

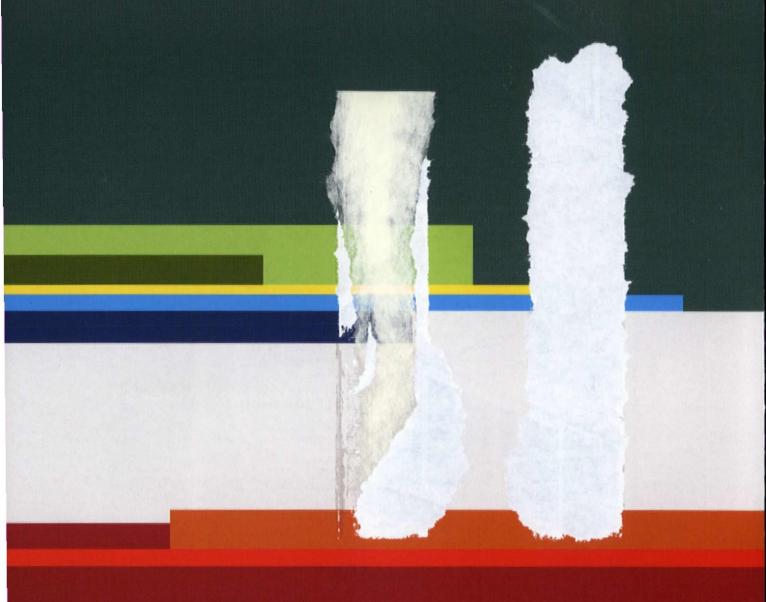
### MENDING THE MODERN

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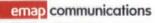
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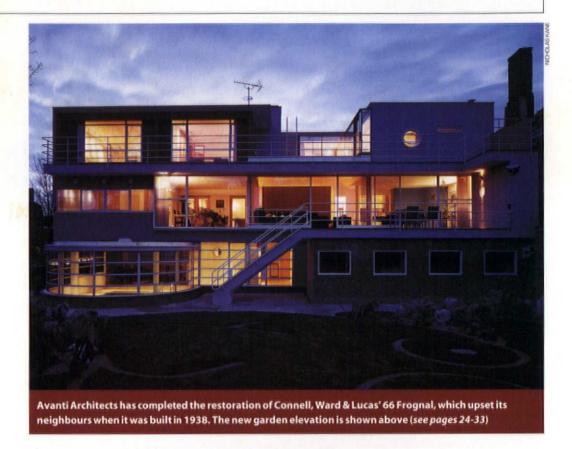




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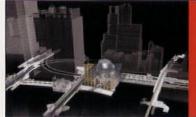


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Photograph by Nicholas Kane



Grimshaw goes underground in New York Society isn't doing that great a job of, quote-unquote, integrating us Marvin Miller, the guiding force behind a village for deaf

people to be built in South Dakota in the US » page 8



## Charter plan awakens RIBA row

The bitter dispute over the RIBA's proposed chartered practice scheme has been reignited after it emerged it could cost sole practitioners as much as £130 a year.

Speaking out at last Wednesday's RIBA council meeting (16 March), councillors said they were 'enormously suspicious' of the scheme, which is set to come into force later this year.

Under the latest proposals, the registered-practice scheme will be shelved in favour of a self-funding system that awards charters to practices demonstrating excellent management and administrative performance.

However, both the 'real' benefits and the additional cost of the new scheme have again been called into question.

Councillor Geraint John said: 'There is a great deal of suspicion about this scheme. It seems to favour top practices and it appears that the smaller practices will be paying more.

'There is also a feeling the profession doesn't understand the scheme, doesn't want it and doesn't need additional burdens. These are very serious concerns.'

Chris Roche was also critical of the proposals. He said: 'They talk about setting a new gold standard, but what was wrong with the old one? It suggests my seven years of education alone don't imply a gold standard. But I don't need any further endorsements. And I don't need to pay for it.'

But Richard Brindley, acting executive director of RIBA Professional Services, believes the move is vital for the future of the profession.

He said: 'We are convinced that it is the right way of raising the

profile of practices, and, more importantly, the client's perception of the profession. There is a general feeling in the public, whether we like it or not, that architects are very good at design, but perhaps not businesslike enough.

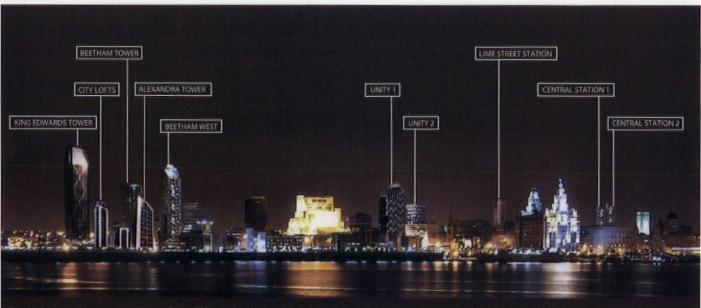
'The whole reason behind this is about positively endorsing practices. We want to be able to say this practice does good things and, what's more, we check. We want that third-party accreditation,' he added.

However, Brindley admitted that the benefits, such as reduced professional indemnity insurance premiums, may take a while to filter through.

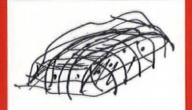
'This is not a short-term fix, it will be a long haul,' he said. 'It doesn't focus on design, it's more about allaying client concerns regarding the business side. In terms of business management, not everyone is as squeaky clean as they could be, and this is a way of improving things.'

Richard Waite

Number of ARB-registered	Proposed chartered practice fee						
architects in practice	2005	2006	2007	2008	2009		
Two or fewer	£100	£110	£120	£125	£130		
Three to six	£160	£175	£195	£200	£207		
Seven to 17	£235	£255	£280	£290	£300		
18-39	£300	£330	£360	£375	£390		
More than 40	£435	£475	£520	£540	£540		



Could this be what Liverpool's skyline will look like in 2008? Local graphic designer Jamie Dunmore has produced this innovative prediction of how the famous panorama could change. He has added every tall scheme proposed for the city centre to the celebrated vista across the Mersey. The buildings include DTR:UK's King Edwards Tower, Aedas' Beetham West and Beetham Tower, Allford Hall Monaghan Morris' Unity developments, Glen Howells Architects' proposed project at Lime Street, RTKL Dublin's work on Central Station and Ian Simpson's Brunswick Quay. The architect for the other two schemes, City Lofts and Alexandra Tower, is Atherden Fuller Lang.



Summer at the Serpentine ⇒ page 10 Byker was a shot in the arm for English architects interested in self-help and community-participatory projects

Dennis Sharp remembers Ralph Erskine » page 12

## Thames Gateway design gurus set to disband after clash of the titans

The elite group of architects brought together to improve design standards in the Thames Gateway is unlikely to meet again, the AJ has learned.

A source close to its sponsoring agency, the London Development Agency, has warned that a battle of architectural personalities on the London Thames Gateway Design Panel has led to the dramatic rethink.

The insider warned that the committee – which was staffed by such luminaries as Norman Foster, Richard Rogers and Will Alsop – is unlikely to be reinstated in its current form.

Other panel members included Terry Farrell, Ricky Burdett, David Adjaye and Mohsen Mostafavi.

The source also claimed that charette design work carried out by Foster and Alsop to give the Thames Gateway scheme 'some visual coherency' would now 'never see the light of day'.

He added that too much had been asked of the committee in the first place.

'There was a fundamental problem because the committee was expected to make up for the structural planning deficiencies of the whole Thames Gateway project,' he said.

'It was unrealistic to hope that a committee that

only meets four times a year could achieve this stated aim.

'But there was also a problem of competing egos, which was troubling if you were trying to create a cohesive vision for the whole area. This resulted in work that was carried out by Norman and Will being sat on,' he added.

The source also said there was conflict within the group. 'In general, there was one dominant group that did not seem interested in the ideas of other people in the committee. This was always going to happen and makes it strange that they were brought together in the first place,' he said.

'The committee will not be brought together again in its current form. I would expect it to become a group made up of Richard, Ricky and Mohsen,' he added.

But Will Alsop insisted the committee would reform in the summer. 'We needed to have a break,' he told the AJ.

'We needed someone to go away and come up with a coherent vision for the whole site.

'That's where we are up to and I fully expect us to be brought back in to look at the vision. We need to take another look at it all,' he added.

Ed Dorrell

#### MODERNIST LEGEND DIES

Kenzo Tange, the father of Modernist architecture in Japan, has died at his home in Tokyo aged 91. Best known for the Yamanashi Broadcasting Centre, the 1964 Tokyo Olympic Stadium and Expo'70 in Osaka, the Pritzker Prize-winner also drew up the masterplan for the rebuilding of Hiroshima.

#### COUNTRY HOUSE ASSURANCE

In response to a written question from Alan Howarth MP, planning minister Keith Hill has emphasised that the country house clause in planning policy statement 7, the successor to PPG7, should be open to all styles of contemporary architecture, from Quinlan Terry to Future Systems.

#### GRIMSHAW WINS LSE CONTEST

Grimshaw has beaten some of the biggest names in architecture, including David Chipperfield Architects, to win the competition to transform the London School of Economics. The practice will mastermind a £30 million overhaul of a former government building overlooking Lincoln's Inn Fields.

#### CITY ACADEMIES 'EXPLOITED'

The Association of Teachers and Lecturers has claimed that the government's highly trumpeted design-oriented city academies are open to exploitation by the private sector. At the association's annual conference in Torquay on Tuesday (22 March), it condemned the degree of control private sponsors obtain in return for the money they put up for running costs.

#### **NEW-BUILD FLATS MISS BOOM**

New-build flats were the only type of property to fall in price last year. Figures released by the Land Registry show all other property categories in the UK, including terrace houses, rose in value by at least 10 per cent. Old semidetached houses soared in price by an average of 15.15 per cent.

#### ARB talks tough after indemnity breach

The ARB has prosecuted six architects for failing to comply with its strict professional indemnity insurance (PII) rules.

The board's professionalconduct committee last week found each of the six guilty of three counts of unacceptable professional conduct.

Punishment for the six – charged for their failure to confirm to the board that they were PII-compliant – varied from small fines for those who had pleaded guilty to a probable ban for those who had failed to plead and failed to attend.

The move will leave those in the profession who refuse to comply with the PII rules concerned that they could also face prosecution. The six were Giuliano Zampi, John Simms, Frederick Chinery, Robert Kirk, Brian Cooper and Clifford Gardner.

A spokesman for the ARB regulation department said there was no valid excuse for failing to fulfil the PII rules.

'Although the overwhelming majority of the profession has PII in place, very often well in excess of the minimum ARB guidelines, PII is still an emotive issue with a very small element in the profession,' he said.

'However, there can be no possible justification for an architect carrying out professional work without adequate and appropriate cover in place.'

But former board member Ian Salisbury unsurprisingly attacked the rulings. He said: 'None of these architects was apparently the subject of any kind of complaint and yet they were all found guilty of unacceptable professional conduct.

'The charges against these architects arose not through any act of misconduct, but appears to have come to the registrar's attention merely from a refusal to submit the so-called certificates of compliance.

'The Architects Act expressly states that "failure by a registered person to comply with the provisions of the code shall not be taken of itself to constitute unacceptable professional conduct". It appears to me, therefore, that these findings are unlawful,' he claimed.

## **Crossrail damage fears intensify**

Concerns are escalating over the potential impact of the £10 billion Crossrail link on scores of historic buildings across the capital.

Following last week's discovery that plans to use a controversial tunnelling system could threaten the Barbican Centre (AJ 17.3.05), heritage groups have come forward with a list of other buildings that could be in jeopardy.

SAVE Britain's Heritage has already drawn up a list of nearly 50 historic gems that may be affected by the cross-London rail link. Among those said to be in most danger are the Astoria Theatre in Charing Cross Road, a cluster of treasures around Tottenham Court Road and a swathe of railway bridges.

SAVE said: 'There is a clear need for [Crossrail], but the current plans will have

terrible consequences for London's historic buildings and the potential Great Western Railway World Heritage Site. All in all, there will be quite a lot going.'

The organisation, which intends to petition the Crossrail Bill, is also worried about English Heritage's stance on the proposals – in particular those to pull down a number of buildings.

'English Heritage... has meekly accepted "preservation by record" in the case of demolition. This is contemptuous,' SAVE added.

Architect Rupert Wheeler, from the Spitalfields Society, is another to have raised concerns about the impact of tunnelling under historic areas.

'There is a feeling that everything gets dumped in the East End because the people there are the least likely to complain. But as statutory owners of listed buildings, we have the statutory duty to object to this bill,' Wheeler said.

'We have been told that these buildings can be repaired, but the point is that they should not be damaged in the first place,' he added.

However, English Heritage believes all the problems can be overcome and has been encouraged by Alan Baxter & Associates' impact settlement report.

A spokesman said: 'We are reassured by the contents of the report. Alan Baxter has been asked to look at the mitigation measures and, if we know what is needed, then design solutions can be found.'

Richard Waite

## Government officials move closer to Supreme Court decision

A decision on which practice will oversee the transformation of London's Middlesex Guildhall into the new Supreme Court, one of Britain's most high-profile construction projects, will be made within the month.

It is understood that officials at the Department for Constitutional Affairs (DCA) have finished interviewing for engineers and architects. One of the offices known to be on the shortlist is Feilden & Mawson, a practice that is already signed up to the DCA's approved list of firms.

The winning practice will work with an engineer and a contractor on the project, in a form of public-private partnership. The Grade I-listed Guildhall is opposite the Houses of Parliament on Parliament Square, and the brief is understood to include a series of hearing rooms but no formal courts.

However, it is also understood that several heritage organisations are determined to ensure that the conversion is 'extremely sensitive'.

## Heron overcomes City jitters and commits to KPF tower

Heron International has revealed its plans to start building KPF's £350 million tower at 110 Bishopsgate at the beginning of next year.

The announcement comes in the wake of the developer submitting a planning application for its Heron Plaza development, adjacent to the Heron Tower site. It is hoped the 183m-high landmark will be completed by 2008.

The announcement came at the company's annual lunch, hosted last week at London's Savoy hotel. The tower scheme has been on the back-burner because of Heron's caution regarding a previously stagnating City office market.

Heron Plaza, submitted for planning in February, involves a new 24-storey development on the site of Staple Hall in Houndsditch. Another adjacent building, Stone House, will be rebuilt and extended, with a new atrium and a retail arcade running through it.

The total value of Heron's plans for the site is thought to be in the region of £800 million.

Grimshaw has revealed the latest images of its design for Fulton Street subway station in New York. The new streamlined transport hub will bring together six existing stations and become a key focal point of the regeneration of Lower Manhattan. Handling more than 275,000 passengers a day, the 34,000m<sup>2</sup> interchange will increase the station's capacity to 12 subway lines and will link up with Santiago Calatrava's World **Trade Center transportation** hub. The central feature of the £270 million project is a 34m-high asymmetric dome, which will rise above the glazed entrance and pavilion. Work is expected to start on site early next year.



## Morphosis boss rejects 'bad-boy' label as he scoops Pritzker Prize



Morphosis' scheme for the Cooper Union in New York brought Mayne further attention outside Los Angeles

Thom Mayne, head of California-based Morphosis, was named the surprise winner of this year's \$100,000 Pritzker Prize on Monday (21 March).

Mayne, who was praised for his boldness and unorthodox originality by the jury, used the opportunity to refute his bad-boy image, express thanks to his family and pay homage to his heroes.

In one of his first interviews after the announcement, and having just reached his desk, Mayne told the AJ: 'I'm at my computer trying to go through the hundreds of emails that I've received from all my friends and family.'

Commenting on his public image, he continued: 'For some reason the whole bad-boy thing seemed to stick. There are a series of people who have got this award who are supposedly prickly.

'But in my office I run a collective, I'd compare myself to the way Richard Rogers runs his office in the UK. But that's not to say I don't know how to make staff move when I need to.'

Mayne's most high-profile recent built works include the Caltrans District 7 Headquarters and the Science Education Resource Center/Science Center School, both completed in 2004 in Los

Angeles. His most publicised recent commission is the Albert Nerken School of Engineering at the Cooper Union in New York.

On the world stage, Mayne has designed the Hypo Alpe-Adria Centre in Klagenfurt, Austria; the ASE Design Centre in Taipei, Taiwan; the Sun Tower in Seoul, South Korea; and a social-housing project slated for completion next year in Madrid.

Thomas Pritzker, president of the Hyatt Foundation, which sponsors the award, said: 'When this prize was founded in 1979, Thom Mayne had just received his master of architecture degree from Harvard. The intervening years have seen 28 laureates chosen. Thom is the 29th, and only the eighth American to be so honoured.'

Commenting on the prize money, Mayne said: 'My wife and I have talked about supporting a couple of causes, but have not decided what to do. I'm not going to go out and buy a Ferrari or something.'

He added: 'I've been doing this for a long time. In the US you're not allowed to practise until you're 55 and I've just turned 61, the same age as Frank Gehry when he got it. I'm just growing up now.'

Rob Sharp

#### RIBA confident of wooing politicians

The RIBA's president George Ferguson is confident the main political parties will sit up and pay attention to the institute's new manifesto for architecture.

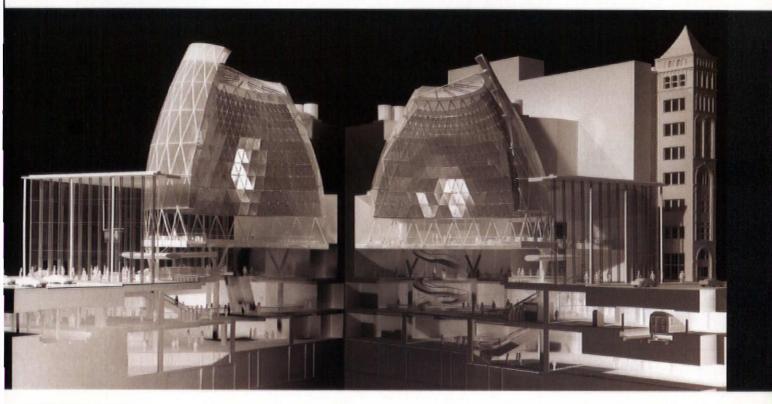
Speaking before the launch of the document at Portcullis House in London on Tuesday (22 March), Ferguson said he was in no doubt that parts of the 21-point action plan would be adopted by the next government.

'If the manifesto is taken up by candidates and used in an intelligent way, it will gain them votes,' he said. 'I think we will get some MPs who will virtually sign up to the whole thing.'

Among the manifesto's points are calls to make government funding dependent on good design, and to introduce stamp-duty relief on the first sale of sustainable homes.

'The manifesto is not to do with architects,' said Ferguson. 'It's to do with architecture. It's about place-making and about those things that impact on the public.'

The pamphlet, leaked to the AJ last month (20.2.05), has been welcomed by construction minister Nigel Griffiths. He said: 'British architects are playing a leading role in Britain's building boom. Their views are always welcome and we are giving the document serious consideration in Whitehall.'



## First town for deaf takes shape

Architects and town planners have begun drawing up a blueprint for the first town built and designed entirely for deaf people.

Almost 100 families from around the world have reserved space in the South Dakota village, where all business will be conducted in sign language.

Potential residents hope to become fully integrated in day-to-day life for the first time, with every element designed specifically for the deaf or hard of hearing.

Buildings will incorporate glass for increased visibility, emergency services will rely on lights as opposed to sirens, while shops, restaurants, petrol stations, hotels and schools will be designed by specialist architects with the needs of the deaf a priority. All businesses will be required to use sign language.

The village – called Laurent after Laurent Clerc, a 19th-century French educator of the deaf – will accommodate at least 2,500 residents and is being financed privately, including funding from a group of anonymous investors.

Marvin Miller, the 33-year-old behind the plan, who is himself

deaf, hopes building work will begin later this year. 'Society isn't doing that great a job of, quote-unquote, integrating us,' Miller said.

'My children don't see role models in their lives – mayors, factory managers, postal workers, business owners. So we're setting up a place to show our unique culture, our unique society.'

Creators insist the town will not be exclusive, but simply inclusive for those who cannot communicate through speech. The only commitment for those intending to move there is that they live in an environment based solely on sign language.

But opponents have warned that the town will only serve to further isolate the deaf.

Todd Houston, director of the Alexander Graham Bell Association for the Deaf and Hard of Hearing, claimed it was of greater benefit for the deaf to play a part in the rest of society.

'I understand the desire to be around people like ourselves, and I don't have a problem with that, but I don't think it's very wise. This is a little bit of circling-the-wagons mentality, if you ask me,' he said.

Ed Dorrell

#### Swenarton to head Oxford Brookes

Oxford Brookes has announced that Mark Swenarton will succeed Mike Jenks as head of the university's school of architecture in September.

Swenarton, a founder of the journals *Architecture Today* and *EcoTech*, is a distinguished architectural historian and teacher.

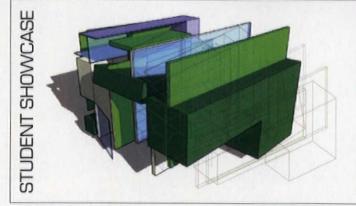
The Oxford Brookes school
– which is one of the largest
schools of architecture in the
country – also includes the
Oxford Institute for Sustainable
Development.

Swenarton said he was delighted to be taking up the post. 'I am enormously excited by this appointment,' he said.

'Oxford Brookes is an architecture school with an impressive record and outstanding potential.

'I greatly look forward to working with colleagues and taking the department forward to meet the challenges facing architecture and architectural education in the 21st century.'

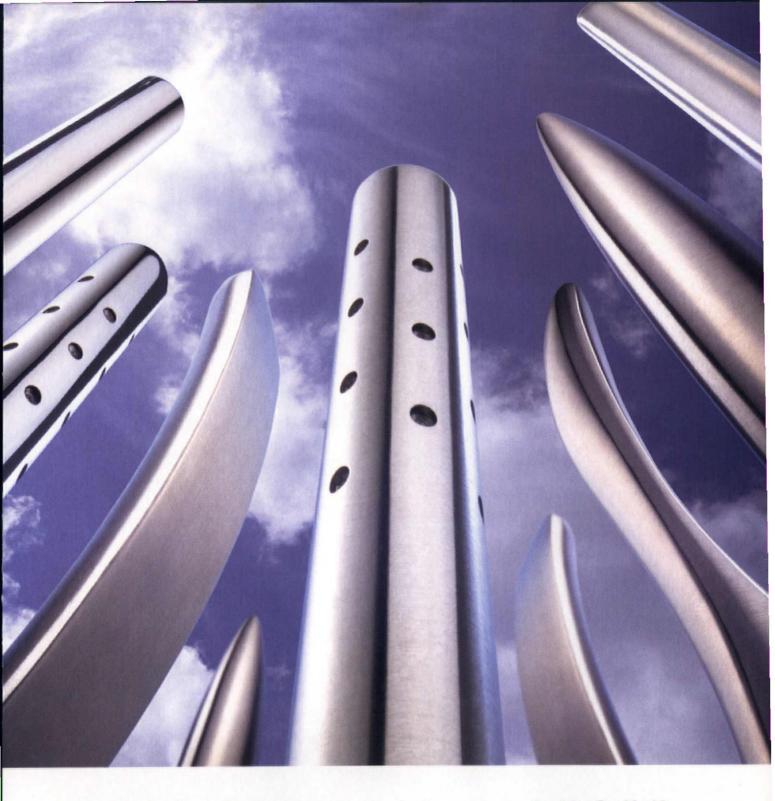




Marc Turley, a diploma student at the University of Central England, has won a design competition called 'The Space', organised by professional and financial services lobby group Birmingham Future. Turley's scheme, shown here, was for a register office inspired by the work of Peter Eisenman and Andy Hilton. Spaces are arranged on a grid to illustrate the links between birth, death, marriage and divorce.

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





#### ARCHITECTURAL HARMONY

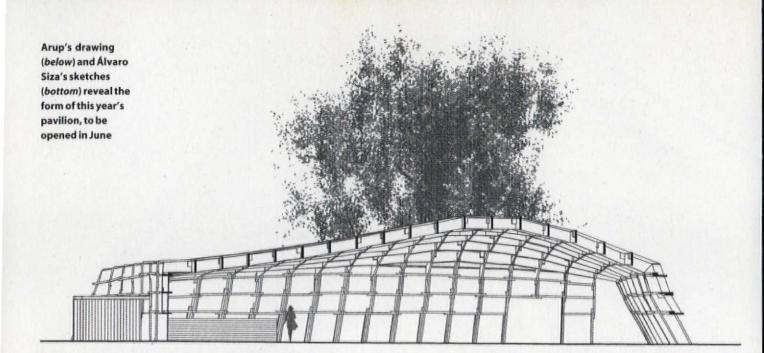
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## Siza unveils Serpentine sketches

These are the first sketches of this year's Serpentine Gallery Pavilion, which is being designed by Pritzker Prize-winner Álvaro Siza and his long-time collaborator Eduardo Souto de Moura.

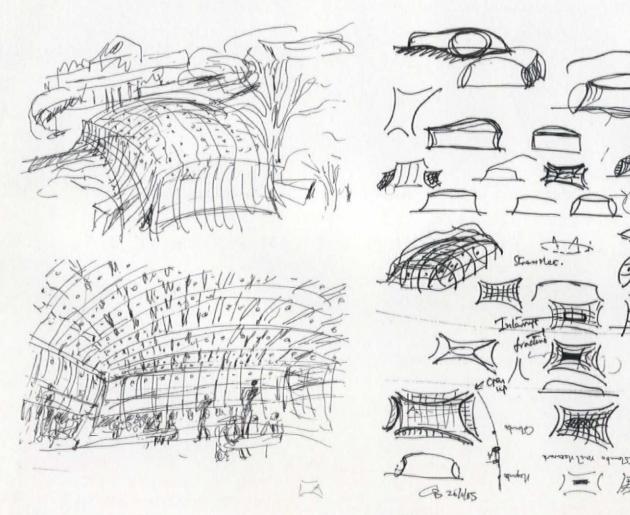
The Portuguese pair were brought in dramatically to rescue the project in January, when it became clear that the architect originally chosen, MVRDV, would be unable to complete its pavilion in time for the June opening (AJ 27.1.05). The Dutch architect has now been given an extra year to develop its ambitious plans for a 23-m high mountain.

Meanwhile, Siza and Souto de Moura, with the help of structural engineer Arup, now have the chance to build their first scheme in the UK.

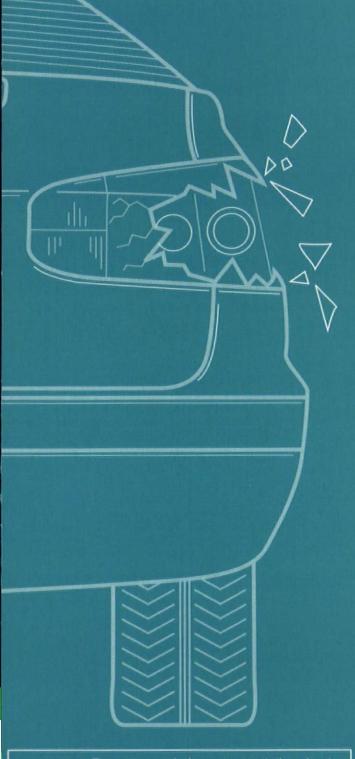
The duo will follow in the footsteps of Oscar Niemeyer, Toyo Ito, Daniel Libeskind and Zaha Hadid, who have all designed the temporary structure in Kensington Gardens.

A planning application for the new Serpentine Pavilion was submitted on 8 March.

Richard Waite







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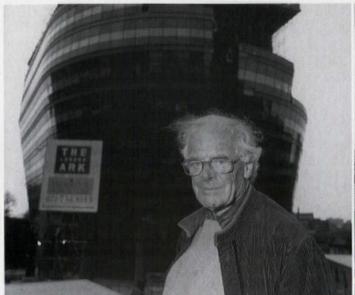


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## Ralph Erskine (1914-2005)





Ralph Erskine in front of The Ark in Hammersmith (above left), and his famous Byker Wall social-housing scheme in Newcastle (above right)

Ralph Erskine, who died last week in Sweden, epitomised the pioneer spirit of the post-war generation of Modern architects. He brought people together with a sense of place and enriched that with an original approach to forms and materials.

He will be remembered as an architect whose humanist values were transferred to a large number of original, innovative, spacious and well-detailed buildings, and to community schemes that transformed people's lives, such as the hospital restaurant environment at St Goran's, Stockholm, or the public-housing participation and redevelopment process at the Byker estate in Newcastle-upon-Tyne.

Ralph was born in Mill Hill, London, in 1914 and remained a British citizen. He attended the Friends School, Saffron Walden, from 1924-32, after which he began his architectural training at the Regent's Street Polytechnic School of Architecture (now the University of Westminster), graduating in 1937.

A year later he became an associate of the RIBA. He worked, inter alia, for Louis de Soissons from 1937-39, before setting out for Sweden, a country he was inspired to visit by the keen interest that had been shown at the poly and in London generally in 'Swedish Modern' design.

He was to stay in Sweden for the rest of his life. This was due initially to a default of circumstances, but later by conviction, as he developed a unique interest in the regional northern architecture of Scandinavia. At the time, however, it proved to be both a cultural shock to his mind and a climatic shock to his body. He was to recall later that he did try to get away, but his efforts to return to England from a neutral country at the outbreak of war failed.

In 1940, finding himself with little or nothing to do and still struggling to master a difficult language, he constructed his first house – a timber cabin in the woods – with his wife Ruth. In 1946 he started a private practice on his own, and by 1950 he had begun to develop his ideas for revising the precepts of the Modern architecture of the inter-war period. He claimed Functionalism had become sterile and he saw two ways to enrich the Modernist cause. The first was to do with people and the way they use buildings and participate in the design process, and the second was with the development of ideas for the regional climatic environment.

In 1950 he was invited to Otterloo to attend the Team 10 meeting, where he proved to be a provocative speaker, addressing his colleagues on criteria for a northern architecture based on regional knowledge. His paper put forward a 'grammar for high-latitude architecture', which showed a profound understanding of the way building materials and structures performed in the extreme cold. The practical outcome of this work was demonstrated clearly in his

design for a Ski Hotel at Borgafjall (1948-50), which was then under construction and became well known for the fact that it melted into the landscape and had a dramatic ski slope on its roof.

Another impressive project from this period was the cardboard factory at Fors, Sweden, of 1950-53. It was followed by the design of housing projects, apartment blocks, schools, a church and then his own experimental eco house in Drottningholm, which demonstrated his ideas about the local vernacular and climatic architecture. It has a ventilated black metal roof to keep the snow and rain off the main insulated barrel vault below. This allows the snow to lie on the top roof and prevent icicles forming.

Clare Hall, Cambridge, in 1968 was Erskine's first significant commissioned building in Britain – obtained when he was 54. He also entered a limited competition for housing at Killingworth in the period he was closely associated with England, and had projects in Milton Keynes, Newmarket and, significantly, the Byker redevelopment, a project that has become synonymous with his name and where he opened an office. It has now been listed.

Byker was a shot in the arm for English architects interested in selfhelp and community-participatory projects. It was large-scale, yet had areas of low-rise and individual housing. The outer wall of tall housing was introduced into the design to protect the inner, individual low-rise units from traffic noise and fumes. The idea of tenant involvement in the design and occupation process saw the establishment of a pop-in, one-stop consultancy service for residents.

Erskine's work after the English phase came mainly from Sweden, although there were some impressive projects in Italy (the renewal of Ancona), Austria (housing in Graz) and Canada (township, Resolute Bay).

However, he was back in the UK with his extraordinary idea for a new kind of ship-shaped office block, aptly termed The Ark, for the Ake Larson Company, set against the forbidding, inhospitable curves of the high-speed Hammersmith Flyover (1988-92). There was nothing quite like it in London. The result was a fluid, dynamic structure faced partly in a special brick, while inside the belly of office space was an atrium, with a high-level pastiche of an Italian hilltop village at its navel.

Erskine's Millennium Village in Greenwich, won in competition in 1998, will be completed by Erskine's office (now retitled Erskine Tovatt Architects), working with Hurley Robertson Architects.

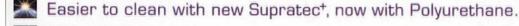
Erskine received many honours for his buildings, including gold medals from Sweden, Canada and the RIBA. He was made a CBE in 1979 and was awarded the Wolf Prize in 1984.

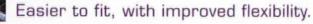
Dennis Sharp



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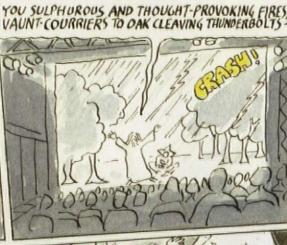














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#### who said what

## 'Asia is an art desert. It probably has more stock exchanges than quality art museums'

Tao Dong, chief Asia economist at Credit Suisse First Boston. *International Herald Tribune*, 17.3.05

'What a monument to vanity, artistic indulgence and exhibitionism. With its forced egalitarianism and fetishistic use of building materials, this structure represents a hopelessly confused view of the world'

James McCown on the Scottish Parliament in a letter to *Architectural Record*, March 2005

'None of this stuff is special at all. We're trying to define the new ordinary'

Bill Dunster on his energy-efficient home. *Observer*, 19.3.05

### 'A tart's boudoir of a model village'

Stephen Bayley on Poundbury. Observer, 20.3.05

#### vital statistics

- Herzog & de Meuron's Tate Modern has been named Londoners' favourite building in a poll carried out by *Time* Out this week. The Elephant and Castle shopping centre, designed by the Willett Group in 1965, was branded the worst.
- The Gathering Place, a controversial documentary about the building of the Scottish Parliament, attracted less than 10 per cent of the Scottish viewing public prior to the screening of its final episode. The programme's best audience figure was 190,000, during its second outing.
- The number of cohabiting couples is set to almost double by 2031, as marriage continues its decline, according to new projections by the Government Actuary's Department. Around two million couples in the UK are currently living together.
- Litter on beaches has risen by 82 per cent in the past decade, the Marine Conservation Society has claimed. Its survey found an average of one piece of litter for every half a metre of beach it examined.

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### **VIEW FROM THE CREW**

A small charity has succeeded in its mission to get the youth of Newham involved in the regeneration of their borough and get their design opinions heard – but funding problems could see those same voices silenced, as **Rob Sharp** reports

The trek to the top of St Paul's can leave you wheezing. But a 15-year-old kid called Barry manages it easily. He even has the energy on conquering the summit to lean over a stone wall, ruminate, then point madly at the skyline. 'That's really awful,' he says, flailing his arms at Norman Foster's Swiss Re building. 'It looks like an Easter egg.'

This is unlikely to make Foster, who earlier this month was training in the Alps for a ski marathon, quake in his salopettes. But Barry hails from Newham, at the heart of the Thames Gateway in east London. One of Britain's largest regeneration projects is being pile-drived into his doorstep.

This renders the teenager's opinion on architecture – from instantly recognisable landmarks like the Gherkin to the pervasive regeneration planned for the Lea Valley – all the more relevant.

His trip to the cathedral was organised by Fundamental Architectural Inclusion (FAI), a charity with two permanent staff that recently moved to Newham. It is trying to forge long-term links with a local school in Canning Town, to encourage pupils like Barry to discuss and explore their instincts on design.

#### Thinking critically

FAI's zenith was its opportunity at the end of last year to design an Olympic Aquatics Centre, using the ideas of the pupils it works with, the self-branded 'Architecture Crew'. The impact on the kids of presenting the project – to Olympic 2012 and London Development Agency dignitaries no less – must have been profound. It seems, at least, to have got Barry thinking critically.

Unfortunately, only a matter of months later, FAI is already facing funding problems. It can't get the cash it needs from the council, or elsewhere. The effect, if not the value, of its work is unclear. But it does need to operate

over a number of years to have any chance of making a sustainable imprint.

FAI was born after Nick Edwards – inspired by student years spent on environmental architecture, self-builders and community art projects – met installation artist Jane Leighton and started work on community design in Newham.

Edwards wasn't impressed by previous attempts to get the borough – one of the most economically and educationally deprived in London – talking about its environmental 'look'. 'There would be a lot of short-term projects where we'd get heads together to talk about their new playground for a week,' he explains. 'There was lots of parachuting in of people, and then off they'd go and the next person in would have to pick up the pieces.'

Leighton, who had previously been heavily involved in education project management concurs. 'I'd been closely following what Nick was doing and it had got to the point where it



Fundamental Architectural Inclusion has worked with 50-year-olds on stop-frame animation (above) and has collaborated with London Open House on a youth promo project for the Youth Architecture Forum pilot project (right) and designs for the Olympic Aquatics Centre (opposite page)



was becoming formulaic. We started to think we could move this on,' she says.

The chance came for them to apply for Neighbourhood Renewal Funding from the council – money from the government aimed at levelling the disparity between poorer and richer London boroughs. They were successful, and the organisation was officially formed in February 2003.

The pair then threw themselves into nurturing their baby with freshly funded zeal. Injections of cash enabled them to foster projects such as an architecture summer school, a youth architecture forum and various playground design projects. One of these was 'Open Your Eyes', which brought together different age groups in a multimedia project exploring local public space.

'Open Your Eyes' used VJing – the live mixing of images – as a social lubricant. If the activity itself might come across as cloyingly trendy, its use is less about attitudinal front and more about engaging with those who had come to view council discussions as little more than a rant about a leaking roof.

Out of projects such as these, the Architecture Crew – consisting of twenty 14-year-olds and 15-year-olds drawn from the local Eastlea School – was spawned. Then a fantastic opportunity arose.

The group approached the LDA, which was working with KSS Design Group on fashioning a brief for architects wanting to design the Olympic Aquatics Centre, as part of London's Olympic bid. The centre lies on a site close to Stratford station, in the middle of many of the children's stamping ground. 'We discussed with the LDA how our group could be involved, and the level of support offered was fantastic. Our kids felt they were taken seriously from the outset,' says Leighton.

After working on the swimming pool for only four three-hour sessions, the pupils produced a winning design, with some professional help, which they then presented to councillors, Olympics representatives and LDA staff on the 50th floor of Canary Wharf. 'They were terrified,' says Edwards. 'The fact they were being taken seriously by professionals was really rewarding. It was a leap of faith.'

Spurred on by positive feedback gleaned from the aquatic competition, FAI has various ambitions for the future. These include expanding the Architecture Crew to become a Newham-wide Youth Architecture Forum. Ultimately, it wishes to create a permanent architecture centre in Newham, planned, designed and built with the involvement of young people.

#### Uncertain future

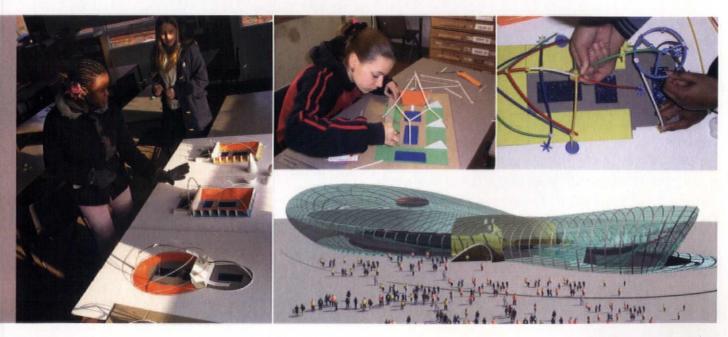
Perhaps all too predictably, concerns have been raised recently about the charity's longterm financial viability. 'We're not getting the support we need,' says Leighton. 'What we're doing is expensive – bringing two or three practitioners together for one project. Any other organisation would have walked away, but we're finding that difficult to do,' she continues.

So, although the pair still have funding for their next project – a trip to east Manchester to see how lessons learned from regeneration there can be applied to London – anything beyond that is still uncertain. There is also doubt over the security of any long-term help from Newham council.

At loggerheads with New Labour's attempts to quantify local authority performance, the effects of FAI's work cannot be measured. Certainly the results of what it is trying to achieve now will not be seen for many years down the line, if at all. But in the absence of any comprehensive attempt to engage with the community, the idea seems noble enough, if insubstantial in its execution. It's clear that such initiatives need more than cursory annual handouts to be a success.

'There's massive potential here,' says Edwards. 'People are missing out on an opportunity to really get ideas from the community on how to shape the borough. It'll be tragic if the huge swathes of building planned don't generate jobs within the building process.'

In the meantime, Barry continues studying the skyline. A school friend of his, Charisse, licks her lips and talks to the organisers of their trip to St Paul's. 'Getting involved in an experience such as this is great,' she says. 'It's a way of saying that building the future isn't just for professionals.'



## Is chartered practice status worth cutting out your daily latte fix?

Nobody likes to have to put their hands in their pockets, so the costs associated with the planned introduction of chartered practices are unlikely to be popular. But even the highest proposed per capita level, of £130 a year for a sole practitioner, doesn't translate into many skinny lattes or bottles of brown ale. The real issue, therefore, should be whether this is the route that the profession wants to follow.

There is a worrying phrase in the proposal. 'Increasingly,' it says, 'good practice management and client care are used as clients' selection criteria for architects, long before design competence is examined.' So will the chartered practice system put all these competencies to the fore, at the expense of good design? At first glance, it looks that way. The document talks at length about risk assessment, written employment policies and quality management, with scarcely a whisper about design. But that is actually the point. If the RIBA can set up a workable charter system that means a lot more than simply that architects in the practice are members of the RIBA, it should allay client concerns. Knowing that practices with charter status are well run and efficient, clients can then start to differentiate between them on the basis of their design approach and achievements. By concentrating on all the boring bits, RIBA Charter Practice status will bring back design to pole position.

But this can only work if being chartered actually means something, and that will require verification. This is the element on which the RIBA's document is most vague, and its record in the past of policing is not great. But, if it can get this right, it could have a great basis for a marketing campaign to encourage the public to use chartered practices. In this way it may usurp some of the importance of the ARB – a result that would not displease those in the RIBA who have been waging a war of attrition with the board. But policing and administration cannot be achieved without cost. Although it looks unkind to impose the highest tariffs per head on the smallest practices, this probably reflects the true costs. Since it is such a just cause, practitioners should give up the occasional latte without too much complaint.

Ruth Slavid

#### Sri Lankan government is doing its best to help

After reading your news story 'Architects incensed by arbitrary rule on new villages for Sri Lanka' (AJ 3.3,05), I am writing with some thoughts on the subject, following my return from this country.

The no-build zone was introduced initially to protect people in the event of future flooding. It varies from 100m to 200m around the coastline, necessary measures after the tsunami.

The Sri Lankan government is providing alternative land where displaced families can settle, and transitional settlements are being built there to house families for the next year.

This will allow time for permanent housing to be planned and constructed and for property and land rights to be highlighted. To date, the government has made no claims over land in the no-build zone.

However, non-government organisations have been working with displaced families so that they can retain access to their land by cultivating it or storing fishing equipment there.

It is perhaps unhelpful to demand total clarity at this point from a government that has never experienced a natural disaster on this scale. NGOs have been invited to the country and can support the government by providing geological information and humanitarian expertise in order to see that displaced families are helped.

Elizabeth Babister, shelter and settlements adviser, Northampton

#### New network needed to challenge official line

Three Department of Trade and Industry reports, Constructing the Team, Rethinking Construction and Accelerating Change, were designed to reduce the architect's role to that of specialist contractor to the main contractor, with the client being in overall control.

This idea was presented to a 300-delegate conference of the most important people in government and the building industry. The amazing thing was that no one, including leading architects, questioned this idea.

The only reason for this must be that some 40 per cent of all building work is for the public sector. It is therefore not a good move for practice principals to be critical of official initiatives. It falls upon small practices and the semi-retired to question official policy.

Some years ago I came across a paper by William Kingston, professor of innovation at Dublin University, entitled *Innovation or Bureaucracy*. His paper includes powerful arguments that can be used to make the case for extending professionalism within the building industry, as opposed to official bureaucratic initiatives.

What is needed is a network of low-profile architects to provide a countervailing influence to official policy.

Anyone interested in the paper should email me at jackendixon@aol.com and I will email back an edited version of Kingston's paper. Depending on response, this will then be followed by a conference to which the media and trade associations will be invited.

Ken Dixon RIBA

#### ARB committee went too far with suspension

I read your news story 'ARB suspends member for indecent offences' (AJ 10.3.05) with incredulity. Responsibility for taking action in an alleged criminal act lies with the criminal justice system. This system did so, indicating, by a comparatively lenient sentence of eight months, that Stephen Manship's crime was on the periphery of serious

child pornography cases. He has served his sentence and paid the penalty the court demanded.

His case has nothing to do with his professional competence or the reputation of the profession, and therefore with the ARB. Yet the case has been brought before the board's professional conduct committee.

The ARB chairman, Michael Williams, is reported as saying that 'it was important to avoid punishing Manship twice', yet his committee promptly did so by suspending him from the ARB register for 18 months, so jeopardising his ability to find work. That is disgraceful.

Arthur Miller may be dead, but the hounding of individuals by the holier-than-thou citizenry, which he loathed, is with us still. As an architect, I am only sorry that it is alive and well at the ARB. Christopher Maquire, Newton, Cambridge

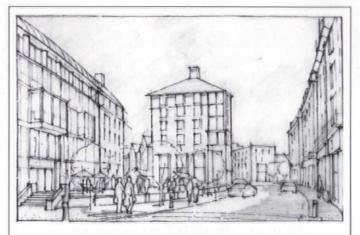
#### Software solution even better than a flat-pack

Anyone who has ever struggled to put together flat-pack furniture must have smiled when they heard about Ikea's plans to start selling houses.

However, on a serious note, it's ironic that it has taken a company outside the architecture, engineering and construction sector to respond to deputy prime minister John Prescott's challenge to break the first-time buying gridlock, especially as our industry is said to be wasting around 30 per cent of the money it makes.

An independent survey commissioned by Autodesk showed that a staggering 16.2 per cent of time is wasted though the use of outdated design data. This figure is probably equivalent to tens of millions of pounds wasted each year in the UK.

Maybe those who up until now have been reluctant to let the latest software take the strain may start to rethink when they read these



#### Edinburgh big enough to beat the superblock

I can only think that professor Brian Edwards is misquoted, or quoted out of context, when he welcomes Robert Adam's plan for Leith by stating: 'Edinburgh has always been based on Neo-Classical principles.' (AJ 10.3.05)

The essence of Edinburgh lies in the tension between the loose-fit planning of the medieval Old Town and the planning of the Classical New Town – a recent introduction, from the late 18th century. Pre-Georgian Scottish urban planning was based around long, linear 'mercats' (markets) with narrow closes off – the classic 'fishbone' pattern – which gives the lie to the Krier brothers' dogmatic insistence that the European city consists entirely of squares, streets and blocks.

Such thinking represents the triumph of one model – the European superblock, with its overshadowed and claustrophobic back courts – over all others.

While Adam's plan (*detail above*) may well be humane and sensible, I'd like to think that in Edinburgh – as elsewhere – it is not considered the only approach possible.

Malcolm Fraser, Malcolm Fraser Architects, Edinburgh

figures. After all, automating and tracking change is the very thing that good software can do, and do well. What it can't do is have the ideas – that is up to architects.

I can see that until more architects shake off their natural suspicion of three-dimensional digital design with its inherent benefits of accuracy and quality, the gridlock will remain.

However, we do have the answer to designing better and cheaper housing – and it doesn't involve young house-buyers having to assemble their new homes for themselves.

Pete Baxter, building solutions division, Autodesk

#### Give us a call before you ditch your old mobile

As a representative of leading recycling company Eurosource, I was delighted to be part of the recent Red Nose Day recycling appeal launch.

Eurosource has pledged recycled mobile phones and empty inkjet printer cartridges to raise funds for Comic Relief. For everything recycled, we'll give money to this excellent charity.

I'd like to thank the readers who have already generously donated to the appeal. Although it was only launched recently, there has been a great response. This innovative idea doesn't

ask anyone to part with their cash – they can simply donate something that would probably otherwise end up in the bin.

Unlike many fundraisers, it's not just the charity that gains – the benefits are far wider. Our environment is being damaged more and more by pollution, and mobiles and cartridges contribute to this when they are binned because they end up in landfill sites.

Recycling allows them instead to be refurbished or refilled, and most importantly reused – many even end up in developing countries where landline infrastructure is scarce.

So, readers, search your cupboards for your old mobiles, and please stop binning your inkjet cartridges. Instead, post them to the Red Nose Day Recycling Appeal, Freepost NAT 1990, Falkirk, FK2 9BR.

Address labels can be downloaded at www.recyclingappeal. com/rednoseday, where you can also find out exactly how much money will go to Comic Relief for your old mobiles and inkjet cartridges. Please note that we can't recycle Epson cartridges.

If you work in an office and have got large toner cartridges to donate, please do not send them to the address above. Once you have 10 or more, give us a call on 08712 505050 and we'll send a courier to collect them for free.

Please post anything you wish to donate by 15 April, so we can get the proceeds to Comic Relief on time – and thanks again to readers who have already shown their support.

Rob Morton, PR executive, Eurosource, Falkirk

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

Elspeth Beard Architects was photographed by Tim Soar at 2.54pm on 13 August 2004 in Godalming, Surrey

## Taxation club is one we would prefer not to be members of

Since declining the Scouts, I have resisted club memberships, but I do accept occasional invitations, although I recently drew the line at the Freemasons. So why do people need to belong? Guilds may seem outdated, but the model they offer is still mimicked. Clubs have a noble history: offering refuge from persecution and independence from political dogma. The corollary of strength through numbers is to be hamstrung by different interests and the tendency towards corruption by compromise.

The greatest inspiration to group identity is a sense of injustice: the hunting lobby is a club galvanised by statute. Although I admire the theatre of hunting, I am keen neither to participate nor belong. But I can see why hunters are incensed. The concept of punishing one minority to appease another has an ancient ignoble history of statutory cowardice. I recently saw a dog chasing a squirrel and wondered whether a ban on violence by domestic pets might ensue. Not likely. Dog-owners are so well spread across the electorate that increasing the licence fee is perceived as an act of electoral suicide.

Over the centuries, membership of the taxation club has become universal. Indeed, I did not realise it was optional until an occasional chauffeur for childhood trips, 'George 42' advised me that, despite time 'inside', he had never really 'joined' the system. 'It just didn't seem right for me,' he explained. Sadly, his outlawed club is ever shrinking. My first 'proper' architectural job, in 1983, was in the then-small office of a now globally renowned architectural practice, yet we were all freelance. Despite tax and liability concerns, it offered a flexible and profitable working relationship for all, yet no one was 'employed'. Soon after, tax inspectors banned it as too successful and flexible a model.

Now an architect is almost exclusively

an employer or an employee. Contractual relationships are increasingly complex and expensive to administer, and we are all defined at the convenience of the tax collector. In this world of employment law, severing or beginning an employer/employee contractual relationship is ever more difficult, but solely for the employer. HR managers, contrary to legislative intent (but subsequent to legal stupidity), focus efforts on ensuring that contracts can be broken. Employment as a loose alliance of like-minded individuals is outlawed. I assume the next step in this European model is the creation of an illegal yet vibrant black economy.

I know of at least one architectural firm that found on interview that if you do not have a set of legal procedures in place, you are open to accusations of discrimination. The law works poorly in this situation. Once accused, you may be bombarded with offers to 'settle'. This means to pay off your accuser, who is aware that it is cheaper and easier for the employer to settle than to go to court. The offer to settle does little to dilute the accusation, but an agreement to do so inevitably brands the accused. Of course you discriminate. That's why you interview: to select a preferred candidate from those similarly qualified and available on the basis of your perception of talent and fit.

This legalised extortion is sponsored by legal aid, creating an employment-law racket with its own quangocracy. The unforeseen outcome of this warped legislation is that, as employment law becomes more complex, the tax office suffers, and then, God help us, a new legislative cycle starts over. In the meantime, the black economy will flourish and domesticated dogs will run amok, safely tearing apart squirrels. Oh, for the days of George 42, when life was simple and joining the taxation club was still only an option.

'My first job was at a then-small practice, yet we were all freelance. Soon after, tax inspectors banned it as too successful and flexible a model'

Elspeth Beard writes: 'I really like my working space, which I created last year from an old listed stable building. It reflects the type of work I do, which is converting interesting old buildings and making them useful for the modern world. I like converting old buildings, but in a contemporary way. The photo was taken during a typical busy day - we've got 30 projects on the go, at various stages (five on site), and there are actually four of us, rather than just Paul Hill and I, who are pictured here. Paul was working on the Worthing Dome - it's taken four-and-a-half years to secure a guarantee from the Heritage Lottery Fund and now we've got two months to produce all the working drawings and specifications. I was doing contract administration - I seem to spend more time managing and administering than designing these days. I was wearing my usual informal attire - black jeans and a white top; I often use my motorcycle rather than the car to go to jobs.'



## Read all about it: headlines reveal random glories of the millennium

'The Herald

Tribune then

scores again

impenetrable

half-page on a

row in Ireland

burial ground

over an ancient

threatened by a

four-lane road'

with an

Hashing and rehashing the trends and crazes of the 21st century from the vantage point of its first five years has become the art of the commentator. Daily, every trend that ever flourished in the yawning gap between the 'River of Fire' and the sale of the Millennium Dome last week (or whenever it really was) is being deconstructed, reconstructed and tuned to fit the century that began on 1 January 2001.

The only exceptions are trends so well established that they have become ingrained in our thinking to the point that we no longer recognise them for what they are. One such trend is the collecting of newspaper and magazine clippings against some real or imagined desperate need for something that someone doesn't want to see in print on some unspecified day in the future. A few extracts from my own collection will serve to show exactly what I mean.

Item: a clipping from *The Times* of 13 May 2004, insisting that 'Oil price fears are exaggerated'. Under a beer mug, another *Times* cutting on the problem of so-called 'medical miracles' that are not understood 'in public debate'. An A4 poster with a picture of Tony Blair and a caption reading: 'Act now or it's four more years of him.' An undated

clipping from last year saying: 'Britain attracts more tourists but less of their cash.' Then: 'Business failures fall to a record low,' followed by 'Prescott's £60,000 homes "Pie in the Sky"'.

Then, without explanation, a photo of the Chrysler building under construction, followed by a clipping from the International Herald Tribune: 'Germany will close 105 military bases.' Then from the Oxford Mail: 'Police planning new rush-hour crackdown on city's traffic cheats.' Followed by a much smaller snippet insisting that 'more roads can slow

traffic'. Coming up is a big cutting attacking the second *Bridget Jones* movie and after that comes 'Le Pen provokes fresh outrage'.

The Herald Tribune then scores again with an impenetrable half page on a row in Ireland over an ancient burial ground, where 140 kings are interred, but which is threatened by a four-lane road. Next up comes 'Nightmare on the Tube', which needs no further elaboration. Then came a card from my friends

at Skidmore Owings & Merrill, and then a copy of the Evening Standard with (by chance), a feature headed: 'Designer is proud to say: My house is pure rubbish.' And also: 'Hall - It's "make or break" time for the Thames Gateway Barking Riverside masterplan.' Followed by: 'Mortgage approvals tumble to lowest level since 1995.' A folded Ingenhoven und Partner Christmas poster. A double-page Windward Banana advertisement. Some progress shots of work on Ground Zero. Then another copy of Which magazine's article on 'arteryclogging fats' and a copy of the Fabian Society's pamphlet, The Last Rotten Borough (about the City of London). And now here comes the mother lode: 'Nuclear comeback stokes terror fears' (the Tribune again).

The BBC DVD of Dad's Army, the complete series one and two.

And a history of carrier pigeons, and a first alert of the next attempt to sell the Canary Wharf tower again. Coming to the end now: 'Future no longer safe as houses' admits *The Times*. And 'Buy a new home at your peril, warns the Bank of England'.

Having extracted these items at random from the heap on the six-and-a-half foot by three-foot door that serves as a desktop in my study, I find to my surprise that I have all but completed the task that I defined in the first paragraph of this column: random selectivity is the trend of the 21st century.

#### **Greg Lomas**

Foster Lomas

When and where were you born? Crawley General Hospital, Sussex,

on 27 January 1973 – the same day that William Rogers and Nguyen Duy Trinh signed the US-North Vietnam peace treaty.

#### What is your favourite building and why?

Corb's La Tourette, which for me was a truly spiritual experience, especially the chapel.

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

A curry with mates in the Standard Tandoori on Holloway Road.

What vehicle(s) do you own? We have a practice scooter, but I also own two bicycles that I don't use nearly enough.

What is your favourite film? Right now it is *Sideways*; it's hilarious and honest.

What is your favourite book? New York Trilogy by Paul Auster. What is your favourite 'design classic'?

The 40/4 chair by David Rowland, a fantastically elegant, efficient and comfortable design.

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

The awful mansion buildings adjacent to the flats we're designing in East Finchley. The planners are using them as an architectural precedent.

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

Recently the work of Richard Neutra and Rick Joy, because of their careful use of materials and sensitivity to context.

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

Too many to mention. All have their particular talents.

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

A film director in the Robert Altman vein. Maybe I still will be... What would your advice be to

architectural students?
Get to know yourself and work on

your weaknesses.

What would your motto be?

Create your own luck.

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Left: looking from the entrance hall to the staircase, a detail of which is shown above

The Modern Movement has had a lot to answer for over the years, but autumn 2002 saw one of the more curious complaints – it puts golfers off their stroke. The offending building was Greenside, a Grade II-listed 1937 house by Connell, Ward & Lucas near the 17th hole at Wentworth, Surrey, whose owner wanted to demolish it and redevelop the site. One glimpse of Greenside, and hooked drives, fluffed putts, would follow; or so he claimed then in support of his case.

In the event, this golfing argument did not win the day, but the owner went ahead anyway and reduced Greenside to rubble. The result of a public inquiry to determine whether listed building consent for the demolition should be granted retrospectively is due any day now, though in the meantime the owner has pleaded guilty in a magistrates' court to demolishing the building illegally. But the UK's stock of good early Modern houses was small enough before this happened.

There is a happier story of another house by Connell, Ward & Lucas: 66 Frognal in Hampstead, north London (1936-38). Built after local opposition and a public inquiry, altered and extended in the 1950s and 1970s, but listed Grade II\*, it was in a sorry state in 2000 when new owners bought it. They turned to Avanti Architects – a practice that has made Modern Movement renovation a speciality since the mid-1980s. Now, after major works that have included reconstruction of the additions and restitution of the original colour scheme, 66 Frognal is an ornament to its street.

Maxwell Fry's Sun House of 1935 is scarcely 100m away, but, in an unmade cul-de-sac off Frognal, is by no means so conspicuous. On its corner site, Connell, Ward & Lucas' house cannot be missed, which presumably accounts for the outrage it initially provoked: 'One of the greatest pieces of vandalism ever perpetrated in London,' said Sir Robert Tasker MP. Architect Sir Reginald Blomfield – who, in his book *Modernismus* (1934), deplored Modern architecture for being 'deliberately cosmopolitan' – was a vociferous opponent.

A consequence of the furore was that, when finally built, the house was widely featured in magazines, with *The Architects' Journal*, the *Architectural Review* and *Architect & Building News* all carrying the kind of highly illustrated articles that are invaluable for later restorers. Among them is an unusually lengthy account of the commission by the client for 66 Frognal, solicitor Geoffrey Walford.

'It may seem surprising to some that this building is not symptomatic of exhibitionism, nor of iconoclasm. To me, it represents the logical conclusion to nothing more mysterious than the problem of how to live,' wrote Walford. Dismissing as a compromise the idea of adapting an existing building, he wanted 'a more precise use of space, a greater reduction of labour, the use without pretence or shame of materials and methods now available,' (RIBA Journal, 19.12.38).

Walford claims that the plan was determined before a site was found, but needed no modification once it was. Moreover, 'the plan was formed without any preconceived idea of what the house should look like'. What he sought in the design was 'simply a matter of sensibility for structure, for the placing of masses and weights, and for materials'.

Given the need for open spaces on the ground floor, uninterrupted window lengths, and freedom in partitioning the interior, the most suitable structural material would be reinforced concrete. But only a few architects in Britain seemed to know how to use it; hence the choice of Connell, Ward & Lucas, whose work, said Walford, 'appealed to me as having that structural quality which I find missing in nearly all other contemporary work with the exception of that of some engineers'.

With all Connell, Ward & Lucas buildings, the actual architect is identified, and 66 Frognal is the work of Colin Lucas (1906-84) – the young Englishman who joined Amyas Connell and Basil Ward, colonial New Zealanders, in 1933, having already built some of the first reinforced concrete houses in England (Noah's House and Boathouse, Bourne End, 1930; The Hopfield, Wrotham, 1932). His avant-garde credentials had made him the youngest member of Herbert Read's Unit One, the Modernist artistic group that included Paul Nash, Ben Nicholson and Henry Moore, and just one other architect, Wells Coates.

In an interview in the AJ (9.5.84) a few months before his death, Lucas looked back at this period. My great ambition was to build my own designs with my own men, like Perret did in Paris, and my first houses were built



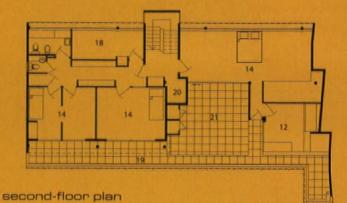


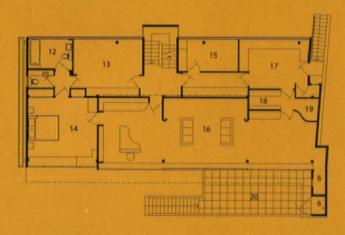
- playroom shower/wc cloakroom hall

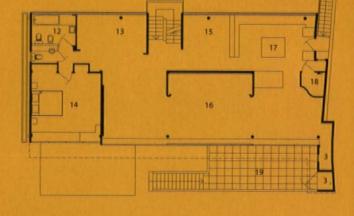
- carport store lower terrace upper terrace
- 9 garage 10 garden 11 garden store 12 bathroom 13 dress 14 bedroom 15 maid's bedroom 16 living

- 17 kitchen 18 pantry 19 wc 20 terrace 21 bedsit room 22 plant 23 raised terrace

- KEY
  1 office
  2 shower/wc
  3 store
  4 pool
  5 hall
- carport
- 8 pond 9 garden 10 pool plant 11 garden store 12 bathroom 13 day room 14 bedroom
- 15 breakfastroom 16 living 17 kitchen 18 utility 19 terrace 20 plant 21 raised terrace





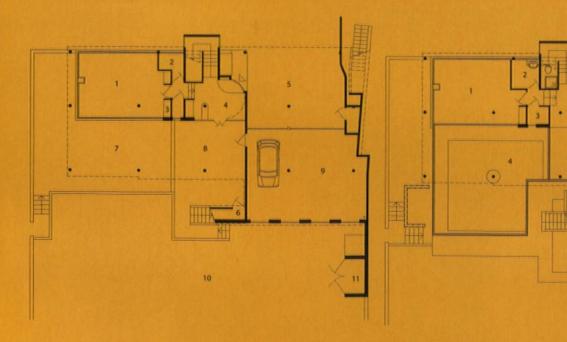


9

first-floor plan

second-floor plan

first-floor plan



ground-floor plan

#### **ORIGINAL DESIGN 1938**

28 the architects' journal

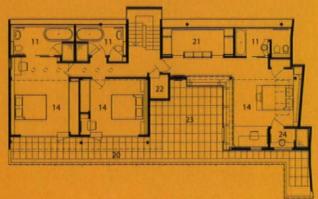
ground-floor plan

**ALTERED DESIGN 2000** 

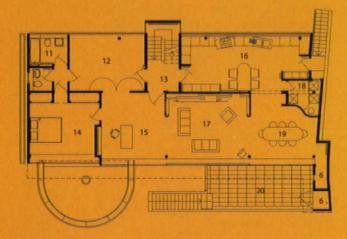
- carport pool
- 9 garden 10 plant store
- bathroom
- 12 day room 13 stair
- 14 bedroom 15 office 16 kitchen
- 20 terrace
- - 22 airing cupboard 23 raised terrace

17 living 18 utility

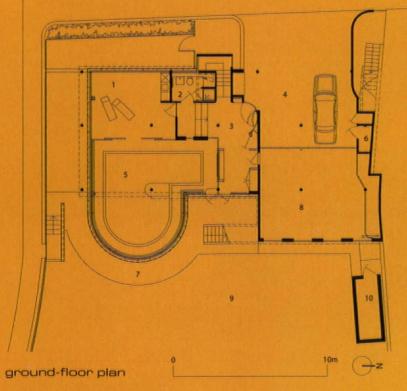
19 dining



second-floor plan



first-floor plan



#### **AVANTI DESIGN 2004**

like that. I went straight into doing reinforced concrete, with 4 inch walls and internal insulation. Later I found that Connell and Ward had begun to use the same construction quite independently. I was rather thrilled by the possibilities of concrete as a material one could model,' he said.

Lucas mentions Perret, and always admired him, but the main influence on 66 Frognal - as on the majority of the practice's houses - was Le Corbusier, with his cinq points formula of pilotis, free plan, free facade, ribbon windows and roof garden.

66 Frognal, designed for a family of two adults and four children, was organised over three storeys, with a playroom, garage and terrace on the ground floor; living quarters and master bedroom on the first; the children's bedrooms and a large roof terrace on the second. Surprisingly, Walford did not want a southern aspect, so the rooms face east and west, with the living room and bedrooms having the morning sun and some degree of privacy (though the site was always overlooked). The most striking element of the original plan is the elongated living room, which reads as three linked zones, defined by the position of the structural columns and two nibs projecting from the west wall. Otherwise it is quite compartmentalised.

It was the main facades that, in a Corbusian way, announced the house's Modernity. 'In the extreme idiom of the day... perhaps a little too concerned to épater le bourgeois, said Pevsner in 'The Buildings of England'. He was probably thinking particularly of the west facade facing Frognal, which, at first glance, might seem abruptly blank and severe. One result of the restoration, though, is that its subtleties are more apparent than they have been for many years. The east, garden facade was open and ingratiating by contrast: a considered play of solids and voids - the recessed ground floor and roof terrace linked visually by the diagonal stair - with clear spatial layering in its planes of glass and brick.

Sadly, the Walfords could not enjoy the house for long. With the onset of the Second World War, their children were evacuated and the Auxiliary Fire Service occupied the building. The war over, Walford, having fallen on hard times, had to sell up. The first major alteration came in 1957-58, when the roof terrace was partly annexed for additional bedrooms and a bathroom, to designs by Trevor Dannatt. With another change of owners came more changes to the house in the early 1970s - most questionable, a ground-floor addition on the garden side to create an enclosed swimming pool (and enlarged hall). At some point too the brick spandrel beneath the external stair was removed and a timber pergola constructed on the first-floor terrace. The 1938 colours were concealed and the house painted white.

The swimming-pool addition was a fait accompli when 66 Frognal was listed Grade II in 1973 - a designation raised to Grade II\* in 1999, but only on the basis of the exterior, as no internal survey was undertaken. Avanti's photographs from 2000 show a neglected





interior. The built-in furniture from 1938 had

largely gone, leaving the last owner's furnish-

ings and decorations at odds with a Modernist

aesthetic. Many of the windows were alumin-

ium substitutes, bulkier in section than the originals (though the sliding glazed screens

in the living room survived). Services were in

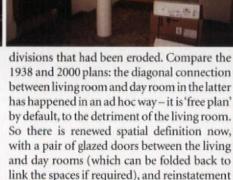
disarray, requiring complete renewal to meet

current standards. Yet the structure of 66

Frognal was essentially sound, if with the car-

bonated concrete and corroded reinforcement

that seem inevitable with such 1930s work.



'The house was crying out for attention it's as comprehensive a rescue job as we've done on a building of this significance,' says Avanti director John Allan. He applauds his clients for making quality, not a quick fix, the

priority during a long process of renovation. Avanti's work is best seen floor by floor, beginning with the swimming pool. In photographs, the rectilinear 1970s version is certainly an eyesore: crude in detail, impeding access to the outside stairs, and, as Allan says, 'unfortunate in appearing to be structurally integral with the main house above'. The new

glazed semicircular form is a logical solution: less intrusive on the garden, its horizontal lines uninterrupted by any door from pool to garden (wisely not requested by the clients), and its independence from the original building not in doubt. If you have to keep the pool, this has a certain elan. At the same time, the entry sequence to the house, confused in the 1970s alterations, becomes clearer, with the curve of the front door now continued inside to create an alcove; this accentuated curve both echoing the form of the new pool and orienting visitors, steering them towards the stairs.

The clarification process continues on the first floor, with Avanti restoring internal

its full height unifies it further. Inside 66 Frognal, the extended living room, continuously glazed on its east side, is the showpiece. From the plan, you imagine it could feel disproportionately long, but the nibs and central raised ceiling do create three distinct zones, with dining to the north and - in the early photographs - a space for music to the south.

Avanti has reinforced the identity of the central area - the living room proper - with concealed uplighting in a new rim around the raised ceiling. It has also introduced a lacewood-veneered 'floating wall' in front of the actual wall on the west, with a slate-finished slot near its base framing a minimalist gas fireplace and a recess for the display of objects; an effective focus in the absence of a traditional hearth (the house was electrically heated from the start). So it seems inconsistent to then make the nib on the south louvred rather than solid, increasing the spatial connection with the former music room.

A new pale limestone floor augments the overall sense of lightness, with early sun coming through the original sliding windows (which Avanti has overhauled). By means of





Opposite page: the interior and exterior of 66 Frognal before Avanti began the restoration. Above: the showpiece of the house – the long living room. Right: a kitchen for today's use. Far right: the master bedroom







a recess at the north end of the room in which different coloured curtains were concealed, the Walfords could change the mood of the room as they chose, and the new owners are contemplating something similar; so, at present, colour is sparing – just the curved wall of the dining area picked out in a pleasing blue.

The maid is long departed, so her room is absorbed in an expanded kitchen, and the Walford's former bedroom is now used for bridge. The new master bedroom is on the second floor, in Avanti's rebuilt addition, which differs from the 1950s one by placing the ancillary rooms – a dressing room and bathroom – to the west and the bedroom at the north-east corner of the house. Fully glazed on its inner face and so bringing the raised terrace outside into its ambit, this seems both private and spacious – though privacy is lost as soon as you emerge on the roof.

Meanwhile, the ancillary rooms have been brought back behind the structural columns, and the strip window that unites them is free of glazing bars, making the addition less obtrusive when it is seen from Frognal – a ghost of the once-empty terrace appears. Avanti has renewed the lens lights that punctuate the ceiling of the corridor to the south and – as throughout the house – has replaced the aluminium windows with more slender sections in steel.

Avanti was fortunate that its clients were prepared to restore the original colour scheme of 66 Frognal, and that there was enough surviving evidence beneath later finishes to do this with authority. The role of colour in Modern

Movement buildings, and its potential role now, is still under-appreciated (AJ 11.10.01), so the restoration would merit attention for this alone.

It's on the west facade, apparently strict, that the effect of colour is seen best. With pale mushroom for the principal face, off-white for the projecting stairwell, red for the columns, dark brown on the curving wall to the garage and above the second-floor glazing, and a bright yellow front door – it would be hard to say 'entrance' more clearly – this side of the house is so much more alive, and spatially more subtle (the accentuated planes), than in the long pre-Avanti period when it was just a dingy white.

One registers too what a contribution No 66 makes in urban terms. Frognal, with its red-brick Victorian (à la Norman Shaw) and overblown Neo-Georgian is a far from homogeneous street, and this revived early Modern just enriches the mix.

Colour was always less important on the garden elevation, and here the post-Lucas history of the house – the current restoration included – makes a marked difference to the original composition. Though the second-floor addition reads as a quite minimal glass box, and the swimming pool also is glazed, there are now two solids where once there were voids.

Of course, in the UK climate such voids have always been prone to enclosure. Not that the original house seems 'swamped' by the additions, but the lucidity and logic of 1938 are obscured. Allan argues that 'the narrative of the building had taken it from that former purity to something else. We had to work from where the starting line was drawn and find solutions that were more in sympathy with the original.' To look again at the photographs from 2000 shows Avanti has surely done that.

Perhaps it's worth remembering that when this Corbusian house was first alarming Hampstead, Le Corbusier himself was already working towards a different kind of domestic architecture. He had embarked on the trajectory from the Petite Maison de Weekend (1933-35) to the Maisons Jaoul (1955): an engagement with more primitive, archaic, mythic elements, giving inhabitation a profundity and resonance that his Purism could not create.

But this is not to doubt the evident qualities of a house like 66 Frognal, of which its client, Geoffrey Walford, wrote with feeling. 'I find the simplicity and spaciousness of unbroken surfaces offer rest to the eye and to the mind. I find delight in the control of forms arising in the building itself and its appurtenances, rather than in superimposed effects. I find delight in the use of colour and in the play and variation of light. I find delight, above all, in the relation between house and garden.'

Avanti's restoration of 66 Frognal shows that it is possible to upgrade these Modern Movement houses to meet the expectations of today's occupants, without sacrificing those intrinsic qualities. There has to be a lesson in this, but sadly not one that the owner of Greenside can learn.



Above: the garden elevation in 1938. Left: as it is today, on completion of Avanti's work

#### CREDITS

#### ARCHITECT

Avanti Architects: John Allan, Amir Ramezani, Fiona Lamb, Keyvan Lankerani

#### CLIENT AGENT

Lander and Company

STRUCTURAL ENGINEER

Alan Conisbee and Associates

#### SERVICES ENGINEER

Martin Thomas Associates

#### CONTRACTOR Glennings

CONCRETE REPAIR

Structural Renovations LANDSCAPE ARCHITECT

Louise Crook

LANDSCAPE CONTRACTOR

Stephen Baxter

#### SUBCONTRACTORS AND SUPPLIERS

Swimming pool Penguin Pools; steel windows Metal Casements; structural glazing Saper Glass Industries; glazed fire door Pollards Fyrespan; glazed doors Ashburn Glass; asphalt roofing Hambro; pressed metal copings Bailey/Cristo Cladding; plaster and dry lining Hodgeson Plastering; electrical Nutfield Electrical; lighting controls Lutron; mechanical Alpha Heating and Plumbing; kitchen fit-out Bruton Kitchens; joinery David Peppin Joinery/Stocker Furniture; stone flooring Albion Stone Quarries/Christian Marshall: slate copings Burlington Slate; ceramic tiling Domus; ironmongery Scott Beaven; decorations Smyth and Greenwood

#### ARCHITECT'S ACCOUNT

Although we completed this commission shortly before the controversial demolition of Greenside, I now find it impossible not to link the project with my experience of serving as an expert witness at the recent Greenside public inquiry.

The contrasting fate of these two distinguished works by the gifted and inscrutable Colin Lucas seems to join the original divisiveness of Modern architecture with the struggles of its current conservation. Both listed buildings, one is razed, while the other is now fit for an unlimited future.

Just as in the 1930s, radical buildings need brave clients. The commitment of the incoming owner to the rescue and regeneration of Frognal was exceptional. The house purchase was completed with only a hope that listed building consent for the necessary interventions would be forthcoming.

Of the three determinants of any building project, here programme and cost were treated as variables (within reason). The constant was quality. For my associate Amir Ramezani and I, this tenacious client aspiration was the crucial enabling factor in completing a conservation and upgrade project fraught with all the usual difficulties and more besides.

Though the accommodation brief was a good fit for the house overall, the search for an elegant synthesis with conservation objectives was not straightforward. Numerous permutations of the top floor in particular were tested in constructive discussion with English Heritage, before arriving

at a resolution that we felt balanced operational and historical demands.

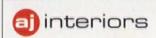
Our eventual strategic decisions included: completely rebuilding the poolroom to differentiate it in plan and section from the main carcass; locating service rooms (which suited the high cill levels) along the noisy west side as a buffer zone; forming two good bedrooms from the subdivided spaces in the south-east quarter; reconfiguring the master bedroom as a unique room facing south over its own terrace (the raised portion of the living room ceiling below); retaining the corridor with reinstatement of its characteristic lens lights; and, most importantly for the retrieval of Lucas' original composition, retraction of the top-floor enclosure on the northern part of the street facade and its treatment as frameless glazing to recall the original terrace opening. (According to local anecdote, many people assumed 66 Frognal was actually a small apartment block with two flats each side of the central staircore, such was the misleading effect of the earlier alterations.)

Other moves were more subtle. Claiming a margin of the second-floor terrace for the master bedroom as a window-seat gives a new spaciousness to this room without increasing floor area. Introducing louvres by the living-room entry seeks to register the nuance of asymmetry in the status of the two nibs that results from the updated kitchen plan behind. The fireplace 'floating wall' helps anchor the living room, while disguising a maelstrom of services within - an architectural

and engineering installation that involved coordinating five different contractor packages. The staircore glazing is etched to within an inch of the frame to allow glimpse views out, while eliminating the need for curtains, which it was felt would corrupt the abstract quality of the street facade.

The biggest technical challenges were probably the achievement of adequate tolerances on the wildly irregular original envelope to establish workable lines and levels and allow window replacement without excessive shimming; devising suitable construction details despite the enhanced insulation, in order to retain the 'thinness' of original edges; and the usual puzzle of finding discreet ways of re-servicing the building comprehensively to current standards.

The proposition we hope to advance in this case, as in our Modern Movement conservation work generally, is that such projects can result in both a more authentic reading of an original masterpiece and a wholly viable property geared to 21st-century expectations of comfort, value and performance. Achieving one objective without the other might be easier, but would leave a conundrum unsolved and jeopardise sustainability, which is, after all, what real conservation surely entails. John Allan, director, Avanti Architects



### The new order

A radical reordering of Reading's St Laurence church as a new faith centre by RRA Architects seeks to move from old certainties to an optimistic, if uncertain, future

By Barrie Evans, Photographs by Peter Cook/View

Selling off churches has become a sign of the established church managing its membership decline. On occasion, though, local churches take a more active stance, accepting that, while the traditional rites may have reduced appeal, there can be potential in becoming a different sort of faith centre. St Laurence church, on the Market Place in central Reading, has not had its own vicar for 30 years, and, when matters came to a head a few years ago, the St Laurence congregation was down to around 10 members.

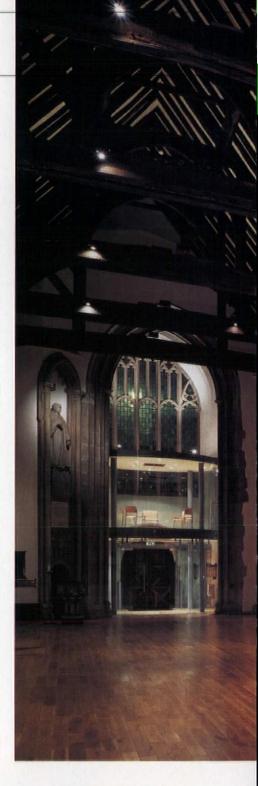
As part of reviewing the churches in the town centre, a plan was conceived around six years ago to use St Laurence to work with local young people who had no contact with the church. Today the plaque outside reads: 'St Laurence Reading - living to see young people come to faith and building new forms of church with them.'

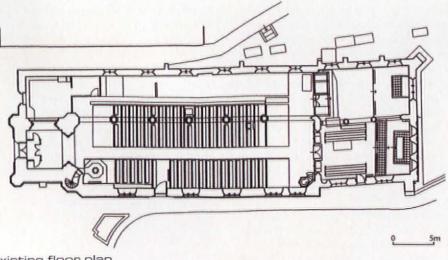
Who these people are is a developing agenda, a product both of identifying and responding to need and also of programmes that the church may be part of, for example with social services. Some of these programmes bring in some income.

So today an open-door policy is combined with specific programmes, such as those addressed to educationally and behaviourally disturbed students, those aimed at teenage fathers, and those that work with the local Youth Offending Team.

What sort of building would be appropriate for these uses? How far could RRA Architects go in reordering an existing church to make a more effective religious workplace? One precedent the client looked at was an earlier job by the practice: All Saints, Hereford. There, a public café - now with a clientele of 2,500 people a week - has been inserted at the rear of the nave and on a new mezzanine in one aisle. Chairs replace pews, so the floorspace can be used more flexibly. That café is a revenue source rather than evangelical (there is a big repair bill at All Saints), but seeing such reordering of the building encouraged a radical approach at Reading.

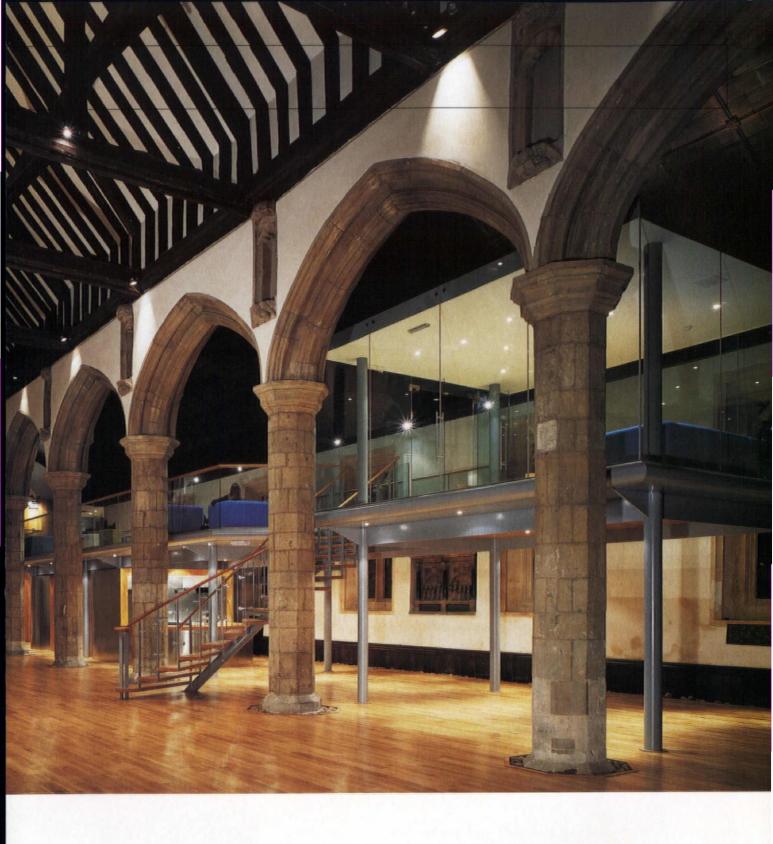
St Laurence was founded in the early 12th century, with considerable further building work around the end of that century. Some time later a north aisle was added, and this asymmetry has been used by RRA. The

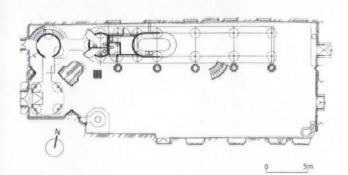


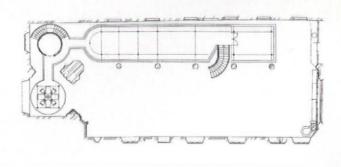


Left: the original church, with pews extending into the north aisle. Right: plans of the reordered nave and aisle. Above: the new floor sweeps through to the platform in the north aisle

existing floor plan







ground-floor plan

first-floor plan

Below: on the new platform looking east to the enclosed glass room. Right: the entrance structure with an office above. Far right: the servery. kitchen and WC pods beneath the platform



whole nave and aisle floor have been cleared (the chancel needs attention). This creates a multi-purpose space - which includes church services - the clean sweep emphasised by a new timber floor with underfloor heating (all added reversibly). Pebble-filled margins around the stone columns help the old floor beneath to breathe.

In the aisle a mezzanine steel structure has been installed, in part an open platform with a glass balustrade, in part an enclosed (in glass) meeting room. Beneath its west end are a pod of WCs and a kitchen/servery, clad in vertical timber boarding

The steel structure is relatively discreet, despite being strong enough to support hundreds at a music event. The glass has the potential to lend invisibility too. What reverses this to some extent is the lighting, sparkling on the glass, turning the glass balustrades into shiny panels. This gives a club-like feel when the building is used in concert mode. But the insertion does read more as a new object than just a framework.

In a further sculptural twist, new glass entrance doors to the west end are framed as a glass cylinder, with the space above currently used as an office. It is linked to the mezzanine by a bridge that threads through the existing stone columns and arches.

These interventions replace the old symbolic certainties of a parish church - however foreign they may be initially to

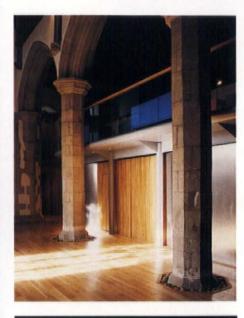
St Laurence's new clientele - with ambiguity. There is some of the glitz of the shopping mall. Paradoxically, the lengthening history of church closures and conversions to secular uses may be making church buildings less intimidating to those who had not thought before of entering a church, though, in the process, the church buildings themselves are experienced more like other enclosures, such as old schools and warehouses.

St Laurence is a building where they are trying to invent a religious future. During the building project process, over three years ago, Chris Russell was appointed as associate vicar, helping to give the developing programme leadership and momentum. Even so, setting a new symbolism in stone would be premature; nobody can be sure what will be happening here even in five years' time.

There is no reason, in principle, why the new religious agenda here should not need as radical changes to the building, with the consequent loss of its original architectural integrity, as if it were reused as a theatre or flats. But in these latter uses, the historic church-building enclosure becomes mainly atmospheric. Here, St Laurence is more ambivalent, its tight-fit religious past not erased by its loose-fit future, without a new resolution. It is a pragmatic response to uncertainty. Like the established Church itself, it carries its past with it.







### CREDITS

START ON SITE

June 2003

**CONTRACT DURATION** 

12 months

GROSS INTERNAL AREA 450m<sup>2</sup>

FORM OF CONTRACT JCT Minor Works

TOTAL COST

£450,000

CLIENT

Reverend Chris Russell, St Laurence Church PCC

ARCHITECT

**RRA Architects** 

CONSULTING ENGINEER

JC Sturrock Engineers

FIRE ENGINEERING CONSULTANT

Tenos

MAIN CONTRACTOR

P&S Carpentry

SUBCONTRACTORS AND SUPPLIERS

Glazing James Clark Glazing; steel fabrication Barrs Court Engineering; electrical Active Electrical Services; heating, ventilation, air conditioning Walker Plumbing & Heating

### WEBLINKS

**RRA Architects** 

www.rra-arch.com

Tenos

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### **COST SUMMARY**

Data based on final account. Items include proportion for prelims, insurance and profit

Percentage of total

SUBSTRUCTURE	3.33
SUPERSTRUCTURE	
Frame, upper floor, staircase	15.55
Windows	11.60
Internal walls, partitions, doors	26.67
Group element total	53.82
INTERNAL FINISHES	
Wall finishes	4.44
Floorfinishes	10.70
Ceiling finishes	4.69
Group element total	19.83
SERVICES	
Disposal installations, sanitaryware	1.33
Water installations	1.77
Space heating and air treatment	5.33
Electrical services	7.73
Protective installations, communications	1.91
Builders' work in connection	4.95
Group element total	23.02

Cost data provided by RRA Architects

TOTAL

100

### working details

### A free-standing glass and steel mezzanine

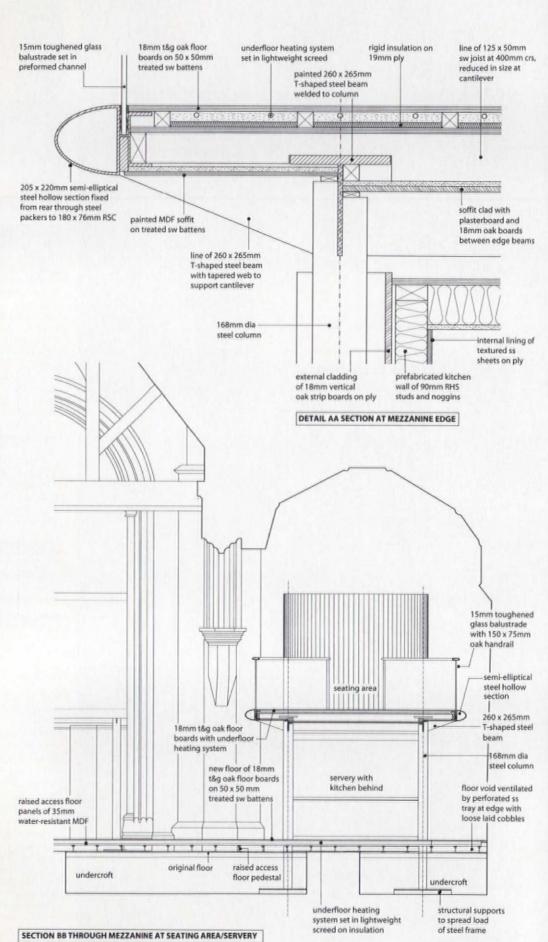
The 12th-century St Laurence church has been reordered to accommodate a wide range of youth ministry work. A new mezzanine runs the full length of the side aisle, between the side wall and a row of massive stone columns. The delicate steel and glass structure is self-supporting and demountable to make minimal intrusion into the fabric and to preserve the spatial volume of the historic building.

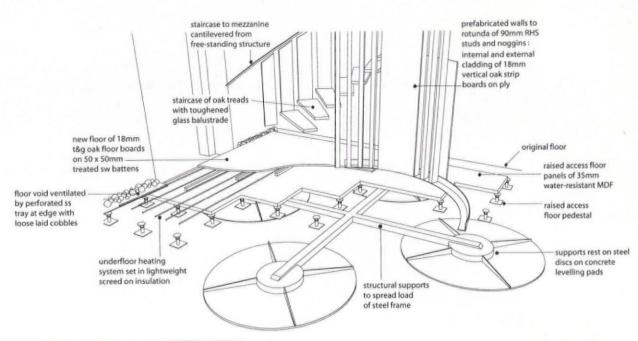
The mezzanine floor is an open platform protected by a structural glass balustrade, with a glass-walled meeting room and a staircase at the chancel end. An additional staircase is cantilevered from the curved walls of the vestry/quiet-room rotunda, a freestanding structure at the rear of the church with a bridge link to the mezzanine floor. The kitchen and servery, wcs and store are pod-like units that slot under the mezzanine floor.

The mezzanine floor itself consists of a steel frame of T-shaped beams supporting timber joists and an oak floor with underfloor heating. The beams are welded to a series of paired circular steel columns set 2.8m apart and aligned with the original stone columns. The floor extends 900mm beyond the columns on each side, supported by the tapered ends of the T-shaped beams and terminating in a semi-elliptical steel hollow section.

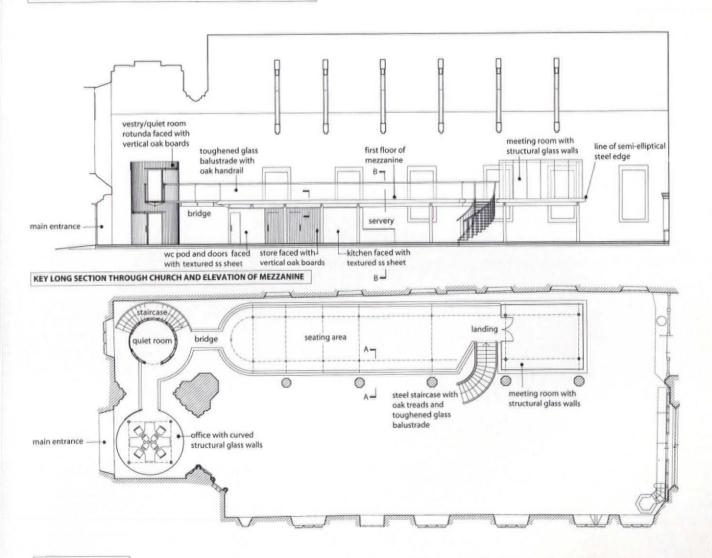
The original church floor is covered by a raised access floor system and oak boards. At the rear of the church, the point loads of the mezzanine columns and rotunda are spread by structural supports resting on steel spreader plates and concrete levelling pads. Elsewhere, these are accommodated in an undercroft. The floor voids are ventilated by perforated stainless-steel trays set along the edge and covered with loose-laid cobbles.

Susan Dawson





### CUT-AWAY SKETCH OF NEW FLOOR AND VESTRY/QUIET ROOM STRUCTURE



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- The British Construction Industry Small Civil Engineering Project Award
- The British Construction Industry Building Award sponsored by Corus
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british construction industry awards 2005

### . British Construction Industry Awards 2005

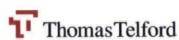


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### **Construction futures**

The implications of the market and government policy on tender prices are forecastable, but what about the Olympics?

BY PAUL MOORE

The construction output of £80.7 billion in 2004 was a record high, and orders continued to increase to the end of the year. Figures during the fourth quarter of 2004 were up 4 per cent compared with the previous quarter, and 11 per cent compared with the same quarter of 2003. As a result, contractors are being much more selective about the schemes for which they want to tender.

Forecasts from January 2005 indicate that output is expected to rise by 2.1 per cent in 2005, 1.7 per cent in 2006 and a further 2.9 per cent in 2007. Social housing is expected to perform well over the next couple of years, while some resurgence of activity in the commercial sector is also forecast.

With a steady rise in workload, building tender prices are set to rise nationally by 3.5 per cent in the year to the first quarter of 2006, while in London tenders are forecast to increase by 4.5 per cent. Over the year to the first quarter of 2007 tender prices nationally are expected to rise by a further 3 per cent, with a 4.2 per cent increase in London.

### Input costs

Reinforcement prices hardly moved and structural steel prices actually fell marginally during the first quarter of 2005. As a result, contractors' input costs in the UK rose by 'only' 2.7 per cent over the quarter and by 15 per cent over the year to March 2005.

Materials price rises of 0.8 per cent over the past three months remained modest, although labour rates increased by 4.8 per cent over the quarter and 13 per cent over the year from March 2004. The national average daily rate for bricklayers is now over £156 per day, with carpenters on almost £159, although contractors in some regions – and not just in London – are now paying more than £200 a day to attract skilled labour to their sites.

The overriding cause of the increase in materials prices during



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prices'

the year was the huge hike in the price of reinforcement, up almost 35 per cent since March 2004, and structural steel, which rose by 25 per cent over the same period. The 'crisis' for these materials seems to have passed and, although further increases in list prices are timetabled for this year, any rises are likely to be at a fraction of those of last year.

### Construction activity

The new record high in construction activity in 2004 came as the public non-housing sector continued to outperform all other sectors, with an increase of 19 per cent over the previous year. However, following three years of average 20 per cent growth, this sector is forecast to slow down over the next couple of years. Despite the political commitment, the level of spending on health and education over the past few years is considered to be unsustainable and concerns have been expressed that there are insufficient construction firms able to manage and resource the number of multi-million pound private finance initiative health schemes coming to the market. Output in the public non-housing sector is set to increase by 7 per cent this year, but will slow thereafter to show rises of 2 per cent in 2006 and 2007.

The private housing sector too is expected to slow, with no change this year and a fall of 2 per cent in 2006, before a pick-up of 3 per cent in 2007. Figures from Halifax show that house prices in the year to February 2005 increased by 12.1 per cent – the lowest annual rise since December 2001. In contrast to the private sector, and with the ODPM behind it, social housing is expected to show strong rises in output – 9 per cent this year, 7 per cent in 2006 and 10 per cent in 2007.

### Tender prices

With labour still in short supply and contractors worried about taking on additional risk with materials prices, it is no surprise that tender prices have continued to outstrip retail-price inflation. However, there is a fine balance between contractors still hungry in the marketplace and those with substantial order books.

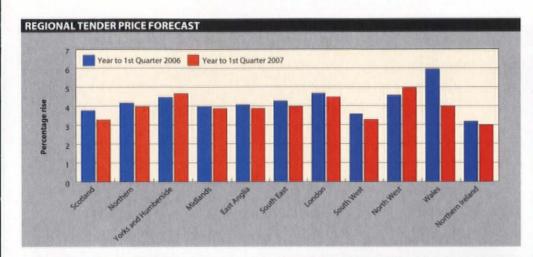
The rationalisation of the industry over the past few years has resulted in relatively few contracting organisations able to build some of the extra large schemes.

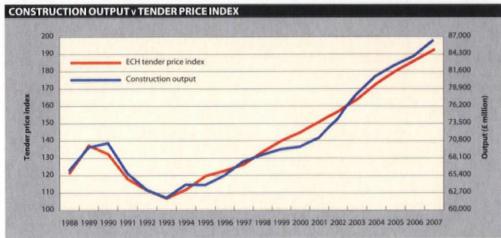
In London, although the relative buoyancy of the private residential market has balanced the decline of commercial offices, the switch has not been straightforward. Multistorey residential schemes are more complicated to build than repetitive office schemes of the same size, with problems over finance, phasing and considerably longer contract periods.

Given the mixed market, there is evidence that contractors in some regions are selecting projects that they particularly want to win and declining to bid on others, with an inevitable effect on prices. Contractors looking for the best deals are focusing on repeat business where levels of profitability have already been established. In addition, those contractors who have secured their supply chains through established working relationships with trade contractors are becoming more secure in their bids. With contractors trying to reduce their risks, singlestage design and build schemes are attracting cost premiums - if they are being tendered at all.

Some of the contractors' caution may be down to capacity problems. The industry has increased its output by 18 per cent in real terms over the past five years and most contractors are experiencing real problems in







recruiting and keeping skilled labour. The increase in skilled labour rates of 53 per cent in the past five years compares with an increase in retail prices of 13 per cent over the same period, and is a realistic comment on the recruitment problems the industry needs to address.

Although the decision on the Olympics is only three months away, no allowance has been made in the forecasts for London winning the bid. Should this come about, the investment of £2.4 billion in 2007-10 would, in effect, add 8 per cent per annum to the construction workload in the London region. For some sectors, serious shortages of resources are likely to result, leading to substantial price hikes across the region.

### Macro-economic factors

The latest official figures confirm that the UK economy grew by 0.7 per cent between the third and fourth quarters of 2004, slightly ahead of the economy's long-term average

quarterly growth rate, although consumer spending growth eased to 0.4 per cent in the fourth quarter of 2004, the smallest rise since the first quarter of 2003.

The round-up of forecasts prepared by the Treasury indicates that the money markets think growth will continue at 2.5 per cent during 2005, easing to 2.4 per cent next year. At the same time, retail price inflation is forecast to run at 2.5 per cent for each of the next two years.

The movement of the US economy affects world economies, so the 3.9 per cent growth of America's GDP in the year to the fourth quarter of 2004 is of great interest. The expectation is that the Federal Reserve's key interest rate, which has been raised six times since last June, will end the year substantially higher than the current 2.5 per cent rate, with guesses ranging from 3.5 per cent to 5 per cent.

Paul Moore is head of the cost research department at EC Harris. Telephone: 020 7391 2586

### Survey highlights

- Construction output in the third higher than the previous quarter and 2 per cent higher than the third quarter of 2003
- Construction output is forecast to increase by 2.1 per cent this year, 2.9 per cent in 2007.
- Skilled labour costs have risen by 4.8 per cent over the past three months and by 13 percent since March 2004.
- Materials prices rose by 0.8 per by 6.4 per cent over the year from March 2004
- Structural steel prices actually fell months, but rose 25 per cent in
- the year.
  Reinforcement prices rose by 0.8
- per cent in the past three months and 35 per cent in the year.

  The private commercial sector will start to pick up, with an increase of 6 per cent in 2005 and 5 per cent in both 2006 and 2007.
- Infrastructure output is expected to fall by 6 per cent in 2005, before recovering to show and 6 per cent in 2007.
- Further investment in health and education will boost public non-housing sector output - up by 7 per cent in 2005, slowing to 2 per cent in 2006 and 2007.
- Tender prices are forecast to rise nationally by 3.8 per cent over the next year and by 3.4 per cent over
- Tender prices in London are set year and by 4.5 per cent over the following year.
- Civils tender prices are due to rise by 4.4 per cent over the next year, with a further 4.6 per cent rise over the year to the first quarter of 2007. The underlying rate of retail price inflation is expected to run at
- 1.8 per cent in 2005 and 1.9 per cent in 2006
- Economic growth in the UK is expected to rise by 2.5 per cent in 2005 and by 2.4 per cent in 2006.

### **Hearing impairment**

Acoustic studies on existing conversions provide a few clues on how to comply with Approved Document Part E

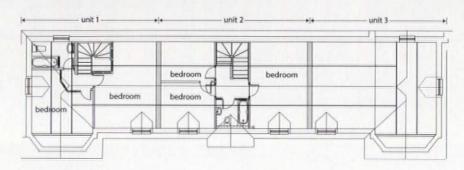
BY MALCOLM EVERY

Part E of the Building Regulations changed on 1 July 2003 and now requires higher acoustic standards in both new build and conversions (material change of use). In any conversion, the economics are usually better if as much of the original structure as possible is incorporated in the new layout. Architects have to design for all the routes by which noise can travel through the structure, new and old. They will have no control over what has been done in the original construction and may not be aware of some of the indirect routes that noise may take - so-called flanking transmission. Nonetheless, the building has to be tested to show compliance. If it fails, it has to be put right and retested.

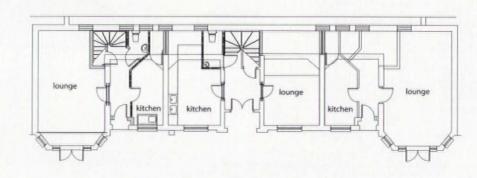
By comparison, new builds can be simpler. Designing from scratch means that many of the awkward junctions can be avoided. Furthermore, there may be a Robust Detail that can be used to avoid the need for pre-completion testing altogether, although a small proportion of dwellings using Robust Details will be tested as part of the Robust Details quality-checking procedure.

To provide guidance on conversion work, the ODPM has commissioned a series of case studies over two years. of which this is the first. Each conversion will be different and therefore will require a different solution. It is hoped that giving examples will make builders and architects aware of the sorts of constructions that give satisfactory results, and of the typical problems they are likely to encounter. The work also involves a quantity surveyor to estimate the costs of the various solutions. Thermal requirements and fire-safety issues form part of the standard requirements for conversions: all parts of the Building Regulations must be satisfied as normal.

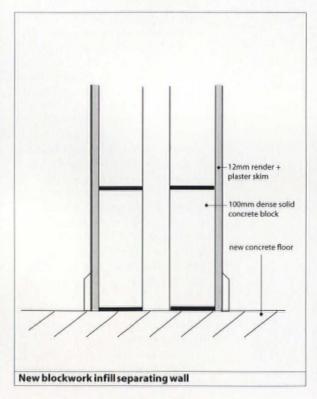
One of the cases in the study, described here, concerns the conversion of a Victorian cottage hospital into dwellings. Although the case



first-floor plan



ground-floor plan

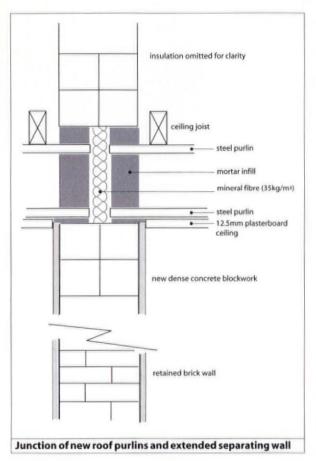


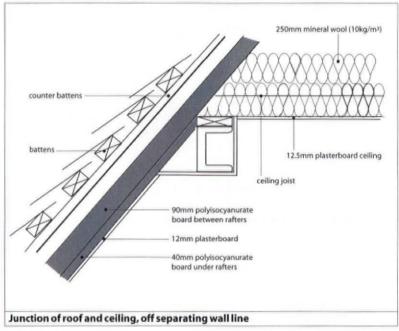
study is specific to the building under examination, the lessons learned can be translated to similar projects. This case comprises the conversion of a 100-year-old, single-storey cavity-wall building into three two-storey, individual dwellings by opening up the roof space and installing an additional floor with dormer windows in the pitched roof.

### Structural assessment

The hospital comprised:

- cavity brick external walls, with windows in the front facade. Some door and window openings had been made in the rear wall. A pitched tiled roof with gables at each end was set at right angles to the main roof. The main roof was supported via central posts between roof trusses and the apex;
- solid internal brick walls;
- ventilated, timber-joist ground
- plaster on lath ceilings.





The new Part E has brought a change in emphasis towards good sound insulation at low frequencies, so structures that had satisfied the previous regulations do not necessarily comply now. Broadly speaking, existing masonry structures are more likely to be adequate than lightweight ones. The original 240mm solid brick walls in this case gave adequate sound insulation as separating walls.

As part of the conversion, the retained brick separating walls had been extended upwards to form the first-floor separating walls and close off the remaining roof void. These new walls comprised two leaves of 100mm dense solid-concrete blockwork mortared together to form a solid wall, nominally 210mm thick, and plastered to match the existing wall. It would have been better acoustic practice to lay the blocks flat to make a 215mm thick wall – and a single leaf would have been adequate above the first-floor ceiling level

'Designing from scratch means many of the awkward junctions can be avoided' but this survey was set up to examine what was built rather than what should have been built.

There were gaps in the brick walls where corridors or doorways had been in the earlier building. Where these became separating walls, the gaps had been filled in with two leaves of 100mm dense solid-concrete blockwork, which were plastered. The potential degradation of sound insulation penetrations is always an acoustic issue if they are not treated adequately, but in this instance no services had been laid through separating walls.

The new stairs had been built away from the separating walls, reducing the possibility of structure-borne noise being carried through to the adjacent property, which is a particular problem with solid separating walls. (This aspect of noise control is not covered specifically by Approved Document E, but should be considered for good sound insulation.)

### Separating walls and roof

The junction of the separating wall and the roof is an important factor in limiting flanking noise transmission between dwellings. Here, the thermal insulation had been incorporated in the sloping roof up as far as the ceiling level, comprising two urethane boards, one fixed between the rafters and the other under the rafters. This was faced with 12.5mm plasterboard (10kg/m²). Above ceiling level, 250mm mineral wool quilt (10kg/m³) had been laid on top of the ceiling.

The new first-floor ceiling had been fixed to new timber ceiling joists spanning between new steel purlins, which were supported at each end on either a new separating wall or an external wall. Sloping walls were of 12.5mm wallboard, fixed to the underside of the rafters, a section that is not on a separating wall line.

The masonry that separates walls had been extended full height into the roof void and cut to follow the line of the pitched roof, the gaps filled with intumescent packing.

The separating walls penetrated the ceiling, finishing between the rafters. Therefore, the plasterboard lining, which formed the sloping walls of the rooms, was not continuous across the separating wall, essentially to avoid a flanking path across it.

Openings had been left in the blockwork of the separating walls to carry the steel purlins, which were bedded on mortar. As steel is a good carrier of sound, a gap was left between the purlins and packed with mineral fibre (35kg/m³), then the flanges were packed with 'ordinary' mortar mix to the depth of the separating wall. The purlins had then been faced with wallboard between the ceiling and sloping walls.

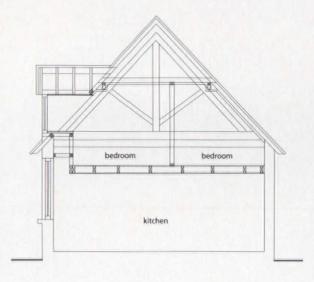
### **External** walls

The external walls comprised cavity brick with a plaster finish, with the cavity closed on the separating wall lines with mineral-fibre fire-stopping. The walls were heavy enough not to need other upgrading to reduce flanking noise.

One of the separating walls lined up with a rear window. In order that the neighbours' gardens had privacy, the window openings on this facade had been filled in with blockwork. It would have been better acoustic practice to have built the separating wall through the inner leaf, or to have block-bonded them together. Separating walls must not be built against window openings because the sound insulation will be seriously degraded by flanking and inadequate sealing.

### Internal walls

Internal floors and walls within the dwelling do not have to be tested, but must meet a laboratory rating. This can usually be obtained from the suppliers of proprietary wall and flooring systems and plasterboard manufacturers. Alternatively, a robust construction described in Approved Document E can be used. If internal walls and floors are kept in conversion projects they are not subject to the sound-insulation requirement of Part E at all. Many of the internal walls in these new units were retained brick and half-brick walls that actually achieved the standard of 40dB Rw.



Cross-section through building showing original trusses and the finished first-floor level

Former doorways were closed with one or two leaves of dense solid-concrete blockwork to match the existing wall, then plastered.

### Internal floor

The new first floor had been constructed lower than the existing ceiling. This aligned it below the head of the ground-floor windows on the front facade, so the floor level had been stepped up above the window head, forming a bulkhead.

On the first floor, the small step in the floor level was hidden by boxing in the space above the step and below the level of the window-sill. This formed a continuous shelf across the room and also extended horizontally into the dormer window opening. It was essential that the void formed was totally closed off and sealed at each separating wall line.

The new internal floor complied with internal floor type C, given in Approved Document E 2003 and comprised:

- 25mm flooring grade chipboard deck (17kg/m²);
- 175 x 50mm timber joists at 400mm centres;
- a ceiling of 12.5mm plasterboard (10kg/m²) and skim, with 100mm mineral wool between the joists.

### Costs

The elements of construction affected by the requirements of Part E have been costed to reflect the build cost. Separating walls, internal walls, internal floors and ceilings costs do not include doors, surface finishes, floor

coverings, fittings and fixtures, but do include the structural element plus the acoustic treatment. The cost is the total cost of installing these items, including a proportion (15 per cent) of site facilities overheads and profit, but excluding VAT.

The estimated costs for alterations to the Victorian building, compiled by QS Franklin & Andrews, comprise:

- separating wall (extension of existing wall) – £115/m²
- internal floor £62/m²;
- new ceiling (over first floor) £40/m².

### Pre-completion testing

Building Regulations Approved Documents require pre-completion testing to be done on at least one in every 10 units completed, including the first ones, to show that the specified levels of airborne and impact sound insulation have been achieved. If a different construction is used for some of the separating walls (or floors) within a development, tests must be done on each type of construction. Tests on the aforementioned solid brick and blockwork walls were 47dB and 48dB (DnT, w + Ctr), which met the performance standard in the Approved Document.

The design and the high standard of workmanship on this project indicated that great care had been taken to minimise flanking noise transmission, and maximise the potential sound insulation of the separating walls. This might not always be the case in other developments. Furthermore, on each development each construction must pass every time it is tested. It would be unwise to assume that the separating walls built here could have a lower spec and still consistently achieve the sound insulation required.

Malcolm Every is managing director of the acoustic consultancy Sound Research Laboratories. For further information tel: 01787 247595, email: srl@soundresearch.co.uk or visit www.soundresearch.co.uk to see more detailed results.

This work is part of an ongoing study funded by the Office of the Deputy Prime Minister. The author would be pleased to hear from architects involved in conversion projects suitable for inclusion in the overall study.

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

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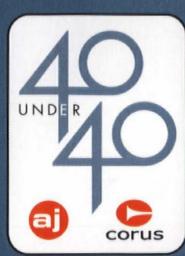
### CELEBRATING THE MOST PROMISING YOUNG ARCHITECTS WORKING IN THE UK

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To find out more, and to download an entry form, go to www.ajcorus40under40.co.uk





## A lesson in playing out contract disputes from the football field

'Having ended up

third from the

bottom of the

Premier League,

Manchester City

sacked its manager'

Written contract terms are supposed to provide certainty for the parties, writes Sue Lindsey. Where there is doubt as to what they mean, to reach an interpretation the court grapples with what intentions the parties had when the contract was made. That can involve taking into account the background knowledge reasonably available to the parties when they reached agreement. This approach applies in all contractual areas, not least building. But to appreciate how practical and basic the analysis can be, it is informative to look at an example from another field which arose in the Court of Appeal recently (judgment 8 March 2005).

Manchester City football club played its last match of the 2000-01 season on 19 May. It lost. Having ended up third from the bottom of the Premier League, relegation to the First Division was the result. On 21 May the club sacked its manager, Joe Royle. Under the terms of his

contract of employment, the club had to pay him 12 months' basic salary if, when he was sacked, the team was in the Premier League, or six months' salary if the club was in the First Division. As his Premier League and First Division annual salaries were fixed at £750k and £300k respectively, the pay-off was either £750K or £150k, depending on

which division the club was in on 21 May.

At trial, the judge had awarded Joe Royle £750k. Behind that decision lay the Rules of the Premier League, which determine membership. The clubs in the league are, for the time they are in it, members of a company. Rule B3 says a relegated club is obliged to transfer its share in that company to a promoted club. Although that provision distinguishes relegation from share transfer (relegation coming first), the rules go on to say that a club ceases to be a member of the league on transfer of the share.

By 21 May Manchester City had not transferred its share. So, argued Mr Royle, when he was sacked the club was still in the Premier League. The judge liked this argument as it gave certainty – the date of a share transfer could be fixed precisely.

But Manchester City appealed. It asked the

Court of Appeal to reconsider the interpretation of the contract by reference to what these contracting parties would have thought being 'in the Premier League' really meant. It did not mean, the club said, holding a share certificate. It meant that when the last match of the season had been played, and the club was third from the bottom, it had been relegated.

Manchester City argued that its interpretation of the agreement made commercial sense, and it reflected what the parties had intended. The pay, and pay-off, structure was that the manager was to be rewarded for success, not failure.

The arguments in front of the Court of Appeal went one step further. The question was raised whether the pay-off provision was meant to act as a substitute for the damages that would have been assessed at common law if there had been no contractual provision fixing them. Such damages are usually assessed by consid-

ering the future loss of earnings resulting from premature sacking.

Manchester City argued that its interpretation of the contract meant that the pay-off provision did provide a compromise formula in place of common-law damages. If sacked at the end of the season, the manager's future loss of earnings would depend on the divi-

sion the club would be playing in next season. This, the club said, supported its argument that the parties had intended the payment provisions to reflect 'footballing realities', rather than depend on the technicalities of a share transfer.

The Court of Appeal concluded that the pay-off provision was ambiguous. It did not clearly state that the division the club was in was defined by formal membership. It looked, therefore, in the words of Lord Justice Sedley, for 'a tie-breaker'. It found it in both the distinction in the Premier League rule B3 between 'relegation' and 'share transfer', and by concluding that the parties had intended the pay-off clause to compensate the manager for future loss of earnings. So a win for Manchester City, and an object lesson in contractual construction for the rest of us.

Susan Lindsey is a barrister at Crown Office Chambers. Visit www.crownofficechambers.com

## Hope of cutting through small print gets fuzzy

AJ buildings editor Barrie Evans had a grin on his face when he handed me a paper. 'Don't bother about the maths,' he said kindly. Don't bother indeed. The paper and the reason for the grin was the title: The Rise of Consumer Price Obfuscation in Social Networks: Mobile/Cell Phone Charging, and the maths involved dimensional vectors, simulated annealing and, for a while at least, a software programme called TelTk.

The author is the polymath computer scientist Prof Les Hatton, whose middle son is training to be an architect. The other reason why this paper is of interest to us is its possible extensions to the field of choosing an internet service provider (ISP). Readers may remember me promising to reveal which broadband ISP I was moving to and why. The move has been stalled since then because of price obfuscation. Hatton found 'a staggering level of complexity' with mobile-phone tariffs 'which seems to be accelerating', and that 'the chances of a salesperson giving reasonably correct advice is basically non-existent'. So he set up a programme with around 1,000 users and reckons 80 per cent of his users could each have saved around £300 over a year.

Anybody who has tried to understand broadband costs will feel a sudden yearning to switch Hatton's focus of attention to this equally complex area. Not only do you have to think about how much speed you need, but how much data you are allowed to download each month (many ISPs charge low basic rates and charge the earth for anything more than a trickle of download data), and whether you will be thrown off the service for overusing it.

And what is the ISP's relationship in the local exchange (where your lines are changed) between BT and newcomers. Will Hatton come to the rescue? Probably not. His most recent paper title starts well, 'Consumer Price Obfuscation', but ends 'and Fuzzy Global Optimisation'. He has moved on to much higher things.

sutherlandlyall@btinternet.com

### London

Louise Marlborough: Gasholders Until 29 March. Photos at BrB, 48 Rosslyn Hill, NW3. Details 020 7435 0808. Sustainable Design/Energy Strategies Wednesday 30 March, 18.00. A CLAWSA talk at Max Fordham LLP. Details 020 7307 3681.

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.

Abstraction: Elements of Architecture Until 7 April. Photographs by Richard Bryant at Vinopolis, 1 Bank End, SE1. Details 0870 241 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.

Essential Business Management for Architects 11 & 25 April, 9 & 23 May. Four half-day sessions in central London organised by Colander. Details 0208771 6445.

Reflections/Destinations Until 17 April. A Wilkinson Eyre exhibition at the Wappping Project, Wapping Wall, E1. Details 020 7680 2080.

Amanda Levete Tuesday 19 April, 19.00. A lecture at the RCA, SW7. Tickets 020 7590 4567.

Fieldtrip/Landforms Until 27 April. Two touring shows from The Lighthouse at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Value, Culture and Commerce Monday 16 May, 18.30. A forum at the Royal Academy, W1. Details 020 7300 5839. Avant-Garde Graphics 1918-1934

Until 5 June. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

International Arts and Crafts
Until 24 July. A major exhibition at
the V&A, Cromwell Rd, SW7. Details

www.vam.ac.uk

### **Green and Vital** Wednesday 6 April, 19.00. With speakers including Bill Dunster. At Colchester Castle. Details 01206 577067.

RIBA CPD Event: Green Specification Wednesday 13 April, 13.30. At New Hall, Huntingdon Rd, Cambridge. Details 01223 566285.

RIBA CPD Event: DDA Update

Thursday 28 April, 13.15. At New Hall, Huntingdon Rd, Cambridge. Details 01223 566285.



### MAKING AN ENTRANCE

Sir Robert Taylor's Danson House, whose restoration by Purcell Miller Tritton was a building study in the AJ 18.11.04, opens to the public from 25-28 March, and on Wednesdays, Thursdays and Sundays thereafter until 30 October. At Bexleyheath in south-east London. Details 01322 526574.

The World, Abridged Until 1 May. A group exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

### East Midlands

Design for 2050: East Meets West Tuesday 5 April. A conference at Nottingham University. Details Angela Merrills 0115 95 13040. Michael Dan Archer Until 10 April. Stone and iron sculptures at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7185. Rab Bennetts Thursday 21 April, 19.00. A lecture at the School of the Built Environment, Nottingham University. Details 07881 922537. RIBA CPD Event: Party Wall Act

Wednesday 27 April, 13.45. At the National Water Sports Centre, Holme Pierrepont, Nottingham. Details 01522 837480.

### North West

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

Boyd & Evans: Landmarks Until 3 April.
Photographs at the Milton Keynes
Gallery, 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 (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 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 Hotel, Gatwick. Details 01892 515878.

Lucy Orta: New Work on Organic Architectural Forms Until 15 May. An exhibition at the University of Brighton Gallery, Grand Parade, Brighton. Details 01273 643010.

### Wessex

New Sculpture from Ireland/Anne Madden Until 3 April. Exhibitions at the New Art Centre, East Winterslow, near Salisbury. Details 01980 862244. MBM Arquitectes: Footprints in the City Until 15 May. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

### West Midlands

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

DDA Access Audits & Strategies
Thursday 14 April. A Construction
Study Centre course at Birmingham.
Details 0121 434 3337.

RIBA CPD Event: Smart Practice
Tuesday 19 April, 14.00. A seminar at
Ludlow. Details 0121 233 2321.
Retail-led Regeneration in Historic
Towns Thursday 21 April. An English
Historic Towns Forum conference at
Birmingham. Details 0117 975 0459.

### Yorkshire

Peter Fawcett Wednesday 20 April, 18.00. A lecture at Sheffield Hallam University (Pennine Lecture Theatre). Details 0114 225 2836.

Bill Woodrow + Richard Deacon Until 5 June. New sculptures at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 832631.

### Scotland

**RIAS Convention 2005** *5-6 May.* At Glasgow, with speakers including Fumihiko Maki, Glenn Murcutt and David Mackay. Details www.rias.org.uk

**6,000 Miles** *Until 7 June*. An exhibition with the Scottish coast as its starting point. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

### Wales

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

Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa Until 3 July. An exhibition at the Museo Palladio, Vicenza. Details www.cisapalladio.org

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



### On the move

ROBERT THORNE

The Architecture of British Transport in the Twentieth Century

Edited by Julian Holder and Steven Parissien. Yale University Press, 2004. 246pp. £40



Enhancing the city: one of Charles Holden's London Underground stations on the Piccadilly Line

The Subterranean Railway

By Christian Wolmar. Atlantic Books, 2004. 351pp. £17.99

Metro: The Story of the Underground Railway

By David Bennett. Mitchell Beazley, 2004. 176pp. £20

Christian Wolmar has earned an enviable reputation as both our best-informed and most readable author on the sheer complexities of the British railway system and the effects if its privatisation, with the inevitable shift in values that this implies. In his latest book, The Subterranean Railway, he explores the relationship between the development and extension of suburban railway lines and the growth of new urban settlements. Most additions to London's railway network were

built privately and expected to show a profit from the start, writes Colin Ward.

Especially interesting in Wolmar's account is the way in which – despite its haphazard growth from a series of private ventures – London Transport (LT) as a coordinated body became a model for many of the world's cities. This was largely through the inspired leadership of its first chief executive, Frank Pick, who had a profound understanding of the message of good design.

The 20th century was pre-eminently the century of travel. People could move faster than ever by plane, and with greater independence and freedom by car. However, taken as a whole, these momentous changes have left only a meagre architectural legacy. Why has the architecture of modern transport been so disappointing, especially in Britain? This collection of nine essays provides more than enough ammunition to confront that paradox, though few of the authors seem prepared to address it.

For a start, most transport buildings owe their existence to a disagreeable necessity and generally they reflect that fact. People on the move want to hurry on, only stopping for as long as it takes to buy a ticket or fill the petrol tank. We expect to absorb the experience of a theatre, a church or a sports arena, but a railway station or motorway service area is counted a success the more quickly we can get in and out. The architecture is only there to help speed us on our way.

Many of the buildings discussed in these essays were designed for nothing more than the minimum functional requirement of people on the move, and no greater claims should be made for them. For instance, most inter-war bus stations – the subject of Julian Holder's essay – were little more than utilitarian, designed primarily for buses rather than people; and the early motorway service-stations, diligently described by David Lawrence, were as mediocre as the catering they provided. Few transport designers and architects had the opportunity to think what such buildings meant for the experience of travel.

The great exception was, of course, the work of Frank Pick and Charles Holden from 1923 onwards, first for the Underground Group and then for the London Passenger Transport Board. As Susie Barson explains,

As early as 1915 he had commissioned Edward Johnston's Underground typeface for all station signs, notices and posters, and he sought a series of architects, including Modern pioneers, for new stations. Wolmar remarks that: 'It is almost impossible to exaggerate the high regard in which LT was held during its all-too-brief heyday, attracting official visitors from around the world eager to learn the lessons of its success and to apply them in their own countries.'

But he also has to record the chronic lack of investment during the past 50 years, which he describes as half a century of neglect and muddle – despite which the London Underground remains 'the very life force of the capital'. Wolmar has written a book full of together they forged an architectural and design idiom for London Transport based on efficiency, but aiming also to project the pleasure of travel. Their far-reaching policy helped to give the metropolis a collective identity, expanding people's sense of how they might use and enjoy the city. The selection of Holden's stations that appears in the textbooks - above all, Sudbury Town, Turnpike Lane and Arnos Grove - should always be considered as part of that wider campaign.

What Pick and Holden did was ultimately made possible as the work of a public corporation. In theory, the nationalised British Railways might have achieved a similar sense of coordinated design, but in her essay Elain Harwood admits that, after 15 years or so, only three major stations had been built, among them Coventry and Manchester Oxford Road.

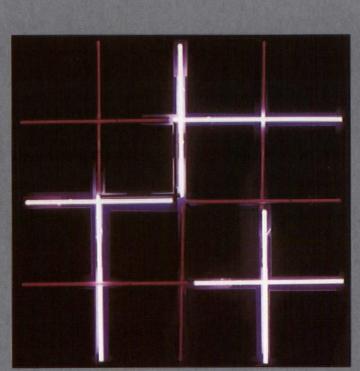
As for airports, there was a flurry of interesting small projects in the 1930s, and even an attempt at coordination by the RIBA, but, with the exception of Stansted and Southampton, there is not much to be proud of in recent years. As Colin Davies says: 'If architecture is the ordering of space for the enjoyment of human beings then most airports, and especially British airports, hardly qualify as architecture at all.'

What is missing here is a considered summary of how transport politics have influenced architecture, plus a review of how transport buildings have affected the shaping of cities. Logically, both of these topics would have led to an assessment of the Jubilee Line project, which barely gets a mention. Treasury mandarins still remember that project with dismay, while, for everyone else, it is seen as the bright note on which the century ended. Robert Thorne is a historian at Alan Baxter & Associates

astute judgements, which deserves, and will repay, public attention.

The same is true of David Bennett's absorbing account of international comparisons. In Metro: The Story of the Underground Railway, Bennett examines both trains and stations in a dozen world cities, as well as the Underground culture of maps, tickets, posters, graffiti, escalators and rolling stock, finding a remarkable global uniformity. Similar design tasks seem to evoke similar solutions, where the newer the system, the simpler the task becomes. Here, Harry Beck's London Underground map from 1933 has influenced urban railways throughout

Colin Ward's Freedom to Go: After the Motor Age is still available from Freedom Press



A 1965 work by François Morellet from Beyond Geometry

A Minimal Future? Art as Object 1958-1968

Edited by Ann Goldstein and Lisa Mark. MIT Press, 2004. 452pp. £32.95

Beyond Geometry: Experiments in Form 1940s-1970s

Edited by Lynn Zelevansky. MIT Press, 2004. 240pp. £32.95

Made bland by the likes of John Pawson and further neutralised in 'lifestyle' magazines, Minimalist art of the 1960s is misunderstood, writes Andrew Mead. But it's clear from the surface and material preoccupations of such practices as Gigon/Guyer and Herzog & de Meuron that this art is a productive reference today, even if one name above all recurs: the subject of last year's Tate Modern retrospective, Donald Judd.

The Minimalist label was rejected by the

protagonists of the period, and neither of these well-illustrated books – catalogues to complementary shows in Los Angeles last year - applies it in too rigorous a way. A Minimal Future? restricts itself to a decade and a 40-strong US cast-list; Beyond Geometry, though featuring some of the same artists, looks further afield by examining affinities simplified forms of certain South American works of the post-war period – it's more revisionist in this respect.

Both books contain art, in both two

unfamiliar, especially Beyond Geometry; but it's a shame that the designer of this otherwise elegant volume felt impelled to surround all the text with a thin yellow line. Though no essays in either book really touch on the architectural connection, there

some shrewd observations – Jonathan Flatley in A Minimal Future?, for instance returning to Judd with the comment: 'Like factory workers gossiping on the assembly line even as they are dominated by a totalising order, Judd's materials carry on secret conversations with the world around them, murmuring with the echoes of Plexiglas jukebox windows, car parts, cutlery and shiny metal turnstiles.

Neither book can really do justice to the art it features: qualities of surface get lost in reproduction, and the interaction that exploration in time and space of 'art as object' – is, of course, unfeasible. They both look good nonetheless.

### Going to plan

GILLIAN DARLEY

Garden History: Philosophy and Design 2000 BC - 2000 AD

By Tom Turner. Spon Press, 2004. 240pp. £50

Tom Turner has set his sights high, with what appears at first to be a preposterously ambitious range of subject matter to contain in a book of this size — no less than the history of landscape gardening over four millennia. The volume contains Turner's observations and notations accumulated during his long career as a teacher of landscape architecture and on his many travels.

In its unashamedly personal perspective, his book is refreshing, since most books aimed at a general readership are the outcome of the publishers' demand, as opposed to the author's inclinations—always with the marketing department as final arbiter. Book making, rather than publishing, has become the norm. At the other end of this bookish landscape are the steep heights of academic publishing. Turner is happily placed at neither extreme.

Inevitably, the demands of space and the immense time-span mean that Turner skates fast over the periods of European landscape design with which the reader is most familiar, but in return he introduces an immense

swathe of examples and styles of gardening from less familiar regions and eras. This canter through 4,000 years of man's manipulation of earth, plant material and water – for pleasure rather than profit – turns out to be unfailingly enjoyable.

The arrangement of the book consists of a first chapter that bravely attempts to encapsulate garden-design philosophy over the period covered, followed by chapters giving a necessarily extremely brief historical account of each period, and sometimes an entire culture, with illustrations – many of which are unusual and almost all of which are the author's own.

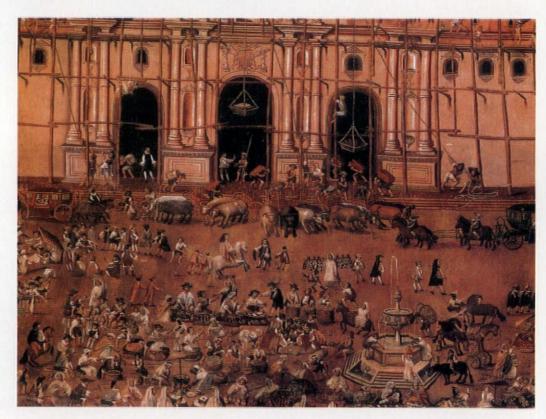
Then follows a section of types and examples, given in plan form. Each of these is described in two columns, referring to 'use' and 'form'. First, principles and key examples are laid out, then, with the help of footnotes and bibliography, eager students are led on, should they wish to pursue a topic further. Turner's simplification of complex ideas sets its own traps but the scheme, viewed as

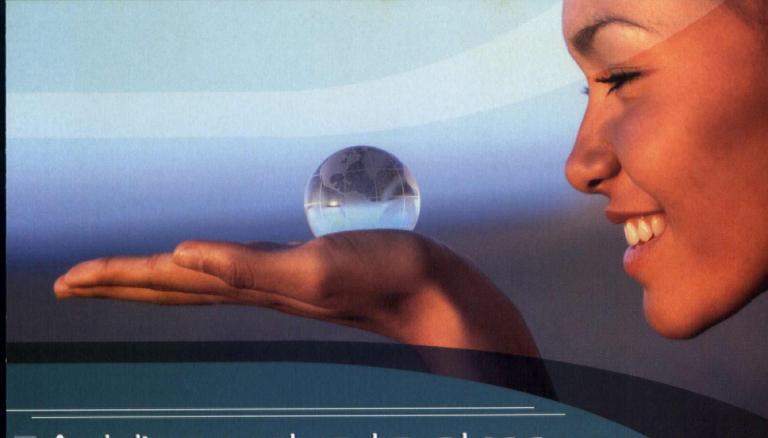
a whole, is a creditable attempt at the near impossible, bringing between the covers an astonishing breadth of material.

Turner's extensive use of plans, backed up with maps and diagrams, is the feature that distinguishes his book from the run of generalised garden-history volumes. He does not attempt to embark on a history of public landscape design, although there is mention of the Boston landscape plan of the 1890s, and a smattering of Olympic parks and high-profile urban open spaces. In this book, the landscape architect as professional and the civic or public authority as client are merely incidentals within Turner's coverage of 20th-century gardens.

In a brief postscript, Turner raises points for discussion. Ever the teacher, he lists some lessons, from the micro to the macro, that his observations on this long and distant journey might suggest for the future. From the ancients and the world of Classical antiquity, he believes the designer could learn to use the internal courtyard and the rooftop; from their successors comes the central example of architecture integrated in its immediate or wider landscape. He is a strong believer in the garden as a force for good, the begetter of everything from simple enjoyment to the wider moral order. And who could disagree? Gillian Darley writes on architecture and landscape

Hot on the heels of Phaidon's book, Brazil's Modern Architecture, much admired in the AJ (24.2.05), comes Cruelty and Utopia: Cities and Landscapes of Latin America (Princeton Architectural Press, £27.50). Vividly and variously illustrated, its brief essays focus on such obvious figures as Le Corbusier, Barragán and Roberto Burle Marx, but also explore the cultural and political context of Latin American architecture in the 20th century, and peer back to the colonial past. Pictured is a detail of Antonio Ramírez Montufar's Construction of the Cathedral of Santiago de Los Caballeros de Guatemala (1678).





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### people & practices

Larry Oltmanns has joined Leo A Daly as a vice-president and director of design in Washington DC, from SOM's London office.

Angus Meek Partnership has appointed Spencer Back as a director.

**Christopher Warren** joins **Atkins Walters Webster** to work on education and healthcare projects. Nick Culley, Sandy Boateng and Ian Sherlock have also joined the practice.

Architect and urban designer Frankl & Luty has moved to 2 Kite Yard, Cambridge Road, London SW11 4TA.

Jacqui Langley-White, a partner specialising in the Private Finance Initiative at law firm Addleshaw Goddard, has been appointed as the new chairman of the Association of Women in Property.

Mark Ryder has become a partner at Hoare Lea **Consulting Engineers.** 

Keith England and Leslie Guest have joined GW **Building Services Consulting** in its lift and vertical transportation division.

Donald Harvey has joined **Navigant Consulting** as managing director in construction practice.

The Bathroom Manufacturers' Association has announced that training and development specialist Phil Lumley has joined the company's Stoke-based team in the role of training co-ordinator.

 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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Jon Harrison L. 023 8038 1910 e. jharrison@bbt.co.uk Ref: JOHA94374



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### Architect - Cardiff - Perm - £Negotiable based on experience

An expanding multi disciplinery architectural practice is currently tooking for an enthusiastic and talented architect capable of initially developing their embryonic Cardiff office as a "number 2" with a view of taking over the running of the office in line with confinued expansion. Located in the city centre my client would like to meet architects with prover job running and design skills that have an ambition to help shape the future of the practice. If you feel that the above profile is in line with your skills, abilities and current embitions please contact us ASAPI Apply now! Please attach your CV and send to, simon@ape-recruitment.co.uk (Southern Consultant).

### Senior Architectural Technologist - Hampshire - Permanent - £30K+

A well known AJ Top 100 practice is currently seeking a senior technologist to assist in their current expension within the Education and healthcare sectors. A vital position within a young vibrant team the ideal candidate will be assisting architects on major projects and be responsible for the technologists within the practice. All round experience would be advantageous but applications from candidates to direct all other technologists within the practice. All round experience would be advantageous but applications from candidates with a specific interest in education or healthcare orientated work will be highly considered. Apply now! Please attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

### ctural Technician - Northamptonshire - Perm - £25K+

My Client is a very well known practice within the industrial sector of architecture both within the UK and reland. As a practice they are now seeking to employ a further technician due to an expansion of their work commitments in Ireland. You will be a technician with at least 3-5 years solid UK based experience seeking an opportunity to work within a team on a number of large industrial / commercial projects. Besed on performance you will ultimately progress in lime to be a project numer / coordinator and the practice will revently upon this progression. AutoCAD experience is essential along with an interest in Industrial architecture. Apply now Please attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

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 candidate will have a good technical knowledge including intermediate knowledge of UK building regulations and construction practices. Fully proficient in AutoCAD you will be keen to work in an office based rick, with then ultimate progression to serilor and job? project running responsibilities. This is a very good opportunity with a large and employee focused company. Apply now! Please attach your OV and send to, simon@aps-recruitment.co.uk (Southern Consultant).

### Architect Part III Qualified x2 - London - Perm - £35K+

An excellent opportunity has arisen for a competent & confident Part III Qualified Architect. Based in the London office of this large national firm, The Candidate required should be proficient using AutoCAD. With 3yrs Post Qualification experience you will be running projects. The practices involved project areas include, retail, residential and commercial offices along with a large proportion of industrial, warehousing for household names. Project running experience is required. Excellent stally package—e-working closely with other team members – To apply for this position please attach your CV and send to georgie@aps-recruitment.co.uk (London Consultant).

### Design your next career move 0845 226 3455



### Architectural Technician x2 - London - Perm - £28K+

A Superb opening for CAD technician based in London. The Practice is situated in Kings Cross. This well established and highly reputable RIBA & RICS practice is seeking a confident experienced technician to take over the supervision of already existing high profile projects - you will be dealing with a mainly residential caseload, including tuxury penthouse apartments. Strong technical experience is needed. The practice uses ArchicAD but will cross-train if needed. A lucrative salary package is on offer. To apply for this position please attach your CV and send to georgie@aparameters.

### Senior Architect x2 - London - Perm - £35 - £40k + Package

This practice has 5 offices based in the LK; the practices based in the NW London require a Sentor Architect to join their B-spoke practice. This well established practice has grown due to current and future workload expectations. They are a multi sectored practice with large multi million pound Residential and commercial project. You would be expected to manage a team of assistants and technicians, so previous team management will be essential. They are looking for someone who has a minimum of 5 years post part III qualification experience, who will be able to fit in with the existing team. In turn you will be rewarded with a competitive salary and benefits package. To apply for this position attach and send your CV to georgie@aps-recruitment.co.uk (London Consultant).

### Architects/Technicians - Manchester - Perm - £30k+

Our client is currently seeking Architects or Technicians with a minimum of 3 years experience to act as Team Leaders running a team on residential and reperceration projects as well as commercial and issure work. You should have hands-on experience of detailed design, production information and procurement and a track record of delivering successful buildings to satisfied clients. The practice is a large office based in Manchester with their other offices based across the LIK; they are currently employing nearly 150 staff. If you would be interested in joining this practice with excellent promotional opportunities to senior management then please attach your CV and send to dans@spe-recruitment.co.uk (Northern Consultant) or call 0445 226 3455.

Architects - Leeds - Perm + LoskIncreasing with each successful year, a creative, ambitious and dedicated Project Architect is required to diversity this practice's workload. This
Leeds Practice has the majority of work involved in new build leisure projects, sports facilities and large retail & commercial projects. As such experience in these types of project could be advantageous, though diverse experience is also encouraged. A design led practice with an emphasis on local work; you will become part of a 15 strong team with. You will be required to marrage the packages yourset, building and developing you hearn. Such as the packages yourset, building and developing you hearn. Such as the packages yourset, building and developing you hearn. Such as the packages yourset, building and developing you hearn. Such as the packages yourset, building and developing you hearn. Such as the packages yourset, building and developing you hearn such as the packages yourset, building and developing you hearn. Such as the package yourset, building and developing your hearns development in a lively, fast-moving and modern environment. To apply please attach your CV and send to dishift see reconstruction.

### Architects & Technicians - Newcastle upon Tyne - Perm - £30k+

This multiple award-winning architectural practice in Central Newcastle is presently on the look out for talented Architects and Architectural Technicians at many different levels. To give you an idea of the level of responsibility you would be given, they are keen to hear only from applicants who have at least 2 years experience in architecture isocularing study years). Their projects cover many sectors including retail, residently emercial. They work on AutoCAD but are willing to cross small the right candidates. Please call row for any further information and to apply please attach your CV and send to darselfage-recruitment.co.uk (Northern Consultant). Or call 0845 226 3455. These positions are immediately availabled

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### 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

### A FORUM FOR THE NORTH

Wakefield Metropolitan District Council, in conjunction with its external funding and development partners, has launched a new competition to design 'The Forum'. The centre will house a museum, library, gallery and community facilities, and will be located on a strategic site in Castleford town centre. The deadline for expressions of interest is April 22.

### LONDON'S TUNNEL VISION

Cross River Partnership and Spacia, the property arm of Network Rail, are launching an international ideas competition for a network of railway arches in central London. The competition forms part of a wider strategy to transform London's viaducts. 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.

### **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 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.

### 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.

### Senior Architectural Technologist - Doncaster

We require a qualified Architectural Technologist with a minimum of 5 years PQE to work within our busy and expanding Architectural and surveying practice.

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

Email: jch@jhassoc.fsnet.co.uk

### TACEUROPE SENIOR ARCHITECT: Hampshire

SENIOR ARCHITECT Hampsine
Qualified Architect or Technologist (or equivalent experience).

Minimum 5 years post-qualification practice experience. High level of self motivation and initiative required. Working knowledge of IT, in particular AutoCAD management and software application tools. Must demonstrate high standards of design, through all project development stages. You should be able to lead, motivate and manage the design ham. This is an excellent position for the right individual within this well respected and expanding practice.

ARCHITECTURAL ASSISTANTS : Hampshire

This would suit a recently qualified Architect or Technologist (or similar experience)

Capable of working within a design team, you will work under the direction of senior staff in accordance with the client's brief. You will have first class communication skills and possess a high level of self motivation. A good working knowledge of AutoCAD and associated packages is required.

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Please apply in writing by April 24 2005 with hardcopy CVs and examples of work to: Cody Gaynor, 16 Winchester Walk, London SE1 9AQ.

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### **Peterborough Vacancy**

Senior Technician Vac ref 0503-106

Permanent

My client is a private practice specialising in the Commercial sector who are now seeking a Senior Technician to join them. The ideal candidate will have a background in the commercial arena coupled with a thorough knowledge of Autocad and a minimum of 5 years UK based "in-practice" experience. In return the company can offer a friendly, supportive working environment and interesting projects.



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Fax: 01788 578609 or Email: dave.smith@ rdrecruitment.co.uk



Due to Easter bank holiday weekend the booking and copy deadline for the 31st March issue is Tuesday 29th at 12pm.

> Please call Laurie Shenoda on O2O 7505 6803 or email laurie.shenoda@emap.com or call Nick Roberts on O2O 7505 6737 or email nick.roberts@emap.com

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Qualified Architect with a number of years experience of large scale high quality commercial fit out work. A significant position within the studio and career development possibilities for the right candidate. Architectural Assistants - post RIBA Part II with excellent design and technical skills

Must be proficient in Microstation. Vectorwork skills an asse

Please send your CV & salary expectations to the Studio Manager at: Universal Design Studio, 2nd Floor, 181 Cannon Street Road, London E1 2LX or claire@universaldesignstudio.com

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### **Architectural Recruitment Nationwide**

### **Permanent Opportunities**

Part 2 / Architect North London – To £30k pa

This small, but well established practice is looking for a talented Part 2 or recently qualified Architect with strong Design & AutoCAD skills to work a variety of projects. They will offer the opportunity to get involved in projects from concept design through to delivery of schemes. Progression to Part 3 offered.

Landscape Architect Central London – To £35k pa

This leading Landscape and Urban design specialist based in Central London is looking for an experienced Landscape Architect to join their successful team. With at least four years experience within the market place, you should be Part 4 qualified and highly proficient on Vectorworks.

Architect Central London - To £36k pa

Based in their prestigious Southbank studios, our client seeks experienced Architects to join their thriving Residential team. With at least two years Part 3 experience you should feel confident running medium sized projects with the minimum of supervision. You should also prove fully conversant in AutoCAD and UK Building Regulations with strong construction knowledge.

### **Contract Opportunities**

Architectural Technicians Hertfordshire - To £20/hr

Located 40 minutes by train from Kings Cross, our client has a number of large Retail projects and is looking for a number of Technicians to assist with working drawing packages. This is a temp to perm position. Proficient in AutoCAD and a good understanding of UK Building Regulations is essential.

Architect London - To £20/hr

Our client is a large Architectural Practice, who have a varied portfolio of work. Due to workload, they have an immediate need for Part 3 qualified Architects to work on Education projects. Previous experience in this sector and proficiency on AutoCAD is essential for this initial 3 month contract role.

Ref AR6

Assistant Architect Surrey - To £24/hr

This established Surrey practice with an excess of Residential and Industrial projects, is urgently seeking an experienced AutoCAD fluent Assistant Architect with excellent design skills. 6 month contract initially with a long term position available for the right candidate. Strong construction and UK Building Regulations knowledge is essential.

### 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 alternative CAD systems.

Ref AR4

Architect Plymouth - To £25k pa

This small friendly practice has an immediate need for a qualified Architect with AutoCAD experience and job running ability. Projects are varied, but include Residential, Healthcare, and Leisure work. Site experienced preferred. Great opportunities for progression to Associate/ Director level. Ref AR4

Senior Architectural Technician Manchester- To £40k pa

This is an amazing opportunity to join a dynamic practice specialising mainly in high profile Residential work. You will take on a management role, training and recruiting new people, and management experience is essential for this position. AutoCAD experience is vital. Ref AR4

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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.

These are great opportunities to be part of a growing, very friendly practice

Please send your details to Neil Pritchard Radley House Partnership St. Cross Road Winchester SO32 2HX

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

www.radleyhouse.co.uk

### Architectural Technician

Birmingham

£32,000

Operating in a wide range of sectors this practice's experience coupled with the technical ability of their design and construction team enables them to deliver projects of a very high standard within budget and on time. They now require an experienced Architectural Technician to join their young and enthusiastic team. You must have ambition and drive as well as high technical ability. AutoCAD is desirable but not essential. Fantastic opportunity with great prospects.

\*\*Ref: 050504\*

### Architectural Technician B

Birmingham

£34,000

Due to continued growth and expansion this predominant practice require a highly skilled individual. Working on industrial and commercial projects, you will have a minimum of 7 years experience. AutoCAD skills are essential along with a desire to work on major projects.

\*\*Ref:ASH110401\*\*

### Architectural Technician Oxfo

Oxford

£30,000+

Exciting opportunity for an experienced Architectural CAD Technician to work with the Building Surveying teams in the Oxford Office on a variety of projects. Candidates must have excellent construction and building regulations knowledge and posses excellent understanding of AutoCAD LT 2000. This is primarily a CAD support role working with the Building Surveyors. The person appointed must be able to use their own initiative and will have some site involvement.

Ref:ASH240305

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Ref:050502

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Architectural Technician

**Architectural Technician** 

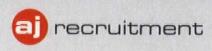
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For more information contact
Nick Roberts on 020 7505 6737, nick.roberts@emap.com or
Laurie Shenoda on 0207 505 6803, laurie.shenoda@emap.com

Recruitment enquiries

Laurie Shenoda Tel: 0207 505 6803 Email: laurie.shenoda@emap.com Nick Roberts Tel: 0207 505 6737 Email: nick.roberts@emap.com Deadlines

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### Salford City Council

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Application closes: 15/04/2005

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### **Architectural Technician**

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A3)



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We are looking for a fully qualified Architect or Part II with plenty of confidence and drive to join our small, friendly Practice. Applicants should be enthusiastic with excellent design skills and have a sound technical knowledge whilst being able to multi task and manage a diverse workload. CAD skills are required but specific training will be given.

Please send your CV to :-

Robert Davies John West Limited, Lawford House, Leacroft, Staines, Middx, TW18 4NN

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### TENDERS

### **New Museum Store**

### Expressions of Interest

Exeter City Council is seeking expressions of interest from multi-disciplinary teams to design a new museum store of up to 2,500 square metres.

Teams should consist of at least an architect, a quantity surveyor and services and structural engineers, and should be capable of preparing the design, supervising the planning process, and letting and supervising the construction contract.

The museum store must be specified to ensure a high standard of environmental control and security, and an internal team from Exeter City Council will work with the external team to agree this.

This is a sub-project of a major Heritage Lottery Funded scheme to refurbish and extend the Royal Albert Memorial Museum & Art Gallery, in the centre of the city, aimed at providing a higher standard of storage and conservation and freeing up space in the original Victorian building for public use. The Council is appointing an external Project Manager to work with the teams for both the main and the sub-project.

For an information pack please email:

samantha.parry@exeter.gov.uk

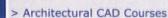


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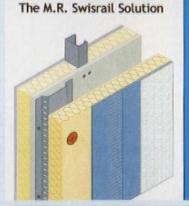
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Respond to these showcases @ www.ajplus.co.uk/ajdirect

### **ALUMASC**



Alumasc have recently launched M.R. Swissrail, a wall system using EWI (External Wall Insulation), specifically engineered for framed steel structures. Incorporating an integral 25mm drained airspace, M.R. Swissrail provides a seamless insulated facade that satisfies NHBC and Building Regulation requirements.

### AJ ENQUIRY NO: 301

MERCURY APPLIANCES

### AJ ENQUIRY NO: 302

Mercury Appliances Ltd, the-Lincoln-based manufacturer of exclusive kitchen appliances, has introduced an accessories range. Including robust, practical tools, such as simmer and griddle plates, roasting, baking and pizza tins and a pizza stone; as well as useful rail hung accessories, the new line extends to effective and easy to use cleaning products.

### **URBIS LIGHTING LTD**

### AJ ENQUIRY NO:303



'Endeavour House' is part of a new development in Ipswich which includes office space for Suffolk County Council. The scheme included re-paving work and new lighting. 8 Thylia luminaires with 150W CDM-T lamps were installed, designed in line with BS 5489 Categories 3/1 and 3/2. The white light source has also helped by improving visibility for pedestrian and road users.

### CATNIC LITETILE





Catnic will be showcasing its dynamic modern roofing system, Catnic Litetile, and launching an innovative new building product at this year's Homebuilding and Renovating show in April at the NEC in Birmingham. Catnic Litetile is a lightweight roofing system designed to offer a fast, flexible and cost-effective alternative to traditional tiles.

AJ ENQUIRY NO: 304

### a) classified

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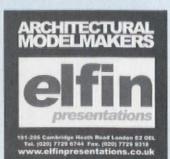


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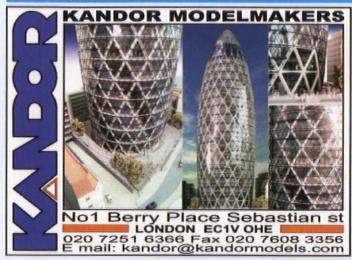
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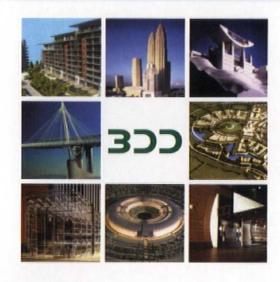


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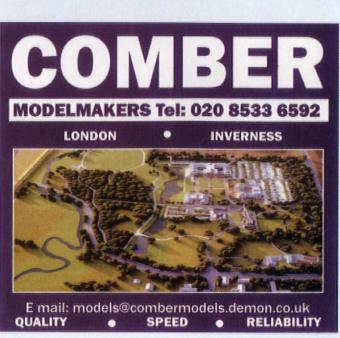
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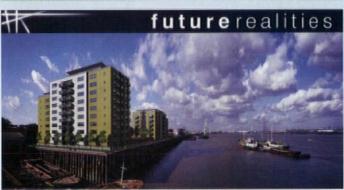
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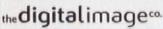
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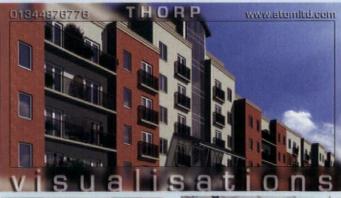
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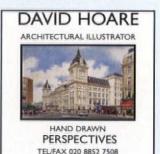
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### Early doors

stragal has uncovered a surprising source of the very hottest architectural news - but you'll need to be on a flight to Sweden to read it. According to Scandinavian Airlines' in-flight magazine, the new ground-floor bar at the RIBA headquarters in Portland Place has already become London's trendiest nightspot. What it fails to tell jetsetters is that the drinking hole, dubbed the Ribar, hasn't actually opened yet. The venue, which will be designed by Azman Architects, won't be unveiled officially until 31 August.

### President Prasad?

nd so to the RIBA council itself, where there were several nice tributes to Richard Feilden and Michael Highton, followed by a oneminute silence. One of the most noticeable aspects of council these days is the growing stature of Sunand Prasad, CABE commissioner and founding partner of Penoyre and Prasad, who was only elected relatively recently. More than one councillor gave the impression that we might well be looking at Jack Pringle's natural successor as president. It's extraordinary how fast the transformation has been from angry young man to establishment figure...

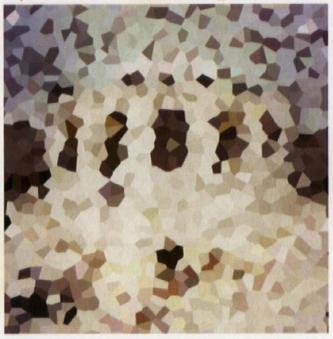
### **Cutting comments**

ringle seemed to be on good form, despite the previous week's excesses in Cannes. At one stage he found himself musing on a recent survey that identified hairdressers as being the happiest people in their working life, while architects came bottom of the poll. Pringle told the assembled councillors he'd been ribbed mercilessly by his sister, a hairdresser, when she saw the results. But what was his response? He didn't let us know. Let's hope he wasn't too depressed to respond.

### Grape escape

nother anecdote that made the throng titter came from el presidente himself, George Ferguson. He

### 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 17.3.05) was the Plymouth Theatre Royal by Ian Ritchie Architects. James Robinson from Islington, north London, was the winner.

described an occasion when he and **Will Alsop** had been judging an award. After a couple of days touring buildings, Alsop handed over his thoughts on three A4 pages. Apparently the architectural critique was uncharacteristically minimalist, while most of the prose was dedicated to ruminations on the quality of wine sampled over the trip. It's always good to see Mr A has his priorities right.

### **CABE** confuses

ABE managed to host two bashes in two days last week. The first, hosted by Tate Modern, was held to celebrate five years of the Prime Minister's Better Public Building Award. At least one architectural hack, who shall remain nameless, was completely thrown by the event. 'I thought I was coming here to get this year's results,' he said. 'It looks like there'll be another demotion waiting for me tomorrow morning when I admit

this cock-up in the office.' It was, to be fair, a little confusing.

### Outfitter to stars

Ilm-maker Anthony Minghella's (he of The English Patient and Cold Mountain fame) next project will be set rather closer to home. It concerns a practice of landscape architects masterminding the regeneration of King's Cross. Yawning already? Well, apparently, somebody keeps breaking into the office. And, if that's not exciting enough, Jude Law is playing the lead. It seems the costume designers have been studying Tim Soar's 'In Practice' photos in the AJ for ideas. Let's hope they don't pick up any tips from north London architect Julian de Metz. Seduced by US website Archinect (www.archinect.com), he has kitted out all his team in T-shirts from the site, which say 'Architecture sucks'. Just the thing for client meetings.

### Short and sweet

spend too long in luvvyland and there's a risk you may become one of them. Such, at least, has been the experience of Keith Williams, architect for the new Unicorn theatre in London. Interviewed by Robert Elms on Radio London, alongside Tony Graham, artistic director of the Unicorn, Williams was complimented on 'a very concise interview' – and promptly offered media training by the project's PR.

### Touching exhibition

f you come from the white-walls school of design, the last thing you want are sticky fingers all over your work. But this is exactly what the V&A museum will be encouraging at an exhibition in June entitled 'Touch Me'. One section will comprise a series of roomsets in which all the objects are selected for their tactile properties. More enticing, however, may be a human-scale Pacman game played on those iconic '70s space hoppers.

### Stand-in wife

hat does it mean to be the wife of an architect? Apologies to those architects more likely to have husbands than wives, but this is, after all, still a male-dominated profession. In Germany, at least, it can bring you glory, but only temporarily. At Leipzig's splendid new art gallery, a tradition of mosaic-making has been revived with a 6m-wide monochrome mosaic in the foyer by Stephan Huber, showing donors past and present. This means that 20thcentury businessmen mingle with artists such as Caspar David Friedrich. But who is that slightly earnest-looking woman with short hair and glasses? She is the wife of one of the architects of the building, from Berlinbased practice Hufnagel Pütz Rafaelian, but she is only listed in the catalogue as 'stand-in'. Which is exactly what she is. The museum hopes to receive more donations in the future, at which stage it will unpick the image of Frau Architekt, and insert the generous donor in her place. Sic transit gloria mundi.

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### CORUS

### AJ ENQUIRY NO: 201

Some 15,000 m<sup>2</sup> of Kalzip aluminium standing seam system have been used to provide an exceptionally durable roofing solution on five schools in Glasgow, as part of the Primary



Pilot Schools programme, which aims to overhaul pre-secondary education facilities in the area. These new-generation schools have been roofed with the Kalzip system, chosen because it provides a high-performance, durable and maintenance-free roof that achieves the U-values required under the Scottish building regulations.

### KALWALL PROJECT OF THE WEEK

**AJ ENQUIRY NO: 202** 

Another image from Crossways Academy new secondary school at London Lewisham. Here, Kalwall insulating cladding diffuses natural daylight to create dramatic



interiors where learning is enhanced and pupil behaviour is changed. Elimination of shadows and glare or the need for curtains and blinds is influencing UK school and sports-hall design. Kalwall's project-specific brochure explains this unique cladding and roofing system. Call 020 8660 7667 or visit www.stoakes.co.uk for details.

### CATNIC

# Building-supplies manufacturer Catnic is launching a brochure to support sales of its new range of lintels to architects, specifiers and merchants. The brochures highlight Catnic's service offerings and also the features and benefits of its lintel ranges, including technical specifications for its existing and forthcoming lintels. The move underlines Catnic's continuing commitment to delivering the highest levels of service and support to its customers.

### **AJ ENQUIRY NO: 203**



AJ ENQUIRY NO: 205

### FORMICA

Formica, the UK market-leader and the only UK manufacturer of high-pressure laminate, is delighted to announce the winners of the 2005 Formica 'Design a Laminate' competition. The winning and shortlisted designs are now on display at www.designalaminate.com. The winning designs will be incorporated into the Formica product range and the designers will receive royalty on any sales. This year the overall winner was an entry also shortlisted last year, demonstrating real determination.

### AJ ENGUIRY NO: 204



### **MUMFORD & WOOD**

### Mumford & Wood, specialist manufacturer of timber sash windows and complementary casements, entrance doors and French doorsets, has worked closely with London-based contractors on the extensive renovation of a substantial mock-Georgian property in



Middlesex. Part of the project involved replacing the original singleglazed doors and windows with products from Mumford & Wood's conservation range.

### STONE AGE

## In recent years, the manufacturing of stone cut to individual commissions 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 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

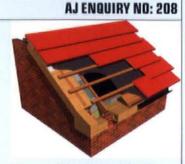
### AJ ENQUIRY NO: 207

# 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.



### LIGNACITE

### Roof-Block is a commonsense, cost-effective solution to the longterm maintenance and construction problems associated with timber and PVC-u overhangs and fascia boards. It is a significant building innovation that is



well engineered and is constructed from traditional materials, with the potential for high life-cycle performance. The new Roof-Block brochure detailing technical benefits and installation instructions is now available from Lignacite.

