames already, which we need to keep, but Beigel + ARU show the way to making more.

CREDITS

CLIENT

London Development Agency

STAKEHOLDERS

Architecture and Urbanism Unit, GLA; London Borough of Barking and Dagenham

ARCHITECTURAL PUBLIC SPACE DESIGN

Architecture Research Unit; Florian Beigel, architect

LANDSCAPE DESIGN SUPPORT

Jonathan Cook, landscape architect

PROJECT COORDINATOR

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Ziggurats' plight and Brunswick rebirth show that money is king

It's hard to tell if this is a good week or a bad week for mid-20th-century architecture. For London's Brunswick Centre, finally getting a much-needed makeover, this is a good week. For Lasdun's ziggurats at the University of East Anglia (UEA), where frightening structural problems have been found, it is not.

In the end, it all comes down to money. The Brunswick Centre was never completed in the way originally intended, and so has struggled as an unloved retail space. But the apartments, originally intended as council housing, have found a warm place in the heart of certain sections of the architectural community. Their uncompromisingly rugged nature, the ability to live relatively high and their central position make this an unsuitable place to visit for any practitioner keen to escape their professional colleagues. Cleverly, the developer has now brought in a supermarket that recognises the prime location and is prepared to make the investment to allow Brunswick to fulfil its potential.

At UEA, on the other hand, money is the enemy.

Lasdun's stepped forms are wonderfully emblematic, and he is an architect whose reputation has enjoyed a resurgence – so the university did not dismiss his somewhat dilapidated buildings out of hand. But once it learned the extent of the structural problems, it found it just could not afford the investment. Many architects and historians visit the National Theatre. They walk past, or even attend events at, the Royal College of Physicians. But since UEA is not a university with an architecture school, the profession has neither nostalgic memories of it nor a keen current interest. A university must weigh up the cost of repair against the fact that student accommodation of the 1960s is unlikely ever to supply the degree of luxury sought by today's lucrative conference trade.

So the future for the ziggurats looks bleak. One hopes the necessary funds will be found, but it is not clear where. The lesson for any architect hoping to design for longevity must be to go where the money is – and where it is likely to be attracted in the future. This is appropriate in the week when architects and developers are networking at the altar of financial possibility in the south of France.

Ruth Slavid

Still waiting for serious debate on act abolition

It was disappointing that the only response to my recent letter (AJ 24,2.05) should be from one of Ian Salisbury's apologists and not from an independently minded architect who supports the complete abolition of the Architects Act 1996 and the abolition of the Protection of Title and who is able to explain to us why. Therefore, my challenge for a serious debate on these pages remains.

The selection of a subject or correspondent to be included in the AJ must remain with its editors. That Mark Benzie used 80 per cent of the valuable space allocated to his letter (AJ 3.3.05) to cast aspersions on my identity, while trolling through the ARB register and the electoral roll, is systematic of the beleaguered and marginalised position Salisbury and his followers find themselves in. The fantasy of demonising the ARB as 'occupiers' of the profession while presenting yourself with all the paranoia of a guerrilla resistance movement from within (see tactics above) would be laughable, were it not potentially so damaging for the profession.

It is ironic that Benzie, despite his protestations, makes a bee-line to the ARB register to confirm the identity of an 'assumed' architect. Useful, wasn't it? Benzie, however, makes the mistake of assuming only registered or chartered architects read the AJ or, indeed, are interested in the future of the architectural profession.

David Rothmire, St Albans, Herts

Losing English Heritage back-up is short-sighted

Ruth Slavid is right to draw attention to the alarming loss of expertise that will follow English Heritage's (EH) reluctant decision to cut its architectural team (AJ 3.3.05). Bear in mind that this comes at precisely the

moment the government is imposing a heavy extra workload on EH, in particular the reform of the listed building system as a result of the Heritage Protection Review. These proposed reforms have been widely welcomed, but they will only work if the government is prepared to back them with extra money. One of the commonest criticisms shared by the government itself - is that those administering the system, particularly at local level, often lack adequate training and expertise.

Moves are being made to improve this, yet at the same time the specialist back-up that EH provides is being sliced away. What could be more short-sighted? Owners, professionals, regulators and, above all, the buildings themselves will suffer.

Philip Venning, secretary, the Society for the Protection of Ancient Buildings, London E1

Woodrow sets the record straight

I refer to your lead news items headed 'Camden planning chair in King's Cross hot water' (AJ 17.2.05) and 'Fresh row hits Camden chairman' (AJ 24.2.05).

I am dismayed by what appears to be consistent hostility towards myself in the AJ, and I am astonished that articles of this nature can appear without even approaching me for my comments or checking our easily accessible website records. I believe this to be unprofessional and in breach of journalistic codes of practice, especially as the articles were full of inaccuracies. I will make the following points:

• I am neither 'barred' (AJ 17.2.05) nor 'expected to be barred from meetings' (AJ 24 February) about the King's Cross applications. It is the opinion of the borough solicitor that I may be seen not to be impartial on this

subject, but this is an opinion that I firmly reject. My solicitor has made that clear and my public statement on this subject would have been given to the AJ had I been contacted. The matter has now been referred by the borough solicitor to the Standards Board for England, who may or may not investigate her allegations.

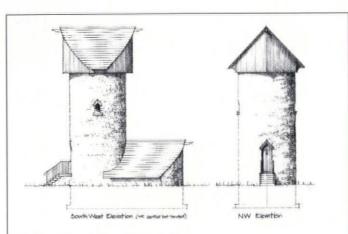
● The Coram Family issue (AJ 24.2.05) is not a 'fresh row'. The decision to reject their application was made on 20 January – a month before your publication. The reasons for rejection of the application were based on the proposal's excessive size, scale, height, bulk, design and location within the Bloomsbury conservation area.

The reasons were clearly spelt out in the decision letter and would have been made available to the AJ had it asked for them. The committee report also makes it clear that the planning brief 'had never been formally adopted and could not be a consideration of great weight' – in contradiction to the assertions you printed.

● In spite of the headline, the only people quoted in the article attacking me are two representatives of the applicant, the Coram Family. They, unlike your reporter, attended the two meetings that carefully considered the applications and heard members debating the application at length and expressing their unanimous support for the Coram organisation as an excellent provider of education and childcare facilities for disadvantaged children.

They also heard Camden's deputy leader, Sue Vincent, say that it was 'regrettable that the applicant, officers and local amenity groups and objectors had not been able to negotiate an acceptable scheme'.

Brian Woodrow, chair, development control committee, Camden council



Batty about 'real' drawings

What a charming drawing welcomed me upon opening your publication (AJ 24.2.05). A delightful sketch by The Nash Partnership's Roger Barnes provided the best possible antidote to the swathe of 'photo-real', joyless CAD illustrations seen everyday in our mags. Lucky bats!

Gerry Sanderson, Petty France, Badminton

Hadid in no way involved in any Iraqi museums

With reference to your article (AJ 17.2.05) on myself, for the record, I have not been approached officially to build a museum in Iraq.

In addition, I would like to correct a misreading in the article. The reporter seems to be confused throughout, referring to the Islamic Museum – which has not been built – then the National Museum, which is already in existence. I have not been approached to design either building. I feel that your readers would benefit from this clarification.

Zaha Hadid, London EC1

Scottish 'masterpiece' is no longer there

Regarding the news item on the Basil Spence Archive (AJ 24.2.05), while I welcome this resource as a valuable record of his contribution to post-war British architecture, I would like to point out, just in case any fans of Scottish Modern architecture are thinking of travelling north to see this landmark work, that the 'masterpiece' referred to in the article, Queen Elizabeth Square, was demolished several years ago and the area is currently being redeveloped as part of Piers Gough's masterplan for the redevelopment of Glasgow's Gorbals area.

Andrew Leitch, monitoring officer, Scottish Arts Council

Hated past may still be our beloved future

It is interesting to compare the difference in approach between 1672 and 2005. In your article on St Mary Aldermary (AJ 24.2.05), you point out how Christopher Wren chose to reconstruct in Gothic to blend in with the surviving parts. CF Møller clearly sees the rundbogenstil of the Natural History Museum as an embarrassment that regrettably cannot be knocked down, but at least the practice can ensure its extension does its damnedest to disassociate itself from its predecessor.

Perhaps architects of today wouldn't be so cavalier if they only remembered that history tends to be cyclic, and that the detested styles of the past may also be the styles of the future. Perhaps they will build a full-blooded Gothic wing on to the Hammersmith Ark, ruin the setting of the 'gherkin' by surrounding it with Baroque offices, or think they are being conscientious when they save the facade of Lloyd's of London, while ripping out its guts and building in a suite of Adam-esque interiors. *Martin Choules, via email*

Cross-platform, not cross correspondent

I'm sure that readers will not want to see some epic developing between Sutherland Lyall and myself, but since he is using his column to continue crowing (AJ 3.3.05), I think one further response from myself is fair.

I have no problem in you criticising Apple – we certainly do with great regularity. We are not devotees, and our office uses PCs as well as Macs in recognition of the fact that PCs do some things better. My kids are the same at home; they prefer Macs, but they switch effortlessly to our PC depending on what they're up to. Both at home and office we don't mess around with Virtual PC running on a Mac, because we know that the PC is a much better solution.

I was complaining about the dripfeed of rather childish digs that your column kept subjecting us to, and your latest contribution illustrates this. I don't want to turn your column into some bland and ultra-correct series of well-balanced views, but you need to get a grip on this hang-up.

Ian Sutherland McCook, Halston Fleming Properties

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



It's hard to turn a deaf ear to the sounds of life in the city

If you accept my recent proposition about 'aural architecture', and imagine buildings that can be heard but not seen, you can quickly comprehend the impact this shift would have on design. Responding to a different sense would create a new architecture. Fashions for forms would become nonsensical as the ear replaced the eye in the assessment of the pleasures and disappointments of architecture. Think of the tricks that film directors play. I am thinking particularly of Jacques Tati's world, where architecture is the strange juxtaposition of sound and action, conveying the daily struggle as people interface with places.

Tati's film Playtime celebrated the delights and irritations of the 'sound' of architecture. Clearly a building should be described as much for the satisfying click of a closing door as for the shape and finish of its ironmongery. All cities have different sounds, depending on their orchestra of transport: trains, planes, cars, motorbikes, Vespas, tuk-tuks and the passing bass of the occasional mobile sound system. Through TV we are now familiar with the sirens of the world's emergency services. It was disconcerting to be comforted in New York by a wailing police car - for me that wail is the sound of my childhood and Saturday nights watching Kojak. Car noise is not, I contend, the problem; the real issue is the pumped-up volume of horns and sirens, encouraging abuse and rage.

The other nightmare of aural architecture comes from the escalating use of the recorded voice that, until a few years ago, was unique to the phone. Now, just as Tati warned us in Playtime, the disturbingly steady tonality and dumb bleating is ubiquitous. There is a book to be written on the aural bombardment that is now part of our daily experience. Precedent comes in the form of the once-fashionable novel Perfume, which highlighted the

peculiarities of a world perceived through the olfactory sense. This came to mind following an evening of listening to the strangely familiar sounds of M Hulot's Holiday: the swinging door, the car horn and the voice, always just off-screen. Tati, a mime artist, was of course fascinated by sound. In one scene he pokes fun at the appalling noise (and, if you can hear it, information) offered by the railway announcer, which is sending holidaymakers scurrying from one wrong platform to another.

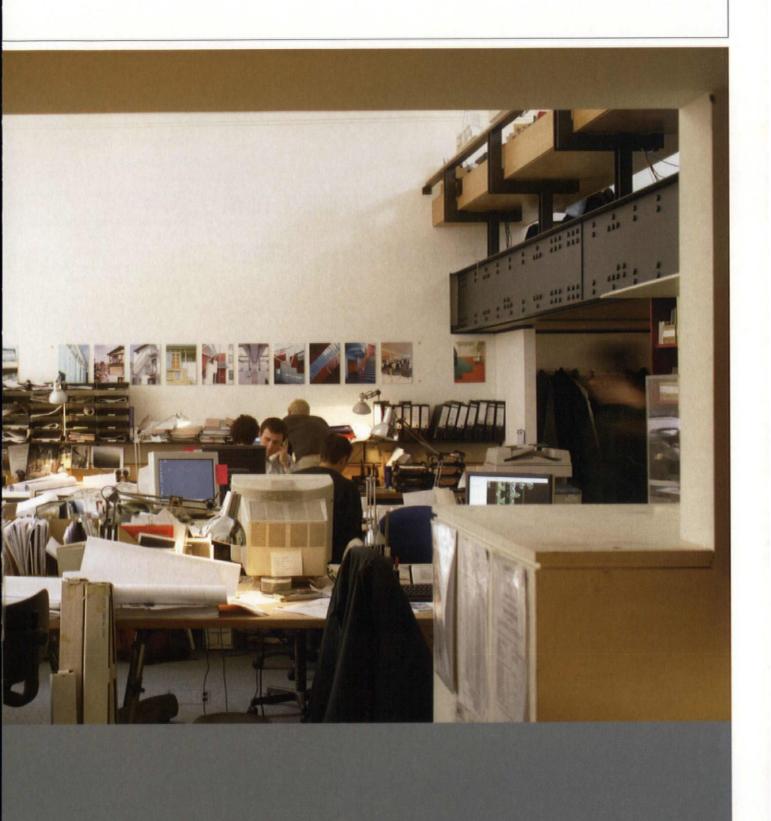
The following day, nearly half a century on, I was reminded of this as I experienced the aural assault that is transport. I became oblivious to the pleasures of the excellent architecture (including trains) of the Jubilee Line as recorded voice after recorded voice advised me that a train was approaching, that we were approaching, that doors were closing (we knew by the incessant bleep) and, yes, we had minded the gap. But it reached the high, or low, point at London Bridge. Whoever now runs the stations embarked upon some bland apology for delay, with regret at any inconvenience caused, but requesting that we stand back as the late train is now arriving. All as usual, except that the identical recorded message being conveyed on the two adjacent platforms was two seconds out of synch and one voice was male, the other female.

This was an assault on the ear of such comic genius that I could only smile and jump on the train with the battery of mobile callers. As so often, there was a suited lunatic whose senses were so affronted he lambasted one quiet and considerate mobile-phone user. Fortunately the comic moment before ensured that the raging lunatic, for once, was not me; unfortunately, and somewhat ironically, I was the one in receipt of abuse for aural assault by conversation on Nokia. Clearly there really is much for us all to talk about.

'Car noise is not, I contend, the problem; the real issue is the pumped-up volume of horns and sirens, encouraging abuse and rage'



2004 in Edinburgh



Richard Murphy writes: 'This is the main space of our office, which is a recent conversion of a mission hall in the Edinburgh Old Town. There is a mezzanine level top right and this is the view from the kitchen. Everyone is just working away. I sit in the corner – there are no separate rooms.' The photo shows, left to right: David McPeak, James Cockburn, Richard Murphy, Ben Wilson, Peter Quinger, Craig Amy, David Morris and Riaan Louw.



How the dream of total urbanism is certain to come crashing down

'No matter how

much money is

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pursuit of the

mythological

of the future.

overcome the

it can never

evolution of

technology'

metropolis

There is a pattern to all totalitarianism, whether of the Left or the Right, and you can recognise it immediately. It starts when the same goal is endorsed by everyone. To be topical, let's say it's something called 'total urbanism'. 'What about total overcrowding?' you object. 'Nonsense,' you are told, 'for that we'll double all densities and forthwith!' Short shrift at the hands of these zealots, then, and the planners are even quicker off the mark, opening the floodgates on every infill site in town.

Suddenly, opera houses, art galleries, hotels and museums become fabulously important. The words 'culture', 'vibrant', 'regeneration', and 'sustainability' will ricochet around the academies like bullets in a shootout, and pretty soon every project will be deemed worthy of a prize.

Stage two in the development of totalitarianism occurs when the 'proof' kicks in. That's when it turns out that 'urban researchers' have discovered that free people in a democratic society always gravitate towards urban life. From Ur of the Chaldees to Milton Keynes, rural man has always yearned for a life below decks packed like a sardine into a terrifying municipality as notorious as the Titanic.

Up to this point, opposition to the pro-city bandwagon has been encouraged – for target practice, naturally – but also to help the

urban crusaders get yet more money for yet another bureaucratic layer, yet more consultants and advisers to ensure that everything is, of course, 'of good quality' or, at worst, 'of world class'.

For now, a lack of money is becoming a burden. Despite the apparently unstoppable tide of world urbanisation found by earlier researchers, time is beginning to take its toll. ('What? Five years already and nothing done?!')

The gang of urban promoters gets together again and decides the city needs encouragement of a

different kind. From now on it's no more Mr Nice Guy. If mankind's great urban dream doesn't net them another £3 billion, well then... well... there won't be any urban revolution after all, only unspeakable suburbanisation everywhere.

This, of course, is correct, because what is trying to happen in the city today is a counter-revolution, not a revolution. If it were otherwise we should not see flats and houses priced far above what salaried workers can afford, nor find standing room only on

unreliable commuter trains that take more than an hour to get to their destinations.

Such indicators do have an effect, it is true, but it is not to increase the appeal of the sidewalk cafés, remorselessly increasing traffic and copious pedestrian areas. Instead, these and other pressures join the great push for decentralisation that began with Victorian public health measures, enlisted the aid of the railway boom, gained irresistible strength from the fear of bombing in two world wars, and attained its greatest success in the decades of planning for dispersed development that followed them.

No matter how much money is thrown away in pursuit of the mythological metropolis of the future, it can never overcome the centrifugal force of the evolution of technology, nor the

will of individuals to live where they wish and at a reasonable distance from one another.

Examples from many fields prove this. The animal sciences show us that, in our version of intra-species aggression, territorial dispersal is the only way to avoid conflict. In the same way, the information-technology revolution of the 20th century legitimises the resultant dispersal by rendering most face-to-face encounters unnecessary.

These truly are powerful forces whose resultant changes will not be easily reversed.

Stephanie Macdonald

6a Architects

Where and when were you born? Lewisham, 1966.

What is your favourite building and why?

Àlvaro Siza's Evora housing project is generous to its residents, individually and collectively, with a wonderful response to the landscape.

What is your favourite restaurant/meal? With friends.

What vehicle(s) do you own? None at present. Over the years I

None at present. Over the years I have shed my car and my scooter, and someone else relieved me of my bike.

What is your favourite film? All Wong Kar-Wai films.



Wong Kar-Wai's In the Mood for Love

What is your favourite book? Hard-Boiled Wonderland by

Haruki Murakami. What is your favourite 'design classic'?

The Duralex glass (250ml). What is the worst building you've ever seen and why? Any buildings with mean windows.

Who or what is your biggest architectural influence and why? Richard Wentworth completely changed my understanding of architecture.

Who is the most talented architect you've worked with? Mark Pimlott.

If you hadn't been an architect, what would you have been?
A bank clerk.

What would your advice be to architectural students?
Don't do things for your CV, do them for yourself.

What would your motto be? 'If in doubt, buy the shoes'.



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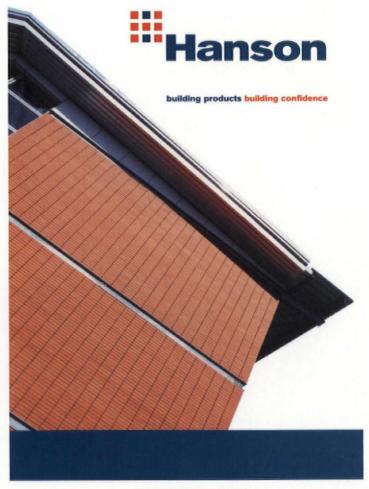
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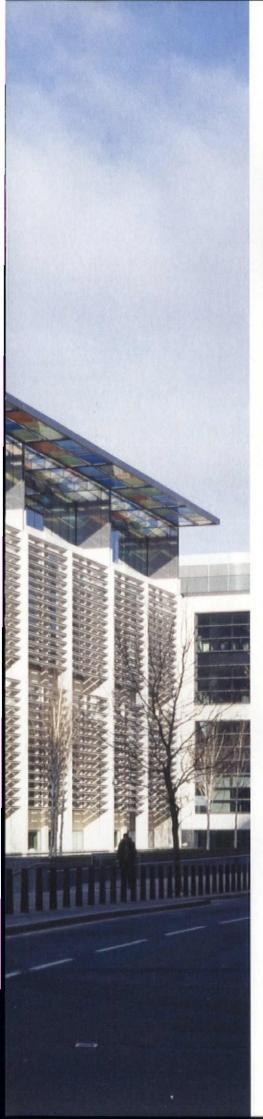
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HOME OFFICE COMFORTS

Addressing the urban environment and working closely with an artist were key to Terry Farrell's development for the Home Office

By Kenneth Powell. Photographs by Richard Bryant/Arcaid

More than a decade ago, Terry Farrell transformed what could have been a mundane commercial office building — the site had been that of the notorious 'Green Giant' of the 1980s — into one of London's most prominent (and controversial) Post-Modernist landmarks: the MI6 headquarters at Vauxhall Cross.

The project was commercially driven. Developer Regalian pre-sold the building to HM Government and it was extensively (and expensively) customised to meet the requirements of the spooks. Farrell's involvement with the site went back a number of years — in 1987 he was the winner of a competition for a major residential development there.

The saga of the Home Office site across the river in Marsham Street has a number of obvious parallels with that of Vauxhall Cross. The 75,000m2 office development, Farrell's largest completed project to date in London, has its roots in a Farrell masterplan commissioned by British Land in 1991 when the government of the day was considering selling off the site of the purpose-built 1960s Department of the Environment (DoE) headquarters for mixed-use commercial development. Many of the ingredients of the 1991 plan remain fundamental to what has recently been completed at Marsham Street. The new Home Office was built by a developer and is seen as a flagship of the Private Finance Initiative (PFI) procurement route favoured by New Labour.

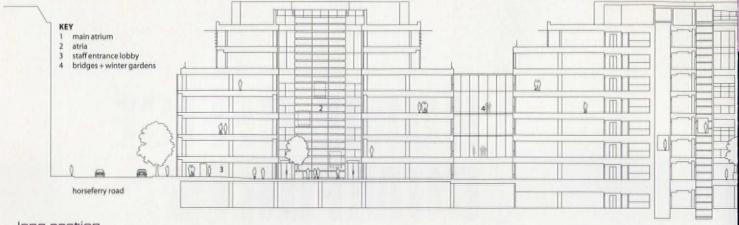
The hinterland between the royal and governmental heart of Westminster and the Thames has a less than glamorous history. For most of the 19th century the riverside was dominated by the vast and grim Millbank Penitentiary (Tate Britain and the LCC's Millbank Estate occupy the site), while Marsham Street remained a slum area into the interwar period, with a gasworks belonging to the

Gas Light and Coke Company on the present Home Office site.

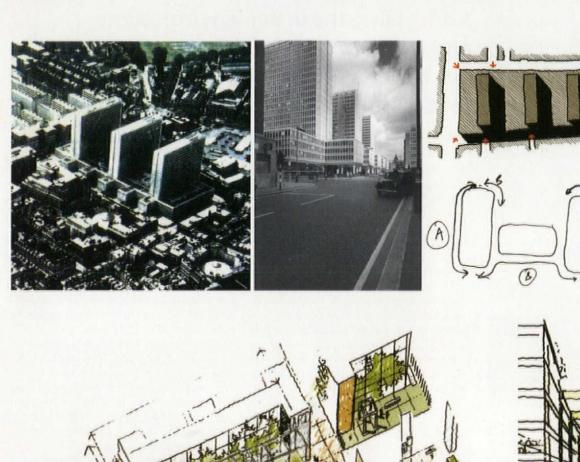
In the mid-1930s plans for a new company headquarters there, a monumental Classical composition by Robert Atkinson, were published but subsequently abandoned. After the war, Atkinson revised the scheme with a view to its construction as government offices, but work proceeded no further than the foundations. Though Atkinson died in 1952, his practice acted as consultant for the massive complex built between 1963 and 1971 to designs by Eric Bedford of the Ministry of Works, which saw three 20-storey slabs (the 'three ugly sisters') extending from Horseferry Road to Great Peter Street and forming a banal backdrop to the towers of Westminster in views from the river - 'The very image of faceless bureaucracy,' declared The Buildings of England. Designed to accommodate three separate ministries, the buildings never worked well for one super-ministry.

Plans for demolishing the generally reviled Bedford slabs emerged in the early 1990s, with environment secretary Michael Heseltine resolving to vacate the site. Successive environment secretaries came to see the removal of the 'eyesore' scheme as a mission to be accomplished. 'This is a building that deeply depresses the spirit,' said Chris Patten.

An Arup study of 1991 had concluded that a replacement scheme only eight storeys high could accommodate up to 50 per cent more people on the site. In developing the scheme for the DoE, Farrell stated that his objectives were 'to conserve the city fabric, provide a sustainable community and to conserve energy'. Developed to a height in line with that of adjacent streets and with a mix of uses, the scheme would break down the impermeable mass of the '60s development into a series of individual units, with public routes created

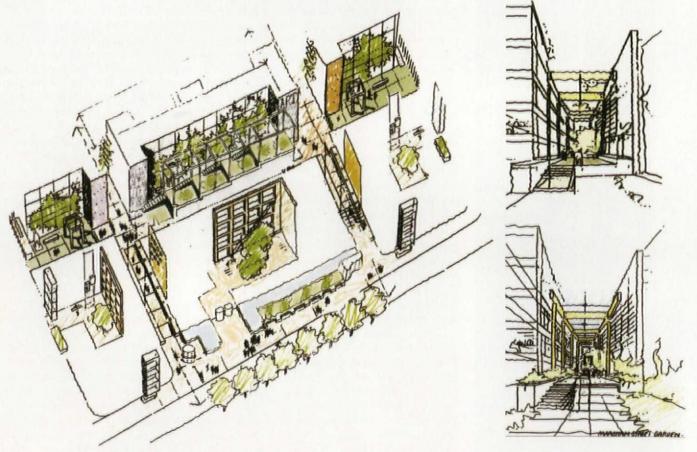


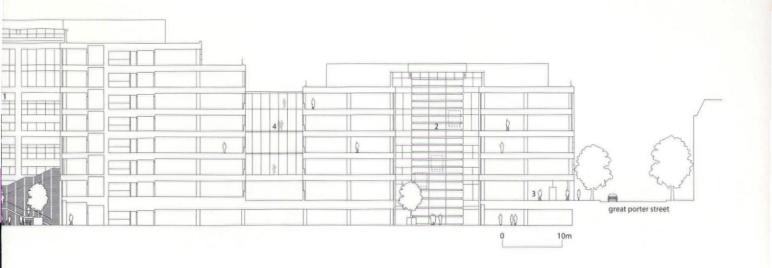
long section

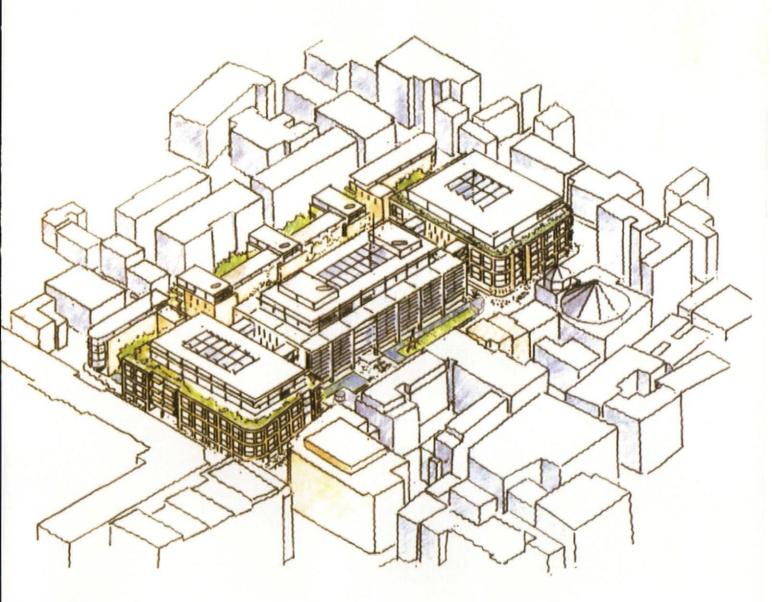


Images far left and centre left show the former Department of Environment on the site. Near left: the 'ugly sisters' formed an impenetrable barrier (above) which Farrell broke down with his more porous design

0







Here and left: the Home Office as better neighbour, with floorplates and social organisation appropriate for today Opposite: at the local scale within the building is a routine layering of offices around a straightforward atrium. Spaces are shallow enough for reasonable daylight penetration and upper floors have excellent views

across the site. It was during this period that the Home Office emerged as a potential tenant of new offices there – the DoE moved out to Eland House, Victoria, during 1995, leaving its former headquarters empty. For a time, the Home Office considered a major refurbishment of its Queen Anne's Gate building.

By 1996, the future of the Marsham Street site was still unclear. Then environment secretary John Gummer, who had retained as his adviser the young Classical architect Liam O'Connor, launched an ideas competition for the site. Extraordinarily, the winner was Bologna-based Gabriele Tagliaventi, with two other Classical schemes sharing second place (an offbeat entry by Fat, including a golf course and artificial mountain, was unplaced), but when Blair's government came to power, the Tagliaventi masterplan was quietly binned.

During 1998-99 the idea of refurbishing the existing Home Office building was abandoned and three PFI consortia were invited to bid for a new-build development on the Marsham Street site. In the run-off in 2001, Farrell, working for a consortium led by Godfrey Bradman but with the French Bouygues Group as lead partner, saw off MacCormac Jamieson Prichard. The '60s slabs came down in 2002-03 and construction of the new Home Office, housing approximately 3,000 staff, took just 20 months – a remarkable achievement in itself on the part of Bouygues. The total investment in the 25-year PFI project is stated to be £311 million.

As Farrell has made clear, the driving force behind the Home Office scheme has always been as much urbanistic as strictly architectural. 'The site should be treated as an urban quarter, with all the diversity of uses, mixture of architectural treatment and range of building sizes that characterise the best parts of central London,' he declared.

The mixture of uses envisaged by Farrell in 1991 has been realised in the completed development, with new residential blocks (not to Farrell's design) along the western edge of the site on Monck Street. But a mix of uses and free public access do not fit easily with the concern for security and control over accessibility and openness, and while Westminster planners were keen to include shop units at street level, the Home Office ruled this out. The east/west pedestrian routes between the buildings are enclosed by intimidating gates

and do not look inviting – another aspect beyond the control of the architects.

It is equally pointless to complain that the Home Office looks like any prestige commercial headquarters – in many respects, this was part of the brief. In the six buildings it previously occupied, an extended warren of corridors and small rooms meant the organisation felt out of touch with contemporary workplace practice, and it craved the sense of community and connectivity that has driven recent commercial developments.

The solution is three blocks linked by bridges at four levels, allowing 200m-long 'streets', which run the length of the site and are popular with staff. Strong colour and the provision of meeting-room pods and break-out spaces offer a vision of work far removed from the enclosed grey office world of the 1960s. Each block focuses on a full-height central atrium incorporating free-standing lift towers. The atrium in the centre block, which houses the main reception area, is an impressive space, defined by unfussy architecture.

Office areas are generously day-lit, with 95 per cent of users, it is claimed, within 6m of a window. Towards the top of the building, the views are spectacular.

The buildings are entirely air-conditioned; both the procurement method and the stress on security ruled out any experimentation with low-energy ventilation strategies, though fixed metal louvres are used to control solar gain. The 'sustainable' claims of the scheme seem quite limited.

As Farrell's project director Darren Cartlidge concedes, however, much of what gives the development a distinctive quality was injected into the project quite late in the day. Critical comments from the media and from CABE were taken on board by the government, so that around £1 million was allotted for a public art project, on which artist Liam Gillick worked with the architects.

It is the generous use of colour, indeed, that gives the complex much of its external interest. Most prominently, the lightweight canopy, filled with panels of coloured glass, along the Marsham Street elevation of the central building, provides new visual interest in a dull street. In the absence of street-level shops and cafés, the use of coloured glass fins, set in framed vitrines, does relieve the inevitable monotony of an office space and offers a degree of privacy for those inside. A number

of artworks are placed within the buildings or in the public spaces around them and more are soon to be installed.

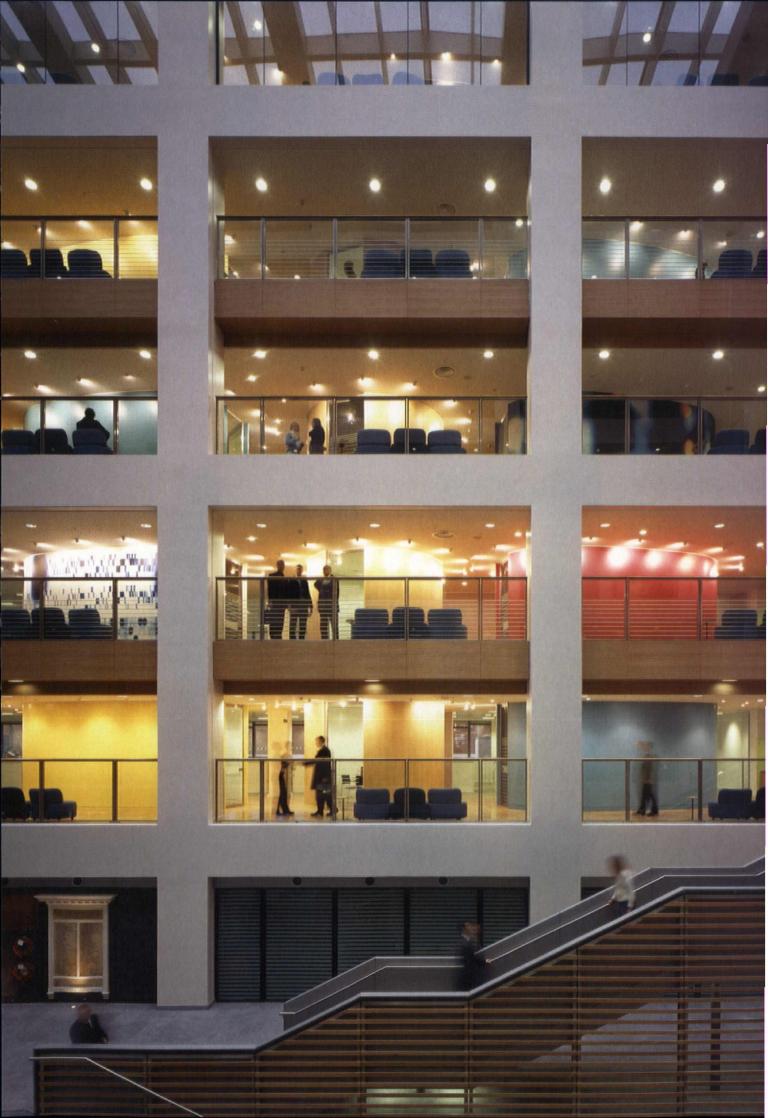
The large letters set in the glazing of the upper floors, using ceramic frits, form an enigmatic feature of the project. An 'art screen' marks the point of entry, while high-quality paving extends the public domain on Marsham Street.

All of this adds interest to the scheme and underlines the fact that, in contrast to so many of the other premises in SW1 occupied by government departments, this is not simply another office building. The Department for Transport, for example, is saddled with an ungainly Post-Modernist block by T P Bennett, just across Horseferry Road.

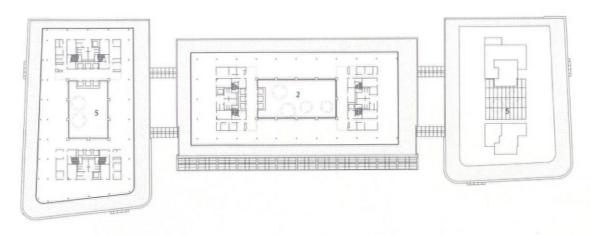
Farrell's heartfelt campaign to make London a better place has been reflected in crusading projects extending over many years, from the Comyn Ching Triangle in Covent Garden to his highly credible proposals for the Euston Road. He is also a pragmatic practitioner heading up a large practice dependent on commercial commissions. Combining the two roles is not always easy: Farrell is likely to be judged more severely than, say, Rab Bennetts, Allies and Morrison or Sheppard Robson, all big and respected players on the London office scene. Mention of these firms raises the issue of distinctiveness. Whether the eventual tenant is a government department or a big bank, a new London office building is likely to be recognisably part of a family.

In the days of Vauxhall Cross and Embankment Place, Farrell was something of a maverick. He has insisted that he sees no virtue in consistency and has, in effect, imposed a new, and less distinctive, stylistic stamp on his practice's work. Vauxhall Cross is sensational, whether you like it or loathe it. The Home Office is unlikely to arouse strong feelings in either direction. It is a thoroughly decent scheme, the essence of which has survived the compromises imposed on it to improve the environment of a rather uninspiring quarter of London and certainly to create greatly enhanced working conditions for 3,000 civil servants.

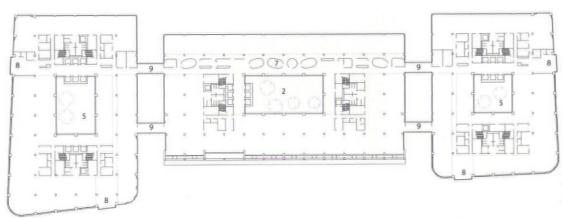
And there are elements of delight – the afternoon sun dappling the frontages on Marsham Street with bright colour, for instance. Beyond this, in the era of PFI, value-engineering and the quest for the cost-effective, who could ask for more?







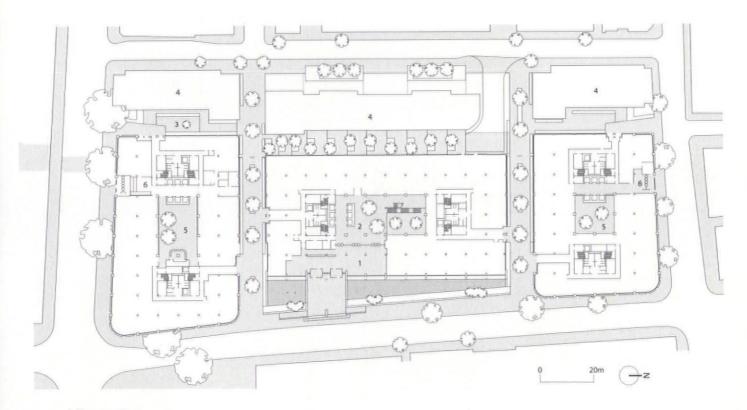
sixth-floor plan



second-floor plan

KEY

- main entrance
- 1 main entrum 2 main atrium 3 pocket park
- residential buildings
- 5 atria 6 staff o 7 street
- staff entrance
- street
- bay windows
- bridges + winter gardens



ground-floor plan

STRUCTURE

Innovative, hybrid, reinforced-concrete superstructure frames were tailored specifically for this project and developed, from conception, by close cooperation between the structural engineer, Pell Frischmann, and Bouygues' technical/construction teams. The hybrid frames comprise a high proportion of precast concrete, stitched together with insitu concrete columns, walls and slab topping. This form allowed rapid construction to a high quality and with a high level of accuracy. The precast units were delivered using 'just in time' techniques and only on rare occasions were the tower cranes unable to continue installation.

This hybrid form of construction allowed floorplates of 4,200m² to be constructed in an 11-working-day cycle, which is extremely fast. This speed of construction enabled Bouygues to complete the concrete works within programme and within budget.

Pell Frischmann's substructure design re-uses the existing basement rafts and the retaining walls that remained following the demolition of the three old tower blocks. The design solution was environmentally beneficial and allowed significant economies to be made in terms of both construction time and cost. The mixture of demolition combined with construction of new foundations on top of the existing foundations has, however, posed a challenge for the geotechnical engineering team, which has carried out detailed analyses of the foundation movements to predict likely differential ground movements and ensure that the new structure can accommodate these movements.

New works began on site in December 2002 and the structural frames were completed by the end of March 2004, a total period of 16 months. Construction was phased around the demolition of massive existing wartime concrete structures on the site, which took longer than expected. Demolition was not completed until September 2003, which indicates the speed at which construction of the frame was progressed and completed.

Innovative use of prefabricated steel shuttering by Bouygues on site allowed precast beam units to be supported on shuttering while allowing in-situ cast concrete to be poured to form columns and beam stitches. This helped to speed up cycle times.

The use of steel shuttering to all in-situ and precast concrete works has provided an excellent quality of concrete finish, which only requires a skim coat of plaster followed by a final coat of paint to complete the finishing works. The concrete material provides adequate fire resistance and therefore there is no requirement to install any dry walling or partitioning, leading to significant savings in both cost and time.

The project illustrates European cooperation, with precast-concrete procurement open to tender with European suppliers. Precast-concrete floor planks were supplied from Belgium and precast-concrete beams from France. The suppliers were able to provide a high level of quality control in concrete production and the finish was to a very high standard. Roger Hewitt, technical director, Pell Frischmann





FARRELL AT MARSHAM STREET

It is not often that an architect writes to a journalist to thank them for a piece that they have written. Even less frequently does it happen when the journalist's article was largely critical. But this is what Terry Farrell did after Rowan Moore wrote a piece in the Evening Standard on 28 November 2000 about his practice's designs for the Home Office building at Marsham Street in London's Westminster.

'It is decent, responsible and careful,' Moore wrote, 'but in its patent anxiety not to emulate the infamous three slabs, this restrained design goes too far. The official perspective view seems to be auditioning for a part in one of Martin Parr's books of Boring Postcards.' And Farrell's response? 'I thought he was right,' he said. The project had a long and tortured history and as a result I didn't quite believe it was going to come off.' After reading Moore's article, Farrell realised that something had to be done about the building, and eventually came up with the strategy that resulted in his collaboration with Gillick.

But how did Farrell get to this state in the first place? As a result of the tangled history of the project, he went through years of uncertainty before his consortium was selected in preference to the Stanhope alternative with MacCormac Jamieson Prichard. 'We were told that our scheme was much more efficient,' said Farrell, 'with a better gross-to-net ratio.'

Having pared everything down to the bone, and not guite believing that the project would go ahead, he was not really surprised to read Moore's criticism that the project lacked excitement. 'It was a pretty basic scheme,' he said.

Farrell went back to Bouygues to say that he felt that it should spend more on the project, but was told that if this happened then the underbidder would be entitled to re-tender. Thinking around the problem, and after consultation with CABE, he came up with the idea of applying to the Department for Culture, Median and Sport (DCMS) to increase the amount of money in the budget available for art. He had identified certain areas of the building where he felt that an artist could have an impact, such as the canopy, balustrade and spandrel panels, and where the artist's work would be replacing existing elements, so reducing the additional cost.

Working together, Farrell and the DCMS appointed Gillick, who Farrell sees as a particularly fortunate choice. 'He said that philosophically he believed in working with everyday things - in how you shifted the potential of the ordinary.' This was exactly what Farrell wanted - somebody whose work would be entirely integrated in the building.

There were still hurdles to overcome, not least the fact that the money did not go very far since, under the PFI process, each of Gillick's interventions had to be costed against its entire lifespan, including maintenance costs. But he is confident that the end result was worth all the pain of the gestation, which is why he wrote a letter of gratitude to Moore. I wrote to him and said: "You gave me the ammunition".' Ruth Slavid

Costs

Data based on final account, for gross external area

SITE PREPARATION

DEMOLITIONS

£218/m2

SUBSTRUCTURE

FOUNDATIONS

The existing basement raft, rotunda bases and retaining walls were retained from the demolished building and re-used. The new building frames are supported on pad foundations cast directly on top of the existing rafts. A new basement slab was constructed over the pad foundations

SUPERSTRUCTURE

FRAME

£73/m

Hybrid construction with in-situ concrete columns and core walls supporting precast concrete beams on 7.5m grids

£105/m² FLOORS Pre-cambered, precast hollowcore concrete planks with composite 50mm in-situ concrete topping

Building roofs: pre-cambered, precast hollowcore concrete planks with composite 50mm in-situ concrete topping; roof build-up - waterproofing, insulation and topping of gravel/concrete pavers. Atrium roof: glazed aluminium roof cladding

STAIRCASES, BALUSTRADES

£12/m2

Core stairs: precast-concrete stairs and in-situ concrete landings, painted mild steel handrails and balustrades. Feature stair: bespoke metal stair, timber screen wall, stainless-steel and timber glazed balustrades and handrails

CLADDING

£136/m2

Main elevations: glazed aluminium cladding units; limestone-clad substructure; ceramic fritted glazing units; coloured glass canopy; coloured glass vitrines. Rear elevations: precast-concrete beams; render finish; double-glazed aluminium windows. Atrium cladding: glazed aluminium cladding units; timber bulkhead panels; coloured glass lift screens; stainless-steel and timber glazed atrium balustrades. Balustrades: glazed balustrades including ceramic frit design

EXTERNAL DOORS

£3/m2

Painted mild steel doors, Ironmongery

INTERNAL WALLS AND PARTITIONS £112/m²

Low-density blockwork with paint and render finish. Metal stud plasterboard partitions. Proprietary office partition systems

INTERNAL DOORS

£12/m2

Wood-veneered doors. Painted mild steel doors. Glazed full-height frameless doors. Ironmongery

INTERNAL FINISHES

WALL FINISHES

£22/m

Painted plasterboard. Stretched fabric wall covering. Digital wallpaper. Acoustic screens. Timber screens. Painted MDF skirting and architraves throughout office and lobbies. Vinyl architraves in secondary areas

FLOOR FINISHES

£78/m2

Entrances and atria: flamed-finish limestone paving. Office areas: carpet tile throughout; vinyl in vending and mail/copy areas. Street: carpet tile (assorted colours); rubber studded tiles in vending and mail/ copy areas (assorted colours); timber floor tiles in lift lobbies and adjacent to block Batrium, Secondary areas/cores: vinyl flooring; ceramic tiles to WCs and shower areas

CEILING FINISHES

£50/m2

Mineral fibre lay-in tile system to basement facilities. Perforated metal lay-in ceiling tiles throughout office. Plasterboard perimeter at cladding and atrium edges. Perforated plasterboard to street. Acoustic ceilings to media suite, atrium cafés and restaurants

FITTINGS AND FURNISHINGS

FURNITURE £256/m² Office: standard spec office furniture. Street: bespoke painted MDF vending and mail/copy areas; bespoke,

high-spec furniture (assorted); works of art (by architects)

SERVICES

SERVICES	
SANITARY APPLIANCES	£7/m²
SERVICES EQUIPMENT	£19/m²
DISPOSALINSTALLATIONS	£10/m ²
WATERINSTALLATIONS	£5/m²
HEAT PRODUCTION	£3/m²
SPACE HEATING/AIR TREATMENT	£159/m²
VENTILATION SYSTEMS	29/m²
ELECTRICALINSTALLATIONS	£151/m ²
LIFTINSTALLATIONS	£55/m²
PROTECTIVE INSTALLATIONS	£24/m²
COMMUNICATION INSTALLATIONS	£107/m ²
SPECIAL INSTALLATIONS	£40/m²
BUILDERS WORK IN CONNECTION	£10/m²

EXTERNAL WORKS

LANDSCAPING

Flamed-finish limestone paving, planter-cladding and copings. Soft landscaping. Water feature. Irrigation. Two 22m flagpoles. Stainless-steel external gates. Stainless-steel glazed balustrades. Painted galvanised steel handrails and balustrades. Includes external

PRELIMINARIES AND INSURANCE

PRELIMINARIES, OVERHEADS AND PROFIT

PUBLIC ART

Contribution to envelope integrated above. Overall public-art contribution, including envelope, expected to be around 2 per cent of total cost/m2

EXTERNAL Liam Gillick – envelope, plus two mirror-finish

Roger Hiorns - steel and glass sculpture Emma Kay - engraved works to south street paving Georgie Hopton – mosaic and embossed bronze installations to north street Runa Islam - artist's video work shown on two sets of LEDs within water feature Simon Periton - neon sculpture to underside of link

stainless-steel sets of sculptures

INTERNAL

bridge

£59/m2

Toby Paterson - mural on entrance lobby walls Eva Rothschild - sculpture within central building Jeremy Deller - exhibition of prisoners' artwork

Gary Webb - mixed material free-standing sculpture

COST SUMMARY	THE PARTY NAMED IN	till set.
	Cost per m²(£)	Percentage of tota
SITE PREPARATION	218	8.8
SUBSTRUCTURE	110	4.5
SUPERSTRUCTURE		
Frame	73	3.0
Floors	105	110
Roof	55	2.2
Staircases, balustrades	12	
Cladding	136	5.5
External doors	3	0.1
Internal walls and partitions	112	
Internal doors	12	0.5
Group element total	509	20.6
INTERNAL FINISHES		
Wall finishes	22	200
Floor finishes	78	
Ceiling finishes	50	2.0
Group element total	149	6.0
FITTINGS AND FURNISHINGS	256	10.4
SERVICES		
Sanitary appliances	7	0.3
Services equipment	19	0.8
Disposal installations	10	
Waterinstallations	5	0.2
Heat production	3	0.1
Space heating/air treatment	159	
Ventilation systems	29	1.2
Electrical services	151	6.1
Lift installations	55	2.2
Protective installations	24	117
Communication installation	107	4.3
Special installations	40	1.6
Builders' work in connection	10	0.4
Group element total	621	25.1
EXTERNAL WORKS	59	2.4
PRELIMINARIES AND INSURANCE	E 548	22.2
TOTAL	2,470	100

CREDITS

TENDER DATE March 2002 START ON SITE DATE

March 2002

CONTRACT DURATION 34 months

AREA

GEA 74,544m² GIA 71,830m²

FORM OF PROCUREMENT

PFI

PFICOST

£311 million (inc construction, life cycle

and maintenance) **END USER, PFI CLIENT**

Home Office

PFIDEVELOPER

Annes Gate Property

PFICONTRACTORS

Bouygues UK

Ecovert (EFM)

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MBLD

GOVERNMENT ART COLLECTION

Department for Culture, Media and Sport

ARTIST

Liam Gillick

PFI LEAD MONITORING SURVEYOR

Turner & Townsend

PFI MONITORING SURVEYORS

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CONCRETE MASONRY PRODUCTS

A canopy with coloured glass panels and louvres

The east facade of the six-storey office building is a glazed curtain wall screened from first to fifth floor with horizontal extruded aluminium louvres, set between full-height stone-clad panels.

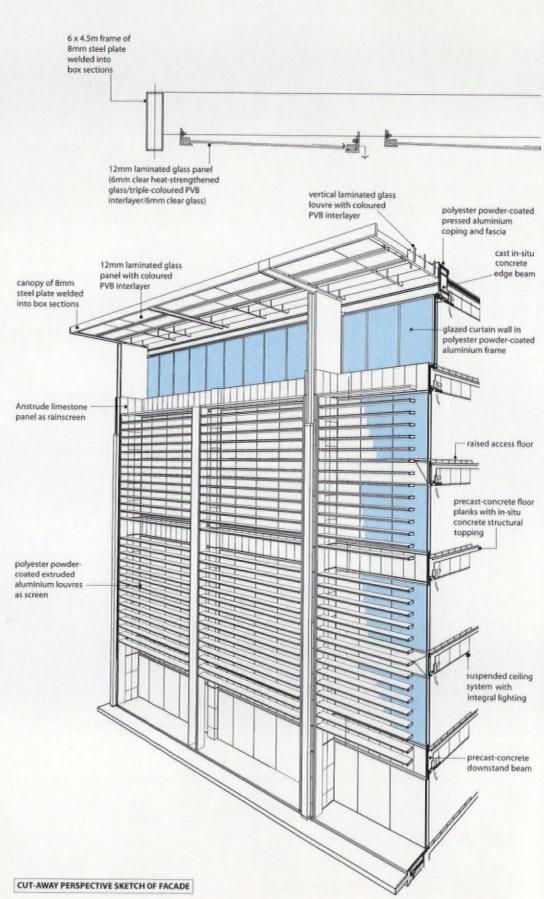
The upper floor is sheltered by a canopy which projects at the eaves. It is made from 8mm fabricated steel plate welded together into box sections. These give sharper, crisper lines than if hot-rolled box sections had been used. The box-section frames were fabricated in Nottingham, painted with micaceous iron oxide and an acrylic urethane top coat and transported to site in 6 x 4.5m sections where they were glazed and lifted into place, two bays per day.

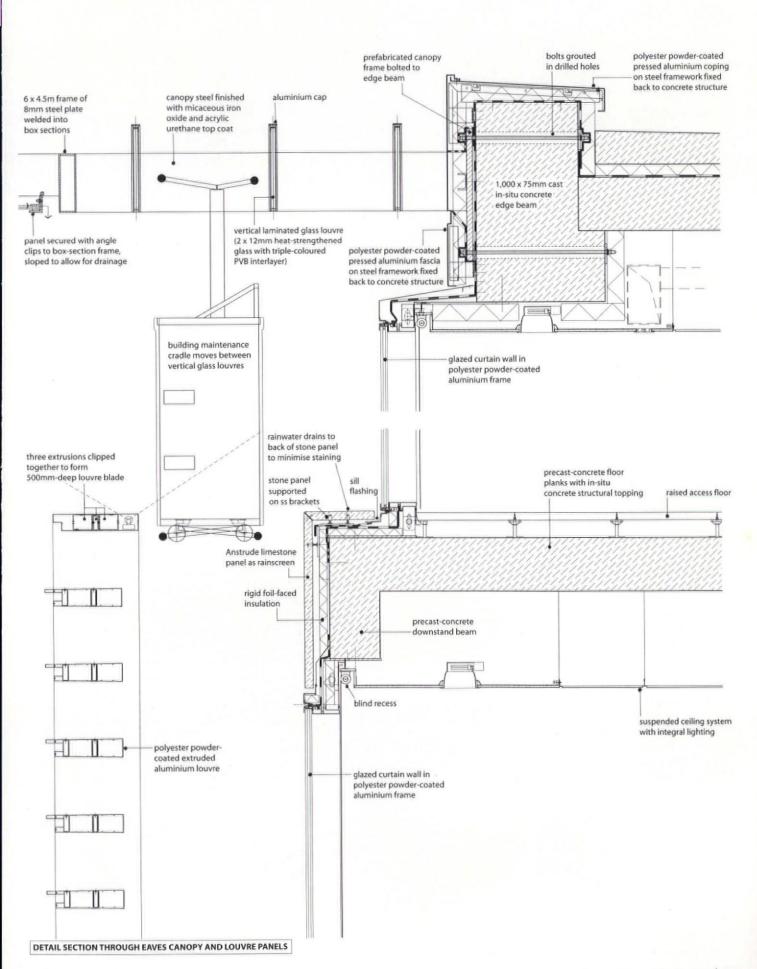
The canopy is designed to allow the building maintenance cradle to descend through the vertical blades of the canopy to give access to the facade below. Each vertical louvre has an aluminium cap to the top edge of the glass to prevent the edge being damaged. The canopy is bolted with grouted bolts through the concrete edge beam.

The glass panels are formed of laminated glass and the colour is produced with a mix of up to three coloured PVB interlayers, which are interchanged to produce a variety of colours. The layout of the coloured glass panels was designed by the artist Liam Gillick.

The building is clad with Anstrude limestone panels, each individually hung on four stainless steel brackets. The panels act as a rainscreen and the curtain wall drains down the back of the stone to minimise staining and weathering. The ground floor level is clad with Carlow blue limestone, with Galway grey limestone at pavement level.

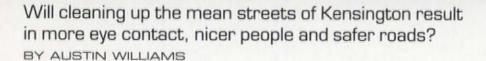
Susan Dawson







Chuck out the chintz



Kensington has been refurbished. Or de-furnished, to be more accurate. In a combined experiment in traffic engineering and urban design, the Royal Borough of Kensington and Chelsea has recently taken to removing much of the street furniture, road markings, railings and signage in order to reduce the amount of clutter on the street. As the local authority website states, 'the guiding principle for the enhancement scheme has been based on the "less is more" philosophy of the Royal Borough's streetscape principles'. But more than that, it has been based on the 'innovative solutions' of Ben Hamilton-Baillie of Hamilton-Baillie Associates, an urban design consultant.

For campaigners like English Heritage's Bill Bryson, who want to lighten the visual overload of Britain's signage-heavy roadsides, getting rid of road signs is a simple way of keeping Britain tidy. Hamilton-Baillie, on the other hand, has a higher ideal, and getting rid of signage is just the start. Certain road-control measures such as traffic lights, box junctions and even white lines, ought to be reduced and in many cases removed, he suggests, in order to reduce speed and prevent accidents. The theory is that motorists will behave sensibly and slow down to an appropriate speed to negotiate the traffic flowing in other directions. Hamilton-Baillie says that when visiting Holland, he tested the effectiveness of such a system by stepping out into the road with his eyes shut and has managed to walk across the road without cars screeching to a halt, and without personal injury.

'Will Hamilton-Baillie's proposals signal a return to the anarchic motoring madness of a 1920s Mack Sennett movie?' A few years ago, Hamilton-Baillie, a former senior member of the cycling lobby group Sustrans, presented his findings at a conference entitled 'Fatally Attracted to Speed'. The event was supported by the Slower Speeds Initiative, thus indicating the direction of the research conclusions.

His original study was carried out in the rural Friesland area of Holland. Friesland was one of the few Dutch regions where traffic accidents had risen in recent years, so the decline identified in the study was predicated on an unusually high baseline.

It is important to note that the infrastructure of Friesland was already regarded as inadequate to the extent that large areas of carriageway did not even have cycle tracks. So the improvements in the road network to ensure that the system was 'safe, self-explaining and forgiving' as Hamilton-Baillie describes it, included the introduction of roundabouts and traffic priority routes. So it might be less surprising to find that the intervention resulted in fewer accidents.

Road test dummies

Extrapolating from his lessons abroad, Hamilton-Baillie takes the view that streets should be shared spaces with priority given to pedestrians. His experience of Scandinavian Home Zones – or woonerfs – is borne out in his practice's scheme proposals to plant trees in the centre of roads, encourage seating on the main carriageway, or omit priority markings on main city centre through-routes. All of these proposals have the effect of bringing doubt into the driver and forcing him or her to slow down. This is what

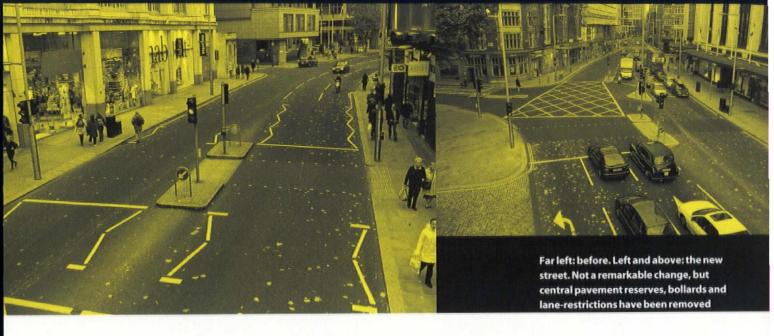
Hamilton-Baillie calls 'psychological traffic calming'.

Many commentators, from both sides of the fence, seem to suggest that the biggest problem for road safety is the behaviour of motorists and the need for regular retraining or continual assessment; drivers cannot be trusted in their current condition. When everyone is treating the motorist as the nut behind the wheel, it is refreshing to hear a proponent of cycling like Hamilton-Baillie – of all people – suggesting that drivers should be trusted. But he only means that drivers can be trusted to learn the new rules.

Calm down, calm down

Hamilton-Baillie says that his proposals, drawn up with Dixon Iones Architects, are concerned with removing the sense of security provided by barriers and forcing drivers 'to use their reactions.' Removing the security of the road may not seem like the most responsible thing to do, although it does force motorists to slow down. In the same way that turning off the street lights, or shining bright lights in drivers' eyes would. If the point is to make drivers slow down, then any of these policies might be seen as a success. If the point is to make a mockery of 100 years of road, traffic and highway engineering improvements (even though there are some real practical improvements included in the way the scheme is implemented) then this scheme - a celebration of glorious uncertainty - is the way forward.

But does Hamilton-Baillie's rejection of risk aversion do anything to challenge risk consciousness? Where would transport planning be today if



highway engineers didn't try to introduce elements with which motorists could be confident. After all, officially sanctioned trepidation is not the most dynamic of urban strategies.

While the removal of 'clutter' and tidying up of our streetscape would be welcome in many instances, the fact that such an example of overdue road maintenance and highway engineering has received such fanfare, suggests that this is about something other than simply improving traffic flow.

While Kensington may think that its scheme is about tidy streets, even if we had the nicest and safest streets in Europe, this policy would still be introduced and fêted for its socially regenerative pretensions.

Since traffic speeds in London haven't changed much in 75 years, looking back on newsreel footage of the inter-war years, we see a romanticised world of organised mayhem with vehicles, horses and pedestrians negotiating the chaos. It all seems quaint. So will Hamilton-Baillie's proposals signal a return to the anarchic motoring madness of a 1920s Mack Sennett movie? Will it signal a return to the day before we learned the lessons of road engineering? Impossible? His desire for eye contact to be the mediating factor in our actions - intended to snap us out of our car-bound isolationism - is his equally Utopian objective.

While Hamilton-Baillie believes that he is trying not to treat drivers as if they were idiots, if all we can aspire to is a slowed-down urbanism, he may actually be doing the idea of a fast and efficient transport system - and hence motorists, pedestrians and other road users - a disservice.

The Macro World of Microcars

Kate Trant and Austin Williams, Black Dog, 2004. 176pp. £19.95

Do you know anyone who wouldn't stop dead in the street and stare when a bubble car trundles past? If you do, they must be a miserable bugger, writes Claire Barrett. No doubt they weren't pleased, then, if they received this book in their Christmas stocking. Bah, humbug! They'd be missing out, though. The Macro World of Microcars is indeed more layered and thought-provoking than their cutesy, bumbling image presents.

Whereas bubble cars were the laughing stock of the motoring world when they

first appeared, this book seeks to set this little piece of pioneering engineering in a wider context. Rather than just focus on design and styling, it begins by diaging into the political world situation following the Second World War, looking at factors that led to the invention of the miniature cars, and the consequent demand for them. In the post-war years of frugality, they ticked all the boxes: the three-wheeler was cheap to buy, cheap to run, and cheap to maintain.

To own a microcar back then was to aspire. You were en route from motorcycle to 'proper' car. It was, according to the authors, to 'think big'. The book charts the rise and fall of the microcar in relation to the economic climate. In the big bucks, consumerist years (represented by the US's slick, finned cars), the microcar slipped is argued, a rise in demand for the small car has re-appeared

The book is peppered with tantalising imagery: photos of owners with their quirky restored cars today, as well as plenty of the original marketing blurb – hell, in an effort to glam the cars' image up to the max, even Elvis was photographed in one. The book strikes a healthy balance between the analytical and the fun. Weighty, though slightly repetitive chapters, act as bookends that deal with issues of sustainability, transport infrastructure and private freedoms (and what else did the car represent if not that?), while the pacey middle section addresses the current cult of owning a microcar (owners tell why and how they ended up with one), as well as tracking its development from pure utility to modish style icon.

But it ends, for me, on an odd note. While perhaps thinking small in the early days was to think big, to think small now, it is argued, is to be shackled to a moral standpoint. But how could we not be? With the environment at the top of the agenda, it would seem wrong not to question that two-minute drive to the shop.

nda, it would seem wrong not to question that two-minute drive to the shop.

he book's argument is more that the small car today doesn't always have to in a positive light, like the good old days. It's about small being fun. While the wider issues are important, let's all face it, in our homogenised Starbuck's world, when a microcar passes that's why we all stop in the street to gawp. Claire Barrett is features writer on art and architecture for Grand Designs Magazine. Email: claire@granddesignsmagazine.com











Light and shade

Refurbishment requires a mixture of the material and the ethereal, and good lighting is key to a successful renewal

BY KATHERINE SKELLON

Looking at Lighting Design International's corporate-style website, you get the impression of a moderate sized office, carpeted plush corridors with flashy wall downlighters illuminating glossy photos of completed projects. All flash and cool. What a contrast when I turned up at their office on Fulham Palace Road to find an underground rabbit warren of small, grey rooms full of designers beavering away, settling in for the onset of dusk, under lighting that could only be described as 'reasonable'.

At only 120 years old, lighting design is still a young profession compared to its architectural cousin. But with relative youth comes a certain growth and dynamic. And the science and art of lighting design has really taken off in the last few years as concerns about pollution combine with the drive for drama in a finished building.

Above: examples of moodaltering lighting from humble washbasin illumination in Belfast to a Berkeley Square reception; from Global Switch offices to colour change lighting above the atrium ceiling truss at Bumiere in Paris

With its 12-strong staff, Lighting Design International, established in 1981, is one of the more successful consultancy companies. Its portfolio covers hotels in Barbados and Jordan, health spas in London and Newcastle, John Lewis department stores UK-wide and office developments in Mauritius. Its senior designer, Sanjit Bahra, prior to his eight years at LDI, completed an MSc in ergonomics at University College London and then a lighting master's at the Bartlett – apparently the benchmark for good training in his chosen profession.

So, what makes good lighting? According to Bahra this is not the correct question 'Good lighting design is when you notice the beauty of a space and not the lighting. When you start noticing it, then it doesn't work.' Developing ambient light for a space is one thing, but it's the accents and highlights that signify the space and bring it to life.

Do it yourself

Despite it being a fast-growing profession, it is surprising how many architects think they can 'do' lighting themselves, says Bahra. Back in the old days, architects knew their limitations. Limited to old-fashioned General Lamp Service light bulbs, architects knew where and how to hang their pendants and let in their wall-wash slots. It's a different story today. With so much technology available and lighting effects playing an important role in the overall design of a space, there is a real need for specialists. Surprisingly however, there are still a large number of architects and designers who do not understand the role of lighting design and will either take it on themselves or bring the designer on board too late when the structure, bulkheads and ceiling heights as well as the budgets have all been set, leaving the lighting designer to pick their way through the scheme making the best of what they can.

However, just when it seemed that this was going to be yet another Egan-esque call for sub-trades and specialists to be brought in to the design process early on, Bahra issues a corrective. As with other design disciplines, getting the right tim-







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ing of their involvement is crucial. But interestingly, in some cases, the lighting designer is brought on board too early when there is not enough information. 'Lighting is all about the presentation of space,' says Bahra, 'and the architect or designer really needs to have a sense of the structure, the space and a feel for the style first so that they can give a clear direction to the type and style of lighting required to achieve their vision.'

To realize this, the lighting designer requires as much information as possible up front. On top of architects' CAD drawings, Bahra will produce reflected ceiling plans and layouts indicating where fixtures, fittings, cable runs, ducting and wall sockets are located. Not easy when the architect or interior designer has not made up his mind about where to place the furniture let alone the art! Quite often, a degree of flexibility is required to re-plan and to re-draw where the five-amp wall sockets should go as the architect makes those inevitable lastminute changes. For some projects, mood boards or computer visualisations are used, giving the client a clear indication of the end vision.

Design process

As well as drawings, the lighting designer produces detailed books outlining positions of lamps, socket points and cable runs, all to be coordinated with the architect's information, as well as lengthy specification documents and control schedules for electrical loadings, wiring and circuitry. Brought on board a project at the right time, the lighting designer can help the design team to understand where cabling and ducting routes can be accommodated and work efficiently with the M&E engineers.

After this, involvement may quieten off until the first fix on site and then the final commission. It's this last part of the job that is crucial - ensuring that the sockets have been positioned correctly and not left to the builder's discretion, not to mention foreseeing, and being able to incorporate, the architect's inevitable last-minute changes.

However, it's in the last 10 per cent, during the focusing, that the job comes into its own. Even when a



Custom pendants and recessed uplighters to the staircase corridor in Threadneedles Hotel

job hasn't run to programme (which it often does) and this valuable slot starts to slip, it becomes a battle to ensure enough time is allowed to make sure the downlighters are washing the walls correctly, the scallops are all even, the beam angles are at the correct width and the external floods are all pointing in the same direction.

Unlike the architect, whose snagging takes place in daylight hours, the lighting designer can only play their part during the hours of darkness - not easy when everyone else wants to knock off at 6pm. 'There has been many a time sitting around until 11pm on a midsummer's night waiting for darkness to fall to complete a project, eventually walking away at 3am, job done,' says Bahra. 'Ultimately, this is what justifies the role of the lighting designer.'

Like most other lighting companies in the UK (though not on the continent), LDI is independent from product suppliers and can pick and choose who it goes to, allowing a greater freedom of choice and budget. With the luxury of numerous suppliers competing against each other and designing new products and systems, lighting designers can try something

new on every job rather than rely on the same old formulas.

Getting it right

So listen up architects and project managers! Bringing a lighting designer in early, subject to there being adequate information, and allowing them to have input into a project programme can help enormously. Why? Well, firstly, too often designers are expected to produce a scheme when there is no information to go on, but if you give them programme input, they can determine how best to sequence their information and coordinate with the relevant parties efficiently.

Secondly, as lighting technology develops, the palettes of tools available are becoming increasingly extensive. The choices and types of luminaires, from fluorescents to cold cathodes, LEDs, low-voltage downlighters or metal halide discharge lamps are extensive. Combined with stricter regulations on greenhouse gas emissions and light pollution, how would an architect find the time to brush up on all of this? On the environmental side, designers are working ever more closely with service engineers to produce systems that measure and control energy much more effectively than previously.

Within the design industry attitudes to lighting have also changed recently. With the increasing number of new, landmark buildings popping up, trendy regeneration projects going on in practically every city with the glut of boutique hotels on every corner, lighting is playing a vital role in the overall aesthetic of our urban landscapes. According to Bahra, it was LDI's lighting treatment to the hotel at No.1 Aldwych that set the trend for Schrager's hotels and others that followed in their theatrical use of lighting.

With all this convincing talk and portfolio of impressive projects, why doesn't LDI apply a little more of its lighting philosophy to its own offices? However, saying that, I was particularly caught by the silver twigs in the glass vase bathed in a hot pink downlight located by the photocopier - very John Lewis Christmas display! Katherine Skellon teaches at central St Martin. Contact: katherine@skellon.net www.lightingdesigninternational.com

ARE YOU ONE OF 40 YOUNG ARCHITECTS CHANGING THE SHAPE OF THE UK?

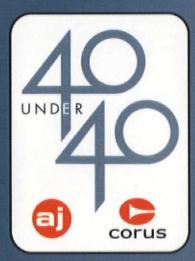
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Who bears responsibility when cracks appear in your building?

Case law can only develop in response to the cases that are brought before the courts, writes Sue Lindsey. There are many issues waiting for the right set of facts to come along and provide a vehicle for the law to be reviewed. One such question revolves around when a claim against a construction professional for negligent design arises. Usually, the losses involved have been styled by the courts as economic. Your building might be about to crack, or have cracked, but as far as the legal interpretation goes, what has actually happened is that as a result of negligence your building is worth less, or needs repair. The real damage is to your pocket. The question is: does that loss arise when the building is finished, or when there is physical damage that needs repair?

It matters because a claimant can find their claim time-barred if they

crack... but the

real damage is to

start proceedings too long after their right to claim arose. Difficulties about when the right to claim negligence arises are not uncommon. It is precisely when time problems loom that claimants who had a contract with their construction professional find themselves out of time for a contract claim, which

your pocket' accrues upon breach of contract. They then look to the potentially longer time periods afforded by the tort of negligence.

Back in 1983 the House of Lords decided in Pirelli v Oscar Faber that a right to claim arises when a building suffers physical damage. Since then the law of tort has moved on. So is Pirelli still right? Step forward Abbott v Will Gannon & Smith, (Court of Appeal, 2 March 2005), which provided a set of facts almost indistinguishable in legal terms from Pirelli (and which, incidentally, might call to mind a popular television series of the 1970s).

In 1995, the owners of a hotel in Torquay carried out works to a large bay window. They had instructed an engineer. Following the original works in 1995, remedial works were needed in 1997, but the lintel over the window moved in 1999 and caused cracking. A second lot of remedial works were carried out, which were the subject of a claim started in 2003. The owners argued that the damage occurred when 48 the architects' journal

the cracks appeared in 1999, so they were in time. The engineer said that the limitation period should date back to 1997 when the remedial works were finished, which would make the claim too late. The Deputy District Judge in Exeter who heard the matter decided, in accordance with Pirelli, that time ran from the cracks appearing.

To decide whether the judge had got it right, the Court of Appeal looked at Pirelli, two other House of Lords decisions (including Murphy v Brentwood) and the decision of the Privy Council in Invercargill. (The Privy Council includes members of the House of Lords sitting as an appeal court for another jurisdiction; in Invercargill it was New Zealand).

Murphy was the case in which seven law lords (instead of the usual five) decided that a local Your building might be about to

authority was not liable to a householder for having approved defective foundations that diminished the value of his house. In reaching his conclusion, Lord Keith referred to Pirelli. He did not say he disagreed with it, but he did say that a claimant would not have to wait until damage occurred in

action. As soon as they knew they had a defecorder to have a cause of tive building, they had suffered an economic loss because they had to carry out repairs,

Lord Lloyd in Invercargill described the decision in Pirelli as unfortunate. He concluded that it was not for the Privy Council to say whether it remained good law in England. (They decided it was not good law in New Zealand.)

After reviewing these high authorities, Lord Justice Tuckey in Abbott posed himself the question of what is the present state of the law in England. He concluded with regret that he was unable to give a clear answer with any confidence. Invercargill had left open the question of whether Pirelli was still right, and Murphy had not disapproved it. The Court of Appeal concluded that only the House of Lords can review whether Pirelli is still the law or not.

Until that happens - for which we will have to wait until these or another suitable set of facts work their way up the court system – Pirelli remains with us.

Adaware: fit for clearing up a nasty infection

I wish that kindly Inverness reader hadn't got me going, but I just have to report that Apple charges UK iTunes downloaders around €1.14 (£0.78) per track but €0,99 (£0.68) to everybody else in Europe. And it won't allow you to download from, say, a French site. Our Office of Fair Trading has referred to the EC what seems to be a case of cross-border shopping discrimination. I've said it before: great computer, great designer, hmm about the owners.

I was, incidentally, cheered to read a recent PC magazine leader suggesting that PC manufacturers might stop aping the Mac's cool white and design some half-stylish PC kit. Some hope.

A reader also reported back about using Adaware and Spybot on his home computer. He writes: 'While they did remove a whole host of infections that I was unaware of, neither of them was able to remove the annoying CWS spybot that reroutes the "about:blank" page to a porn site search engine.' I hasten to add that this doesn't mean he had been viewing young persons with exaggerated features. It just happens that porn sites are major beneficiaries of scumware and account for the high take-up of spam propositions.

Our reader did a serious Google search and came up with CWShredder at www. majorgeeks.com/download4086.html. He reports: 'This worked wonders and my machine is now infection-free. In order to prevent reinfection, this site recommends uninstalling the Microsoft Java virtual machine module and replacing it with the Sun Java module.' I can't vouch for all this because my Win98 computer, which reroutes 'about: blank' to Microsoft Messenger (MM), is out of action, but there's nothing like personal recommendations. I'm not too hopeful about getting rid of MM because CWShredder is designed to destroy only the CWS Trojan that does the redirecting. Make sure that all browser and folder windows are closed before you use it. And maybe read some details first at www.spywareinfo.com/articles/cws sutherlandlyall@btinternet.com



London

The Sage Gateshead: Music and Light Until 12 March. An exhibition at the Building Centre, 26 Store St, WC1. Details 020 7692 6208.

Value, Culture and Commerce Mondays 14 March and 16 May, 18.30. A continuing forum at the Royal Academy, W1. Details 020 7300 5839. **Designing for Sustainability Tuesday 15** March. An AJ conference at the RIBA. Details 020 7505 6044 or www.aisustainability.co.uk Jim Eyre Tuesday 15 March, 18.30. A lecture at the RIBA, 66 Portland Place,

W1. Details 020 7307 3699. Kas Oosterhuis Tuesday 15 March, 19.00. A lecture at the RCA, SW7. Tickets 020 7590 4567.

Dan Flavin: Works from the 1960s Until 16 March. At Haunch of Venison, 6 Haunch of Vension Yard, Brook St, W1. Details 020 7495 5050.

18.30. A 20th Century Society lecture by Rutter Carroll at The Gallery, 77 Cowcross St, EC1 (020 7250 3857). Klein Dytham Architecture Until 18 March. An exhibition at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Ryder and Yates Thursday 17 March,

Bernard Khoury: Post-War Beirut Monday 21 March, 18.30. A lecture at the Geological Society, Piccadilly, W1. Details 020 7300 5839.

Thomas Heatherwick Tuesday 5 April, 18.30. A lecture at the RIBA, 66 Portland Place, W1 (020 7307 3699).

Naked Science: Building a Better Planet Wednesday 6 April, 18.30. At the Science Museum's Dana Centre, with speakers including Will Alsop. Details 020 7942 4040.

Building Wales Until 9 April. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Thomas Banks: The First Modern British Sculptor Until 9 April. At Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4262.

Avant-Garde Graphics 1918-1934 Until 5 June. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

RIBA CPD Event: Conservation of Materials Wednesday 16 March, 13.30. At Suffolk County Council offices, Ipswich. Details 01223 566285. The World, Abridged Until1 May. A group exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

Nic Clear Thursday 17 March, 19.00. A lecture at the School of the Built Environment, Nottingham



PALLADIO IN CONTEXT

'Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa' is the title of a large exhibition (with related itineraries) that has just opened at the Museo Palladio in Vicenza's Palazzo Barbaran da Porto and continues until 3 July. The RIBA/V&A have lent some drawings (www.cisapalladio.org).

University. Details 07881 922537. **RIBA CPD Event: Dealing with** Contractors' Claims Wednesday 23 March, 13.45. A seminar at the National Water Sports Centre, Holme Pierrepont, Nottingham. Details 01522 837480.

Michael Dan Archer Until 10 April. Stone and iron sculptures at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7185. RIBA CPD Event: Party Wall Act Wednesday 27 April, 13.45. At the National Water Sports Centre, Holme Pierrepont, Nottingham. Details

North West

01522837480.

Shirley Diamond Until 10 April. Installations at the Whitworth Art Gallery, Manchester. Details 0161 275 7450.

SuperCity: Will Alsop's Vision for the Future of the North Until 10 April. At Urbis, Manchester. Details 01943 603311.

Resource Efficiency in Construction Friday 22 April. An ICE conference at The Lowry Centre, Salford. Details 020 7665 2312

Richard Wentworth Until 24 April. A retrospective at Tate Liverpool, Albert Dock, Liverpool. Details www.tate.org.uk

Graham Stirk Wednesday 27 April, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 833 2037. 100 Years - 100 Chairs Until 5 May. An exhibition from Vitra Design Museum at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

South

Jannis Kounellis Until 20 March. An exhibition at Modern Art Oxford, Pembroke St, Oxford. Details 01865 722733.

Boyd & Evans: Landmarks Until 3 April. Photographs at the MKG, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

RIBA CPD Event: Disability Discrimination Act Tuesday 5 April, 14.00. At High Wycombe District Council Building. Details 0118 969 8051

The Heart of Building Acoustics 19-20 April. An Institute of Acoustics conference at the Oxford Hotel, Oxford. Details www.ioa.org.uk

South East

RIBA CPD Event: Green Specification of Materials Thursday 17 March, 16.00. At Le Meridien, Gatwick. Details 01892 515878.

Traditional Timber-Frame Construction Thursday 21 April. A course at the Weald & Downland Open Air Museum, Singleton, Chichester.

Details 01243 811464.

RIBA CPD Event: BREEAM and You Thursday 21 April, 16.00. A seminar at the Copthorne, Gatwick. Details 01892515878.

Wessex

World on Wheels Until 13 March. An exhibition at the Architecture Centre, Bristol. Details 0117 922 1540. New Sculpture from Ireland Until 3 April. An exhibition at the New Art Centre, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

West Midlands

RIBA CPD Event: Health & Safety in Construction - Hazard Management Tuesday 15 March, 14.00. A seminar at Bishop Mascall Centre, Ludlow. Details 0121 233 2321.

Giovanni Anselmo Until 28 March. An exhibition of the Arte Povera artist at the Ikon, Brindleyplace, Birmingham. Details 0121 248 0708.

RIBA CPD Event: Dealing with Contractors' Claims Thursday 31 March, 14.00. At the Paragon Hotel, Birmingham. Details 0121 233 2321.

Yorkshire

4x4 Making Places 2005 March 10 & 17, 18.00. Urban regeneration debates at Leeds Metropolitan University School of Architecture. Details Jill Calligan 0113 244 9973.

Julian Marsh Wednesday 16 March, 14.00. A lecture at Sheffield Hallam University (Stoddart 7140). Details 0114 225 2836.

Conservation Materials in Contemporary Construction Friday 18 March. A course at the University of York. Email: pab11@york.ac.uk **RIBA CPD Event: Value Management** Tuesday 22 March. At Wakefield Town Hall. Details 0113 245 6250.

Scotland

The Scottish Show Comes Home Until 18 March. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Wales

RSAW Small Practice Surgery Series: Building Regs Parts A, C & P Tuesday 15 March at Dolgellau; Wednesday 16 March at Builth Wells. Details 029 2087 4753.

Richard Murphy Thursday 31 March, 19.30. At the Galeri, Victoria Dock, Caernarfon. Details Peter Stonebridge 01745 815600.

International

Herzog & de Meuron Until 8 May. An exhibition at the Netherlands Architecture Institute, Rotterdam. Details www.nai.nl

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



Cut and dried

ROBERT HARBISON

Pevsner Architectural Guides: Sheffield

By Ruth Harmarn and John Minnis. Yale University Press, 2005. 324pp. £9.99

Sheffield probably has less pre-18th-century buildings than any of the other subjects of these Pevsner City Guides, so it presents a different challenge to its authors from places like Bath, Bristol or even Manchester. Ruth Harman and John Minnis start bravely by quoting the negative judgments of Pevsner and Nairn (who was scathing in his trademark way).

Part of the explanation for Sheffield's unusually modest centre was the small scale of its successful industry, cutlery,

mentioned already by Chaucer – a reference (in the 'Reeve's Tale') illustrated more than once in the city's public art. Maybe this also fed a natural insularity. In this book a 'nonnative' architect is a non-Sheffield man, and famous designers from elsewhere make rare and slight appearances: a billiard hall by Edgar Wood tacked on a villa by someone else is typical. Two other influences have left a negative mark: war damage and frequent demolition. The dates of the latter are almost all that is missing in a guide rich in detail.

If the history of building in Sheffield lacks grandeur, it is full of other interest not often found elsewhere. Old industrial premises are scattered thickly through the centre of the city and carefully recorded here. One of the

Sheffield
Rein and one Minnis

most interesting, called Butcher's Wheel, includes a strange ring of privies round its tall chimney. 'Wheel' as the name for such a complex of buildings comes up again (and doesn't seem to be explained). So the story of industrial processes is more intimately told in Sheffield than in most places, as is the story of modern reuse.

The latest reuse is the conversion of Nigel Coates' National Centre of Popular Music from something like a museum to a student union. The descrip-

tion of this structure is laced with lively figures apparently suggested by the designer – shaving foam nozzles, pinball bouncing devices—but nothing is said about how the new function fits.

Twentieth-century Sheffield made its architectural mark in housing above all. Harman and Minnis do an exemplary job describing, analysing and judging Park Hill and the other ambitious municipal projects undertaken in the 1950s and '60s when J L Womersley was city architect. This part is particularly strong on the literary and philosophical background to 'streets in the sky' – a buzzword of the period, much discredited since. Richard Hoggart's books about the decline of working-class culture

get a mention here; it is salutary to see the thinking embodied in these buildings taken so seriously.

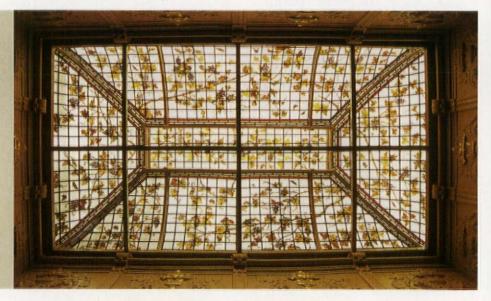
At the same time that heroic Brutalism was fitted to strong surrounding landscape at Park Hill, a gentler 'Mediterranean' mode was tried in the Gleadless Valley. There, housing is broken into stepped forms on steep slopes, and dwellings feel individualised. Here again the authors recover the intellectual content of projects from the early '60s, which are often read unsympathetically as faceless Modernism. They do this too with less obviously attractive buildings of that period, such as a market and shopping complex in the centre.

Sheffield remains a crucial place for understanding the architectural dreams of the 1950s and '60s, but there is plenty of interest in recent attempts at regeneration, dividing the city into 'quarters' – a conceptual device which has borne practical fruit – and planning a series of public spaces to knit the fragmented centre together.

For those who like their architecture more venerable, there remain puzzles like the odd symbolism in a hunting lodge connected with Bess of Hardwick, where a hand gripping a bunch of white roses may contain a dangerous secret. There is also the plan of the cathedral, one of the most dispersed and confusing, which only makes sense when you learn that it enshrines some of Charles Nicholson's project to reorient it by rotating the nave 90° while tripling its size. The building becomes much more interesting once you know this – just one example of the way this new guide uncovers new rewards in its unlikely city.

Robert Harbison is a professor at London Metropolitan University

Less than 4 per cent of Britain's pubs have an interior of any real historic value, says a new book from English Heritage, Licensed to Sell: The History and Heritage of the Public House (£14.99). It explores some of these survivors in detail, with photographs of polished woodwork, embossed glass, tiled walls and mosaic floors. Captions highlight features you might otherwise miss: 'Note the spittoon trough in front of the counter for cigarette ends and other sundry waste.' That's in the 'grand saloon' of The Salisbury in Haringey, north London; not quite All Bar One, it seems. Pictured is The Salisbury's billiardroom ceiling.





Treasure trove

DAN CRUICKSHANK

Early Georgian Interiors

By John Cornforth. Yale University Press, 2004. 360pp. £60

There is a sad symmetry about this very important book. In the early 1970s John Cornforth fought time for the possession of John Fowler's unsurpassed knowledge about Georgian interior decoration. Fowler was dying and his memory going, but Cornforth won his battle and the result, published in 1974, was English Decoration in the Eighteenth Century – a miraculous work in many ways.

Fowler died a few years later and scholarship moved on, with new material coming to light, but this collaboration between Cornforth and Fowler continued to be essential reading. For me it has been a constant and valuable reference book. But in the mid-1990s Cornforth resolved it was time to update the work. Rather than merely revising the original he wanted to start again, to 'include more about the relationship between planning, decoration and furnishing', and to put the subject into more of a social context.

But as this new book – the sum of decades of experience in the field – got under way, Cornforth, like Fowler before him, fell ill. He toiled on but had to fight time again, now for his own memories. In Mali there is a perceptive saying: the death of a learned man is like the burning of a great library – with death

precious memories and knowledge die. But as Cornforth knew when he fought to preserve Fowler's knowledge, death's sting is mitigated if knowledge can be preserved and made readily available in a book.

For a second time, Cornforth won his battle. He had completed the text of this book, read galley proofs and assembled illustrations when death overtook him. This book is, then, the legacy of a learned man – it represents a great library saved.

Art history has been transformed in the 30 years that separate the publication of Cornforth's two books. It has become a more popular and professional subject, with much new information discovered and with many key areas now covered by recent and authoritative publications. Cornforth shaped the structure of his new book to reflect the changing terrain. Carpets and interior colours are given little space because of recent seminal publications on these subjects and, more significantly, Cornforth decided to shorten the period covered, focusing on works undertaken between 1685 to 1760.

This is largely because he believed that Eileen Harris' monumental work on Robert Adam (AJ 20.12.01) made it unnecessary to cover the great Adam and Adam-inspired interiors of the latter decades of the 18th century. This decision says much about the current book. During the past few decades there has been a fashion for historians to investigate and document more humble architecture – to explain how ordinary buildings were made, funded and occupied. Cornforth's book has little to do with this.

The early Georgian interiors discussed here are the great works of the period, designed and made by the big-name architects and craftsmen for aristocratic clients; inevitably this means that it is largely about the British country house. So when Cornforth discusses 'The Arrival at the House' and 'Common Parlours, Great Parlours, Dining-rooms and Great Dining-rooms', it is almost invariably life in the country house that is described and explained.

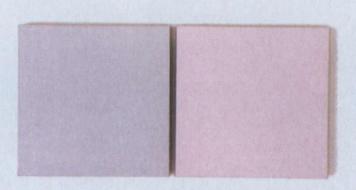
That is no bad thing – this is the history that fascinated Cornforth and on which he was the authority. It simply means that there is probably still an opportunity for another scholar to give the town dwelling – mansion or terrace house – the sort of loving attention that is here lavished on the country house. Such a book – showing how the comparable cultural habits of patrons and collectors manifested themselves in cities – would make a fascinating companion to this volume.

As well as dealing with aspects of the use and decoration of the country house interior, Cornforth dedicates an entire chapter to 'William Kent and Architectural Decoration' (and this does touch on a couple of town houses), and concludes with a chapter on 'Planning and Sequences of Decoration' – an analysis of eight country houses, including Blenheim Palace, Ditchley Park and Holkham.

This is the definitive and monumental work of a man who made the study of the 17th- and 18th-century country house his life. One of the aims of the 1974 book was to make information about the decoration of 18th-century country houses available to individuals and institutions responsible for the protection and informed repair, and restoration, of this vastly important artistic legacy. The same is true of this book. It is a treasure trove of essential information for all interested in the historically correct preservation of the British country house.

Cornforth's abiding monument is not this book but what it, and his other publications, have achieved and will continue to promote: the authentic preservation of the British country house interior, in all its rich, complex and artistic splendour.

Dan Cruickshank is an architectural historian



Takashi Suzuki

At Sleeper, 6 Darnaway Street, Edinburgh, until 25 March

Minimalist art comes intriguingly close to architecture, especially when it is installed in a space with little physical reference, writes Brian Edwards. The exhibition by Takashi Suzuki at the Sleeper gallery in Reiach and Hall's Edinburgh New Town office is a play of paired squares set in a white cube. Each pair of square canvases acts out a dialogue in pale luminous colour. The twinning in variations of creams, greys, lilacs and greens leaves the mind lost in space and contemplation. No two squares are similarly coloured, yet, like architecture, there is a relationship between the parts which is essentially rhythmic and structural in nature.

Suzuki trained as an architect in Tokyo and then at the Architectural Association (AA) in London. After the AA he worked for a time for Denys Lasdun before returning to Japan, and there is a crispness and repose in the canvases which may owe something to the Modernist

rigour of Lasdun's office – especially the insistent use of the unframed square, whose presence is revealed as much by the shadow as the object. By arranging the canvases in both horizontal and vertical groupings, the space of the gallery, though small, assumes the quality of a fragment of city. The work becomes architecture at an elemental level: each pairing almost a building lost in white space. The effect is enhanced by the lack of windows, door frames and panels so familiar in this part of Edinburgh.

Suzuki's work is a fusion of Japanese Minimalism and Western abstraction. As such it is topical and a welcome counter-balance to recent expressionism. Although the work on display is certainly conceptual in nature, it is also perfectly executed with the attention to craft one associates with Japan. Like the raked gravel of Buddhist temple gardens in Kyoto, the coloured resin of Suzuki's canvases brings an inner world to the surface.

Brian Edwards is a professor of architecture at Edinburgh College of Art



Ideals in Concrete: Exploring Central and Eastern Europe Edited by Cor Wagenaar and Mieke Dings. NAi Publishers, 2004. 180pp. £25

The essays in *Ideals in Concrete* focus primarily on the *plattenbau*: the system-built, concrete-slab housing estates that proliferated beyond the one-time 'Iron Curtain' after the Second World War – all largely in line with CIAM's principles for mass housing formulated in 1928, writes Andrew Mead. But they are written from a perspective that acknowledges the West's own problematic high-rise housing, so the authors are looking for lessons from the East as well as documenting these schemes as they are today.

'It is fascinating to see just how much quality there is in the new housing estates that were built en masse in Central and Eastern Europe,' writes Cor Wagenaar; while Vincent van Rossem concludes that the Titan in Bucharest, with 70,000 dwellings, 'is quite definitely a work of art, different but every bit as impressive as the Bauhaus. In Titan life is truly lived.'

Such system building proves flexible at a time when some cities in the East are 'shrinking' (for example, the high-rise block in Cottbus which has been dismantled and rebuilt as six 'town houses'). But the book pays more attention to the blocks that survive intact, and to what makes them 'work' or not; top-down management versus residents' initiatives, for example.

In Berlin's largest *plattenbau* estate, Marzahn, 'everything is being done to give high-rise living a positive image,' says Jannie Vinke, contrasting that with attitudes in the Netherlands. Jannes Linders' excellent photographs help to bring the book alive.





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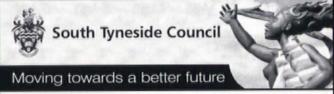
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people & practices

RMA Architects has announced that Joanna Lewinski and Andrew Mortimer have been appointed directors of the practice. Chris Tapp and Sam Handscombe have been promoted to associate directors.

Hoare Lea Consulting Engineers has announced that Tim Rathbone has joined the partnership.

AD Architects, based in Hertfordshire, has appointed Ruth Ridolfo as associate director.

Lester Korzilius has joined **Ellis Williams Architects** as director.

Chris Woodman has joined lift-door safety specialist TL Jones as group technical manager.

Squire and Partners has announced that Henry Squire and Tim Gledstone have become partners and Kamy Wicks, James Denner and Matthew Holloway have become associates.

Alan Muir has joined the Glasgow office of TPS Consult as senior surveyor in its civil engineering department.

Whitbybird's Cambridge office has moved to Jupiter House, Station Road, Cambridge CB1 2JD.

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

Senior Technician, Hertfordshire – to £22ph High-density residential projects - AutoGAD.

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- Minimum of five years experience.
- mentional of the years expression.
 CAD proficent (atthough we use Vector works in the MAC environment, AutoCAD users find it easy to change over).
 Experience is residential work would be useful, particularly high quality private housing.

- Good design and presentation skills.
 Sound technical knowledge the ability to deal with complete working drawing packages and NBS along with Contract running.
- Experience with Listed Buildings, Conservation work would be helpful.

The candidate will be expected to work closely with one of the serior associates and in due course to run a varied pallet of projects with minimum supervision. Contract values range from £100,000 to £4m. To apply please attach your CV and send to, simon@aps-recruitment.co.uk (Southern Consultant)

Architectural Technician - East Anglia - Perm - £25K+

Architectural Technician - East Anglia - Perm - Ecoh-The design office of a large building contractor based in Kings Lynn is currently seeking an architectural technician to join an expanding feam. The ideal cardidate will have a good technical knowledge including intermediate knowledge of UK building regulations and construction prac-tices. Fully proficient in AutoCAD you will be keen to work in an office based role, with then ultimate progression to senior and job / project running responsibilities. This is a very good opportunity with a large and employee focused company. To apply please attach your CV and send to, simont@ge-recruitment.co.uk (Southern Consultant).

Architectural Technician - Essex - Perm - £20K+

A small yet expanding practice based just duside of Chelmsford which works predominantly within the residential and leisure sectors is cur-nently seeking a junior / intermediate technician to join their team. Being fully proficient in AutoCAD with good basic knowledge of UK build-ing regulations you will be seeking a position which can provide you the experience to fully establish your career. The loted candidate will have at least a years experience but talented graduates will also be considered. To apply please attach your CV and send to, simon@aps-rscruit-ment.o. uk (Southern Consultant)

Architects / Technicians - East Midlands - Perm - £30k - £40k

If you like a challenge, accept responsibility, three or pressure, have clear goals (and know how to achieve them), manage your time well, like an interesting and lively environment, and want to get noticed....you may be just the person my client are looking for. This excellent East Midlands based practice with offices all across the country are currently seeking architects (either fully qualified or Part II), to work on projects ranging in scale from 250,000 to 55 million, primarily in the housing and retail sectors, as well as excellent technicians at all levels to work on a range of projects from residential & commercial to leisure. To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern

Architects / Technicians - Liverpool - Perm - £25k - £35k

Do you fancy a new challenge? Looking to move for new inspiration? Whatever your reason for looking, please read on to find out more about this excellent opportunity. Based in Liverpool, this national practice with staff numbers approaching 50 is keen to attract dynamic individuals,

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architects & technicians. Who will hopefully stay and grow with the practice. Suitable applicants will be ARB registered / RIBA qualified, although they are not discounting Part 2 Architects with at least 5 years experience. As well as technicians at all experience levels. To give you a feel for the work the practice undertakes, presently they are working on a dozen of 40+ apartments project failory with G. Grade 1 refurbishment and large retail/commercial work), schools refurbishments, a large commercial more project along with small private client 1-off housing schemes. In terms of computing skills all candidates will need to feel 100% confident on AutoCAD - if you have sound 30 skills as well that would be advantageous. To apply please attach your CV and send to dars@aps-recruitment.co.uk (Northern Consultant)

Architects & Technicians - Leeds - Perm - £25k - £35k

This excellent practice now requires Architects & Technicians to compliment their existing team. An extremely busy practice, their expertise This excuses a wide variety of sectors/disciplines including transport, health, offices, education & community care. Other projects include bespoke residential, conservation, shop fronts and housing. Successful candidates must be AutoCAD iterate and have a minimum of three years post HND / Degree experience in the architectural field. The successful candidates will be joining the company at a time of considerable expansion. A bright and rewarding future can therefore be expected with plenty of opportunity for career progression, for both Architects and Technicians. To apply please attach your CV and send to, dans@ape-recruitment.co.uk (Northern Consultant)

Senior Architectural Technician - London - Perm - £30-40K (Based on Experience)

My client is looking for an experienced Architectural Technician to be based in their London office. With projects ranging from major contracts worth more than £100M, covering all major sectors, you can guarantee your work will differ in scope and complexity. You will be enquired to run a project team producing working drawings, colleting technical data, preparing planning applications and building regulation submissions and draughting from Architect's sketches, Ideally you will be qualified to HNO level, You will be experied to HNO level, You will be a pulled for HNO level, You will be a pulled to HNO level, You will be qualified to HNO level, You will be a qualified to HNO level, You will be qualified to HNO level.

Charted Architect - London - Perm - £35-45K

My client requires a Chartered Architect for their practice based near London City. My Client has been established for a number of years and has 24 month project workload. You will undertake new commissions and the workload will be varied. Not only will you be providing excellent designs but you will also get involved with direction of staff and recruitment. It will be your responsibility to ensure viability as a separate cost centre. You will be qualified to Part III level and have a couple of years post charter ship experience. It deally you will be reperience formariaging a team. The ideal candidate must be able to work on their own initiative, be confident and ready to accept a challenge. In return, you will be given an excellent salary and benefits package. Apply – georgie@ape-recruitment.co.uk (London Consultant)

Senior Architectural Technician - London - Perm - £35K+

My client requires an architectural technician that is able to work on projects in most sectors providing a varied and interesting portfolio; some of their current work includes Leisure, Residential, Commercial, and Industrial. You will be heading up one of the teams in the office, reporting or wer oursert work includes Lesure, Hesclerital, Commercial, and Industrial. You will be heading up one of the teams in the office, reporting to an Associate or Director. Your role will be to run jobs from inception to completion. You will be expected to create and amend designs using AutoCAD, produce detailed working drawings, submit planning applications, produce building regulation drawings and applications, attend site meetings, complete surveys and handle client queries. You will be expected to have a minimum of 4-5 years experience as a teach ricinal and be educated to HNC / degree level, preferably BIAT. The ideal candidate will have exceptional knowledge of CAD. Apply – georgie@sperecruitment.co.uk (London Consultant)

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Recruitment & Confederation

competitions & awards

Details of RIBA-approved competitions 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

OXFORD'S BONN VOYAGE

Oxford City Council with its partner, the West End Steering Group, invites submissions from artists, urban designers, landscape architects, architects and town planners for the redesign of Bonn Square in the heart of Oxford city centre. Students of the same disciplines are also encouraged to take part. The competition will take the form of open ideas with a submission deadline of 26 April.

IDEAL LIBRARY FOR CORK

The Royal Institute of the Architects of Ireland is administering a competition to design a 21st-century library for Cork. Invitations will be issued to architects and students in architectural schools across Europe who are not more than 35 years of age at the closing date for entries. Contact Jill Jacob on tel 00353 1 6691463, email jjacob@riai.ie, or visit www.riai.ie. Registration closes on 20 May.

LONDON'S TUNNEL VISION

Cross River Partnership (CRP) and Spacia, the property arm of Network Rail, are launching an international ideas competition for a network of railway arches in central London. The 'Light at the End of the Tunnel' competition gives a choice of three sites – Waterloo, Vauxhall and London Bridge – and the brief is available now.

KYRL'S QUAY SPACES

Cork City Council is holding an open, one-stage design ideas competition for waterfront sites and urban spaces on Kyrl's Quay, Cork, as part of the Cork European Capital of Culture 2005 programme. Contact Jill Jacob on tel 00353 1 6691463, email jjacob@riai.ie or visit www.riai.ie. The closing date is 20 April.

Recruitment Agency of the Royal Institute of British Architects

ARCHITECTURAL ASSISTANT - RICHMOND JOB REF 0623

With projects ranging from a sports pavilion to one-off residential work and shop design, this small practice of 9 staff is looking for an experienced architectural assistant. Candidates must have a strong design ability and will probably be looking to do their part III qualification. They use Vectorworks but are happy to cross-train.

PROJECT ARCHITECT - OLD STREET JOB REF 0612

A successful and expanding practice, currently with 28 staff, working almost exclusively on small scale, design orientated healthcare schemes (LIFT schemes). They are looking for a project architect with around 5 years post part 3 experience, they stress however that healthcare experience is not essential. Due to recent expansion of the practice they are looking for someone to start higher up in the office hierarchy and the right candidate will hopefully take on a senior role within the business in a relatively short time. Salary £35,000 + dependant on experience.

To register for these and a wide selection of other vacancies please send your CV to the e-mail address below.

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With an international network employing more than 600 people in the UK, Asia and the Middle East, RMJM has become one of the world's top 20 architectural practices since its creation nearly 50 years ago. The practice is looking for creatively inspired and motivated individuals to join their busy team of young professionals in the following offices:

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Part II Graduate Architects with excellent design skills for ongoing projects led from the Edinburgh office.

Glasgow

Creative and talented qualified architects are required for our expanding Glasgow office to work on a wide range of projects that are contributing to the ongoing regeneration of the city and surrounding area.

If you are interested in any of the above positions, please apply in writing including salary expectations and current benefits package to:

Debbie Suckling, RMJM, 10, Bells Brae, Edinburgh EH4 3BJ. or jobs.scotland@rmjm.com

RMJM is committed to equal opportunities for all.

PART III TECHNICAL ARCHITECT

Our London office requires technical architects with 4-5 years' post qualification experience to work on a number of education, residential and commercial projects (new build and refurbishment). Ideal candidate will have proven design abilities and experience in production information, specification writing, site supervision and contract administration. Knowledge of Microstation preferred though not essential.

Please send CV's with covering letter and A4 examples of recent work to: Roger Wu John McAslan + Partners

49 Princes Place London W11 4QA Email: mailbox@mcaslan.co.uk

McAslan + Partners

Architect- Doncaster

We require a qualified Architect with a minimum of 5 years PQE to work within our busy and expanding Architectural and Surveying Practice. The position offers an excellent opportunity to develop the architectural work within the Practice, and to expand the Client base throughout the North and Midlands.

The applicant should have good design skills, be competent in the use of AutoCAD LT2004, have experience of industrial commercial, educational and healthcare work, together with job running experience. A sound knowledge of building construction and legislation is also required.

We can offer an excellent opportunity for career development, together with a competitive salary, performance bonus, car allowance and a pleasant working environment.

If you are enthusiastic, self motivated and possess good communication skills, then apply in confidence with full CV to Mr J C Hill, John Hill Associtates, 6 Shaw Wood Way, Shaw Wood Business Park, Doncaster DN2 5TB, Tel 01302 364565

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& the Built Environment

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Can you see yourself in one of the most important jobs in architecture and urban design? It's certainly one of the most influential. We are looking for an experienced architect, landscape architect, urban designer or someone with demonstrably relevant design knowledge and experience. Reporting to CABE's Chief Executive as a member of our senior management team, your primary responsibility will be to direct the activities of CABE's Design Review programme. You will also coordinate and promote CABE's approach to architectural matters across the organisation.

We are looking for someone with considerable experience in practice at a senior level, and an individual with a strong critical ability, as well as knowledge and understanding of the statutory planning system. You will be someone with highly developed networking skills, contacts and experience in the field. You must be able to lead and motivate a team of skilled and dedicated experts. And you will need to demonstrate your own design talent and the ability to support others in developing theirs.

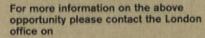
An application pack is available at www.cabe.org.uk/vacancies or by contacting us on 020 7960 2400 or recruitment@cabe.org.uk. Closing date for applications Friday 22nd April 2005.

CABE is working towards becoming a diverse organisation and welcomes applications from all sections of the community.



Architectural Assistant London, Clerkenwell c.£25.000

A design orientated practice seeks a talented Part II architectural assistant with at least 1 years experience. Joining a team of 10 in their Central London office, you will work on residential and leisure new build developments on behalf of luxury developers. Experience in producing drawings for scheme design, planning and construction issues and excellent CAD skills would be advantageous. The consultancy has a network of other offices across the country, so excellent opportunities to progress exist. In return you will receive a competitive salary and a structured path towards Part III qualification. An immediate start is available. Ref 1469125



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Permanent Opportunities

Project Architect Kent - To £35k pa

This design based practice, based in Ashford, is looking for an experienced Project Architect to join their friendly team. The ideal candidate will be expected to manage the design, production and administration of the projects, will be RIBA Part III qualified and will be highly proficient on AutoCAD. Experience in running projects of up to £1.5 million is also vital. Ref AR7

Site Architect Central London - To £40k pa

Our client is a well established practice based in the heart of London specializing in large scale corporate projects. They are looking for an experienced Site Architect to deliver a major £30m refurbishment project in Central London, this is a Fast track programme currently on site. If you have worked within a similar role please contact us immediately. Ref AR3709

Central London - To £36k+ pa

Our Client seeks experienced Architects to join their thriving Residential team. Based in their recently refurbished studios on the Southbank the successful candidate will demonstrate at least three years post qualification experience, running medium sized projects with the minimum of supervision. You should be full conversant in AutoCAD, with a sound understanding of UK Building Regulations and construction knowledge. In return excellent career opportunities are on offer.

Contract Opportunities

Architectural Technician Dorset - To £18/hr

Located on the South Coast, our client is a small practice with a varied portfolio of work. They have an immediate need for an experienced Architectural Technician to work on building control, feasibility studies and presentations. This is a short term contract with a possible permanent opportunity for the right candidate. Proficiency on AutoCAD and knowledge of UK Building Regulations is essential. UK Building Regulations is essential

Senior Architectural Technician

London – To £20/hr Located in South Central, this leading practice is looking to recruit a Technician to provide input on a range of Residential projects. They need an experienced Technician to produce documentation with AutoCAD for some small Residential projects, detailing ability and some exposure to UK Building Regulations and construction is essential. This is a short term contract with a possible permanent opportunity for the right candidate.

Microstation Technician London - To £22/hr

Located within Zone I, this established Architectural practice has a vacancy for two experienced Microstation
Technicians to work on a major Shopping Centre scheme. Excellent Microstation ability and construction knowledge is essential. Retail experience is preferred. This is a 6 month contract involving the production of working drawing packages.

Nationwide Opportunities

Architectural Technician Norfolk - To £30k pa

A Technician or Architect is needed to join a small practice working on mixed projects. There are opportunities to progress to Partner or Associate within 3 years. Vectorworks experience preferred but training will be provided for users of alternativ CAD systems Ref AR4

Cambridge - To £30k+ pa

If you would like to work for a practice that has a good reputation for Historic and Conservation work, and also gets involved in modern design for the Commercial sector, then this could be the role for you. You need to be a fully qualified all-rounder with CAD literacy. Contract and permanent roles

Senior Architectural Technician Oxfordshire - To £30k pa

Well known property developer requires contract and permanent Technicians for existing and future Residential projects. You will need more than 5 years experience in a similar capacity, and excellent knowledge of Building Regulations. AutoCAD experience would be preferred.

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To assist the Team Leader with the planning and detail design of retail projects throughout the south of England. A sound knowledge of building construction and experience working in an architects office. AutoCAD experience essential

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Opportunity to work on some of the most important buildings and historic sites in the south of England. Five year's post qualification experience and responsibility for the administration of projects from inception to completion.

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E-mail: architects@radleyhouse.co.uk (for the attention of Neil Pritchard)

www.radleyhouse.co.uk

Architect

Salary £ Neg - Central London

A well established practice who are known for their modern approach to building design, in-corporating sustainable and environmental practices require a talented Qualified Architect with innovative design skills and a minimum of three years' post qualification experience.

Must be CAD literate and microstation experience would be advantageous but not essential.

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For further details, please contact Liam Baker email: liam.baker@primetime.co.uk



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Architectural Technician

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Visit our Website to see full details and to complete an on-line application form, or telephone our 24 hour answerphone service on 0117 32 82890 to request documents by post. Closing date for applications is 31 March 2005.

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We are expanding our service and are looking for enthusiastic and talented property and design professionals to participate fully in that development. Also, because we want to help you to reach your potential, we welcome applications from those who do not exactly meet the individual job requirements but are nevertheless actively working towards the relevant qualifications and experience.

Senior Architect

Salary up to £33,168 per annum Ref: T4226B

Leading a small architectural team, you will ideally be an architect with at least three years job running experience. Using your strong design, technical and organisational skills, you will be responsible for the project management of a variety of new build and refurbishment projects related to our extensive portfolio of offices, leisure, park and community buildings, including our neighbourhood centres.

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Salary up to £33,168 per annum Ref: T4215B

Leading a small building surveying team, you will ideally be a chartered building surveyor with at least three years job running experience. Using your all round construction and organisational skills, you will be responsible for the project management of a variety of refurbishment and maintenance projects related to our extensive portfolio of offices, leisure, park and community buildings, including our neighbourhood centres.

Architectural Technician

Salary up to £29,958 per annum Ref: T4230B

Working in our projects team, you will ideally be qualified to a relevant degree or "intermediate" level with at least three years experience (Membership of the British Institute of Architectural Technologists is desirable, but not essential). You will be under the direction of the senior posts and working on a variety of new build, refurbishment and maintenance projects including the implementation of our leisure building disabled access programme.

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personnel.services@stevenage.gov.uk; or by phoning 01438 242079 (24 hour answerphone); or try go to www.stevenage.gov.uk Please quote the relevant reference number. Unfortunately we are unable to accept CVs.

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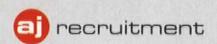
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The applicant should be competent in the use of AutoCAD LT2004 and should have a sound knowledge of building construction and legislation; some job running experience would also be an advantage.

We can offer excellent opportunities for progression, together with a competitive salary, performance bonus and a pleasant working environment.

If you are enthusiastic, self motivated and possess good communication skills, then apply in confidence with full CV to Mr J C Hill, John Hill Associates, 6 Shaw Wood Way, Shaw Wood Business Park, Doncaster, DN2 5TB, Tel 01302 364 565



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By placing a company profile in the recruitment section of the AJ you can raise awareness of your practice, both to potential clients and as a recruiter, and get your name in front of our entire readership.

For more information contact
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Recruitment advertisements in the AJ can be found on our internet recruitment service www.careersinconstruction.com

TENDERS

Glasgow City Council

EXPRESSION OF INTEREST

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George Square, Glasgow

George Square lies at the heart of Glasgow and is the city's principal civic space. It currently provides an open setting to the City Chambers and during the year the square plays host to a series of events attracting crowds of up to 25,000.

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Environmental Projects, Development and Regeneration Services, Glasgow City Council, 229 George Street, Glasgow G1 1QU.

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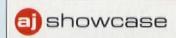
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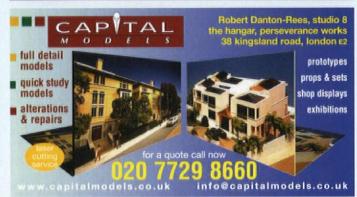
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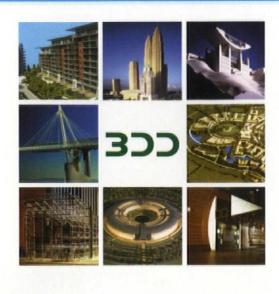
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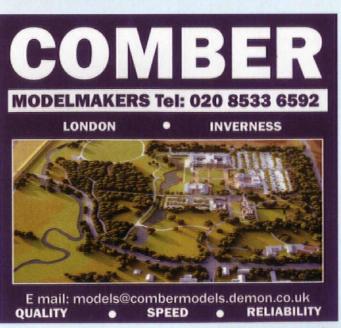






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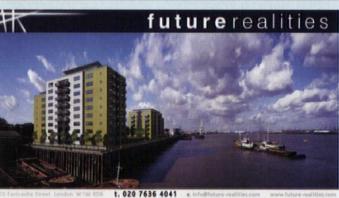
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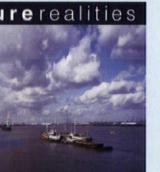


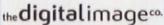
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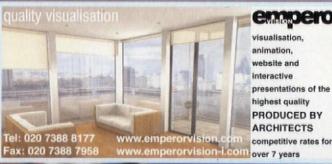


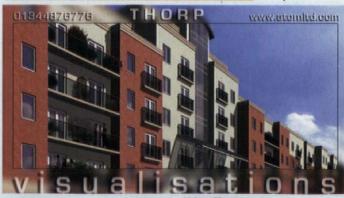
















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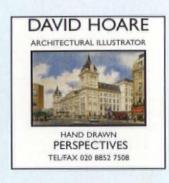
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Retiring, not shy

ast week's most important bash was thrown at the Royal Academy (RA) to mark Peter Davey's retirement as editor of the Architectural Review. The event was wildly successful, with everyone, including the great man himself, seeming to enjoy themselves. The evening's highlights included a speech from the new president of the academy, Nicholas Grimshaw. Bizarrely, it emerged that a scheme - the Nottingham factory units - by Grimshaw's young practice was featured on the front of Peter's first edition of the AR in 1981.

The write stuff

ir Nick pointed out that said story was penned by a 21-year-old Jonathan Glancey, now of the Guardian. 'I was surprised to realise that he was even born then,' he observed.

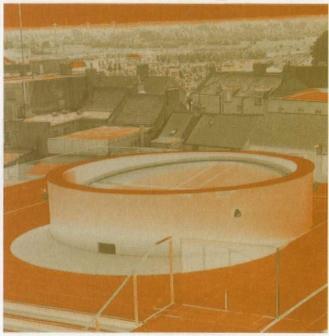
Slip service

ut the centrepiece of the evening was a speech from Davey, in which he chronicled a 37-year career in architectural journalism that started at the AJ, where he was technical, then news editor. An entertaining slip-up saw Davey refer to the RIBA as being in a 'bit of a state' when he took over, when he meant the AR. 'Actually, the RIBA's always in something of a state,' he said, recovering the situation to much amusement from the assembled throng.

Presents correct

mong the gifts showered on Davey was a collection of writings and drawings from 70 international luminaries. Among the contributors were Norman Foster, Renzo Piano, Peter Zumthor, Stefan Behnisch, Tadao Ando, Christoph Ingenhoven, Nicholas Grimshaw, Massimiliano Fuksas, Michael Hopkins, Michael Sorkin, Richard Meier, Francine Houben, Juha Leiviska and Tod Williams and Billie Tsien. Richard MacCormac presented Davey with a framed drawing of the Ruskin Library.

spot the building



'Spot the Building' asks you to identify a well-known and recently completed building. To make it just a little more difficult we have had fun playing with the image. If you can decipher it, post your entry to arrive by first thing on Monday morning to *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of champagne. The building featured in the last competition (AJ 3.3.05) was In Between, London, by Annalie Riches, Silvia Ullmayer and Barti Garibaldo. Unfortunately, none of you guessed the right answer.

Cash cow

his month's edition of the AR is a bit of a cracker – it features four **Davey** essays on the past, present and future of world architecture.

One wag at the RA event said that he was going to pickle his copy in aspic to sell it on eBay in a few years' time. If the cheers at the end of Peter's speech are anything to go by, it is likely to be something of a collector's item.

Flights of fancy

to Davey's career was the sheer distance that some people had travelled to attend the bash, with guests jetting in from places as far afield as Australia, South Africa and the US. This also illustrates how successful Davey was at turning the AR into a truly successful international magazine.

Homes alone

mong the guests was Bill Dunster, of BedZED fame, who told me how delighted he was to get out of the suburbs. The Surbiton-based eco-architect is trying to get something built in Cornwall, where he won a competition for a batch of rural carbon-neutral homes last year. But interest in his competition proposals has dried up and now he is chatting to the Cornwall Sustainable Building Trust, who agreed the Duchy needed some homes of the nature that Bill excels at. But the land owner is English Partnerships, the government regeneration quango that is wedded to working with private developers, who Bill claimed are not interested in progressing his ideas.

No Cannes do

nd so from Peter Davey's civilised and cultured bash at the RA to the

debauchery of Cannes, for the international celebration of property wealth that is MIPIM. The first disappointment was announced a few days before the event got under way: a statement from the organisers revealed construction minister Nigel Griffiths had cancelled his planned trip to the Riviera due to 'pressing parliamentary business'. This decision will surely leave the Gordon Brown clone with further industry problems after he gained the nickname the 'seven-minute minister' in the autumn due to an astonishingly short appearance at a Labour Party Conference fringe meeting.

Blooming mistake

eplacing Griffiths on the Côte d'Azur will be everyone's favourite cabinet minister, John 'I will demolish most of the decent homes in the North' Prescott. This delightful news means delegates can look forward to any number of Prescottisms from Jaguar's favourite customer. It is unlikely, however, that over the whole week Prescott could manage to match last year's winner when he referred to Hertfordshire's famous Letchworth Garden City as Letchworth Garden Centre. What a corker... geraniums anyone?

Damned if he does

rescott had, however, already got himself in trouble before the bash even kicked off. Saturday's Telegraph carried an article on the extravagant lifestyle the deputy prime minister would be leading in the south of France. This fairly lazy and predictable bit of journalism chronicles the cost of the suite of rooms his people had booked for him and his entourage in the Carlton Hotel in Cannes. This seemingly is a no-win situation for Prezza. If he were to stay at home, he would be castigated by the property industry for ignoring the most important gathering of the year, and if he attends he gets in trouble for being easy with taxpayers' money. What does the Telegraph expect? Surely its journalists don't really want the deputy prime minister to stay in the Nice Airport Travelodge?

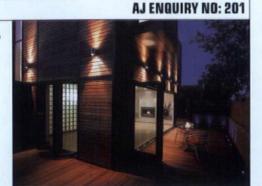
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KINGSPAN

The revolutionary pre-insulated Kingspan TEK Building System was chosen for a builder's 21st-century design for Kings House in King's Cross Road, which featured large



areas of window space, as the presence of so much glass meant the traditional construction methods were out of the question.

KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 20

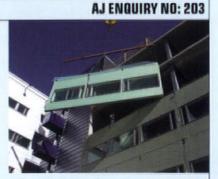
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walling element can accommodate almost any form of conventional cladding, including rainscreens and profiled sheets. Ruukki will be a main sponsor of Offsite 2005 at BRE, Watford, from 6-9 June.

STONE AGE

ent years, the facturing of stone cut

In recent years, the manufacturing of stone cut to individual commission has become increasingly important to Stone Age, and staircases are a particular speciality. Stone for staircases is not only beautiful but also a practical choice as many stones are extremely durable. It is not surprising, therefore, that entrance steps



AJ ENGUIRY NO: 204

are one of the most popular applications for stone as they provide a formal focal point that sets the tone for the rest of the building.

INSTACOUSTIC

Threshold Tenants Association has undertaken a regeneration of properties at various sites throughout Pimlico in south-west London to provide good-quality social housing accommodation. Part of this major refurbishment involved fitting-out flats with high-quality acoustic flooring from InstaCoustic to ensure that sound-insulation performance levels, as specified by the association, were in excess of those required by current Building Regulations.

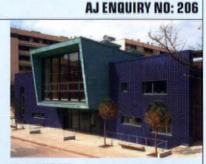
AJ ENQUIRY NO: 205



AJ ENQUIRY NO: 207

H&R JOHNSON

The Priory Green Estate, in King's Cross, London, has recently undergone a large regeneration programme, improving internal and external conditions for its residents. Transferred from Islington council to the Peabody Trust under



the Estate Renewal Challenge Fund (ERCF) programme, the project has used tiles from leading ceramics manufacturer H&R Johnson, creating a remarkable fascia for Hugh Cubitt House – the estate's new security and community centre.

MUMFORD & WOOD

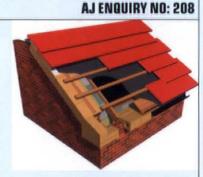
Mumford & Wood, specialist manufacturer of timber sash windows and complementary casements, entrance doors and French doorsets, has worked closely with Londonbased contractors in



the extensive renovation of a substantial mock-Georgian property in Middlesex. Part of the project involved replacement of the original single-glazed doors and windows with products from Mumford & Wood's Conservation range.

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