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THERE COMES A TIME WHEN YOU HAVE TO TRUST YOUR INSTINCTS

By Isabel Allen

Welcome to the new AJ. Its inception has been a protracted, painful process of soul-searching, disagreement and encouraging our readers to articulate unpalatable truths. We have been overwhelmed by the affection and sense of ownership that architects feel for the AJ. But we have had to face up to the fact that, with ever-fiercer competition, we were in danger of becoming part of the pack.

The new AJ is, in part, a reaction against the current state of architectural publishing and its fixation with the brief period in a building's life when the architect has finished the snagging but the inhabitants have yet to make their mark. By commissioning our own photography we plan to capture buildings under construction or in use. We have embarked on a series of 'crits', for which we will visit a practice to review its current work, and our new back-page feature, Sketchbook, is a celebration of the architectural drawing as working tool or *aide memoire*. And we've ditched

the punning headlines – there are only so many times you can write 'Class Act' or 'Murphy's Law' or even my personal favourite, 'Spence and Sensibility', and still hope to raise a smile.

We have also thought long and hard about the relationship between the website and the magazine. From today, all AJ subscribers have access to www.ajplus.co.uk, which carries all our news stories as and when they break. It also provides other services, outlined on page 5, allowing us to increase the information available to readers while producing a magazine that is easier to navigate and read.

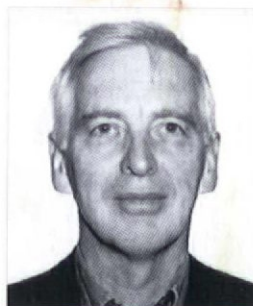
We have listened carefully to your criticisms and hope they have been addressed. But, as every architect knows, consultation can only get you so far. There comes a time when you have to trust your instincts. And your designers. The new AJ, created by AJ art editor Sarah Douglas and design partnership APFEL, is a magazine that we feel truly proud to own.



CONTRIBUTORS



Elaine Harwood, who reviews Robert McCarter's book on Louis Kahn, pages 64-65, is a historian and the author of *England: A Guide to Post-War Listed Buildings*.

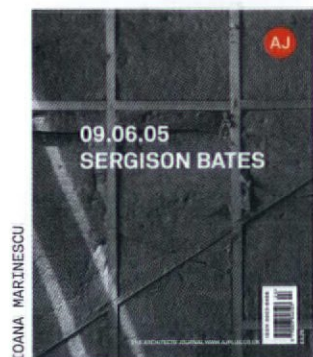


Peter Allison is a guest critic on the Sergison Bates feature on pages 31-45. He teaches in London and has curated exhibitions on contemporary Austrian and London architecture.



James Harris took the new portraits of the AJ team. Having originally studied sculpture, he is a freelance photographer, with clients including the Observer and the Guardian.

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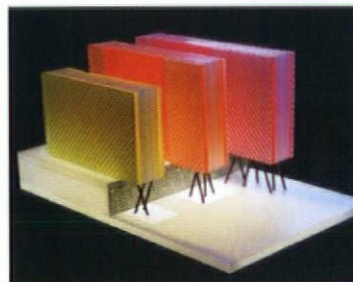


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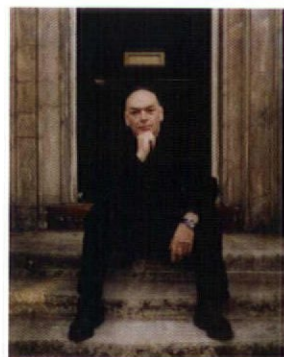
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DLG PROPOSAL CRITICISED

CABE's Design Review Committee has slammed DLG Architects' proposed redevelopment of the retail heart of Corby in Northamptonshire, saying that there were 'serious concerns relating to the urban design and architectural qualities of these proposals'. It also criticised the length of time it took the architect to arrange the meeting.

CABE FUTURE SECURED

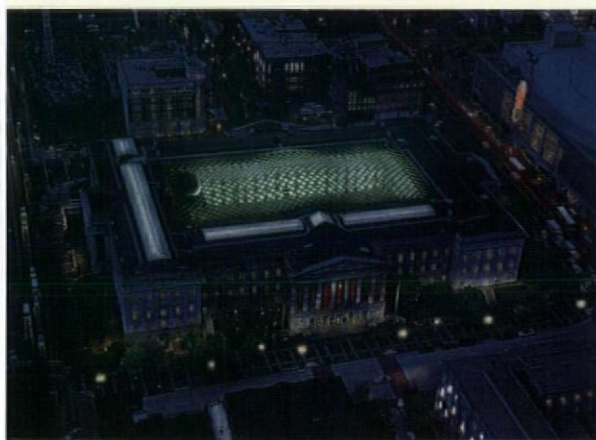
CABE is set to be finally put on a statutory footing within the next two years – a move that will secure its future. The status change, in the entirely unrelated Clean Neighbourhoods and Environment Act, will make it harder for a new government to abolish it.

SMC TAKES THE PLUNGE INTO THE STOCK MARKET

The SMC Group, which owns several offices around the UK, has been successfully floated on the London Stock Exchange's Alternative Investment Market. It will become only the second floated architecture firm after Aukett Fitzroy Robinson. The float values SMC at £14.7 million.

FOSTER'S SMITHSONIAN CANOPY DESIGN KILLED OFF

Foster and Partners' bid to build a huge glass canopy over the courtyard at the Smithsonian Institution in Washington has been dashed by the National Capital Planning Commission. The museum said it was 'deeply disappointed' by the decision.



MORRIS LEAVES ARB

The highest-profile member of the ARB board stunned the organisation this week by suddenly resigning. In a shock move, veteran trade unionist Bill Morris, former boss of the Transport and General Workers' Union, sent a letter to chairman Humphrey Lloyd questioning the board's leadership.

BARBICAN CONCERN OVER CROSSRAIL LINK

Barbican residents are to join the increasing chorus of disapproval over the impending £10 billion London Crossrail link. The residents have been called on to write to their MP by the Barbican Association to express deep-seated concerns regarding the effect the tunnelling will have on the complex's structural integrity.

PRACTICES COMPETE TO DESIGN £60,000 HOUSE

PRP Architects, Cartwright Pickard and Richard Rogers Partnership are among those involved in the next stage of the ODPM's 'Build a £60,000 house' competition. The government department announced earlier this week that 33 organisations in total would be invited to participate in the next stage of its Design for Manufacture competition.

PAVILION REVEALED

This is the first photograph of this year's Serpentine Gallery Pavilion, which is currently under construction in London's Kensington Gardens. Designed by Portuguese pair Álvaro Siza and Eduardo Souto de Moura, the temporary structure replaces a scheme by MVRDV, which ran into trouble.



MASSIE DESIGNS SQUARE

Edinburgh-based Graeme Massie Architects has won the first prize in a design competition to redevelop Bonn Square in London. The competition received 93 entries. More images are available online at www.ajplus.co.uk



HADID JOINS RA AS NEILAND LEAVES UNDER A CLOUD

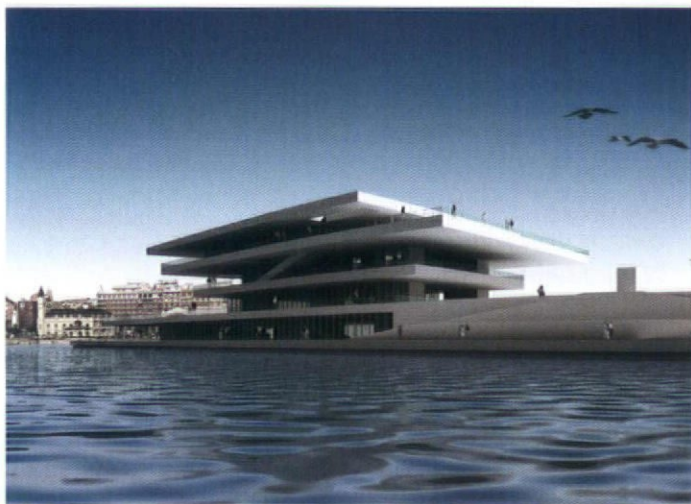
Zaha Hadid has been appointed as a Royal Academician following the departure of Brendan Neiland, who was sensationally expelled last week. The Pritzker Prize winner was voted into the RA in the wake of a highly publicised scandal surrounding its former head of schools.

INNOVATIVE ENGINEER POVL AHM DIES AGED 78

Povl Ahm, the engineer behind Basil Spence's Coventry Cathedral and former chairman of Arup, has died, aged 78. Born in Denmark, Ahm worked on some of Arup's most innovative projects, including the Pompidou Centre in Paris and Arne Jacobsen's St Catherine's College, Cambridge.

UNDER-THREAT HOSPITAL DEFENDED

Llewelyn Davies has rushed to the defence of its Queen Elizabeth Queen Mother Hospital, which was to be demolished as part of the Paddington Health Campus overhaul. The practice feels the 20-year-old building should now be saved, following the collapse of the £1 billion super-hospital proposals. See page 17 for analysis.



CHIPPERFIELD WINS AMERICA'S CUP PAVILION COMPETITION

David Chipperfield Architects has won an international competition to design the new America's Cup Pavilion in Valencia, Spain. The focal point of the world's most famous yachting competition, the scheme was drawn up with Barcelona-based practice b720 and will be unveiled in time for the event in 2007.

HOSPITAL DECISION NEAR

A decision regarding whether a new infirmary building at the Royal Hospital in Chelsea, London, should be called in is imminent, according to a spokeswoman for the ODPM. Quinlan Terry's Classical designs for the scheme came under fire from Richard Rogers earlier last month for being 'architectural plagiarism' (AJ 12.05.05).

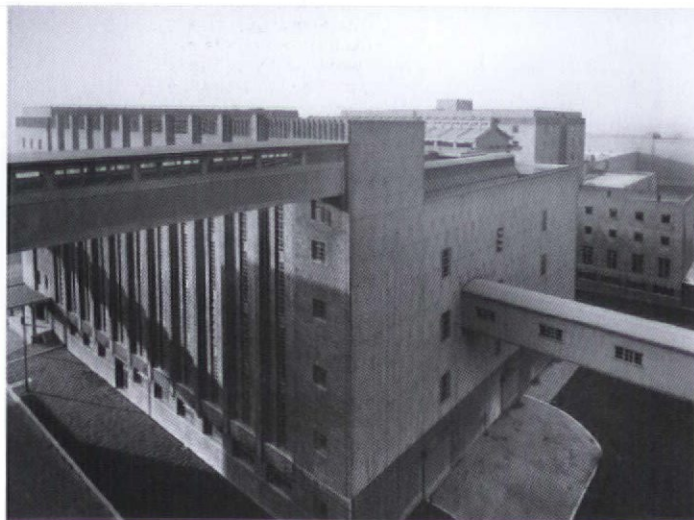
THE NEW AJ NEWS SERVICE

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BREWERY HERITAGE DENIED

By Rob Sharp

Global drinks corporation Diageo has refused to accept that Giles Gilbert Scott was responsible for one of London's most significant industrial buildings – so that it can justify its demolition.

Diageo has come under fire from the architectural community for its denial that the world-famous architect authored the 1930s Park Royal Guinness brewery.

The multinational firm – which owns the Guinness brand – stands accused of trivialising the role played by Scott in the building's design as it prepares for the sale of the site for redevelopment next month.

The claim that Scott's involvement was minimal flies in the face of the opinions of English Heritage and historians Nikolaus Pevsner and Gavin Stamp.

In an official statement released on Tuesday, a Diageo spokesperson insisted: 'It is important to understand that the buildings were designed by Sir Alexander Gibb and Partners – with Sir Giles Gilbert Scott acting as a consultant to add some decorative features, particularly the brickwork.'

Yet Pevsner's guide to north-west London says that the brewery, in Brent, has 'a good design by Sir Giles Gilbert Scott' and lists Sir Alexander Gibb and Partners as acting as consultant engineers.

English Heritage – whose opinion was overruled when a certificate of immunity from listing was granted by the Department of Culture, Media and Sport in 2003 – supports Pevsner's position.

In addition, sketches in the RIBA library show that

Scott was concerned with the modelling of the masses of the building, as well as all of the external detail and the choice of brick.

Scott's pivotal input in the building is corroborated in a 1950 biography of Gibb by Godfrey Harrison.

Twentieth Century Society chairman Gavin Stamp has also vociferously defended Scott's role. Stamp told the AJ: 'Scott's involvement is much more than they are leading us to believe. The drama and magnificence of the Guinness buildings at Park Royal are the work of a great architect – Scott was brought on board very early on.'

'The architect had not only already shown himself to be a master of the sublime at Liverpool Cathedral, but had also demonstrated a rare ability to humanise vast structures

without denying their industrial character – as shown at Battersea Power Station.

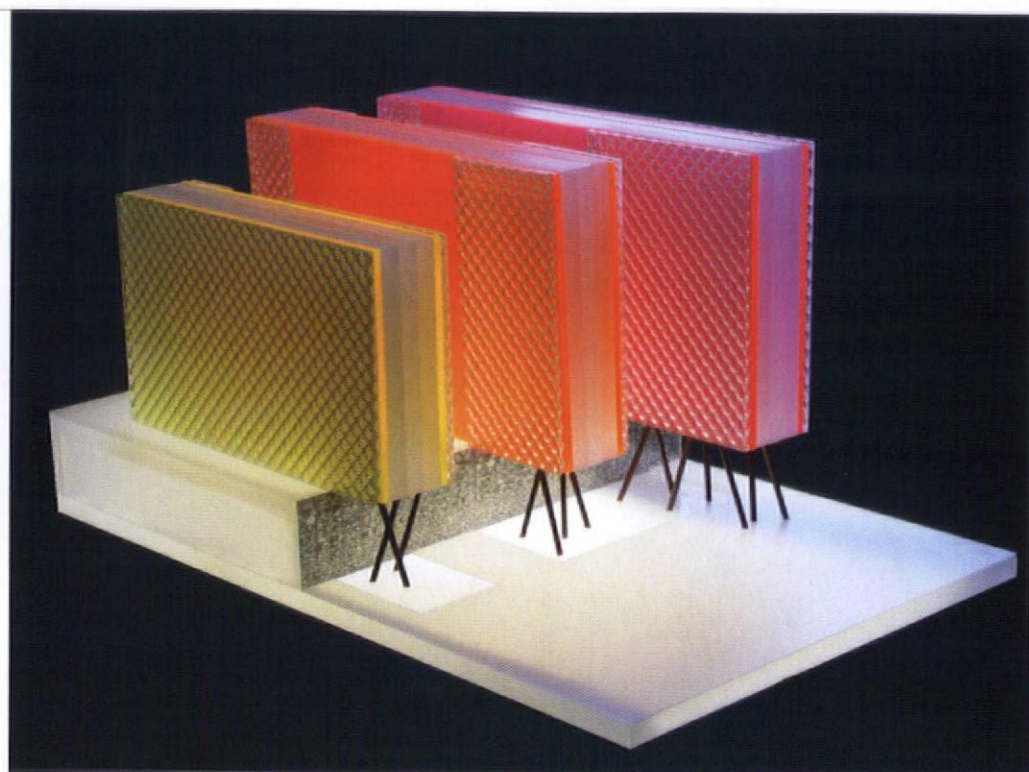
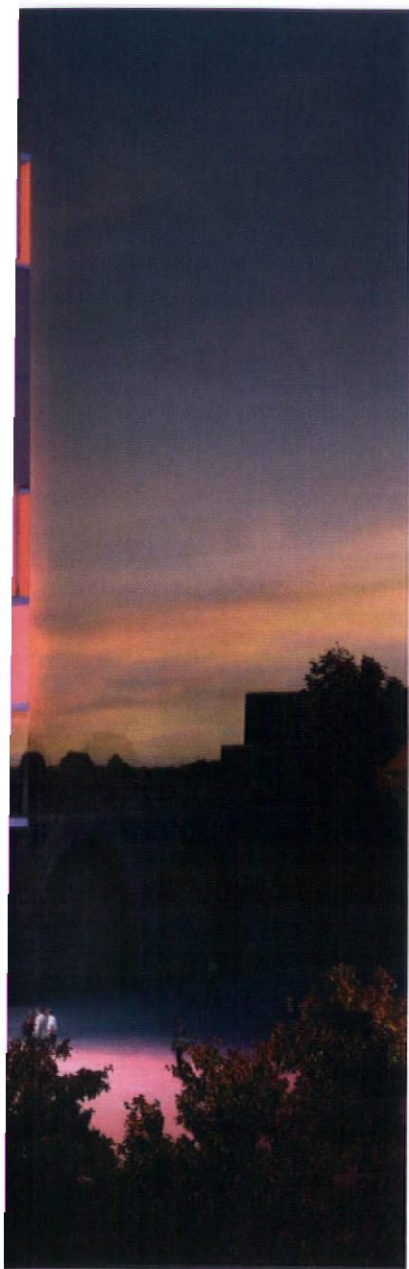
'The massing at Park Royal is magnificent – the brickwork is superb. As at Battersea and Bankside, this is modern industrial architecture of a high order.'

'Scott obviously got the Guinness job because of the success of Battersea Power Station, and his role is quite clear there: the whole of the external treatment of a structure already designed by the engineers.'

Stamp added: 'Battersea has been correctly listed as a work of architecture by Scott, so why not Park Royal?'

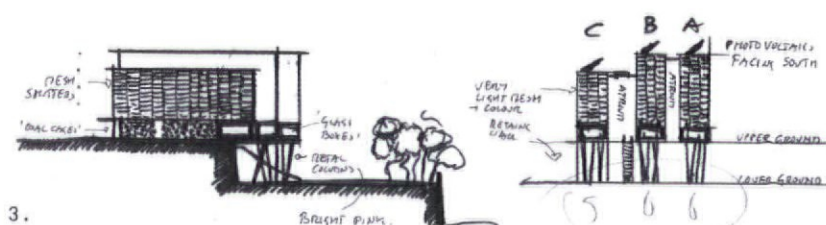


1. The proposed complex overlooks a new town park
2. Bold colours will create a landmark building
3. Cantilevers respond to the level difference



VICKY HINTON

2.



BAUMAN LYONS JOINS BARNSELY RENAISSANCE

Leeds-based practice Bauman Lyons has been picked to design a £7.5 million digital media centre in Barnsley. The firm pipped Alsop and Partners and six other practices to the project, which will overlook the new Belvedere Park. It is the second time Will Alsop has missed out on a scheme in Barnsley following the unveiling of his Tuscan-style masterplan. The 4,000m² landmark complex will house business units, public spaces, showcase facilities, a café/bar and a conference suite. Architect Irena Bauman said: 'The desire to bridge the 5m level difference [across the site] generated the cantilever and the forest of columns that will form a dramatic edge to the new park.' Part of the town's Urban Renaissance programme, the centre is one of three major projects commissioned by Barnsley Metropolitan Borough Council. Bauman Lyons, which has teamed up with Lend Lease Projects for the scheme, hopes work will begin on site before the end of the year, and the complex will open in 2007.

By Richard Waite



1.

1. The new school will sit within playing fields
2. The facilities will be broken up into clusters

2.



WILKINSON EYRE TO BUILD FUTURE SCHOOL

Wilkinson Eyre Architects has won planning permission for a project that is likely to become the first Building Schools for the Future 'exemplar' to be built. The London-based firm, working in collaboration with Arup, will build the new school, which will become known as the John Madejski Academy, on a site in south Reading. In line with many of the city academies that can now be found dotting the British educational landscape, the new school will focus on one discipline – in this case, sport. The academy's space will be broken up into 'learning clusters' and 'central facilities', all situated some way from the site's boundaries. An external covered 'agora' space will link the buildings, along with three bridges at first-floor level. According to the practice, this plan will create a 'fluid, open relationship, encouraging movement and the use of external space for teaching and informal activities'. The academy's important sports facilities will include an all-weather sports pitch with floodlighting and a multi-use games area with tennis courts, netball/basketball courts and a five-a-side football pitch. The scheme is due to start on site in Autumn 2005.

By Ed Dorrell

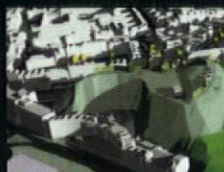


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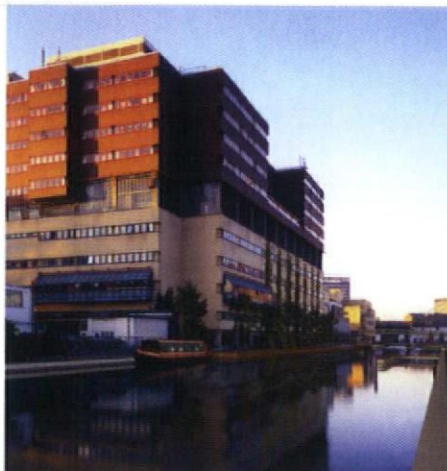
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PADDINGTON BOWS OUT

By Richard Waite



The dust is settling on the doomed £1 billion Paddington Health Campus, but the smokescreen lingers on.

Officially, the scheme is not yet dead. Unofficially, it was never going to happen.

So how did this project, which would have brought three hospitals and two medical schools to an inner-city west London site, become such a cash-guzzling monster?

More importantly, how did it take almost eight years to pull the plug on a white elephant that has swallowed nearly £8 million in consultancy fees and failed to get either land or planning permission to fulfil its goals?

If it wasn't for a decision less than two weeks ago, this faceless behemoth might still be hobbling along.

Fortunately for the taxpayer somebody woke up. Surprisingly, it was the board of the Royal Brompton & Harefield NHS Trust that decided it would no longer support the project unless

certain conditions were met – conditions it knew could never be satisfied.

But this change of heart has come far too late for the many critics of the project.

When the plans were unveiled in 1997, questions were raised over the sense of moving all the hospitals, including Imperial College's National Heart and Lung Institute, to the St Mary's plot. Supporters of the semi-rural Harefield Hospital were especially miffed.

These objections were fuelled when it emerged in late 2002 that the new campus would need an extra 17.5 per cent of land space.

'The outline business case was always flawed because of the constrained site,' said Jean Brett, chair of campaign group Heart of Harefield. 'This was sheer madness. You can't transport a hospital on a village green into an inner-city site.'

The project's future now relied on securing land owned by the Paddington Development Corporation

(PDCL) on the other side of the Grand Union Canal.

However, in design terms, the revised scheme – which split the hospital in two – was dubious. Financially, the plans were becoming ever more challenging, despite the cooperation of developers.

But, even though the scheme's cost had almost trebled from the original estimate of £360 million, it staggered on. A dressing down from the National Audit Office (NAO) did not set alarm bells ringing.

So why was it allowed to carry on until the PDCL finally got bored and pulled out?

MP John Randall, who has written to the NAO calling for further investigations, has his own theory. He said: 'They become obsessed with it – almost a test of virility about pressing on regardless.'

Perhaps the biggest question remaining is who were 'they'? Surely the taxpayer deserves to know who to blame for one of the greatest healthcare farces in history?

SUMMER 1997
Health campus proposals unveiled

JUNE 2000
First outline planning application submitted to Westminster City Council planners

SEPTEMBER 2002
It is found that the new super hospital will need an extra 17.5 per cent space

FEBRUARY 2003
Westminster planners demand a new outline planning application

NOVEMBER 2003
Government gateway review slams the 'weak' project team. Project costs now total £800 million

SEPTEMBER 2004
Damning NAO report demands new business case for the scheme

JANUARY 2005
Consultancy fees reach £7.35 million. No planning permission in sight

MARCH 2005
Landowner PDCL pulls out of project

MAY 2005
Key partner Royal Brompton & Harefield NHS Trust turns down outline business case

JEAN NOUVEL

By Ed Dorrell



Jean Nouvel is looking grumpy. He is also looking very French. Indeed, he is also resembling, as a nameless colleague warned me he would, a butcher. Perhaps 'boucher' would be a little more appropriate.

Whether he is indeed actually in a Gallic depression or just naturally has the disposition of a *charcuterie* stallholder going bust isn't clear, but he doesn't look like he's keen to give an interview.

One of the reasons he could be a little down is that he's 30 short minutes away from giving a lecture for the Architecture Foundation at the Union Chapel in Islington, London, and he's worried that the unusual light is rendering the images on the projectors almost imperceptible.

While a photographer, a PR and his coterie drift around, Nouvel wanders back and forth looking nervously at the screens. After a short wait, the organisers reassure him that



The view of the proposed project from the top of St Paul's Cathedral

NOUVEL LANDS IN LONDON

Jean Nouvel last week revealed images of what is potentially one of the most controversial buildings seen in the City of London for years. The One New Change scheme, for Land Securities, will sit in close proximity to St Paul's Cathedral and seems certain to raise the hackles of the ever-powerful heritage lobby. Nouvel's proposals – which include 22,000m² of retail space and 34,000m² of new offices – respond to the context of Wren's masterpiece by opening up views of the cathedral through a new east-west pedestrian route. The project, submitted for planning last week, also includes a new north-south route, and will be finished with an unusual matt glass that 'will soften the impact of the surrounding buildings'. Land Securities' Mike Hussey claimed Nouvel's scheme will improve the area. He said: 'One New Change will be a development of exceptional quality, carefully designed to create a vibrant commercial hub for this City community. It will respect the important heritage of its surroundings.'

the projectors will be fine, and we are ushered into the 'dressing room' behind the stage where we are scheduled to have our chat. Finally we sit – the architect, the hack and the translator hired just in case Nouvel's almost fluent but heavily accented English lets him down.

Twenty minutes before the lecture's scheduled start and my time is running out. Just as Nouvel begins to respond to the first question, his mobile goes off. Bugger. Cue a five-minute outpouring – that feels like 50 – of French bonhomie. Only the occasional 'journaliste' gives any impression that he is at all rushed. At last the clam-shell phone snaps shut and we resume. Fifteen minutes and counting.

'I love working in London, especially with the planning system,' he tells me – why is it that all foreigners love British planners while most Brits moan about them? 'There is so much

more dialogue when you propose a building,' he adds. 'I wish we had a system like it in Paris where they just say yes or no.'

This is not simply hyperbole for an audience of Brits; Nouvel is clearly interested in the scene on this side of 'La Manche' – he is developing two schemes in London at the moment. The first is the One New Street project at St Paul's (see box), revealed for the first time at the end of last week, and the other is, rather astonishingly, being drawn up with Norman Foster for another site in the City.

'I love working with Norman,' Nouvel tells me convincingly. Damn. No 'Global starchitects in massive bust-up' headlines, then. 'It is a wonderful experience. He invited me to work with him. It is a big project and it was felt that with the pair of us we could make a more complex design.' Like peas in a pod, it would seem.

One ongoing legend that surrounds Nouvel is that he generates his concept designs within minutes of arriving at a site for the first time. Not true, apparently.

'I don't think so,' he rebuffs. 'I am very interested in context. Not just the surrounding buildings and urban layout, but the town or city that I am building in. I like to get to know a city – the people and the way they live.'

'At the end, I want to look at a completed building and think that there is no way that building could be somewhere else,' he adds.

This seems to be the key for Nouvel. Everything comes back to the context of his designs. This would also help to explain the fact that he seemingly doesn't have one style that runs through his body of work.

But Nouvel appears uncomfortable and unhelpful when I ask him what has

influenced the development of this work ethos. Surely there must be something?

He seems determined, however, to keep discussing the context of the buildings as an influence on his work, rather than discussing his formative architectural years. So another go seems in order.

'It's probably fair to say that you are the most famous living French architect,' I say. 'Do you think there is anything in your work that would find its origins in France or the French culture?'

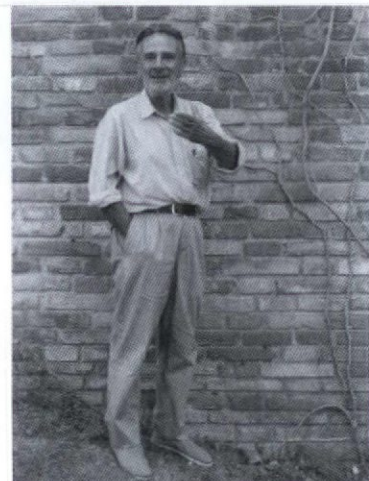
'I do not think so,' he tells me, raising his eyes to the ceiling. 'I am not a nationalistic person. I do not think I am particularly proud to be French.'

This seems unlikely. France must have at least influenced his character and therefore his approach to commissions.

There are probably thousands of Gallic *charcuterie* salesmen who'd be saddened to hear him disavow them.

GIANCARLO DE CARLO

1919–2005



Giancarlo De Carlo, who died on 4 June, was one of the foremost architectural thinkers of his time – not an architect who played at being a theorist, but an intellectual whose medium was architecture.

One of the most memorable teachers of his generation, he always set himself outside the academy. He was, as his close friend Aldo van Eyck said, a master of paradox. Yet his themes remained stoutly consistent and his rigorous socio-political position found expression in over half a century of coherent work: writing, teaching and publishing, design projects and planning studies, and, centrally, interventions in the built and inhabited fabric of our world.

By arguing that architecture cannot be dissociated from the social and moral conditions of its age, he restored to the architect an awareness of his mission among humanity. He taught that, if architecture were to be authentic, it could not be limited to a question of taste

or style, but had to expand; to become an active principle that took in all human activity.

While he was always building, writing essays and lecturing, De Carlo also made a quiet stir with his own independent platforms for debate. The magazine *Spazio e Società* and the International Laboratory of Architecture and Urban Design, meeting annually in Italy, were entirely De Carlo's babies. Buttressed by Team 10 and other colleagues from around the world, they calmly rode through tides of the 'tendenza' and Post-Modernism, of 'community architecture' and 'vernacularism', of High-Tech and the signed artwork. But this should not suggest that De Carlo's ideas or own expressive language stood still.

De Carlo's understanding of the heritage of the historic city, and the debate as to how it can be renewed, always avoided nostalgia. What his work teaches is the value of a deep reading of *place*; its specificity in formal fact, its material and social formation

buried in civic memory, its present social inhabitation and aspirations and its links to possible, but unknown, futures.

His buildings are complex responses to particular sets of questions, and do not reveal themselves all at once. De Carlo did not feed any desire for an abstract artwork in the landscape. His drawings have little intrinsic value beyond their part in the more important production process. Meaning is breathed into his spaces by their creative inhabitation. For him, the reality of a building consisted 'in creating a congenial condition in which a society, using that building, can make choices and mix together'.

He never dealt with a 'how?' question without considering the 'why?' This did not endear him to authorities (who resent being asked why their housing budget is so parsimonious) or to colleagues (who trim their sails to fit prevailing political winds). By refusing to temporise and – uniquely in 20th-century Italy

– by refusing to align himself with the essential channels of political patronage, De Carlo ensured that his output remained even smaller than most. In Milan, his home city, he said he had not even been asked to produce a dog-kennel.

De Carlo seemed better known abroad, being a regular visiting professor in the US, and recipient of the UK's Royal Gold Medal for Architecture.

The AJ100 poll in 2002 placed De Carlo eighth in a list of the most influential architects in the world alive today. Where might an Italian poll have ranked him? In Urbino, a city to which he devoted his life, he appeared Milanese; to Milan he was Anglophile (his studio always used to stop for tea at five o'clock in the afternoon); while to the British and Americans, he remained very Italian. Perhaps, finally, he was happiest on the margins, always resisting the thoughtless flow.

By John McKean
A full appreciation of Giancarlo De Carlo is available online at www.ajplus.co.uk

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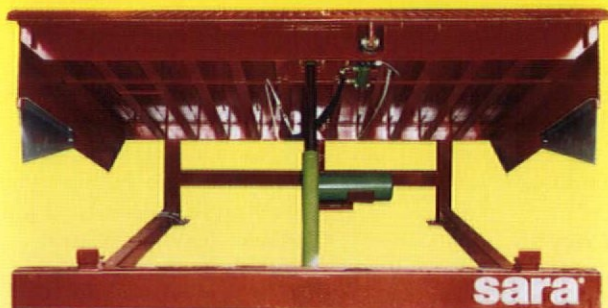
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'The way many architects design... is like a child making aeroplane shapes out of processed cheese: thrilling for the child, boring for bystanders'

Rowan Moore.
Evening Standard, 31.05.05

'St Mary's was a PFI too far'

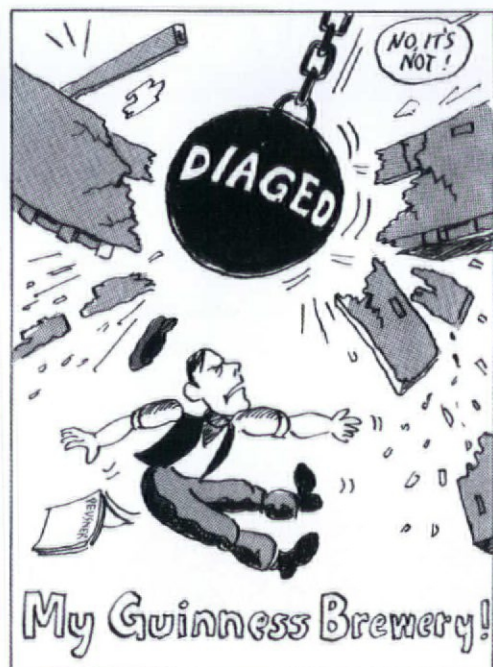
Simon Jenkins on the Paddington Basin hospital project. *Evening Standard*, 02.06.05

'Judging from what he has achieved already, he could be summed up as slowly dynamic'

Fiona Maddocks on Royal Academy president Nicholas Grimshaw. *Evening Standard*, 03.06.05

'Clean-limbed and a little clown-like'

Jonathan Glancey on Will Alsop's new Queen Mary Institute, London. *Guardian*, 06.06.05



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CRITICAL MASS

Things had been going so well for **Peter Eisenman**, but now the chickens have come home to roost – chickens from Ohio, home of Peter's long-troubled Wexner Center. The 15-year-old building has just undergone an £8.7 million restoration, and, according to architectural gossip website www.gutter.curbed.com, Wexner director **Sherri Geldin** was in no mood to spare Peter's blushes at a recent press do. 'It would have been easier to start from scratch,' she said. So cold was the temperature that Peter 'fled mid-speech'. Perhaps Palladio didn't need to be 'deconstructed' after all?

A HUNGER FOR ART

On to the launch of Herzog and de Meuron's exhibition at their own Tate Modern. Those

bouncing around included **Jacques Herzog** himself, looking serious and Swiss, the exceptionally cheerful **Ian Ritchie**, Tate boss **Nicholas Serota**, Architecture Foundation head honcho **Rowan Moore** and the ever-present **Hanif Kara**. The evening was an enjoyable credit to the Swiss double act, but might have been improved by the addition of some canapés. The echo of rumbling stomachs in the cavernous Turbine Hall was almost audible.

WINE WHINE

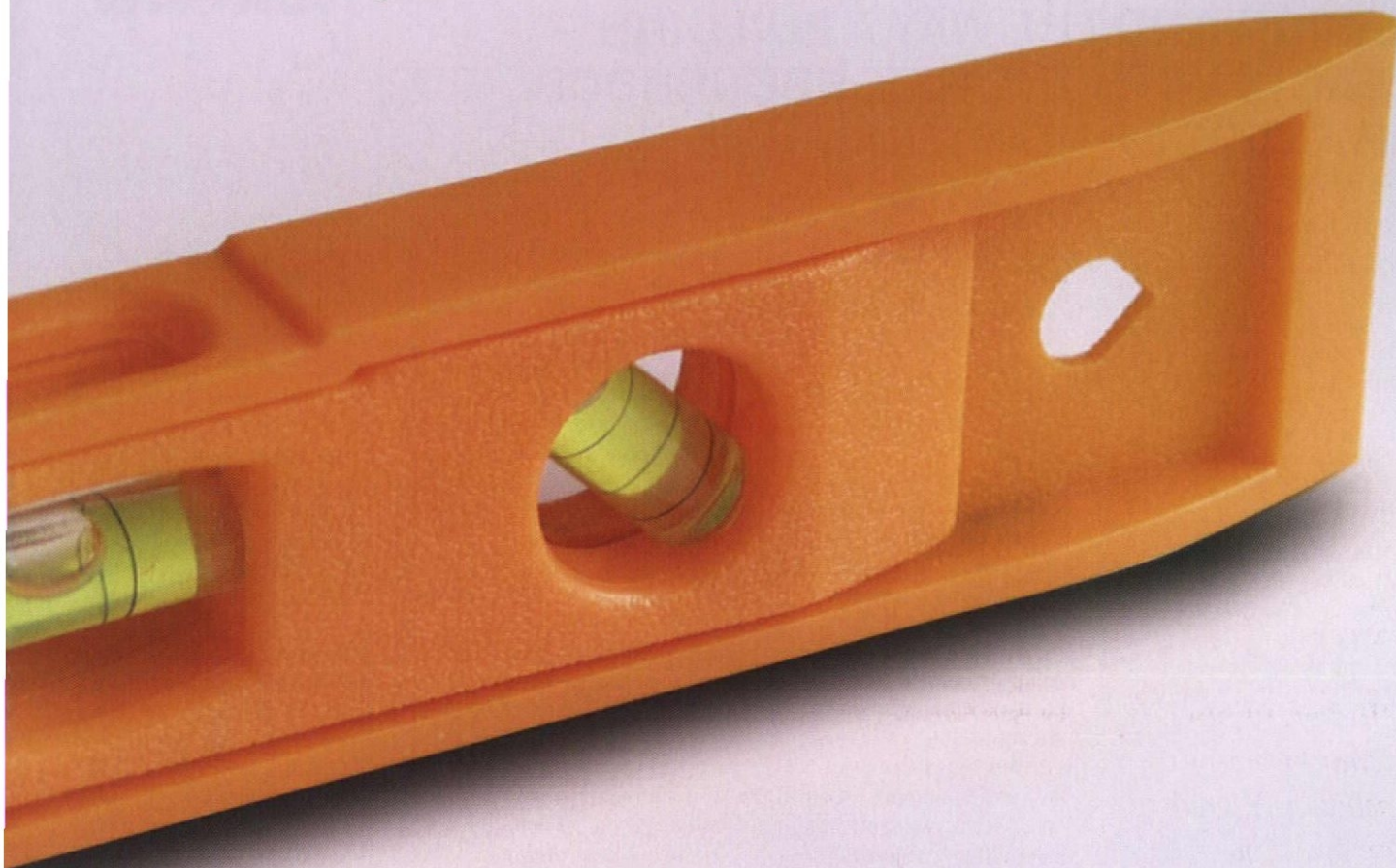
Talking of nibbles, Astragal hears rumour of a potential solution to the age-old social road-hump of balancing plate and glass at swanky functions. Exotically named designer **Julia Leihener** has solved all our problems with a nifty 'over-the-thumb' glass. What

genius. Or perhaps not. Quite apart from the fact that it looks ridiculous, you spend the entire evening with a grotesquely contorted thumb. But its biggest evil is the fact that it holds no more than half a swig of the precious nectar. It's just not right.

SEEING STARS

Word on the South Bank is that English Heritage and Lambeth council have expressed their approval for a Hollywood Boulevard-style 'Avenue of the Stars' on Belvedere Road, just behind County Hall. **Geoff Mann** from RHWL, who is coordinating the project along with a team from the BBC, has produced mock-up stars to feature the British equivalents of Tom Cruise, James Dean and Steven Spielberg. Les Dawson, Jim Bowen and Michael Winner perhaps?

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WHY CAN'T THE QUALITY OF DESIGN AND THE WAY A BUILDING REACTS WITH THE NEIGHBOURHOOD BE A TEST OF HOW IT WORKS?

I hope you will bear with me. I am a property developer interested in regeneration and architecture, and not a writer. This is the first time I have produced anything like this and you will have the dubious pleasure of reading it.

I shall use the column to spew forth what's on my mind. I'll start with the planning system. I know that architects enjoy bashing planners, so I thought I'd join in.

I believe that there is a contradiction at the heart of our planning system. The problem is that, while there is a consensus that mixed-use and good design are essential for our towns and cities, the planning system insists on separating uses and giving little priority to good design.

Use classes were entirely appropriate in the early part of the 20th century, when smoke-stack industries moved into our towns and cities, and people needed protection from the pollution, noise and disruption. But environmental health legislation now does this job.

Use class as a means of development control is entirely inappropriate for the 21st century. What we want are great-looking buildings that function well and serve their

purpose. For the most part, what happens inside them is of limited relevance to the outside world.

Urban Splash made its reputation by converting redundant Victorian office buildings into loft apartments and commercial workspaces. Most of these buildings, which were designed originally as factories or warehouses, were used for a short period in the middle of the 20th century as offices, and are now enjoying their third incarnation as homes and workspaces. They are a prime example of high-quality, long-life, loose-fit buildings.

Why can't the quality of design and the way a building interacts with the neighbourhood be a test of how it works? Why is it that those of us who strive to create good architecture still have to fight it out with the planners on occasion? And why are we still seeing so many mediocre new buildings?

Whenever I've asked why quality can't be the guiding principle for the planning process, I'm told it's because 'quality is subjective'. I reject this response; style is about personal taste, but quality is absolute and can be judged.

So please can we have better-resourced planning departments, better-paid

planners and a system that rewards high-quality design?

If the price of this is a further increase in planning fees, we at Urban Splash would certainly consider it a price worth paying in return for better, faster planning decisions. Above all, I wouldn't have to walk or drive past any more of the absolutely mediocre buildings of the type that are being built now.

The kind folks at the AJ have actually paid me to write this rant. My literary skills clearly don't deserve any remuneration, so I'm giving the modest fee for this month to the National Tenants Resource Centre. If you'd like to suggest where next month's fee should go, please send an email addressed to me at the AJ at ajcolumnists@emap.com.

Tom Bloxham is the chairman of Urban Splash

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Cartoonist Louis Hellman branded Pawley 'Martin Pawtercabin' because of his enthusiasm for big-shed architecture

PAWLEY'S SHARP WRITING SAVAGED MINISTERS...

Ian Martin's wonderful account of working with Martin Pawley (AJ 02.06.06) brought memories of Pawley's writings flooding back. There was the title to his last leader in BD, 'Farewell HKM 585H' – it was based on the licence plate of his company car. Then, at the AJ, there was the astonishing interview with Patrick Jenkin, then Margaret Thatcher's newly appointed secretary of state for the environment (AJ 08.02.84). It was an AJ tradition to interview the new minister, but so devastating (and accurate) was Pawley's text that the department press office never again approved such requests.

Pawley also contributed two series of AJ Revisits on such buildings as the Leicester Engineering Laboratories and Farnsworth House. His conclusions in the first series and, in particular, on approaches to architectural criticism, should be required reading for all architects and critics (AJ 25.07.84).

And then there was his non-architectural writing – particularly that on sailing. One of these was his account of the design and construction of Adrian Thompson's racing catamaran, *Paragon* (AJ 17.09.86). Another was on 'The architect's love affair with boats' in an AJ Christmas special issue on escapism. Written about Cornish shipwrecks and Pawley's own hair-raising adventures, it is a classic of its kind (AJ 19.12.84).

Martin Pawley was a generous, tolerant and highly skilled colleague. His provocations in the AJ will be much missed. *Peter Carolin, Cambridge*

... PREDICTED A COMMUNICATIONS REVOLUTION...

I was very moved by your encomia on Martin Pawley – surely the sharpest mind of his generation of architectural critics. I would add two more important projects to those listed by your correspondents. The first was his editorship of *Ghost Dance Times* at the Architectural Association (AA), published during the school's

most radical and tempestuous phase in the early 1970s. Martin's short-lived editorship set a new standard in 'parish' magazines, but upset AA chairman Alvin Boyarsky to such a degree that he was soon relieved of his editorial post.

Martin's book *The Private Future*, published in 1986, was a remarkably perceptive and prescient view of the effect of changes in media and communications. Before the ubiquity of the mobile phone, the internet and the iPod, Martin described a society having greater technical means of communication but actually communicating less.

It is particularly poignant that someone of Martin's acuity is afflicted by a degenerative disease of the brain. Your readers may be interested to know that there will be a three-day relay bicycle ride from London to Cannes for MIPIM next March to raise money for the Centre of Neurological Research at Queen's Square and the Sarah Matheson Trust.

Sarah was deputy chair of the AA and was brought down by the ravages of the alpha-synuclein protein that links Parkinson's disease, Lewy bodies and multiple system atrophy. Any cyclist readers who would like to take part in the ride should contact me at pgsmurray@mac.com.

Peter Murray, chairman, Wordsearch, London

... AND WILL BE GREATLY MISSED BY MANY

I think Martin started at the AJ before I did, which is saying something. I first met him in the late 1960s at one of the boozy dos in the *Bride of Denmark* pub in the Queen Anne's Gate days, and we hit it off.

The AJ will miss his pieces, he always had a broad-ranging view of the wider world impinging on architecture. An heir to Reyner Banham perhaps.

I wish him all the best.

Louis Hellman, via email

BB93 IS TO BENEFIT PUPILS, NOT HAMPER ARCHITECTS

As an editor of Building Bulletin 93 (BB93), I would like to address some of the points raised in the article about new acoustics regulations for schools (AJ 19.05.05).

Building Bulletin 93 was not introduced to make life difficult for architects and those involved in educational design, but to improve the teaching and learning environment in schools. The primary aim is to provide ideal conditions for good pupil/teacher communication. If the noise levels in a school are too high or a classroom is too reverberant, speech intelligibility is reduced and pupils are unable to hear their teachers. Unfortunately, despite previous guidelines and advice on acoustic requirements in schools in this country, many existing schools still have acoustic conditions that are far from ideal.

There has been a great deal of research which has shown that excessive noise at school has many detrimental effects on children and, importantly, that it has a significant negative impact on academic attainments. It has also been shown that children with special needs are particularly vulnerable to the effects of poor acoustics. Not only children, but also their teachers, suffer in an inadequate acoustic environment. There is evidence showing that teachers are at high risk of voice or throat damage, often associated with unacceptably high noise levels in the classroom.

Open-plan classrooms, introduced in the 1960s, largely fell out of favour during the following two decades as a result of the noise problems caused by the open-plan design. BB93 aims to ensure that, if open-plan areas are to be incorporated in new schools, they should be designed so that adjacent spaces are acoustically suitable for teaching.

With regard to costs, it is estimated in the US that compliance with ANSI standard S12.60-2002, which contains similar requirements to those of BB93, increases the cost of a new school by between 0.5 per cent and 4 per cent. This is much less than the cost of remedial acoustic treatment following completion. However, it is important to also consider the costs to our society

of children possibly underachieving in future as a direct result of not being able to hear clearly in the classroom.

Learning relies on good communication between teachers and pupils. It is the responsibility of all those involved in the design of a school to ensure that it is acoustically 'fit for purpose'.

Bridget Shield, professor of acoustics, London South Bank University

DON'T LET RED TAPE CURTAIL FUTURE SCHOOL DESIGN

Your article on the subject of BB93 (AJ 19.05.05) makes for interesting reading, but misses the real issue by a mile. BB93 contains a specific clause (1.2.1) that allows for alternative standards. Essentially, if there is a sound pedagogical basis for the design, driven by the users, a more open-plan arrangement is acceptable. Bexley Academy is a good example. It is just as acceptable today as it was when first built.

The real problem lies much deeper. With the very best of intentions, the Department for Education and Skills has been striving to raise the quality of the environmental standards of our schools, not just acoustics but also ventilation, energy use, thermal comfort and more. There has been a wealth of high-quality research driving their guidance. The problems arise from the way this is interpreted and the manner in which different pieces of guidance work against each other.

The skills, knowledge and good intentions to make a real difference to the design of new school buildings exist in abundance. The problem lies with the procedures, structures and lack of awareness that militate to produce the opposite. The RIBA Schools Forum is hoping to raise the level of debate on these issues, starting with a symposium in the early autumn. With the scale of school building planned for the future, it is vital that these conflicts are resolved quickly and, more importantly, jointly, by all those involved in the creation of the whole school environment.

Stefan Jakobek and Valerie Bragg, RIBA Schools Forum

To discuss these issues visit www.ajplus.co.uk/forum

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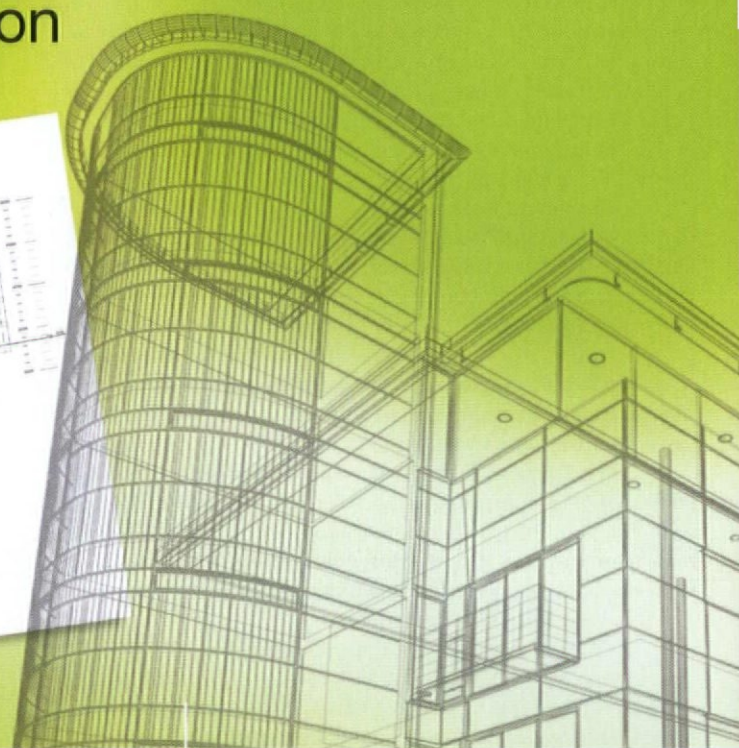
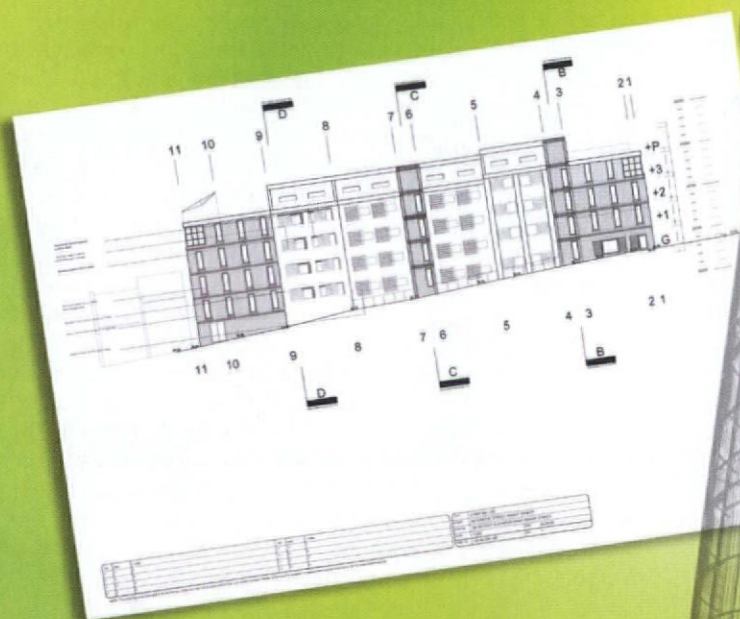


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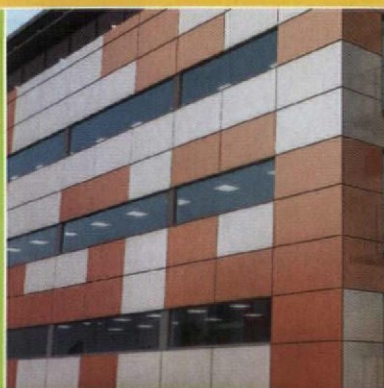
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SERGISON BATES



Left to right:
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Stephen Bates
Stephen Taylor
Crispin Kelly
Isabel Allen
Peter Allison

THE SORT OF WORK YOU DO IS PARTICULARLY DIFFICULT BECAUSE IT HAS THIS VERY GENTLE RELATIONSHIP TO THE SPECIAL

– Crispin Kelly

Having established a reputation for residential work in the UK, Sergison Bates is increasingly working on larger cultural buildings in mainland Europe. It is looking at ways to prepare for the fact that within a couple of years around half of its workload could be abroad. The Architects' Journal invited developer Crispin Kelly, architect Stephen Taylor and curator and teacher Peter Allison to visit the practice's offices to see how its work is evolving in this transitional phase.

In many ways, Sergison Bates has the feel of a European office as opposed to a particularly English one. Its 12-strong staff are multilingual and its founding partners, Jonathan Sergison and Stephen Bates, are constantly in transit, having been visiting professors of architecture at ETH Zurich, Switzerland, since 2003. Like David Chipperfield, they have found a more appreciative audience abroad than at home. It is a telling indication of their international standing that the next addition to the prestigious 2G monograph series will be on Sergison Bates.

The practice's first completed building, a public house next to the New Art Gallery Walsall, in collaboration with Caruso St John, was the first pub to win a CAMRA award for design, and positioned the practice in the 'quiet but interesting' tradition of the Smithsons, alongside practices such as Tony Fretton. (Sergison worked for both Chipperfield and Fretton, and Bates worked for Rab Bennetts before they set up practice together in 1996.) Subsequent work – including semi-detached housing in Stevenage, an assisted self-build scheme in Tilbury, Essex, and

a current project for 44 mixed-tenure homes for Circle 33 Housing in north London – draws on conventional housing types, but is made 'special' by design moves that are low-key yet highly considered. Research plays a key role in the work of the practice, and its housing commissions have informed, and been informed by, investigations into issues such as project partnering, prefabricated panel construction and breathing walls. Its research project, 'brick-work' – exploring brick construction – will be the subject of a book and an exhibition that opens at ETH Zurich in October.

Its success in applying a theory and design-led approach to the often thankless environment of affordable housing has led to commissions in other spheres. The practice has recently completed three buildings for the Department for Education and Skills pilot scheme for 'Classrooms of the Future', and has carried out strategy framework plans for Barking town centre and for Woolwich, in collaboration with East. It has since been commissioned to masterplan the historical site at Woolwich Arsenal.

But it is only overseas that Sergison Bates has had the opportunity to flex its muscles on major public buildings. In Belgium it is working on a university building in Brussels, a new city library in Blankenberge and a 95-bed old people's home near Ghent. The high-profile nature of these projects poses an interesting challenge for the practice: how do you reconcile an architectural approach that is low-key and contextual with a commission for a building that, by its very nature, requires a distinctive identity and a strong public presence?



Study model
of the Cultural
History Museum in
Bornholm, Denmark

CAREFUL CARELESSNESS

Isabel Allen Now that you are increasingly working abroad, to what extent is your attitude to the cultural and physical contexts you find yourselves working in affected by the fact that you are outsiders?

Jonathan Sergison Everything we do relies on an investigation of the existing set of conditions. Sometimes this happens quite informally; you're influenced intuitively by the forces that exert themselves on a site. As a method of working, it allows us to feel we can travel quite freely to different situations. It isn't about bringing a clearly defined architectural vocabulary to any situation, but trying to evoke, or work with, a response to a situation we encounter. We do bring a specifically Anglo-Saxon, slightly sloppy way of working. Because we teach in Switzerland it's often part of the conversation we have with other teachers there. For example, we have a strong interest in an emotional architecture that I don't think exists so clearly in Switzerland.

Stephen Bates We work by talking for as long as it takes to define a strategy, through observation and sharing thoughts and understanding what the project wants to be so that we'll know that one thing should be quiet or another strong. It's a completely subjective and emotional way of working. Another aspect that is very explicit in our work is a kind of 'careful carelessness', or – there are lots of ways of saying this – 'judged looseness', which is very un-Swiss and fascinating to them because they'd love to do it but they can't quite. So when they visit buildings we've built here in the UK they're fascinated by the fact that nothing quite lines up; there's a kind of coarseness. And I think that's growing into a real characteristic of what we do, in a positive way.

Isabel Allen Did that 'looseness' emerge from an aesthetic position or is it a pragmatic response to the realities of the British construction industry?

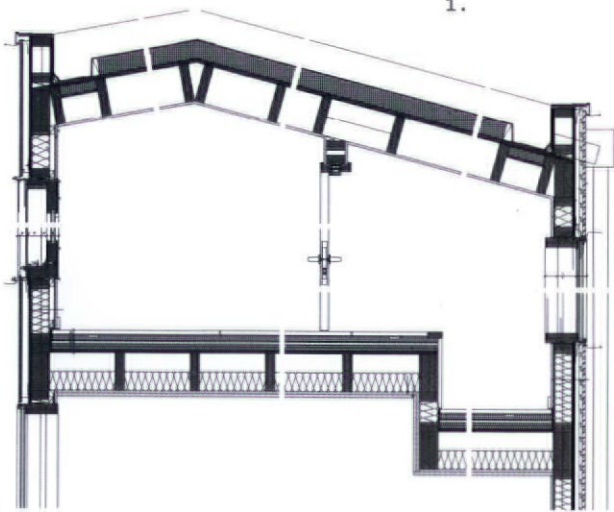
Stephen Bates It's both. There's no question it's something to do with the fact that it's very difficult to build very well in this country. But it's then turning that into an opportunity, an expression. When you decide that something's going to line up, you know that it probably won't, so how do you approach that? It's actually saying: 'I know it's going to happen, but there's going to be a quality in that mismatch.'

Jonathan Sergison Fundamentally, we are very at ease with knowing that we can't be pure.



IOANA MARINESCU

1.



2.

1. At this studio house in Bethnal Green, east London, brick is treated and detailed as a coarse wrapping with a mortar slurry washed over the surface

2. The building is designed with a deliberate misalignment between the structure and cladding

DISTORTION AND MEDIATION



3.



4.

Stephen Taylor

I'd like to ask you about the subject of distortion. When you look at a site, you make a delicate balanced judgement about the things that you'll embrace and the things that you'll then abuse. You make a choice about the things you are prepared to connect with. Given, for example, a terraced house in Bath, I can imagine that you may turn the volume right down, you may just copy the one next door. My question is, when do you feel compelled to bring something catalytic, to really turn up the volume?

Jonathan Sergison

This has really evolved. When we built our first building, which was the pub in Walsall, we felt that the notions of everydayness developed by the Smithsons had some currency. But, of course, the buildings didn't just blend in. They were really deliberate and careful, and so they seemed, almost by definition, incapable of operating in the terms that we envisaged them to work in. In the Cultural History Museum project in Denmark we had a deliberate ambition to distort and it was about the level of distortion that we felt comfortable with.

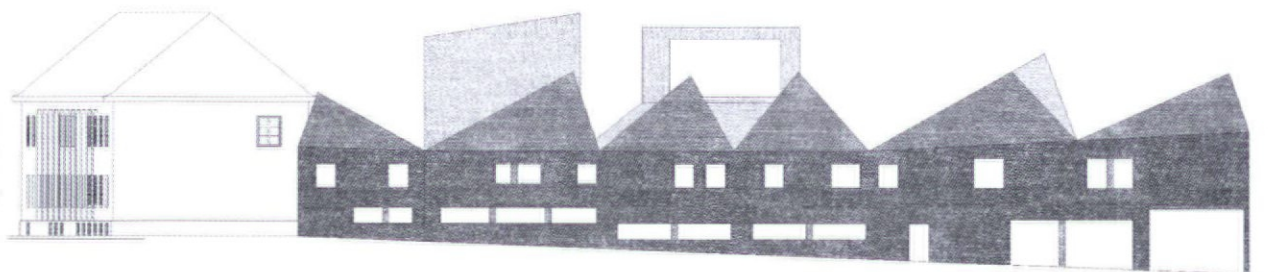


HÉLÈNE BINET



3 & 4. Sergison Bates' first building, a pub in Walsall, was influenced by the notion of everyday architecture

5. The Cultural History Museum in Bornholm represents a deliberate attempt to create a more extraordinary form



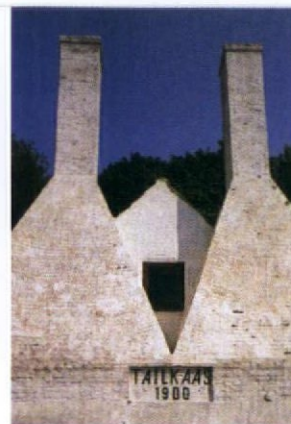
Stephen Bates

We found that distortion was a way of making concrete an expression of the fact that this building could be nowhere else but here. And by not making it pure it also felt like it was contributing to the real and flawed situation of the urban condition where nothing is clear. The form becomes extraordinary, so in a way it almost becomes special. It's not so banal, so obviously a form that exists, because it's been changed by an artistic decision. We look at intervening in a site in a way that makes the existing place more apparent but also charges it. 'Mediation' is a key word. It's not only about making alignments or connections; it's actually about preparing the situation for change. What's interesting is how we are – and will be in the future – addressing this, now that we're working on cultural projects where the emphasis is more on notions of the icon or object.

MATERIAL EXPRESSION



6. The Cultural History Museum explores the possibilities of brick construction. Deeply angled window reveals express the idea of brick as wrapping



7. Vernacular smokehouses influenced the strong simple forms

DAVID GRANDORGE

Peter Allison

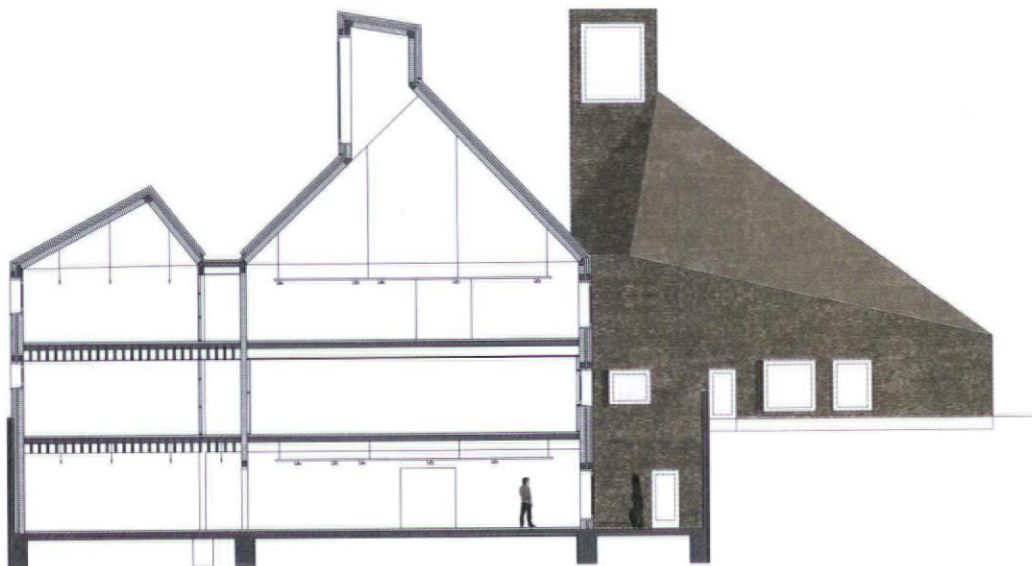
Would you say that you have a preference for using somewhat traditional materials, avoiding identifiable products but using these traditional ways in an innovative manner?

Jonathan Sergison

I would say we do, mostly because we have a strong interest in the feeling of material, and materials that feel familiar, such as brick or timber, seem to have more currency.

Stephen Bates

It's something about the presence of the material, and about a quiet expression of things being made, whether it be a slurry brick surface or ironmongery, where every piece is very simply described. There's a directness. When we look at the work of a practice such as Herzog & de Meuron, which has moved away from an interest in assembly and making things towards an exploration of highly abstracted and artificial material, it leaves us rather cold because it feels somehow that it doesn't have much authenticity to it.



8. The structure consists of an outer skin of self-supporting brickwork and an inner structure of brickwork with keystone reinforcement spanning between concrete ring beams

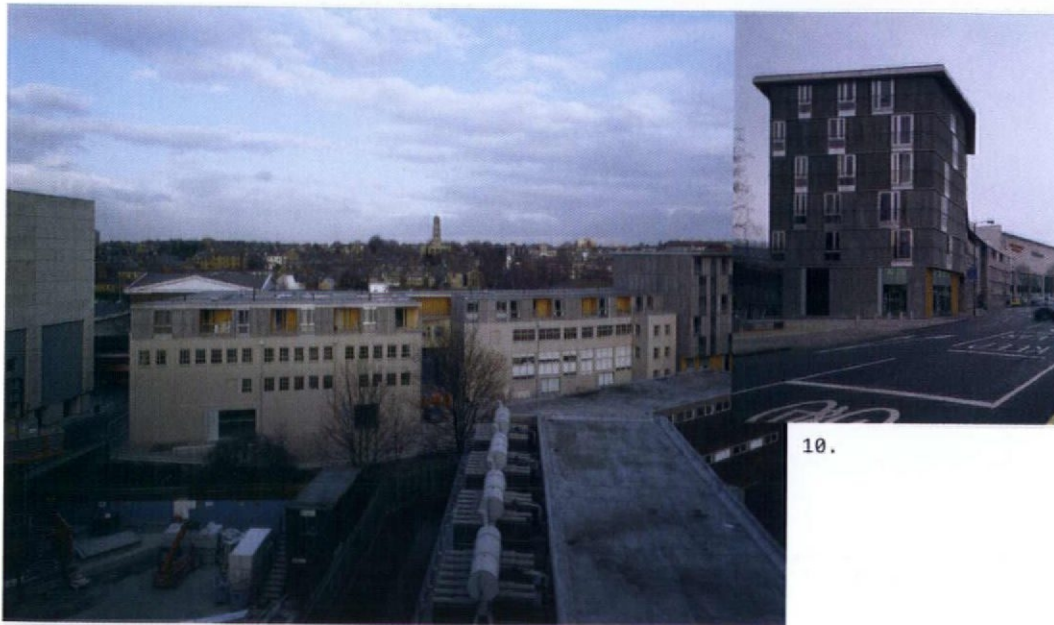
Jonathan Sergison

What I find difficult to relate to in Herzog & de Meuron's work is that they are constantly looking for the new, to the extent that they describe their studio as a laboratory and nobody is allowed in (and yet they're fantastic publicists as well, which is contradictory). We feel we might be at the point where we have explored enough stuff to sustain a lot of production. I'm very interested in the way an architect such as Álvaro Siza works, which is the opposite of Herzog & de Meuron. Thirty years ago every detail he was ever going to use had been determined in his studio, and yet sculpturally and formally he has an amazing freedom that exists within that set of conditions.

Stephen Bates

I don't think our position is a general one. Our experience is that we are working on the margins in this country. We have a few friends and contemporaries that share an overall attitude and who have similar thoughts and strategies, but it seems to me that the general attitude is still one that is highly influenced by the high-tech. And we don't engage with that at all.

THE EDGE OF UGLINESS



HÉLÈNE BINET

9.

10.

9. The Wandsworth Workshops project in London involved the refurbishment of a former factory into workspace, apartments and a medical centre

10. A new six-storey apartment building is located at the southern end of the site

Crispin Kelly

As a client choosing an architect I'm not thinking: 'How am I going to produce a project that nobody is going to like?' I'm thinking: 'There might be some value in having something different.' But the sort of work you do is particularly difficult because it has this very gentle relationship to the special. It could be seen as absolutely ordinary. If you didn't know what you were looking at, you could say: 'That's really boring.' That housing project, you could walk straight past. It might have a beautiful trick that it plays with the bay window or the porch, but because the volume is so low, either it's not noticeable as architecture or people think it's actually ugly.

Jonathan Sergison

I spend a lot of time on trains travelling through this country and I absolutely refuse to believe that our role should be to listen so carefully to what popular taste demands, because the landscape of this country has been destroyed in the past 30 years by a reaction that has occurred against a more experimental architecture. We have a responsibility to be testing and provoking. What we're contributing to the changing landscape is so tiny that I think we can be indulged.

Crispin Kelly

What's fascinating is the way you produce something that's on the edge of beauty and ugliness. To me, being greatly in favour of the quiet city, it's about working in a tradition of vernacular shapes and materials and saying: 'In this way this is very, very lovely. It's quiet and it's interesting.'

11 & 12. This affordable housing project in Islington, north London, echoes the construction language of the adjacent 19th-century housing, without the applied detail and Classical proportions



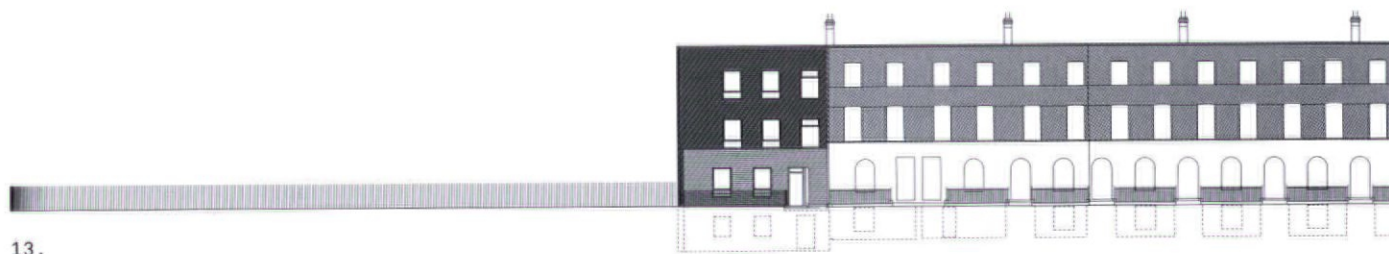
11.



12.

DAVID GRANDORGE

13. Bad pastiche or intelligent critique?



13.

Jonathan Sergison

We have, on numerous occasions, encountered the difficulty of the way we have chosen to work. For example, with the housing scheme on Shepherdess Walk in Islington, London, the really bright planning officer said: 'Just so I'm clear, is this a really bad pastiche of this Victorian Georgian-style terrace or are you doing something more critical?' So I certainly think that we have, on occasions, suffered from things not being built and therefore being hard to understand. I don't think we're very good at defining the most explicit depiction of our buildings. Up until very recently we've been really resistant to making any kind of computer perspective, because it always feels synthetic. Yet what we do draw, people don't really get. To date, it's taken a pretty brave person to commission us. Of course, it gets easier the more we build because you can say: 'Look, this has got a similar quality to something we were looking at before.'

Stephen Bates

You are not the only people to observe that our work is so quiet you could almost walk past it, and yet it becomes more interesting the longer you observe it. We are reacting to that by thinking about how our architecture could be less quiet. There is an ambition to move away from that low volume in the cultural buildings we are working on at the moment.

Stephen Taylor

That quietness theme that comes through your work is one of the most wonderful things and I wouldn't react to that criticism in a way that lets that go.

VERNACULAR

ROOF
Membrane
100 mineral wool insulation
80 concrete slab with
200 downstand ribs

EXTERNAL WALL (STRUCTURE)
200 precast concrete panel
Breather membrane
80 mineral wool insulation
Vapour barrier
18 timber lining

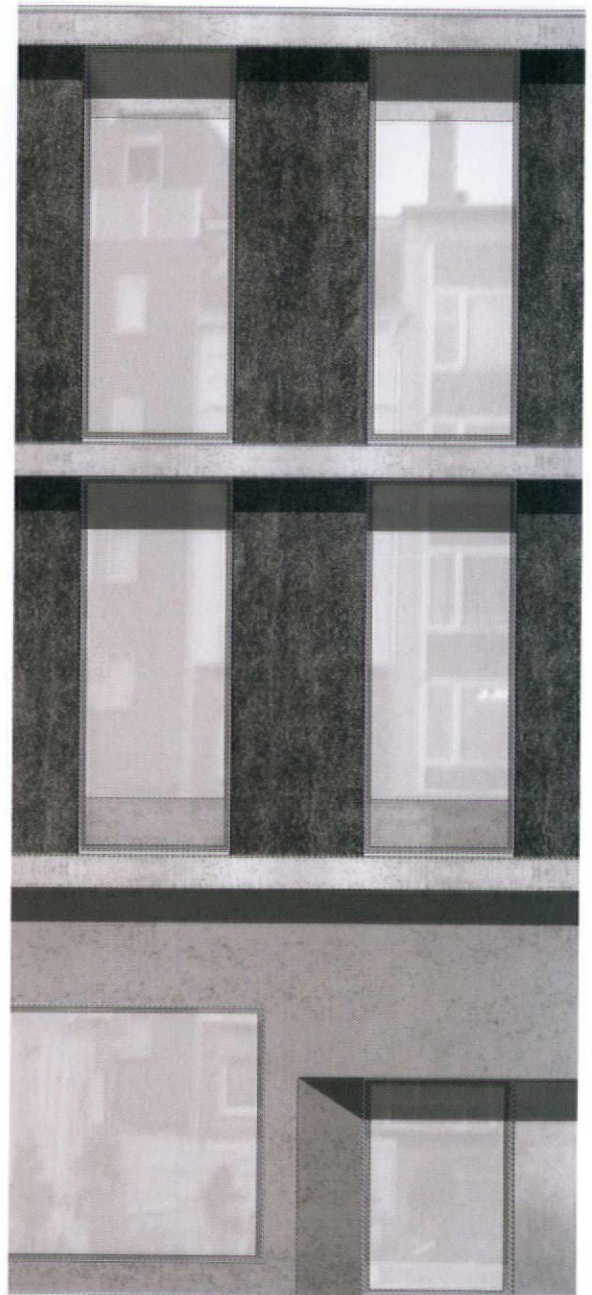
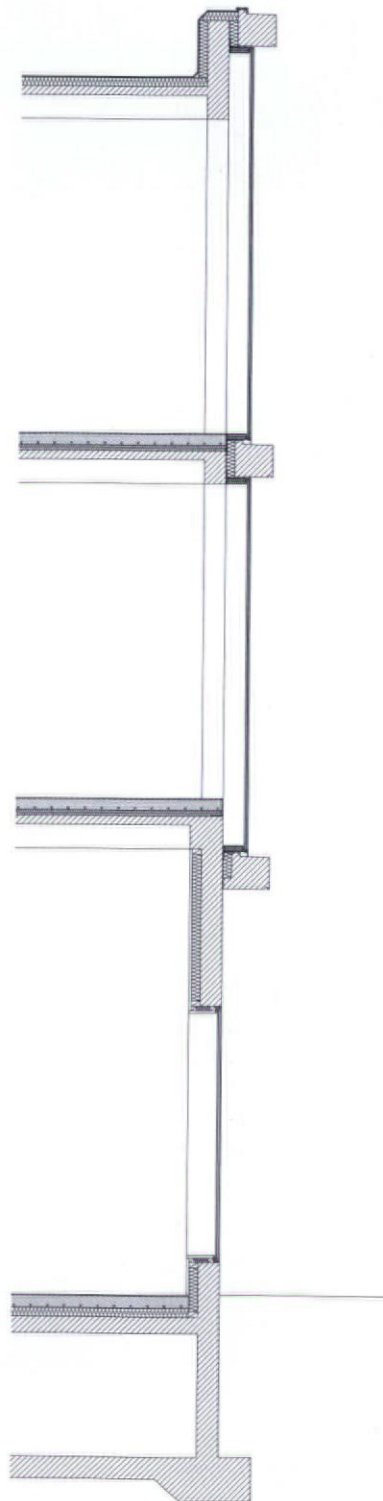
SECOND FLOOR
20 granolithic layer
100 sand/cement screed
with underfloor heating
50 rigid insulation
80 concrete slab with
225 downstand ribs

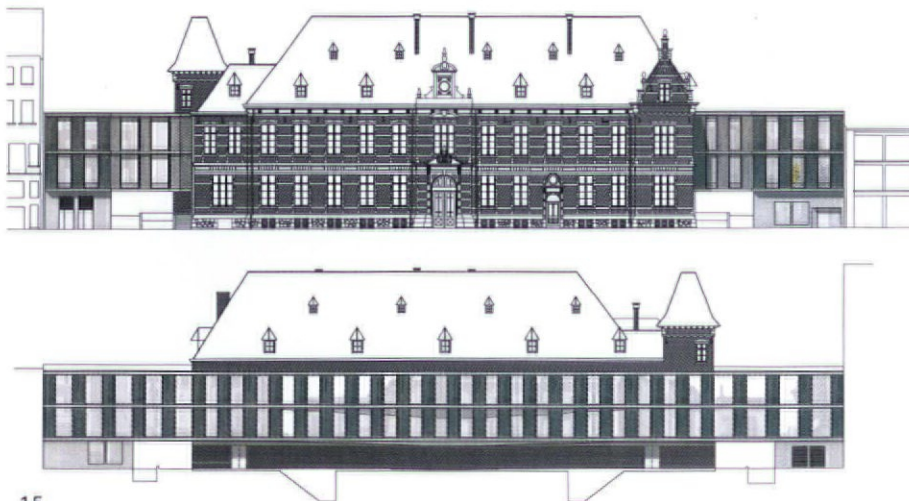
WINDOW
Steel framed fixed panel
double glazed window
with insulated steel
ventilation panel (side hung)

FIRST FLOOR
20 granolithic layer
100 sand/cement screed
with underfloor heating
50 rigid insulation
80 concrete slab with
225 downstand ribs

GROUND FLOOR
20 granolithic layer
100 sand/cement screed with
underfloor heating
100 mineral wool insulation
DPM
150 concrete slab
1200 undercroft to concrete
raft foundation

14.





14 & 15. The new facade on the City Library in Blankenberge, Belgium, is an abstraction of the 19th-century facade. It is used for pavilions at either end of the building and a circulation arcade at the rear

15.

Peter Allison

Would it be true to say that the vernacular is still an important reference point in the cultural buildings you're currently working on? I'm thinking of the museum and the fact that the smoke houses do seem to have been a key reference. Obviously, the shift in scale means they're almost unrecognisable, but they are highly identifiable forms that it might be possible to recognise if you were there.

Jonathan Sergison

That reference was less about copying the image of the forms than about the courage to be bolder with the way we could use brick, and that's where they were a useful point of reference.

Peter Allison

I am curious to know whether, despite the shift from housing, the process is still basically similar, or whether you feel that there needs to be another ingredient in designing public places. I'm curious whether this screen on the library in Flanders can be seen as a piece of vernacular. It obviously makes connections with the rhythm of the front facade but, in terms of construction, you wouldn't recognise that at all. It does look like something that came out of the not-too-distant past – the 1960s or 1970s.

Jonathan Sergison

It really is an abstraction of a quality that we observed in the elevation of the existing building, so that it works with horizontal rails and load-bearing brick panels. The rhythm of the extension was deliberately trying to establish a relationship with the front elevation

Stephen Bates

I think it's right to say there is a willingness to explore the abstract on these new projects. The immediate association with known forms is less obvious than in projects in the past.



Crispin Kelly

We are all trying to make places where people are going to be less unhappy. And that's about supporting each other. In Wandsworth we had an idea of having these wide walkways. Or you could have your own balcony or whatever. One of things that's really interesting about your work, and the kind of work I'm interested in promoting, is that if you have very simple materials and it isn't tricky, you hope that you're going to leave more of an arena for that. There is a generosity and a simplicity and a space for that to take place. If it's all very layered and over-designed and loud and complicated I feel that you're cramping people's opportunities and you're saying: 'You get on with your own little lives, but this is the architecture.' Whereas the other way of looking at it is that we're offering an act of hospitality, an opportunity for people to get on with things. It's an intuition that it's going to be helpful. And it's robust. So that even if it doesn't happen now, something could happen in the future. What's interesting is that you do a project like that and it looks ugly, and that is a really interesting danger.

Stephen Taylor

I would describe it as economic action – you do one thing, and one thing only. You make one volume or one skin or one cladding system and you detail it really, really well.

Crispin Kelly

It takes a lot of bravery to do that. It's much easier to say: 'Look, we're going to get the whole box of tricks out; we've got the balcony and the double-height space.' And although it might photograph very well for a magazine, it's going to have a much shorter shelf life.

Stephen Taylor

It's about making a background for habitation, and allowing life to take place. It may look very simple and could be condemned as boring, but it's actually a very difficult thing to do.



PHOTOGRAPHY BY HÉLÈNE BINET

16. Apartments at the Wandsworth Workshops are accessed by a semi-outdoor walkway. Generous in width, it is not simply a corridor but a background for inhabitation

Blue sky thinking

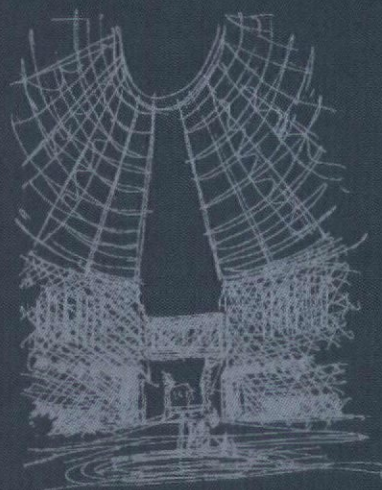


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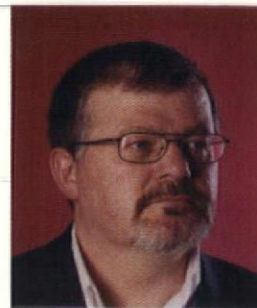
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BACK OF THE CLASS

By Austin Williams

As school buildings are increasingly designed as community facilities for the use and enjoyment of all, is it possible that they are becoming less suitable as places of learning?

Transforming education is the new mantra. Such is the transformation of 'education' that not one of the delegates at the recent AJ 'Building Schools for the Future' conference mentioned the word – at least, not in its own terms. Instead, there was a general consensus that schools should be seen as assets for the whole community and that viewing them purely and simply as educational facilities was old hat.

Schools are now lauded for their capacity for civic regeneration, social skills generation, adult learning environments, nursery facilities, counselling clinics and family advice units. It is no coincidence that David Miliband, the previous minister of state for school standards, has moved on to be minister for communities,

given that schools have become glorified community centres in which the 'school' bit is the hidden component. But what's wrong with schools helping to create a bit of community-centredness, you might ask?

Head teachers are often told to make more of their school buildings. They need to be seen as a resource, the accountants say. One head teacher was advised to put his playground on a list of possible film locations to raise a few quid. Others are told to lease their gym for business functions. After all, they are told, a school is a value-generator that closes at four in the afternoon.

However, architects don't like to talk in such crude economic terms. That's for quantity surveyors. Architects prefer talking about creating learning environments. But, rather than simply aspiring to create delightful, pleasing, enjoyable spaces that people – children and teachers alike – enjoy being in, architects have

become defensive about the architectural language they employ. After all, it is slightly elitist to talk about architecture in terms that non-designers don't understand, isn't it?

So, with an array of cod-scientific studies to make up for their diffidence, architects in education feel more confident in proposing scheme designs that profess to improve results. Bigger windows, more natural ventilation, more communal relaxation spaces, pastel shades and so on, have all been imbued with the mystical property of improving scholastic results. Not only can architecture improve results, it can also improve well-being.

No one dares suggest that education should be for education's sake. Nowadays, it has to have a quantifiable goal; it has to be relevant, develop life skills or encourage personal development, self-esteem or citizenship; it has to foster neighbourliness; it has to provide parental support as

well as childcare. The notion that education should provide children with an education comes pretty low down the list.

Architects are following the path of least resistance. There are questions that should be asked about business-driven school design which can 'shape' the curriculum for 'saleable skills outcomes'. There are questions to be asked about the assertion that children's behaviour is such a problem that it should be 'modified' through design. Does a building intended for use by people of all ages in the community compromise the needs of children of school age?

In the revamped Technical and Practice pages of the AJ, education matters will be a key topic. Education is not just a honeypot of government cash that architects should be bidding for like they would a barn conversion. Schools are more important than that. But the important bit is that they are schools.

ARCHITECTS SHOULD STRIVE FOR DESIGNS THAT HAVE A POSITIVE IMPACT ON EDUCATION

— Peter Lancaster

At Building Schools for the Future, Austin Williams quizzed a number of influential individuals to find out how they view the relationship between local education authorities and architects, how they see the future of school design and funding developing, and the impact this will have on pupils.

BEECH WILLIAMSON

National programme director: Design Quality, Partnerships for Schools
As author of the Department for Education and Skills' (DfES) *Transforming Schools: An Inspirational Guide to Remodelling Secondary Schools*, Beech Williamson says that the Building Schools for the Future (BSF) m² rates have been premised on identifying 'efficient' gross plan areas, resulting in £2,000/m² funding for new-build schools.

Government spending will be phased, so that tranches of 150 or so schools a year will share around £3 billion. How soon a school is programmed for refurbishment is dependent on where it sits in a matrix of free school meals and exam results. High and low positioning respectively would bring the school forward in the funding programme, although Williamson rejects the suggestion that better exam results would push schools further down the priority timetable for grant aid.

PETER LANCASTER,

Chief executive, Place Group

Peter Lancaster is reputed to have introduced the first email homework programme, and speaks of new approaches in 'change

management', 'joined-up thinking', 'cultural inclusion', 'parental involvement' and creating 'life opportunities'. Well, he was formerly a lecturer in business management at Blackburn College.

Lancaster's message is that 'architects should strive for designs that have a positive impact on education', and they should work to provide 'safe social spaces' and recognise that 'toilets and catering are the second most important things in schools'.

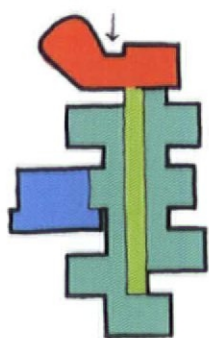
He believes in the beautiful sentiments that 'every child matters, every school matters, every community matters' and, indeed, 'people matter'.

CHRIS DALE,

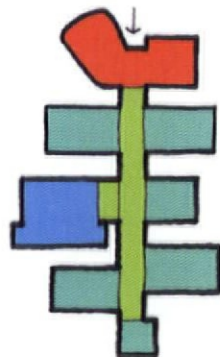
Building Schools for the Future Pathfinder project coordinator, Sheffield City Council

As project leader of the First Start Neighbourhood Nursery, Chris Dale believes that clients are interested in innovation, but that doesn't mean that the school needs to be totally reinvented. Indeed, an innovative use of circulation space and variations in temperature work wonders for perception.

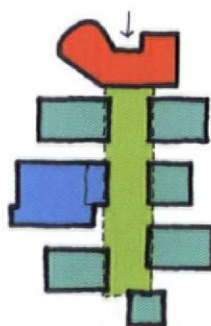
He believes the changing role of information and communication technology (ICT) needs to be accounted for when considering school design for the future. 'E-learning will develop as a major new means of delivering personalised learning and a much richer learning (and teaching) experience,' says Dale. He cites examples of web-based radio, film-making and interactive software, and predicts that school timetables may well be tailored



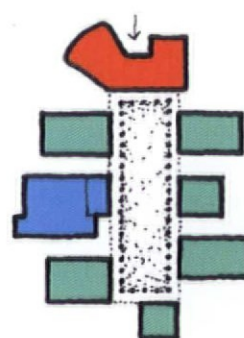
1. Internal 'street' with connected faculties



2. Internal 'street' with separated faculties and views out



3. Semi-outdoor covered central space



4. Courtyard and cloister with separate faculties

Generic school layouts as proposed by Penoyre & Prasad

to suit each individual pupil's own abilities, interests and aspirations. 'To a degree,' says Dale, 'students will be able to choose their place of learning: combining classrooms, learning-resource centres, study rooms, public libraries and home.' His conclusion is that architects will need to be aware of their new-found flexibility.

CHRIS GILMOUR

Director, HBG

What a local education authority (LEA) wants from its public-service provider is for it to 'realise that design, education and ICT are all core components – not ornaments,' claims Chris Gilmour. That said, he also believes 'experience shows that LEAs don't buy what they can afford but don't like'.

To Gilmour, there are three key stakeholders: pupils, teachers and headteachers, and communities. He shrugs off concerns about the reliance on business-driven school building programmes, while outlining the efficiency case for BSF, including the standardisation of components, the use of tried-and-tested solutions, and designers' ability to work in part of a larger supply chain and accept that 'this is an HBG solution'.

ROBERT DOUGLAS

Strategic manager, Building Schools for the Future, Leeds Education Authority

Manfully selling Leeds as a place with 'high standards of urban design', Robert Douglas outlines the desperate need for more

political progress in the city. He aims to make Leeds internationally competitive, to narrow inequalities and to become a regional capital – all through educational initiatives.

From the desire to 'increase training and vocational pathways', to providing 'e-confident schools', Douglas insists that 'education and learning are central to the corporate vision'. Notwithstanding this instrumental approach to education, he also says that 'good conversation is at the heart of good design projects'.

PHYLLIDA MILLS

Partner, Penoyre & Prasad

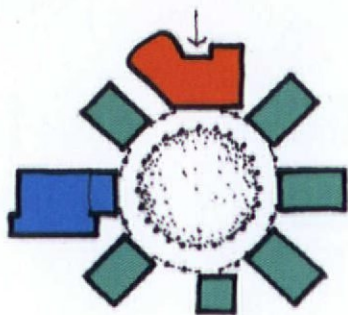
Describing the design process for the BSF secondary school exemplar on which she worked, Phyllida Mills criticises the uncertainty inherent in the changing regulatory frameworks. 'Flexibility and adaptability are all very well,' she says, 'but whatever happened to certainty?'

Insisting that 'contact with nature is a stimulant to learning', and citing the 'increased performance of students in natural light', Mills advocates that we 'transform the spaces where people drink and bully into informal activity spaces' – essentially a 'designing-out-crime' policy for schools.

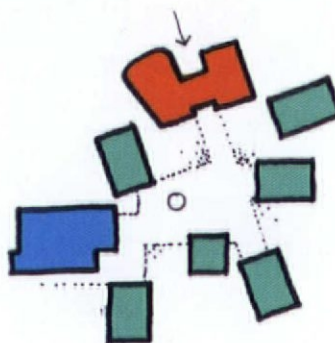
ROBIN BISHOP

Director, Effective Learning Environments

'How to incorporate special needs without compromising design is the wrong way of looking at it,' argues Robin Bishop, author



5. Circular courtyard
with separate faculties



6. Dispersed campus
with separate faculties

of the DfES publication '*Designing for Three- to Four-Year-Olds*'. 'Instead,' he continues, 'we should incorporate special needs and, by so doing, enhance design.' Bishop asserts that 15 to 20 per cent of pupils have special educational needs, as do more than 20 per cent of adults 'who access school buildings and grounds'.

JONATHAN HINES AND CATHERINE HARRINGTON

Director and associate, Architype

In designing a school, architects should consider those parents who 'didn't have a good experience in their own schooldays, and make them feel comfortable, not only bringing their children to the school gates, but also in coming in and feeling part of the school', say Jonathan Hines and Catherine Harrington.

Consultation, Hines says, has to be tailored to suit the target audience. 'You couldn't expect young people to come to a meeting hall to explain their views,' he says. 'They'd feel intimidated.' So Architype went to the local community centre, where pupils were more relaxed and inclined to air their views.

CRAIG WHITE

Director, White Design

The DfES wants 70 per cent of all school projects to be built not just on time and on budget, but also to be free of defects, to exceed user expectations using Design Quality Indicators and Post-Occupancy Evaluations and to meet all of the sustainability objectives, according to Craig White.

He says that the trouble with meeting this last criterion is that architects 'impact fundamentally negatively on the planet'. He suggests that architects should aim for an elusive synergy between the triple bottom line, rather than the all-too PowerPointed intersecting Venn diagram.

PETER CLEGG

Partner, Feilden Clegg Bradley

Peter Clegg celebrates the 'delightfully lit interiors of modified Victorian Gothic schools, bastions of the community, fortresses of education,' built in the early years of the 20th century.

Clegg praises modern schools such as Hellerup in Copenhagen and the Futurum School in Stockholm as 'big houses in big playgrounds' and 'schools within schools', but the possibilities for these communal teaching and assembly spaces are being eroded by Building Bulletin 98 and Building Bulletin 93, he says.

For Clegg, the over-reliance on natural ventilation is sometimes damaging, especially when cross-ventilation flows are inadequate to prevent the build up of CO₂, as has been found in a recent study.

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CONSTRUCTION FUTURES

By Paul Moore

Following the general election result, it seems the government intends to continue spending on education, health and housing. For the construction industry, this means more City Academies, more private health-treatment centres and, with the announcement of the release of 96 NHS sites, thousands more starter homes.

Construction output in the fourth quarter of 2004 was 1 per cent higher than in the previous quarter and 3 per cent up on the same period in 2003. Contractors are taking the opportunity provided by an active market to be more selective on tendering and increase their margins. Meanwhile, shortages of labour are causing further subcontract pressures on market prices.

Tenders are expected to continue to outstrip retail price inflation and to rise nationally by 5 per cent in the year leading up to the second quarter of 2006, while in London tenders are forecast to rise by 6 per cent. A more constrained economic climate from then onwards is likely to be reflected in a slowdown in tender price rises. In the year to the second quarter of 2007, tender prices nationally are expected to rise by 3.3 per cent, with a 4.4 per cent increase in the capital.

Despite a fall in new orders in the first quarter of the year, total output is predicted to rise by 2.4 per cent in 2005, 1.8 per cent in 2006 and a further 2.9 per cent in 2007. Public-sector housing is expected to be the best performer in 2005, with spending on health and education peaking this year, while the private commercial sector is expected to rise by 8 per cent due to increased activity in the offices and leisure sectors.

Contractors' input costs in the UK appear to have fallen by around 2.5 per cent over the past three months, although they remain 5.6 per cent up over the year.

Materials' prices rose by 0.4 per cent over the past three months, and by 4 per cent since June 2004. Labour rates showed a rise of 8 per cent since June 2004, the lowest annual rise since 2001, but still ahead of general levels of wage inflation.

Structural steel and reinforcement finished just 6 per cent higher and 1 per cent higher respectively than this time last year. Further increases in list prices of steel are timetabled for this year.

Although construction new orders fell during the first quarter of the year, optimism remains high in the industry and, with the exception of the infrastructure and industrial sectors, activity is expected to expand over the next three years.

In the private housing market, despite a stagnation in house prices, confidence among developers remains high and schemes are still forging ahead. Prestigious residential schemes appear to be fairly insulated from the vicissitudes of mortgage rates.

After a couple of torrid years, some resurgence of the offices market is now evident. Developers are back in the market for offices and are being slowed only by the difficulty in assembling suitable sites, although poor trading figures for the first three months of the year from nearly all the major retailers – not just Marks & Spencer – cast doubt over future investment in retail developments.

Overall, contractors have lost interest in single-stage selective tenders and single-stage design and build: neither are

REGIONAL TENDER PRICE INFLATION DIAGRAM

Percentage change year to 2nd quarter 2006

Percentage change year to 2nd quarter 2007



really attracting tenderers. Tight timescales are leading to more contracts being negotiated and there is further emphasis on framework agreements. With a mixed market there is a very large range in tender prices, and getting the right contractor on board holds the key to successful tendering.

In these forecasts, no allowance has been made for London winning the 2012 Olympic Games bid. Should this come about – 6 July is the decision day – the investment of £2.4 billion in the 2007-10 timescale would, in effect, add around 8 per cent per annum to the local construction workload. It would consequently create serious shortages of resources, as well as substantial price hikes across the London region.

In some regions, the shortage of skilled labour is fast approaching a crisis point, and the quality of the compensating influx of foreign labour, together with concerns about health and safety, is becoming a significant issue, although this undoubtedly has a political dimension.

The pointers are all indicating a downturn in the UK economy – with stagnant house prices, slumped retail sales figures, an ailing manufacturing sector and sky-high oil prices.

However, Treasury forecasts indicate that the economy will continue to grow – by 2.5 per cent during 2005, easing to 2.3 per cent next year. At the same time, retail price inflation is forecast to run at 2.6 per cent this year, slowing to 2.4 per cent in 2006.

Paul Moore is head of cost research at EC Harris.

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AT A GLANCE

- Construction output in the fourth quarter of 2004 was up 1 per cent on the previous quarter and 3 per cent higher than in the same quarter of 2003.
- Output increased by 2.4 per cent this year, by 1.8 per cent in 2006 and by 2.9 per cent in 2007.
- Skilled labour costs fell over the last three months, but have risen by 8 per cent since June 2004.
- Materials prices rose by 0.4 per cent in the past three months and by 4 per cent over the year from June 2004.
- The private commercial sector is set to pick up by 8 per cent in 2005, 6 per cent in 2006 and 5 per cent in 2007.
- Infrastructure output is set to fall by 9 per cent in 2005, show no change in 2006 and increase by 2 per cent in 2007.
- Further investment in the health and education sectors will boost public non-housing output by 5 per cent in 2005, slowing to 2 per cent growth in both 2006 and 2007.
- Nationally, tender prices are to rise by 5 per cent over the next year and 3.3 per cent in the year to the second quarter of 2007.
- In London, tender prices will rise by 6 per cent over the next year and 4.4 per cent over 2007.



THE FUTURE SET IN CONCRETE

I hate it when people say 'I told you so'. But it seems this column's speculation the other week about giant rapid prototyping machines churning out I-beams was prescient. It turns out that an industrial and systems engineering professor named Behrokh Khoshnevis, at the University of Southern California, is already developing the idea. He calls it 'contour crafting'.

'Actual-scale civil structures such as houses may be built by contour crafting' says his website at www.contourcrafting.org. Featured there is a machine that looks like a giant car wash with a concrete silo bolted on the side. It squirts out concrete, which is then trowelled into its final form. The adjoining photograph of Khoshnevis is there probably to reassure his funders – the US National Science Foundation and the Office of Naval Research – that in real life he isn't a drug-crazed lunatic.

Khoshnevis has, apparently, inspired François Roche and his viab. Still a concept, the viab is a construction robot. Filled with wet concrete, it creeps around the building extruding the stuff and gnawing off bits it doesn't like. This is the lost dimension of architecture. Recrimination-free changing your mind on site. sutherland.lyall@btinternet.com

TOPIC OF INTEREST

When a dispute looms between parties who have arbitration clauses in their contracts, there are still several factors to consider before heading for arbitration, writes *Sue Lindsey*.

If one party insists on going through that process, the court will support the choice and stay any litigation proceedings. Things to consider include the arbitrator being paid by the parties and that there may be limited opportunities to join third parties in arbitration. Another factor is interest.

Unless the parties agree otherwise, Section 49 of the Arbitration Act 1996 gives arbitrators the power to award compound interest on sums, due both before and after any award, and costs. This power goes beyond that of the courts.

If the sums of money in dispute are substantial, and there is a good reason to argue that compound interest is appropriate, the possibility of asking for it can be valuable. Exactly how valuable was illustrated recently in *Black v Davies* (Court of Appeal, 6 May 2005) in which the court considered awarding compound interest. To do so would have increased the judgment sum from \$18 million (£9.8 million) to \$23 million (£12.5 million).

Black traded copper futures. During 1996 he pursued a policy of 'going short', in anticipation of the

price dropping. Had it done so, he could have bought at the lower price, thereby making a profit. Unfortunately, the price moved against him, and he eventually made a loss of \$12 million (£6.5 million). Black said that he had intended to 'close out' his position earlier, but had not done so because Davies had persuaded him to stay short.

Black claimed that Davies had told him that 80,000 tonnes of copper were due to be delivered to the London Metal Exchange, which, if true, would have had the effect of dramatically lowering the price. Black sued Davies for deceit. In considering the compound interest claim, the Court of Appeal spelt out the limits on the court's jurisdiction to award interest.

There is a distinction between common law claims and equitable claims. Courts have no inherent power to award interest at all on common law claims, but they have statutory power to award simple interest on debts or damages in such cases. In equitable claims, courts have an inherent, but limited, power to award compound interest.

The House of Lords has held that this only applies in two instances: first, where money has been obtained and retained by fraud; and, second, where money has been withheld or misapplied

by a trustee or someone else in a fiduciary position. Davies' alleged misrepresentation did not fall in either of these categories. It simply caused Black to lose money by trading in the markets. Hence there was no power to award any compound interest.

Arbitrators faced with requests to exercise their power to award compound interest, and pondering whether it may be appropriate to do so, may find it noteworthy that the judge in *Black v Davies* held that, had he had the power to do so, he would have awarded compound interest.

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

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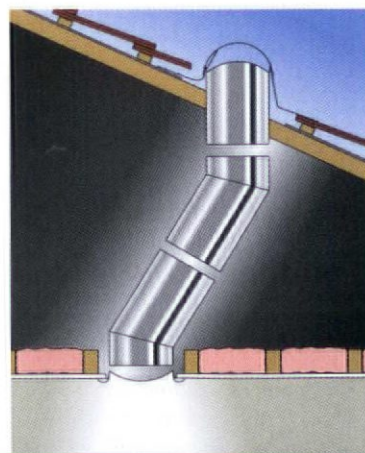
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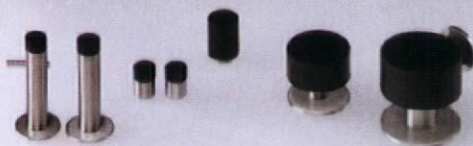
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This photograph, taken in the studio of design partnership A Practice For Everyday Life (APFEL), shows APFEL and AJ art editor Sarah Douglas (*left*) working on the new design for the magazine. Emma Thomas (*centre*) and Kirsty Carter (*right*) are the partners of APFEL. Over the last three months, we have been working closely together to create a clean, simple design that reflects the aspirations of the editorial team and works within the constraints of a weekly magazine. The look and feel of the new AJ is designed to convey the notion of a journal. The layout explores the ways in which the three-dimensional world of architecture and architectural practice can be translated into the pages of a magazine. Taking inspiration from the conventions of the architectural 'crit', some pages feature overlapping images hanging from a line, as if pinned up on a wall. The challenge has been to explore the different languages of magazines and architecture and to find a common ground between the two.

Photographed by Tim Soar in Bethnal Green, London, on 19 May 2005 at 12.30pm



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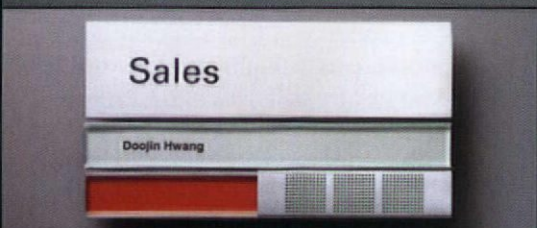
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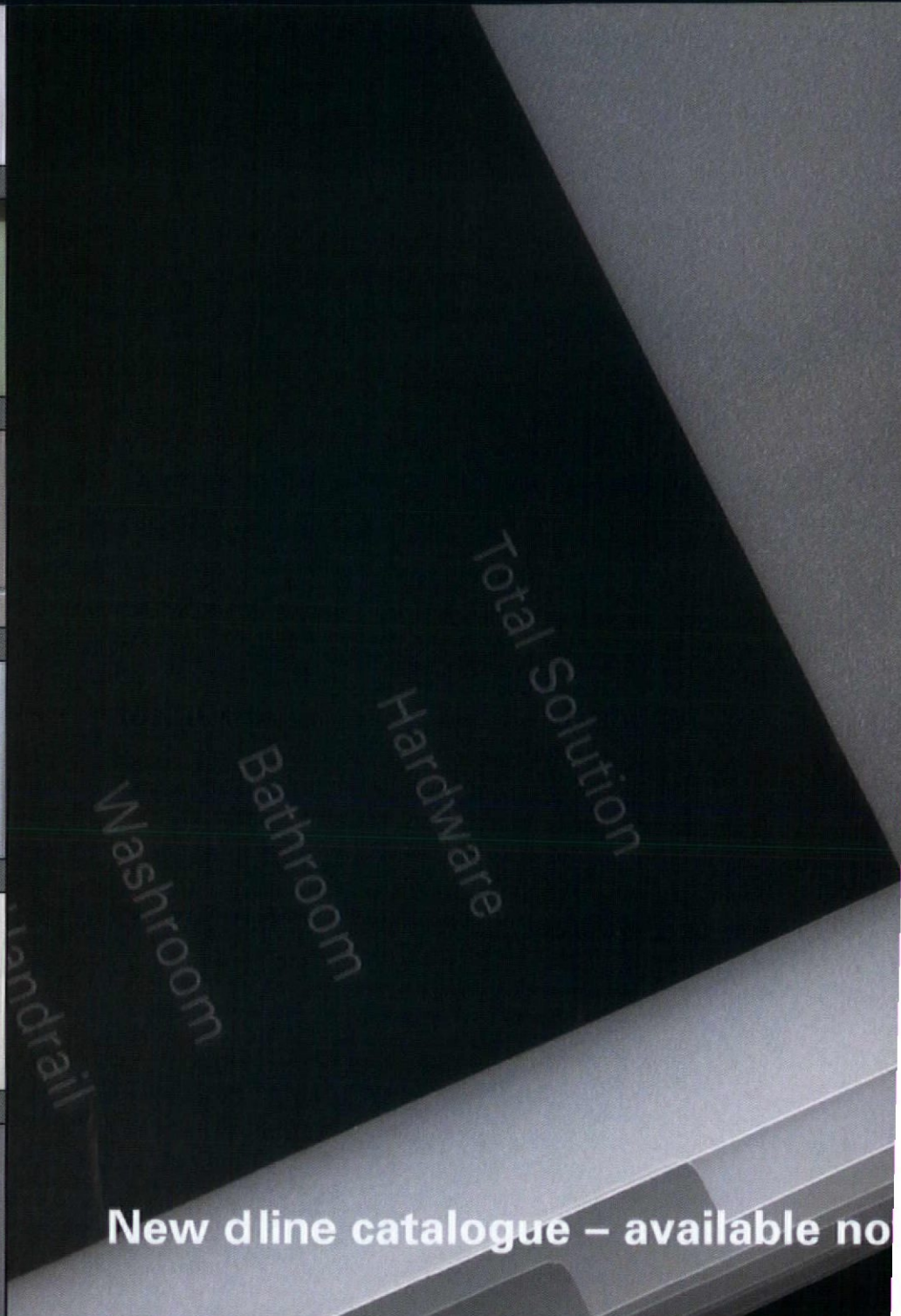
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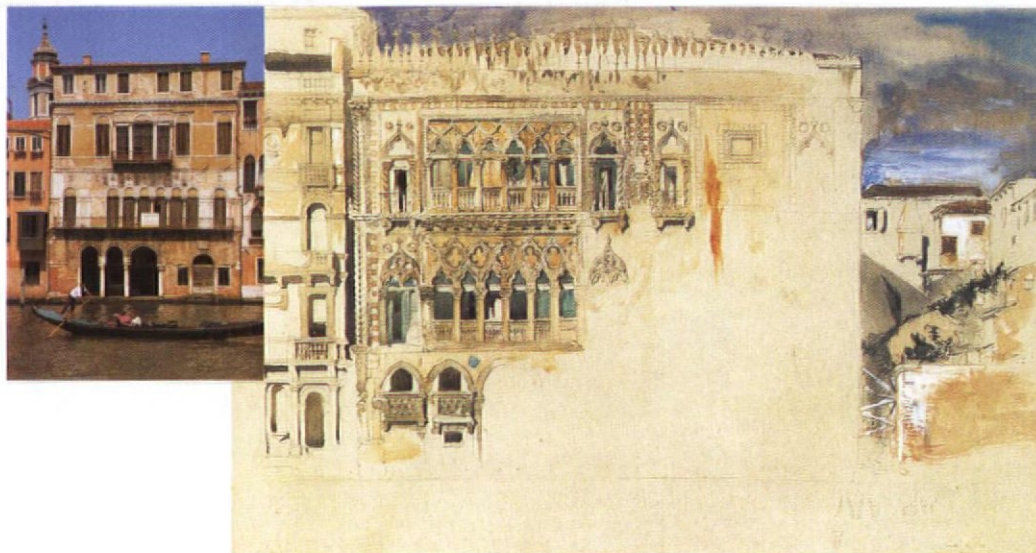
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BOOK

By Andrew Mead

Venice: Extraordinary Maintenance

By Gianfranco Pertot and Sarah Quill. Paul Holberton Publishing, 2005. 240pp. £16.99

John Ruskin painted this watercolour (*above right*) of the 15th-century Ca D'Oro – one of Venice's most celebrated sights – from a gondola on the Grand Canal in 1845, writing later that 'the workmen were hammering the palace down before my face'. The offender was Venetian architect and planner Giambattista Meduna, who was, at that time, also busily engaged on St Mark's Basilica and several other major buildings in the city.

'Meduna's operations raised the question in very clear terms, for the first time in Venice, of "restoration" as opposed to "conservation"', says Gianfranco Pertot, in this dry, disturbing book. Its subtitle is 'A history of the restoration, conservation, destruction and adulteration of the fabric of the city from the fall of the

Republic'; but the stress is on adulteration, for the Venice that emerges from these pages is a tourist-centred sham.

With scant regard for the evidence of successive stages of development, and for the patina acquired over time, Meduna could be ruthless in demolishing and reconstructing a building, pursuing an ideal image of its original form – his image. And though protests by Ruskin, and by the newly founded Society for the Protection of Ancient Buildings, had some temporary effect, there's no period in Pertot's account when conservation really holds sway.

So the book is not a cheerful read: the text is studded with such phrases as 'falsely and arbitrarily transformed' and 'cultural and social debasement'. The profusion of laws and provisos (Article

31 of Law No 457 etc) hardly helps matters, while the bureaucracy that Pertot describes makes Kafka's worst fantasies seem almost benign. Inertia, corruption and 'the culpable failure of the public authorities' – they're all here.

The present problem facing conservationists is the Venetian authorities' emphasis on *typology*, in which what matters in a building are 'its dimensions, its spatial dispositions, its voids and solids and its use, rather than the physical materials of which it was built'. This might have suited Aldo Rossi, but it means that whole properties can be rebuilt, again to some idealised image, and their visible history erased. Add to this the current taste for brightly coloured renders, which might be acceptable on the nearby island of Burano but have no

precedent in Venice, and the sense of falsehood increases.

Colour photographs by Sarah Quill enliven Pertot's methodical account. They mostly highlight the abuses that he keeps on uncovering, though one lovely picture of the timeworn Ca da' Mosto – among the oldest palaces on the Grand Canal, with its bottom two storeys dating from the 12th century – shows precisely the patina and texture that is still being swept away (*above left*). In his conclusion, Pertot more or less despairs, saying: 'The struggle for an authentic Venice, for an appropriate programme for Venice, seems a hopeless quest.'

Seductive though it still is, Venice can easily look like a stage set, and the props have never been more evident than they are in Pertot's book.

BOOK

By Elain Harwood

Louis I Kahn
By Robert McCarter.
Phaidon Press, 2005.
512pp. £49.95



Eldred Evans said that everyone of her generation was into Frank Lloyd Wright, Le Corbusier, Aalto, Mies or Louis Kahn. Her star was Kahn. In India his inspiration was paramount, as the work of Uttam Jain and the buildings of Gandhinagar attest. But Kahn was launched high into the firmament when, in 1992, the Museum of Contemporary Art in Los Angeles produced a first retrospective exhibition and catalogue of his work.

Many books have followed. They chiefly fall into two camps: accounts of Kahn's complex personal life; and books concerned solely with his architecture. Robert McCarter's is firmly among the latter. Kahn's relationships with Anne Tyng and Harriet Pattison earn barely a sentence each. McCarter gives more space to

Kahn's early career, seeing it as a continuous progression rather than the tale of an obscure designer of public housing thrust improbably in middle age into the heady world of Yale.

Subsequently, McCarter leads the reader through Kahn's works, looking at the evolution of each project and how ideas from one building informed those that came later. Kahn's extensive archive enables us to watch him niggling at each element of a design until he realises a perfection of space, weight and materials, seemingly in that order. No wonder that the Salk Institute was the only commission that made money. McCarter ignores the difficulties Kahn had with his clients, which curtailed his Trenton Community Centre, or with foreign exchange, which prolonged the building

of the Indian Institute of Management at Ahmedabad (above) over 12 long years.

James Gowan believes a Beaux Arts training played an important part in his own architectural development, as it emphasised the geometry of the square and triangle over a specific proportional system. This is a powerful insight into Kahn, whose similar training was enforced by a study of Wittkower, even before he met Colin Rowe in December 1955.

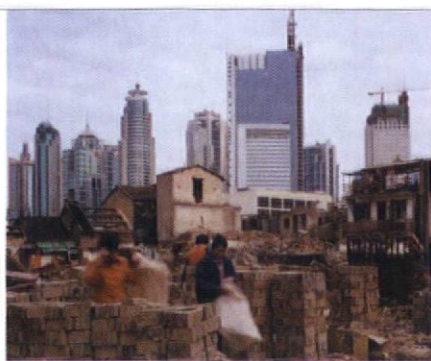
Key to Kahn's evolution were his trip to Rome in 1950–51 – enforcing a perception of the city gained from Piranesi, and where he was impressed by the Pantheon and the Baths of Caracalla – and his visit to Le Corbusier's chapel at Ronchamp in 1959. But McCarter gives equal weight to the influence of Frank Lloyd

Wright, on whom he has previously written (AJ 18.12.97), and particularly to the proportions of his Unity Temple at Oak Park, the subject of an earlier monograph. It is McCarter's most original thought to suggest that Unity Temple's influence extended beyond Kahn's own Unitarian Church in Rochester, New York, but one that becomes wearying – is it just because the author knows that building so well?

It is easy to fall into superlatives about Kahn, and McCarter does. The Salk Institute is 'unquestionably Kahn's greatest and most seminal design', the National Capital of Bangladesh 'without question Kahn's magnum opus', while the Kimbell Art Museum 'is rightly considered Kahn's greatest built work'. Brownlee and De Long's *Louis I Kahn*:



ORCH



BOOK

Robert Polidori's
Metropolis
Steidl, 2004.
144pp. £38

In the Realm of Architecture (the book of the 1992 show) is mostly better written, and provides wider social insights. Curiously, given McCarter's detailed expositions, little place is given in his book to Kahn's major exercises in town planning – so important to the Smithsons, for example.

This work deserves a place as a solid student textbook, especially for the many carefully redrawn plans. But keep some English scepticism with you as you trudge through its pages – Kahn would have. As McCarter quotes Scully on his teaching: 'It was better at the beginning at Yale, when students were questioning him, than later when they took him as a great guru.' The same is true here. *Elain Harwood is a historian with English Heritage*

Robert Polidori has travelled the globe as an architectural photographer and the often striking images here are drawn from those assignments. The book is a bit of a miscellany, as the focus shifts from 'object' buildings to cityscapes and from kitsch vernacular to Ando. But Polidori is engagingly frank. He complains about magazines' 'mania for exclusives', which means he's often shooting before the building is complete. 'Most architectural photographs are product shots – this is a sociology shot,' he says of an unglamorous 'backstage' photo of a glitzy Dubai hotel. 'Sometimes I have to distort things to make them look better on page,' he says of Meier's John Islip Courthouse (and he has to do the same at Tate Modern). Words and images together make an entertaining book.



ANNELY JUDA FINE ART

CRITIC'S CHOICE

By Andrew Mead

'Primary forms are beautiful forms because they can be clearly appreciated. Architects today no longer achieve these simple forms,' wrote Le Corbusier in his introduction to *Vers une Architecture*. That remark comes to mind at two current exhibitions – one in Leeds and one in London.

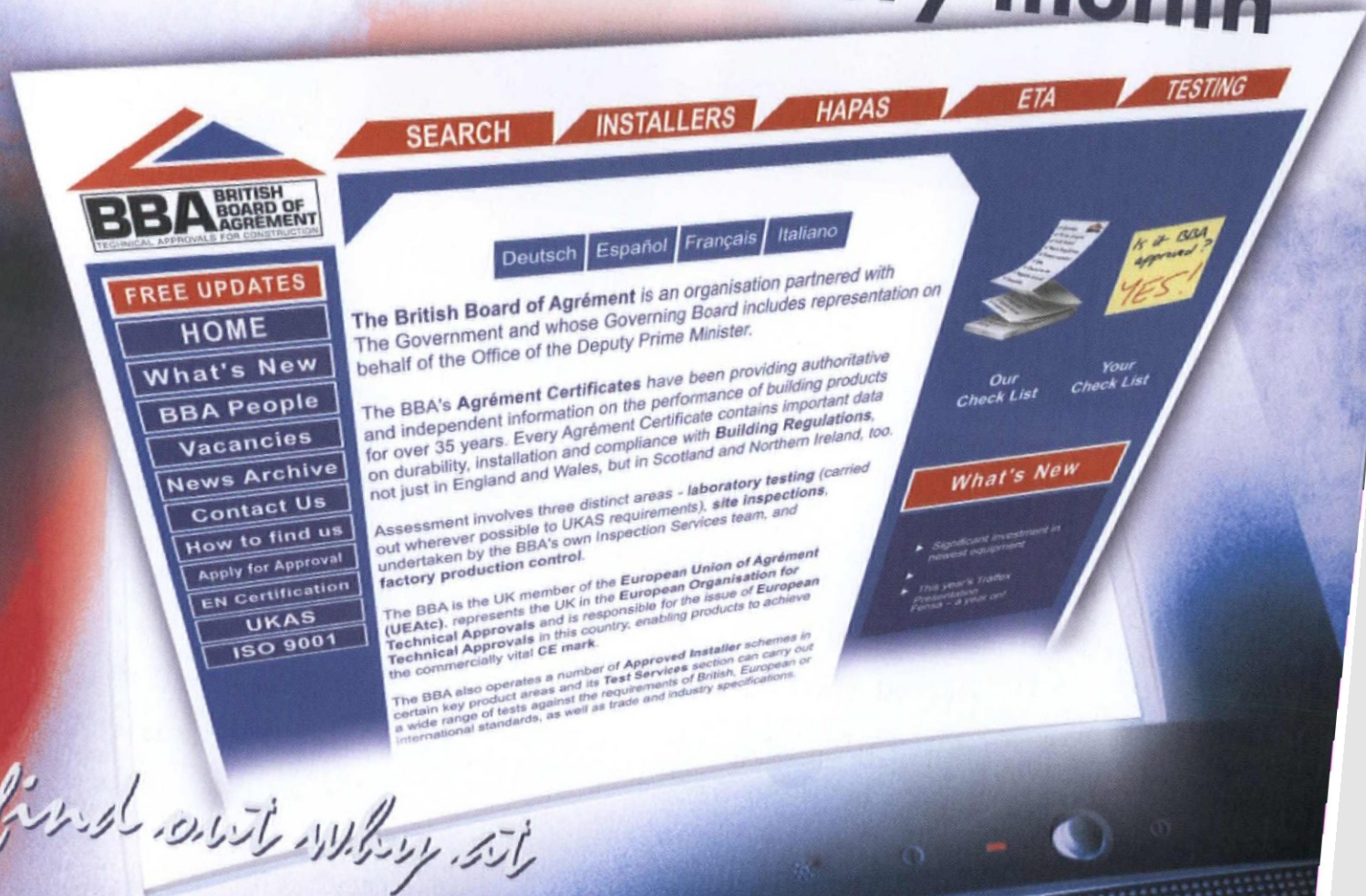
The Beauty of Shapes: The Place of Geometry in Sculptors' Thinking, at Leeds City Art Galleries until 31 October, takes cubes, cones and spheres as its subject, with work by British artists such as Phillip King, Stephen Cox and Alison Wilding. Sadly, the large ground-floor gallery, in which most of the works are shown, has a rather municipal feel to it, so nothing has the impact it might, but there's certainly plenty of invention in response to primary forms.

One exhibit is a small, roughly-carved pyramid in pine by *David Nash*, who has an exhibition to himself at Annelly Juda, 23 Dering Street, London W1 until 16 July. With sculptures and smudgy drawings, the show focuses entirely on the pyramid, sphere and cube (above). Nash's primary forms are never precise – you're always aware that they come from a tree – and he often makes nature an accomplice, for works may continue to split, warp, or otherwise develop over time. His charred forms have a sombre, powerful presence, like casualties of a lightning strike.

The big architecture show in London is *Herzog & de Meuron*, in the Turbine Hall, Tate Modern, until 29 August. Reviewing this exhibition at its first venue, the Schaulager in Basel, Rob Gregory described it as 'a must see – both a collection of beautiful objects and an inventory of Herzog & de Meuron's collective thoughts' (AJ 10.06.04). But, with a multitude of models and material samples, the emphasis is on surfaces and form at the expense of interior space.

Fumihiko Maki gives the Royal Academy's 15th Annual Architecture Lecture on Tuesday 21 June, at 18.45, under the title 'Weaving: Threads and Strands', and some of Maki's recent schemes feature in an exhibition there until 11 July. Other RA events include *Richard MacCormac* and *Eva Jiricna* discussing the Architecture Room in this year's Summer Exhibition (Friday 24 June, 18.30 – tickets 020 7300 5839). For forthcoming events visit www.ajplus.co.uk/diary

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MOVING ONLINE

Whatever's happened to the diary? If you are a methodical reader who works their way through a magazine from beginning to end, you should have noticed that most of the familiar elements of the AJ are still in place. Despite the fairly radical changes (and, we hope, improvements) that we have made, the magazine still contains news and analysis. It still has buildings at its heart, and it still has a meaty technical and practice section. Then you come to the reviews of the best books and exhibitions. You note, we hope, that there is a new section, a look by reviews editor Andrew Mead at some highlights, and then you turn the page. Where's the diary?

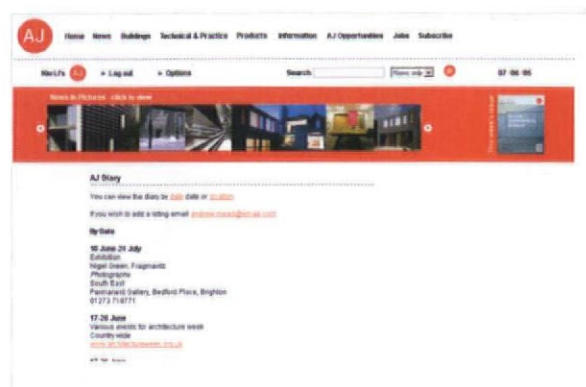
Well, it certainly isn't here. But that doesn't mean we no longer believe you need to know what's going on. Instead, it is part of the new integration between our magazines and websites that editor Isabel Allen explained at the beginning of the magazine on page 3. Now that all subscribers have free access to ajplus.co.uk and ajspecification.co.uk, we have thought carefully about every element we offer, and about the best way to offer it. This is most obvious in our new news approach, as outlined on pages 8-9. And it is true of all other sections, where increasingly we will be backing up our printed material with new offerings online.

In the case of our diary, we decided that online was the best place for it. You can view it at www.ajplus.co.uk/diary, where you will find it is more useful than it was in the magazine. First of all, there are more events – 60 this week. And, secondly, it is easier to search. You can choose to search by region or by date and there will be additional ways of searching soon. That is the kind of functionality that you would never get in the pages of the magazine, and it allows us to clear more space for the things that magazines do best – giving you our selection of the most interesting, inspiring and delightful things we think you should know about this week – in words and images.

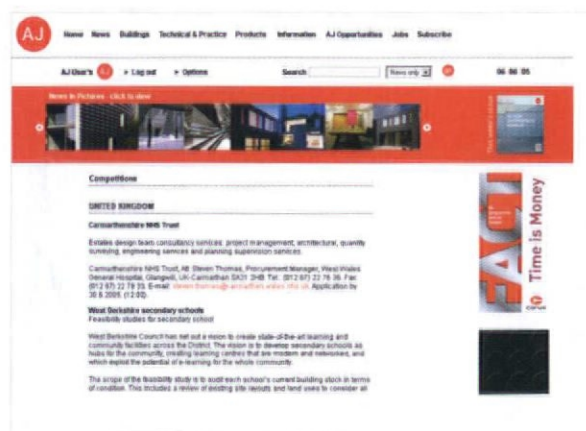
So, methodical reader, you may choose to look at the diary online now, or a little later. But at some stage, you will continue your progress through the magazine. And I am sure you will notice that the competitions column no longer sits within the jobs section. By now, I am sure you are ahead of me. That's right – it has gone online. Look at www.ajplus.co.uk/awardscomps and you will find competition information that is updated weekly and that can occupy more space than was ever available in the magazine.

There's just one more surprise to come. You may have noticed that Astragal is now on page 22. So what is at the back of the AJ? It is a new feature called Sketchbook, this week on page 82, which shows architects' work in progress. Just one of the new delights we have made room for in the magazine.

By Ruth Slavid



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Architect / Layout Designer - Cambridgeshire - Perm / Contract - £35K / £20ph

A large House builder is currently seeking an Architect / Layout Designer. This is an immediate requirement and the client is looking for a candidate who can offer a level of experience which would allow them to hit the ground running. The ideal candidate will be looking for a challenging position and will have had some housing / house building experience, especially within the layout design sector. My client because of the urgency of the requirement is prepared to consider both Permanent and Contract applicants. If you feel you have the skills to take up this opportunity Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

CAD Manager / Architectural Technician - Cambridge - Perm - £30K

An ever expanding office affiliated to a large corporate group is currently expanding to support its continued caseload of work and re location to Cambridge. A staffing review has identified a need for a CAD manager to implement and manage their new systems, which will be installed to their new premises. You will have a proven track record of CAD management within an architectural practice, and be seeking the challenge of both the implementation and management of a completely new system. You will also have experience of working as an architectural technician being able to detail drawings to a moderate level without supervision. If you feel you are the person for this exciting new role apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Rural Architect / Surveyor - Northampton - Perm - £30K+

An excellent opportunity has arisen for a competent & confident Rural Architect/Surveyor. Based in the Northampton office of this large national firm, preparing quality schematic & practicable designs plus budget costing, working closely with rural agents/planning specialists to secure successful planning permissions. CAD experience is required. Excellent salary package - working closely with other team members - Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Senior Architect / Technician - Northampton - Perm - £30K+

An excellent opportunity has arisen for a competent & confident Senior Technician or Architect. Based in Northampton the practice has a good portfolio of work both in the UK and Ireland specialising in the industrial and commercial office sectors. Predominantly preparing quality schematic & practicable designs, layouts and details plus budget costing. AutoCAD experience is an essential requirement. Excellent salary package - working closely with other team members - apply now! simon@aps-recruitment.co.uk (Southern Consultant).

Architectural Technician - Manchester - Permanent - £25K

An expanding architectural company is looking for an Architectural Technician with at least 3 years experience including work on residential projects. Duties will include site surveys. You will be expected to work on your own initiative and projects will include residential work, restoration work, listed buildings and some new build work. Some commercial experience would be an advantage. To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern consultant).



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Architect & Technician - Warwick - Perm - £27K - 35K

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Part III Qualified Architect - Manchester - Permanent - £30K

A national architectural practice requires a fully qualified Part 3 Architect to join their expanding team. Candidates will have extensive experience in large commercial and industrial property schemes and a wide range of public and private sector projects in education, retail, leisure and residential sectors within the UK. You will be RIBA Part qualified with 5 years experience. To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern consultant).

Project Architect - Leeds - Permanent - £29K-35K

Increasing with each successful year a creative, ambitious and dedicated Project Architect is required to diversify 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 an excellent reputation, a working atmosphere to match and a social calendar designed to develop a strong team ethic. You will be required to manage the package's yourself, building and developing your own team. Business Development Skills, Design Skills and People Skills are essential in enable your teams development in a lively, fast-moving and modern environment - To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern consultant).

Architectural Technician/Part II Architect - Leeds - Permanent - £35K

A well-respected practice based in Leeds currently requires an architectural technician / Part 2 architect with CAD or Micro station skills. Candidates should have experience of working on Education/Retail/ Commercial type projects previously within the architectural field and have experience of working drawings and production information. Your role will depend upon your previous experience, as it is very important to this practice to utilize people and their skills to their full potential. You will have varied skills and a desire to develop your career in an environment where potential is encouraged as well as recognized - To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern Consultant).

Architects & Technicians - Sheffield - Permanent - £32K

Dependant upon experience, our client is a diverse construction consultancy with an established architectural practice in South Yorkshire. Due to the ongoing successful commissions they are able to offer a number of challenging opportunities for qualified Architects with up to 3 years post Part II experience. Reporting to a Senior Architect, they are searching for individuals who have the flair and desire to work on a diverse range of projects across health care and educational projects. After continuous project wins in these business areas there is significant opportunity for successful architects to develop within this team. To become part of their architectural practice they would like to hear from experienced Architects who have a good degree, some varied project experience, and have the willingness to progress and deliver the results to our prestigious client base. You can expect 25 days holiday, contributory pension scheme, and other associated company benefits. To apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern consultant).



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T. 020 8563 0181 F. 020 8563 0763

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Vac ref 0506-20

Permanent

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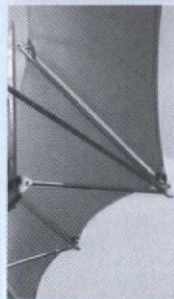


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Email: andreas@dpsproperty.com

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Manchester Vacancies

An Architect and 2 Technicians

Vac ref 0505-110

Permanent

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Hertfordshire Vacancy

Architectural Technician

Vac ref 0505-104

Permanent

My client is a small friendly practice that specialises in Residential projects providing Key Worker and Student accommodation. Their continuing success has led to a requirement for a Senior Architectural Technician to join them on a permanent basis. Ideally you will have a background in the residential sector coupled with some experience of Job Running.

Bristol Vacancy

Senior Technician

Vac ref 0506-18

Permanent

My client is a well respected practice with offices in a number of locations, their Bristol operation deals mainly with Retail and Commercial work and a continuing rise in their workload has led to a requirement to recruit a Senior Technician on a Permanent basis. The ideal candidate will have at least 2 years "in-practice" experience gained within any Architectural sector. In addition the ideal applicant will have Autocad experience, although cross training from other systems may be available.

Northampton Vacancies

Technician

Vac ref 0505-13

Permanent

My client specialises in Residential and Commercial work, and is now seeking a Technician with good Autocad skills to join their existing team. You will have a minimum of 12 months in-practice experience, and want to develop your Architectural and Construction skills as well as working on site. In addition; I have a number of vacancies for experienced Architectural Technicians, Quantity Surveyors and Building Surveyors in both rural and urban locations throughout Northamptonshire. If you would like to know more about these opportunities please call me.

Lincolnshire Vacancies

Architectural Assistants and Technicians

Vac ref 0506-19

Permanent

Working mainly on Residential Refurbishment and New Build projects, my client is seeking to develop brand new teams to work on a variety of projects on which they are currently involved. There are no "ideal" applicants for these roles as the client will mix and match the teams depending on the experience and skills of the successful candidates. What is of paramount importance is your ability to show enthusiasm and a flair for design coupled with excellent client and contractor liaison skills.

UK Wide

I have far too many vacancies currently active to show them all here [I did try to take an entire copy of the AJ to list them all but they would not let me] Suffice to say that wherever you live, or want to live, in the UK, if you have at least 1 years experience gained in Great Britain I can improve your salary, benefits package and working conditions. Even if you are not looking for a new job but would like some advice about how much you should be earning, call me for free, independent feedback.



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To £15 Per Hour Ltd - Edinburgh City Centre

Required on an initial contract basis. At least 3 years' experience with residential/ commercial exposure to projects over £8m. Fully conversant in AutoCAD/ Microstation with a good grasp of current Scottish building regulations. You will create working drawings, complete detailed surveys and attend project meetings for medium scale schemes. Contract is for 4 months and may lead to permanency. Alasdair Knight t. 0131 718 6034 e. aknight@bbt.co.uk Ref: AKog



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The post will offer a wide range of interesting and varied work for both Council Departments and other local groups, covering the full range of architectural responsibilities from project briefing, through options appraisal and detailed design, to site supervision as well as management and leadership of a design team.

Applicants should be registered Architects with a minimum of five years' post qualification experience, good communication and interpersonal skills, be capable of leading and managing design teams and be conversant with AutoCAD 2004. Experience in all aspects of pre and post contract works are required together with a commitment to excellence in design.

SENIOR ARCHITECT

£31,080 - £33,399

This is a newly created post and is primarily to support a Schools PPP programme which is about to get under way. Experience of design and specification requirements for 21st Century school buildings is an essential requirement for this post. Although primarily dedicated to the PPP project it is envisaged that as the project develops, more mainstream capital programme works will be introduced to the workload.

Applicants should be registered Architects with appropriate post qualification experience, good communication and interpersonal skills, be capable of working with multi-professional teams and be conversant with AutoCAD 2004. Experience in all aspects of pre and post contract works are required together with a commitment to excellence in design.

Closing date: Friday 8 July 2005.

Application forms from Human Resources Section, Council Offices, Sandwick Road, Stornoway, Isle of Lewis, HS1 2BW, Tel (01851) 709303. E-mail address: annemaciver@cne-siar.gov.uk Web address: www.cne-siar.gov.uk (CV's will not be accepted).



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Project Architect - Finsbury Park, London

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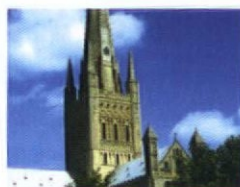
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For further information and to download an application pack, please visit www.norwich.gov.uk or telephone (01603) 212470 (voicemail out of office hours) or Minicom (for people with a hearing impairment) on (01603) 212944.

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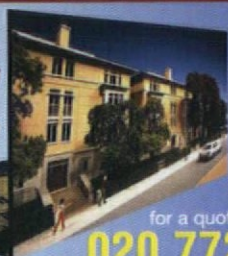
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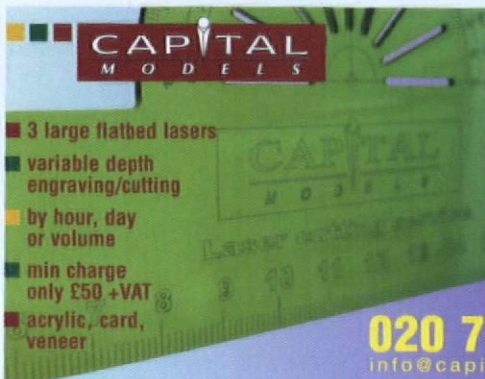
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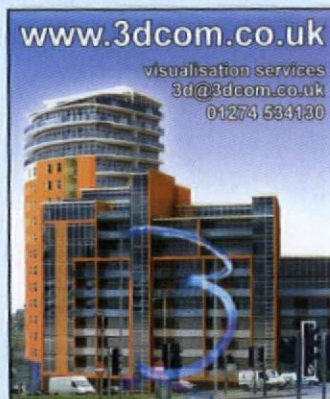
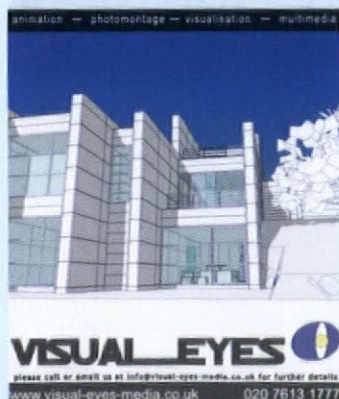
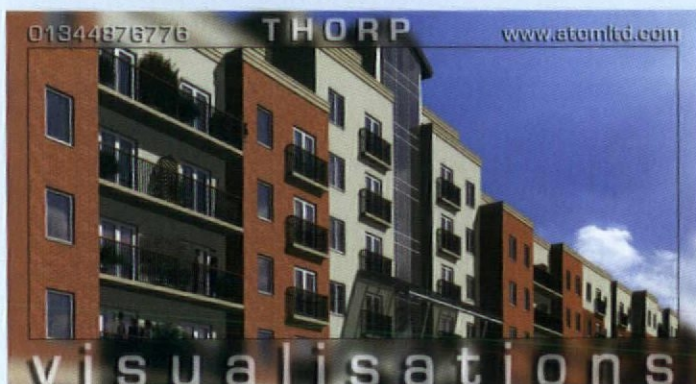


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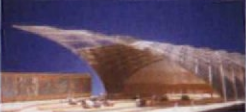

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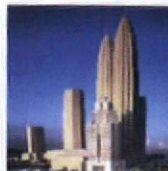


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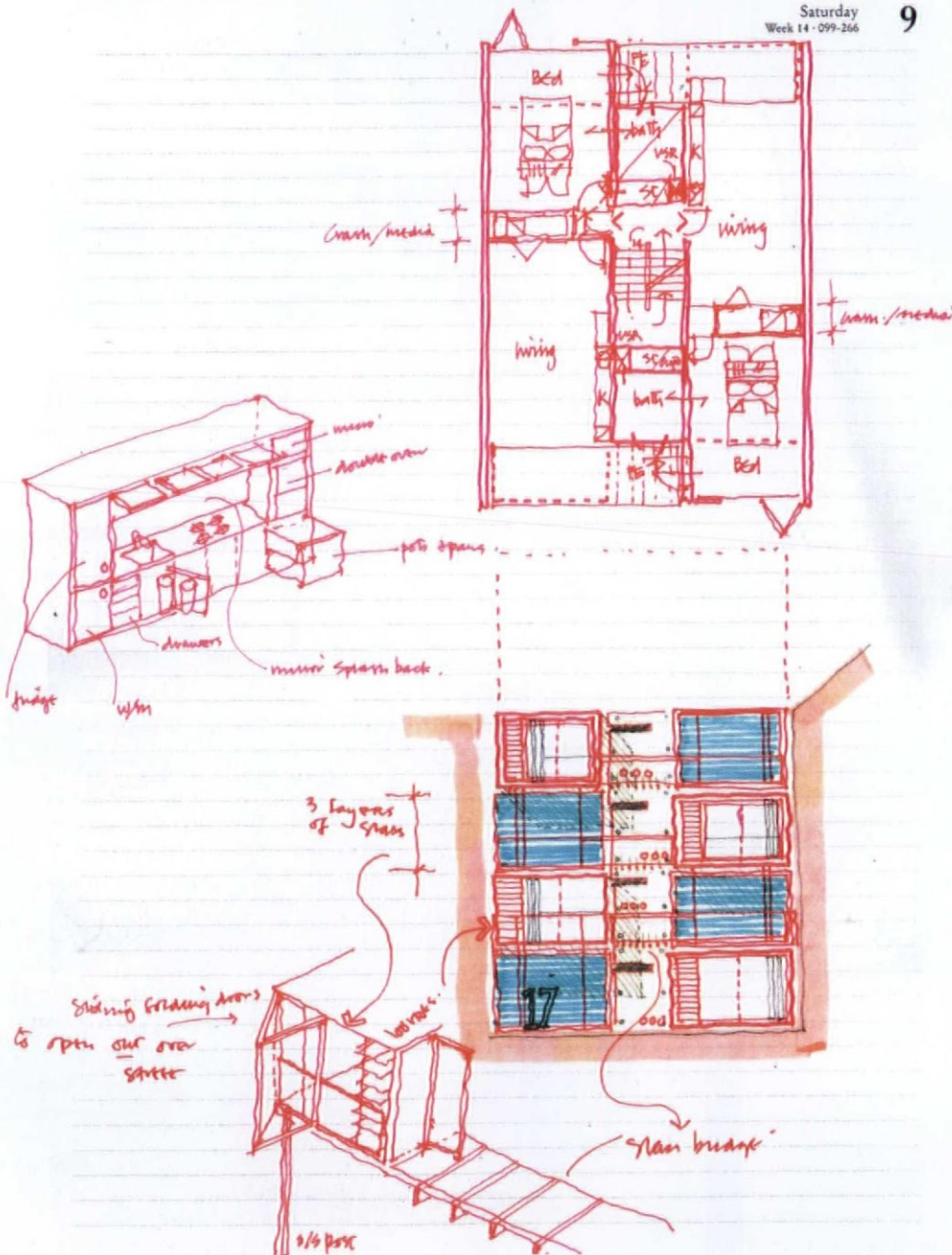
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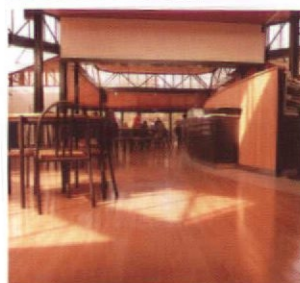
RIDO



AJ ENQUIRY 201

Rotherham Investment and Development Office (RIDO) has project-managed the new environmentally friendly Moorgate Crofts building, which will have its entire roof covered with plants. RIDO is now taking enquiries for business space – the building offers 2,850m². Contact: 01709 300100

MARLEY FLOORS



AJ ENQUIRY 202

The Premier Wood Collection from Marley Floors has been installed in the café and restaurant at the world-famous National Motor Museum at Beaulieu. A light beech design with warm tones was specified as part of the refurbishment project to create a stylish and welcoming interior.

ASTEC



AJ ENQUIRY 203

Astec 'fitting 400' offers contemporary space-saving solutions, combining high-quality design and precision engineering. Its simple yet revolutionary stainless-steel wheel runs smoothly in a grooved track on the floor and carries a range of materials such as glass and timber.

BRETT MARTIN



AJ ENQUIRY 204

Mardome Sunlight is an innovative new tubular rooflight system that has been launched by Brett Martin Daylight Systems. The system is quick and easy to install and provides high levels of daylight to transform otherwise dark or artificially lit internal spaces at homes and businesses.

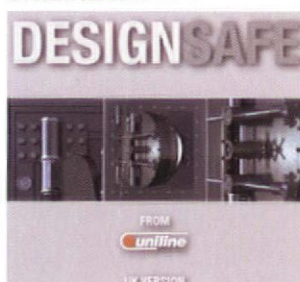
HAF



AJ ENQUIRY 205

To complement its new range of glass sliding systems, HAF has produced an extensive range of stainless-steel pull handles, which are available in a variety of designs, sizes and finishes. All the standard and custom pull handles in the range combine style with function, ability and strength.

UNILINE SAFETY



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Understanding requirements and specifying workplace fall protection has been made a lot easier thanks to a new specification CD from Uniline Safety Systems. *Design Safe* provides decision makers with detailed interactive information and illustrations of solutions in a user-friendly generic format.

EATON



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Hundreds of electrical installation products for homes, offices and public buildings are listed in the new *MEM Consumer Interface Products* catalogue from Eaton. The lavishly illustrated A4 catalogue covers wiring accessories, consumer units, circuit-protection devices and other products.

JUNCKERS



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¹Use sustainably produced wood. Over 90% of all wood consumed in Europe is sourced from European forests, which are in surplus production (IIED, Using Wood to Mitigate Climate Change, 2004).
²MCPFE/UNECE-FAO State of Europe's Forests 2003. ³For every cubic metre of wood used instead of other building materials, 0.8 tonne of CO₂ is saved from the atmosphere (European Commission Enterprise DG, 2003). For additional reassurance look for independently certified timber.

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

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