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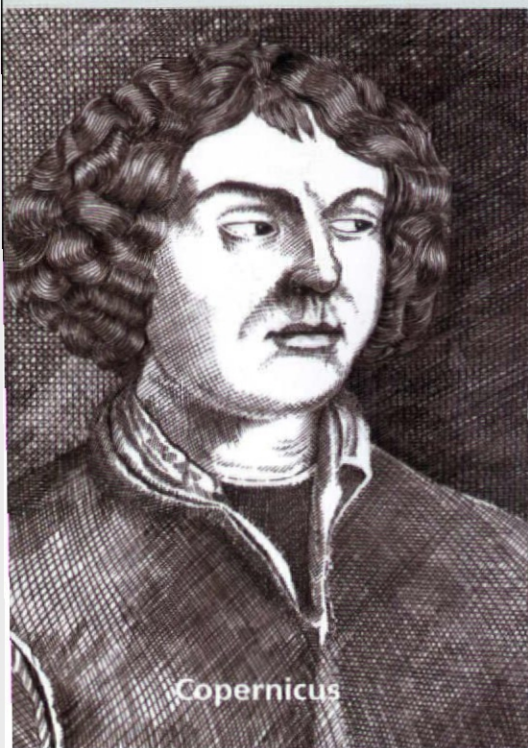


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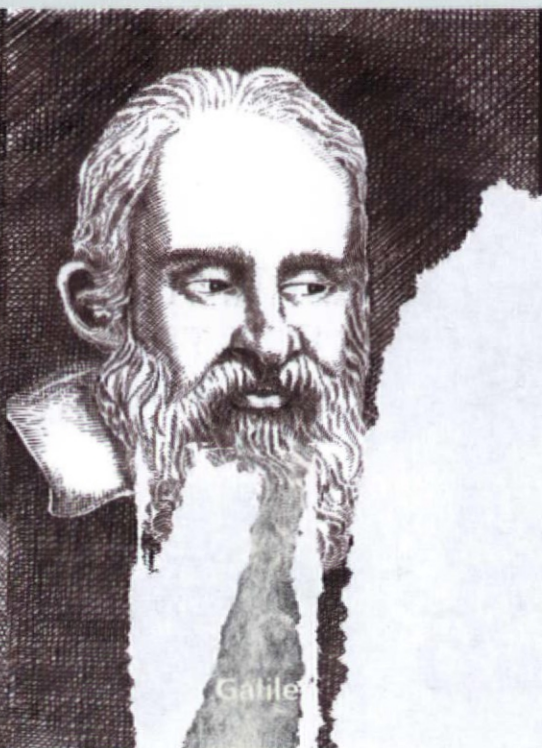
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Galileo



Stuart Pocock

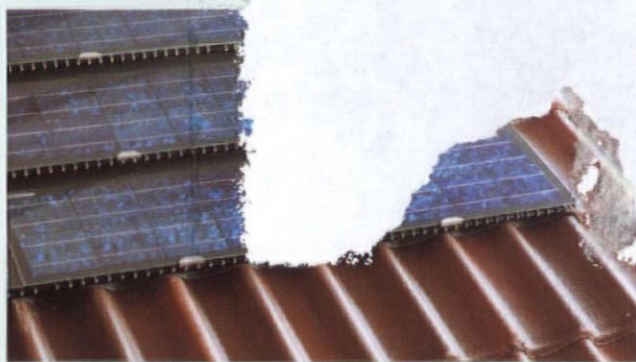
They've taught us about the solar system. It's time to deal with the sun.

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appeal. Uses so far have included an environmentalist's dream home on TV's Grand Designs and twenty-two refurbished ex-local authority houses near Preston.

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WHO COULD REPRESENT BRITAIN AS IT IS THRUST ONTO THE WORLD STAGE?

By Isabel Allen

Does anybody have the political alacrity, technical expertise and organisational flair to spearhead construction in the run-up to the London Olympics? Who could withstand the inevitable public scrutiny? Who could represent British construction as it is thrust onto the world stage?

Step forward Sara Fox of Swiss Re. A fast-talking, wisecracking, larger-than-life American, Fox has an MBA from Stanford, a background at McKinsey, Schlumberger and Olympia & York and a proven ability to get construction professionals – including architects – to deliver their best work.

A British citizen for the past 14 years, Fox has the commanding ferocity of a *grande dame* in the Thatcher mould – she was known as the Iron Lady at Canary Wharf, where she cut her teeth before joining Swiss Re. She has no overt allegiance to any political party which means that she is unlikely to find herself suddenly out of favour if political fortunes change. Yet she is an

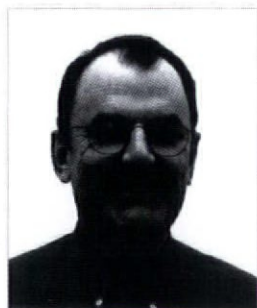
adept political player. As the driving force behind the Gherkin, she was well-placed to comment on the relative contributions of individual members of the Foster team, yet managed to dodge the torrent of speculation while still appearing to be frank.

Her previous schemes may not have been on an Olympic scale but they did require the visionary zeal necessary to execute projects which defy conventional accountancy procedures. This is the woman who famously acknowledged that the business case for the Gherkin 'was not just about the building', adding: 'If we had spent the same amount on advertising we would never have achieved the same brand recognition', and that investment in sustainable design had to be justified in terms of corporate values and social gain. And she might just be available for work. She leaves Swiss Re at the end of the month.

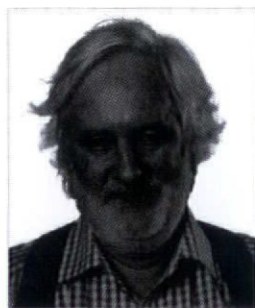
When asked about her post-Gherkin plans, Fox had just one thing to say: 'How in hell do I match this project next time around?'



CONTRIBUTORS



Bryan Avery wrote the building study on ellismiller's Women's Institute HQ on pages 23-35 and is the founding principal of Avery Associates Architects.



Sutherland Lyall, who wrote about buying computer hardware and software on pages 42-43, is an architectural journalist, author and self-confessed cyber-geek.



Vic Brand, who drew the Working Details on pages 36-37, joined the AJ in 1954. He once had to draw, freehand, an exploded view of the circular washers on a sink trap.

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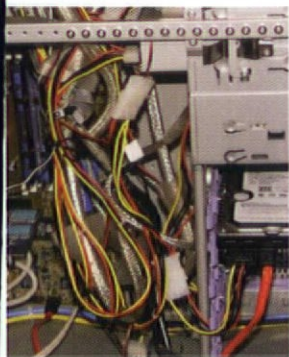
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- New buildings include ellismiller's WI HQ in Cambridge and Specifier's Choice on Nene Community Centre, designed by Studio Bednarski, at www.ajspecification.com
- Six breaking news stories a day at www.ajplus.co.uk/news
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SOUTHWARK SUED FOR £9 MILLION

A south London council, having been accused of racism, is now being sued for £9 million. The claim is the latest setback to hit Southwark council's planning department in a four-year feud which began after the council failed to consult a group of nightclub owners about a nearby housing development. According to one anonymous council official, the nightclub proprietors have always claimed this is because they are black, and that the construction has put them out of business.



SALFORD TO BECOME 'STUNNING'

Massimiliano Fuksas has unveiled his draft vision for Salford – proposals which could transform one of the world's first industrial conurbations into 'the most beautiful part of Greater Manchester'. The ambitious plans include new tree-lined boulevards, a series of 'stunning' developments alongside the River Irwell and the complete rejuvenation of the area's historic buildings.

ARCHITECT TOLD TO PAY UP

An architect fined £2,000 in March 2003 has been told by the ARB's Professional Conduct Committee that he faces the possibility of being struck off after he failed to pay up. The fine was imposed on Anthony Moreton-Deakin, of Todmorden in Lancashire, after he was found guilty of unacceptable professional conduct and serious professional incompetence relating to a domestic job he carried out for a couple from Shelf near Halifax. However, the board heard on Friday that since then he has only paid £500 of the amount demanded by the ARB.

PLANNING INSPECTORATE EASES APPEALS BACKLOG

The enormous backlog in determining planning appeals has been reined in to relatively normal levels, the Planning Inspectorate (PINS) has claimed. New statistics published by the government show that the waiting list has fallen from 4,700 in November 2004 to about 600 recently. The lengthy delay was triggered by changes last year that saw a reduction in the time allowed to take schemes to appeal for non-determination from six months to three. As a consequence, developers and architects overwhelmed PINS with appeals.

HACKNEY MOVES TO END CLISSOLD ROW

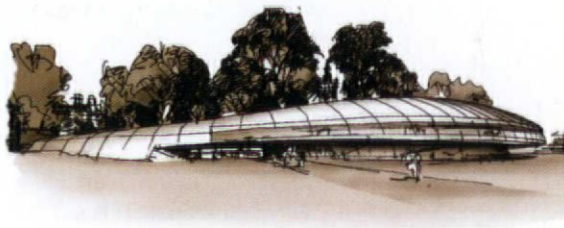
Hackney Council has formally admitted that a legal deal has been done to end the dispute between itself and Hodder Associates and contractor Gleeson over the Clissold Leisure Centre debacle. While details of the deal remain unclear, a formal statement from the council acknowledged that there was 'no admission of liability from Hodder or Gleeson'. Whether structural engineer Whitby Bird is included in the deal is unclear.

CROSSRAIL COST CONCERN

Two prominent figures have cast doubt on the likelihood of getting adequate funding for the controversial £10 billion Crossrail link in light of the announcement that the Olympics will be coming to London in 2012. Arup director Peter Head and Transport for London board member Stephen Glaister questioned the rail link's cost in light of increased demands on the construction industry.

ESSEX EARTHQUAKE FEAR VOICED

The MP for Colchester has claimed that Rafael Viñoly's designs for a new visual arts gallery in the town do not protect it against earthquakes. Despite earth tremors not having occurred in the region for more than a century, Bob Russell highlighted it as a concern in a letter to the council last week.



TRIBUTE FOR BLAST VICTIM

Reid Architecture has described Lee Harris, the architect who died following the London terrorist attacks, as an 'inspiring and talented designer'. The 30 year old from Hereford had been in a coma since the bombings on 7 July and finally lost his fight for survival on Saturday. It has been confirmed that his girlfriend of 13 years, 36-year-old Samantha Badham, has also died. It is understood the pair were caught up in the King's Cross Underground blast, which has so far claimed 27 lives.

HOLYROOD LANDSCAPING DELAYED

Landscaping at Enric Miralles and RMJM's Holyrood Scottish Parliament building will not be completed until the autumn – a year after its official opening. Landscaping was due to be finished after the main building's construction, but has encountered severe delays.

LIVERPOOL CHIEF BLAMED

Regeneration guru David Taylor has blamed Liverpool's floundering redevelopment plans on Liverpool City council's chief executive David Henshaw. Taylor, who has failed in his attempts to get his Liverpool Central Dock project off the ground, believes the controversial bureaucrat needs to step down for the sake of the city and its Capital of Culture 2008 status.



MIES MASTERPIECE FOR SALE... AT A PRICE

Fans of Modernist architecture in America are panicking about the future of Ludwig Mies van der Rohe's Greenwood House. The five-bedroom home in Weston, Connecticut, has unexpectedly come on the market and there are fears the \$7 million (£4 million) price tag will scare off most buyers. The estate agents have already confirmed the Modernist gem could be 'subdivided'.

CLEAN-UP FOR GARRICK CLUB

Heath and Safety concerns have forced English Heritage to accept that London's Grade I-listed Garrick Club should be cleaned. The heritage quango was obliged to drop objections to the cleaning process after it emerged there was a possibility parts of the render may be about to crumble onto the pavement below. The process of returning the building to its original state has now started on site.



HADID WINS IN CYPRUS

Zaha Hadid has won the competition to redesign Eleftheria Square in Nicosia, the capital of Cyprus. The first phase of the project will cost £3.8 million and will create a major park linking the city's historic Venetian walls to the moat – which will become a 'green belt'.

WATER WOES

Another water feature designed by the team behind Hyde Park's contentious Princess Diana Memorial Fountain has run into trouble. Gustafson Porter's feature at the Treasury building is encountering problems caused by the summer heat and birds, a Treasury spokesperson confirmed.

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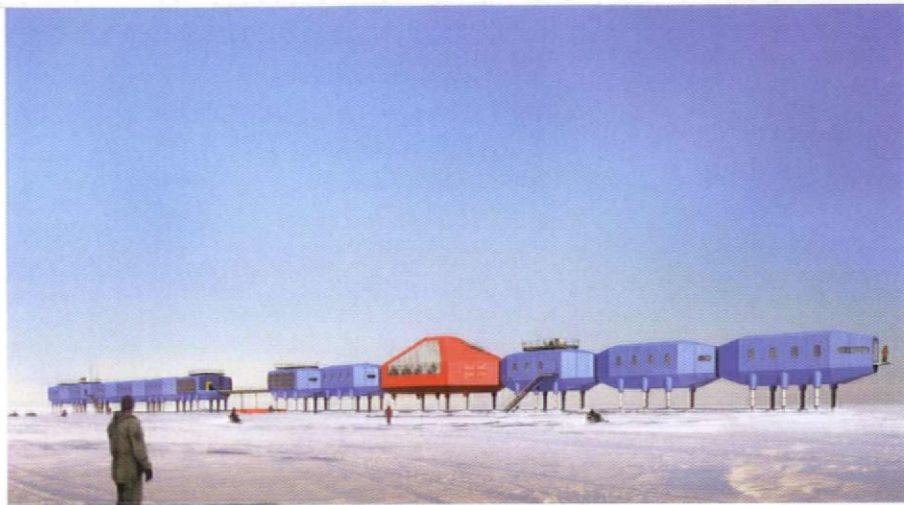
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Engineer Faber Maunsell and Hugh Broughton Architects have beaten some of the top names in British architecture with this competition-winning design for the British Antarctic Survey's new Antarctic Research Station. The team saw off shortlisted entries from Buro Happold with Lifschutz Davidson and Hopkins Architects with Expedition Engineering to scoop the top prize. The Halley VI competition was launched in June 2004 in a bid to find a replacement for the existing research station, which is in danger of floating off on an iceberg.

CAUSEWAY FOR CONCERN

By Richard Waite

A major blunder by the organiser of one of the most popular competitions in recent years is threatening to turn the contest into a farce.

More than 480 architects from around the world have been tempted to have a go at designing a new visitor centre at the Giant's Causeway in Northern Ireland. However, the anonymous contest – run along International Union of Architects (UIA) guidelines – has descended into chaos following the inadvertent disclosure of the identities of all the competition hopefuls.

They include some of architecture's biggest names, such as Zaha Hadid, Marks Barfield, and RIBA president George Ferguson's practice, Acanthus Ferguson Mann.

The finger of blame is being pointed at an employee

of the Department of Enterprise, Trade and Investment (DETI) – the organisation sponsoring the competition. It is understood the hapless official unintentionally 'copied in' all the contestants into an email, allowing the entrants to see who they will be up against.

Reaction to the blunder has ranged from mild amusement to outright anger. The AJ has learned that a number of architects have now decided not to submit their schemes, either because they are worried about other competitors or because they have concerns over the integrity of the contest.

Ben Addy, of Moxon Architects, said: 'Because it is a competition run on UIA guidelines, clearly this [breach of confidentiality] has implications. The disclosure doesn't bother me

in itself. What bothers me is whether the competition will remain valid. There needs to be confirmation that the competition is still going ahead. I'm not doing anything until they get back to us.'

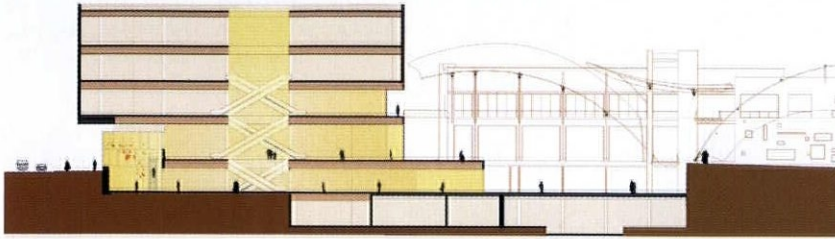
The clanger has done nothing to ease Addy's worries about the competition organiser either. He said: 'I have been really impressed with all the stuff the the DETI has been sending out. However, I'm not sure how experienced they are at running the competition – in a way they have gone overboard with the information.'

Terry Pawson, another contestant, is also concerned about the howler but he believes the email error will soon be forgotten. He said: 'The inadvertent publication of the list of architects is an unfortunate lapse in protocol

that does not help the general credibility of the design competition process, nor specifically the reputation of the organisers of this competition. But will the published list of architects who have registered for the competition really affect anyone's submission?'

Despite the mix-up, a spokesman for the DETI confirmed that the competition would be going ahead and said: 'This was an honest mistake by one of our officials. It is nothing more than an unfortunate error and we apologise to anyone for any embarrassment caused.'

But the final word must go to John Harrigan of Keppie Design, who is still intending to enter his designs. He said: 'I hope the poor guy [who sent the email] doesn't get his arse kicked too hard.'



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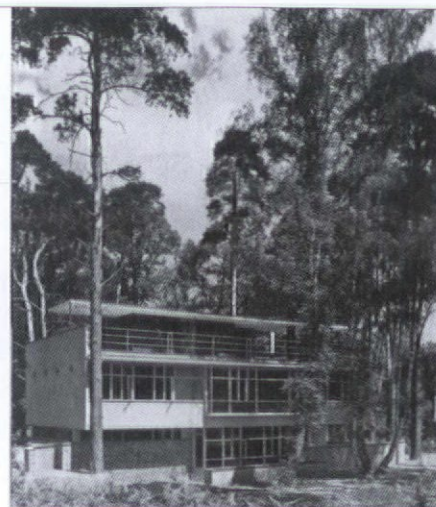
4.

1. Section through the flagship store
2. The dramatic building will provide a landmark for the wider retail development
3. The carved 'geological' form
4. View from inside the Broadmead shopping centre, beneath Chapman Taylor's lightweight roof

STANTON WILLIAMS PLANS FLAGSHIP CITY STORE

This is the first glimpse of Stanton Williams' proposed new flagship store for House of Fraser at the gateway to Bristol's Broadmead development. The 16,000m² department store was designed for the Bristol Alliance – a joint venture between developers Land Securities Group and Hammerson – and has been given the go-ahead by planners. Stanton Williams' Patrick Richard, the mastermind behind the project, said: 'Our design challenges the fashion for iconic department stores. This is not a black box with a sophisticated wrap. It has defined edges and views into it, giving something back to the city, and it is rooted into the urban landscape of Bristol, developing a carved geological form from its context.' The 'rich palette' of materials includes cast metal and Portland stone. It is hoped the store will be a marker building for the rest of the 140,000m² retail and leisure complex, which was masterplanned by Chapman Taylor.

By Richard Waite



THE BATTLE OF GREENSIDE

By Ed Dorrell

This is a story that was never going to have a happy ending. Once a building is demolished, it is gone. There is nothing that can be done to bring it back. A pastiche rebuild is never enough, and nor should it be.

Despite this, the Twentieth Century Society (C20) is this week being rightly celebrated. When faced with the appalling news that Connell, Ward and Lucas' fine Grade II-listed 1937 Greenside house had been illegally demolished by its owner, C20 stepped up. Now – more than 18 months after the act of destruction took place – the society has emerged victorious from a planning battle of historic proportions.

Some years ago C20 became concerned by fears that David Beadle, the owner of Greenside, had no appreciation of Modernism. It then emerged that he was proposing to demolish the Surrey house and replace it with a new building he could sell on for a profit.

C20, and its small but hardcore army of militant supporters, swung into action

and after a long battle got all Beadle's plans rejected at judicial review. That seemed to be that.

But the story was not over. Unfortunately, the committed conservationists had come up against someone equally determined. To everyone's surprise, Beadle lodged a fresh planning application to demolish Greenside with Runnymede council in 2002. It all appeared to be starting again – but this time Beadle played an unexpected card. He put forward legal advice to planners that told them that denying him the right to demolish would contravene his human rights. Under the Human Rights Act, according to this advice, Beadle was guaranteed the right to maximise the value of his property. And when planners said they were minded to approve Beadle's application, alarm bells really began to ring throughout the world of conservation.

A decision to grant planning for demolition

would have set a precedent. The natural extension of the Greenside case would have been that any owner of a listed property would have the right to demolish if they could prove that a replacement house would have a greater value. As a result, when Runnymede did approve, the ODPM slapped a holding order on it. There was no way this was going to go through without an inquiry. Far too much was at stake.

At this point Beadle took the law into his own hands. He decided to ignore the legally binding holding order and sent in the demolition boys. Within 24 hours all that was left of Greenside was a pile of rubble. The case seemed over.

But not for C20. Its staff realised that a lot was still at stake and ploughed on with their campaign. It was almost as if they were still defending the building itself. They were defending hundreds of buildings in a similar predicament. Beadle had to be stopped.

And he was. While Beadle faced criminal proceedings for

ignoring the holding order and demolishing the building, an inquiry took place into Runnymede's decision to support the demolition.

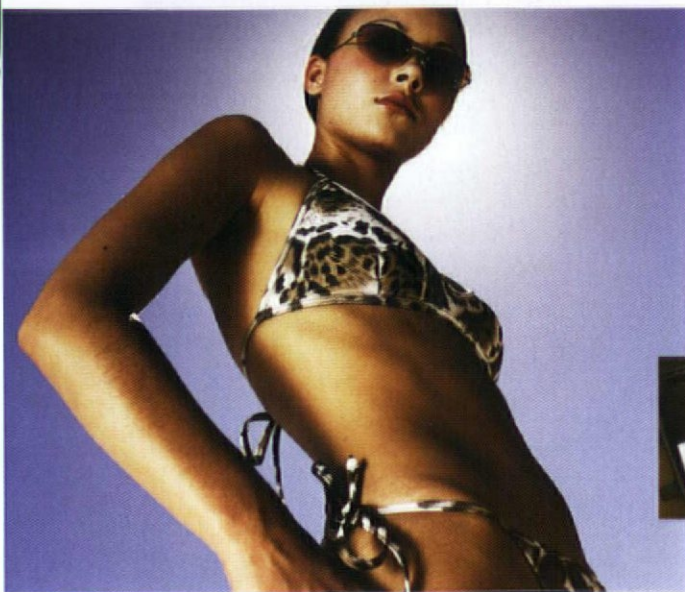
And, faced with cogent, committed and convincing arguments, the inspector was won round. There was no way that Runnymede's planning decision should be allowed to stand, he said.

All that was left was for the deputy prime minister John Prescott to agree with his inspector. Last week he firmly came down on the side of C20. Not only that but he stated unequivocally that the property clauses of the Human Rights Act should never again apply to planning law.

Everybody involved with fighting the case for C20 breathed a sigh of relief. The war had finally been won.

But it is not just Modernists who should be relieved – anyone with even a passing interest in architectural history owes this determined bunch a tremendous debt of gratitude.

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PLANNING FOR THE FUTURE

By Rob Sharp

The environmental lobby had its hands full this week. On Monday, John Prescott announced yet another package of reforms for the planning process, aimed at making his much-vaunted Sustainable Communities Plan as easy to understand as possible. He aims to hammer his message on homes, well, home.

'For decades, this country has built too few homes, with the result that too many people on moderate incomes can't afford one,' said Prescott, echoing an obsession with paving over the South East that had characterised the government during its last term.

Responding to recent ODPM announcements – where the safeguarding of Green-Belt land has seemingly been questioned – Henry Oliver, head of planning with the

Campaign to Protect Rural England (CPRE), has set out his stall. 'We're interested in need as opposed to aspiration, while still trying to manage the quality of the environment,' he said.

In the light of such criticism, it is important that central government makes its message clear. But just what is this latest message?

The new proposals mostly address the relationship between property markets and government house-building targets, although they also aim to allow important decisions over Green-Belt development to fall squarely into Prescott's lap.

The first proposal – as presented by new planning minister Yvette Cooper – suggested that local authorities should take better account of housing markets when developing their local and

regional plans. One problem is that property markets don't work in the same administrative boundaries as local government, and the government claims this needs to be addressed. 'We know there are social and economic qualities which influence the relationship between housing supply and demand,' Cooper said. 'We need to take into account the importance of the housing market in terms of long-term growth,' she added.

There is also the question of the rolling supply of land which developers could potentially build on. This is so that if any problems arise – Cooper gives the example of a possible long-term decontamination of the land on which development is due to occur – development can continue unabated.



John Prescott has called for 720,000 homes to be built across the South East on sites such as this one in Kent

Pre-empting criticism from the environmental lobby, one official in the ODPM is keen to stress that this does not necessarily mean that the freeing up of sites for housing provision will go through the roof. 'This housing supply might not be very much, it depends on the region,' they said. 'For example, in the South East the housing supply is burgeoning, whereas in places such as Yorkshire and Humber it might not be as high.'

One of the most sensitive locations for development is still the Green Belt. A new consultation paper, which will operate until 14 October – the ODPM will have to review responses before making any policy decisions – is a potential guide for local planners, requiring them to refer any 'inappropriate developments'

that they are minded to approve to the relevant government office. The government will then consider whether the development needs to be called in or not.

Some observers are sceptical as to whether new reforms mean all that much, considering that the government has not made a secret of its plans to build a large number of houses in the South East in the coming years. And opposition political parties are rumoured to be sceptical of any decision to protect the Green Belt that gives more power to Whitehall. 'It sounds like an attempt to woo the likes of CPRE, when they're trying to increase development generally,' said one planning professional. 'The parameters of the Green Belt are being changed the whole time – it's

not static, that's a common misconception. This kind of thing makes the whole process more tortuous, but Prescott could simply decide to approve the developments anyway.'

What might be perceived as a similarly redundant piece of decision-making was last week's move by the South East England Regional Assembly (SERA) to reject Prescott's calls for 720,000 new homes in its region. It instead set a figure of 578,000 homes over 20 years, with 2,400 to be built each year in the Kent and Thames Gateway areas.

Keith Mitchell, chairman of SERA, said: 'I think the perception is that the South East should be the engine room of the British economy. But we are sceptical about the relationship between the distribution of housing and the

economy.' This might not be all that profound considering that the ODPM can veto this proposal further down the line.

Many such worries – regarding transparency, speeding up the planning process and protecting or eating up Green-Belt sites – will be addressed when the government unveils its new planning policy proposals, PPS3, later this year. A much better idea of how easy it will be for developers to get going will emerge then.

One message is clear though: the government had better get things right. Oliver sums up many concerns across the country: 'The danger is the Barker Review-driven growth agenda [calling for a near doubling of house building during the next 10 years], and the government not seeing the wood for the trees.'

'London needs the Olympics as much as a moose needs a hat-rack'

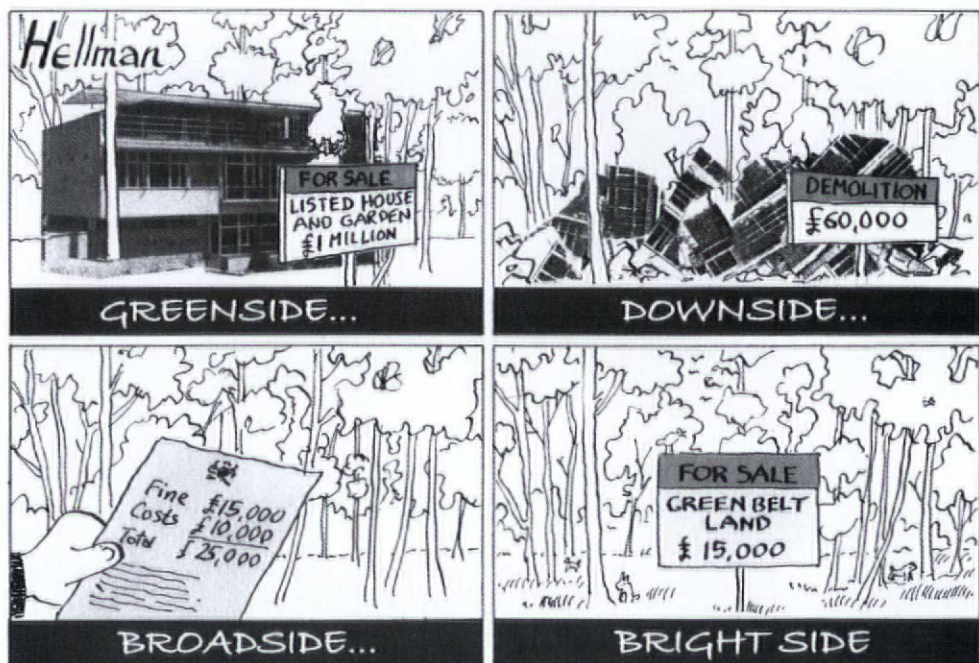
Christopher Fildes.
Spectator, 16.07.05

'It's a bit like looking at our children. We assume that they will grow up to be sweet-natured, beautiful and talented, not the hulking brutes experience should tell us to expect'

Deyan Sudjic on the projects exhibited in the Building Centre's new giant model of London.
Observer, 17.07.05

'He has brilliant contacts and is not afraid of abusing them'

Stephen Bayley reviewing Deyan Sudjic's new book, *The Edifice Complex*.
Guardian, 16.07.05



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FASHION VICTIM

To the launch of Hairywood tower, 6a's installation at the AF's new temporary home on Old Street. The party was notable for the presence of so many 'fashionistas' – a credit to the popularity of **Mark Eley** of **Eley Kishimoto**, the fashion firm that helped design Hairywood. The party moved on to Bistrottheque, one of the trendy venues that has opened in Hackney. A regular reports Eley being 'asked to leave' his own party. Astragal cannot comment on rumours this was due to a *contretemps* over the ownership of a bottle of scotch.

MODEL BEHAVIOUR

You'd have thought things couldn't get worse for **Ian Simpson** and his troubled Brunswick Quay tower plan in Liverpool. The 50-storey

skyscraper has been turned down once by planners and it seems a resubmitted scheme will go the same way. Now, Astragal has learnt, the council has somehow managed to mangle the architect's model, causing nearly £10,000-worth of damage. One story has it that the mock-up was chopped in half with a hacksaw to fit it into a cupboard. Another that it was dragged through the corridors as it was too heavy to lift. Does the council want a groundscraper?

'WOBBLY' ATTRACTION

The efforts of **Arup** and **Foster and Partners** to lay the ghosts of their Millennium Bridge to rest must have slipped past those publicising **Marks Barfield's** London Eye. Callers put on hold on the booking hotline hear a list of other attractions

on the South Bank, including Tate Modern, the Globe Theatre and the 'Wobbly Millennium Bridge'. Despite defects being fixed years ago, those at the Eye seem to know something we don't.

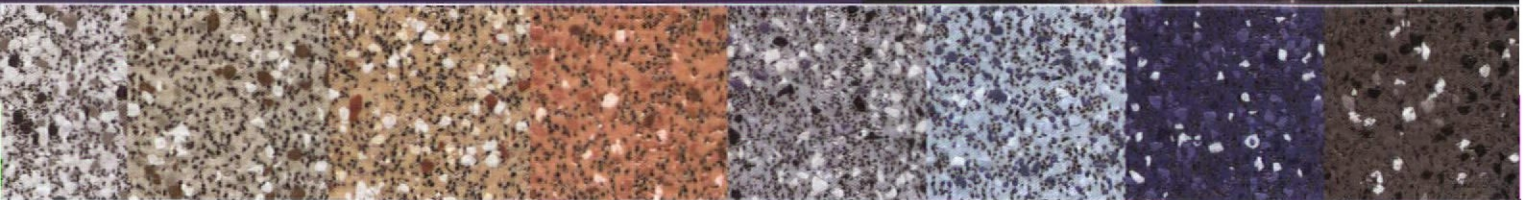
DRINKS RUN

A highlight of last week was the launch of *Wood Architecture*, by the AJ's own **Ruth Slavid**, at **Álvaro Siza** and **Eduardo Souto de Moura's** Serpentine Pavilion. One of the interesting things about the building is the way it knits into the park's urban fabric – existing paths run through it undisturbed, allowing the public right of way to be maintained. This means parties have the unusual experience of watching joggers negotiate their way through the revellers. For the love of God, watch the booze and canapés...



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BY THE END OF THIS ARTICLE I'LL BE CALLING MYSELF AN URBAN DESIGNER TOO

Nowadays, urban designers are it. Everyone wants to know one and half of my friends say that they are one. It's in fashion. Conferences on 'placemaking' abound all over Europe and courses such as the LSE Cities Programme are gaining in popularity, academic acclaim and resonance in the architectural community.

There's even the Academy of Urbanism, launched by John Thompson at the recent RIBA Conference in Bristol. The architectural community can't get enough of urban design. It's contagious. In fact, by the end of this article I'll have mentioned it so much I'll be calling myself an urban designer too.

Who could blame me? As a young architect, urban design now more than ever engages my imagination. There is something rather heroic about it. The ideals of urbanism, to create a better and more beautiful world for the public and to give people pleasure and excitement about the cities they walk through and the spaces they inhabit, re-engage me with the core reason I entered the profession.

But my question is: why now, in particular, is there such a sudden surge in popularity in the architectural profession

towards urban design as opposed to individual building design, and why the separation of function?

In the past, the abilities of architects to work at both the macro and micro scale was taken as a given. Brunelleschi and Alberti, both perfect examples of the Renaissance man, were urban planners, project managers and technicians as well as designers. But, during the past 15 years, the role of the architect has been increasingly encroached on by planners, consultants and technical specialists. There has also been a trend within architectural practices to try to specialise between masterplanning and individual building design. With writers such as Charles Jencks and Deyan Sudjic recently heralding the beginning of the end for the icon, there has been a return to the architect's role as a 'placemaker'.

This new sharp focus on urban design is making it possible for architects to re-engage with the wider political and economic sphere of the built environment. By working at the masterplanning stage for projects, architects as urban designers are engaging with developers, clients and government to promote and

lobby as well as raising the profile of the architectural industry as a whole.

If we are, as Terry Farrell has claimed, entering 'a golden renaissance of urbanism' with greater investment in public spending than ever (especially now with the success of London's Olympic bid), there is a real chance for architecture, on both an urban and local scale, to be at the forefront of the political agenda and present in the public mind.

With so many opportunities at hand, the architectural profession needs to unite macro and micro scales – because for urban projects to be successful, good design at both scales is needed in equal measure.

*Holly Porter works for Kohn Pedersen Fox in London.
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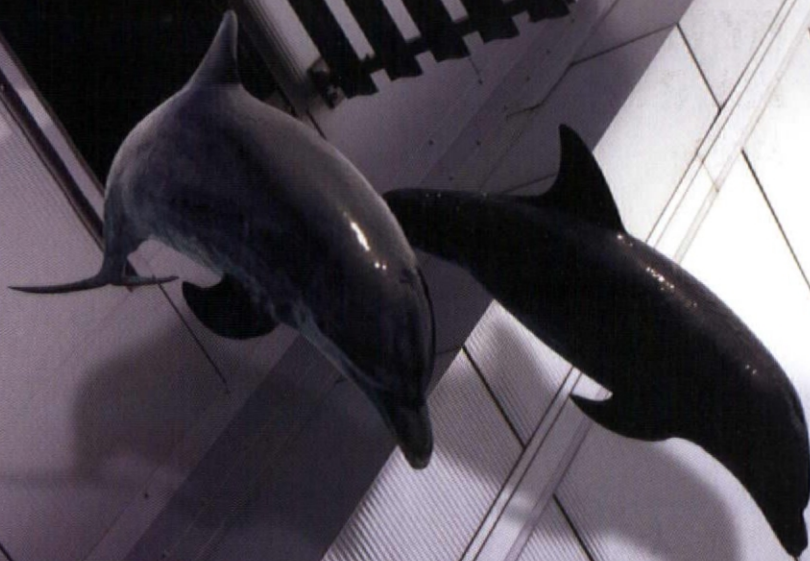
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ARCHITECTS MUST ACCEPT THIS IS A RISKY BUSINESS

The argument put forward by Foreign Office Architects (FOA) and Allies and Morrison (A&M) as to why they deserve to remain involved in the 2012 London Olympics (AJ 14.07.05) is simply not valid and does a disservice to the profession.

Many good architects, keen to impress, go 'above and beyond the call of duty' on early-stage projects, only to have the client re-tender subsequent stages of work, because they are required by law or corporate purchasing policy. Practices knew this going into it, so it should be no surprise to them now. Architecture is a competitive business and we try to distinguish ourselves from each other by adding unique value to our projects, but it is every firm's responsibility to their own business, and to the profession, to know when enough is enough, and it is also every firm's choice as to the amount of commercial risk they are willing to take. This business would be much easier if we all were given more work without competition simply because we went further for our client, but that is just not reality.

Of course, it would be unfair for the London Development Agency to risk losing the public's investment in the ideas they purchased from FOA and A&M, and I do hope they are commissioned for some of their schemes, but no one ever said business is fair.

Richard Nelson, business development director, Llewelyn Davies Yeang

ARSENAL CRITIQUE WAS A WASTED OPPORTUNITY

Austin Williams' review of the new Arsenal stadium (14.07.05) tells only half the story, apparently the half supplied by the Arsenal press office. Far from there being 'only two houses compulsorily purchased', there were enough compulsory purchase orders to necessitate a major public inquiry. The independent inspector found unequivocally that there was not sufficient justification for the orders and recommended that they be withdrawn.

His ruling was hastily overturned by the ODPM. One of the most controversial aspects of the Arsenal development was the

moving of a huge waste-transfer station into the heart of the residential area, bringing with it stigma and smells (the latter now officially acknowledged by council officers). In a cynical piece of social engineering, Arsenal and its architects are seeking to hide this shameful station by wrapping it in housing for key workers.

Surely the image of nurses and teachers with their backs, quite literally, up against a wall of waste is a more compelling example of the intersection of people, politics and place than William's niceties about sightlines for season ticket seats?

Professor Jeremy Till, director of architecture, University of Sheffield

BATTERSEA BEHEMOTH UNWORTHY OF AWARD

Some things surpass understanding. In Battersea there exists an erection which has attracted universal local opprobrium, is monumentally disproportionate to all around it and which has been likened to a steel doughnut, a badly designed football stadium and other items too rude for your tender readers. It is Albion Riverside, mind-bogglingly designated 'Apartment Building of the Year' in the National HomeBuilder Design Awards.

From any angle it dominates the horizon and looms over its surroundings like a prehistoric monster with a mouldy 'carapace'. But it's not nearly as attractive as the average dinosaur, or even King Kong. The interiors are unremarkable and mostly feature a 'fully integrated kitchen', meaning the buyer gets a wet bar in the living room.

If this is really the best apartment building, the worst would defy any imagination. Still, if Norman Foster designed it, it must be good. Perhaps it should be on the water, not just beside it, as clearly that is where he walks.

Rebecca Goldsmith, London SW11

POUNDBURY 'PASTICHE' SHOULD BE CELEBRATED

'There is a way of telling the Poundbury story that makes it sound progressive,' says Isabel Allen (AJ 26.05.05), as if such a thing was incredible. She goes on to acknowledge many of Poundbury's

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notable urban design achievements. 'But aesthetics cannot be cast aside so easily... you cannot make a town look like a Christmas card and expect its residents to be receptive to change.' Hold on a minute, half of London looks like a Christmas card, yet is receptive to all sorts of changes. By contrast, the NIMBYism Allen describes is hardly unique to Poundbury but is the usual sort seen in small communities all over the globe.

The popular architectural dogma of the moment dismisses Poundbury's aesthetics as 'reactionary' and 'pastiche'. But were Morris or Lutyens 'reactionary' or 'pastiche' when they revived traditional designs? Were Wren or Nash when they revived Classical ones? How about the Romans, who copied Greek designs, who copied Egyptians? History is full of readaptations, regenerations, modified copies; and so is nature. It is starting to look like a sustainable future will have to update a creaky old Modernist design culture stuck on reinvention of the wheel.

Maybe it is time to recognise the more 'modern' view of the intelligence embodied in adaptive patterns through time, instead of dismissing them as 'old-fashioned-looking'. Today's cutting-edge 'modernity' can only too easily look like tomorrow's spiky '80s hairdo or '50s tailfins. Nor is this a very promising way to employ many architects. On the other hand, Poundbury's achievements in sustainable urbanism engaged many more architects than most developments, and did not have to sacrifice economic vitality to do so.

That, we suggest, is the path to greater relevance for our professions in an age that demands sustainability. We need to find again a place for the 'good ordinary' made from robust, enduring, adaptable designs – the sort offered by the 'collective intelligence' of our own rich architectural traditions.

Michael Mehaffy, director of education, The Prince's Foundation

OLD ARCHITECTURE IS NOT AS POSH AS YOU'D THINK

Loved Jonathan Foyle's piece about the early bits of the practice of architecture. A bit. Because, like those photographs of Stalin's

politburo which were doctored every couple of years to cope with the fact that members had just been executed, so Foyle whites-out a really serious difficulty with Vitruvius' text. Right at the beginning of Chapter III it says: 'There are three departments of architecture: the art of building, the making of timepieces and the construction of machinery.'

Hold on, 'the making of time-pieces'? 'The construction of machinery'? Surely some mistake by the antique author. But no. The whole of Book IX of the 10 books is about astrology and astronomy, sundials and water clocks. Book X is all about constructing water screws, water organs, catapults and the like.

Why do architectural historians, who have all read this wide-ranging definition, always fail to mention the Vitruvian inclusion of tradesman-like functions in what they want the rest of us to perceive as a pretty posh profession?

Sutherland Lyall, via email

STUDY SHOWS THE PROFESSION MUST BE COLOUR-BLIND

As a black student coming into my final year, the article 'A Black and White Issue' (AJ 14.07.05) caused a pause for thought. But it is not really an issue which is surprising.

I have always wanted to be an architect and all I aspire to is to continue developing. Firms such as Adjaye/Associates and Amin Taha Architects show the ability and quality that black and minority ethnic architects can bring to the industry and I am sure they were not concerned about being a minority.

Studies like these could possibly put many off but I strive to break such stereotypical views and will continue striving. I hope when the time comes I am judged on ability and merit alone.

Sean Davies, via email

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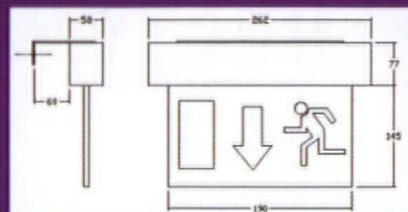


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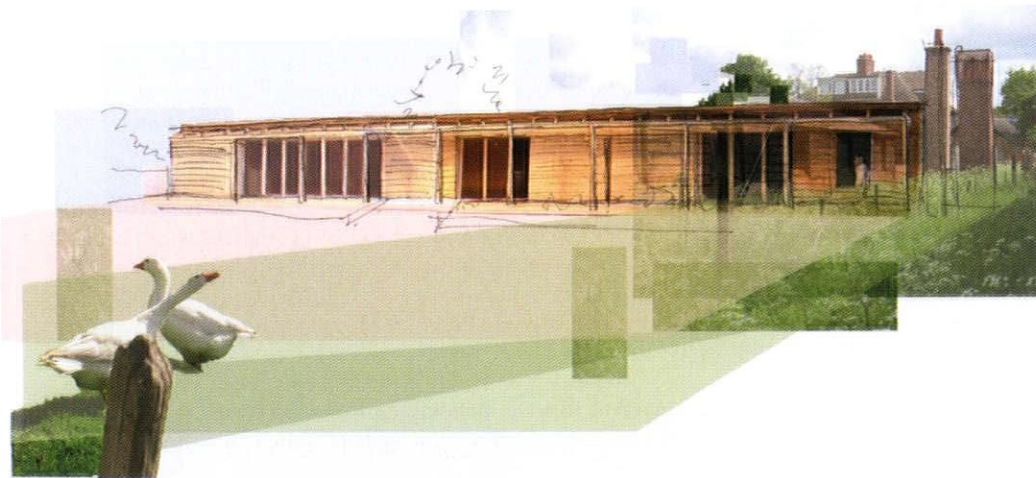
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WOMEN'S INSTITUTE



IT'S A BIT LIKE DISCOVERING AN ANCIENT FOSSIL. YOU STILL SEE THE ORIGINAL ANIMAL BUT ITS EVERY PART HAS BEEN REPLACED

By Bryan Avery. Photography by Tim Soar

Not quite making a silk purse from a sow's ear, Jonathan Ellis-Miller can nevertheless take credit for turning a former pig shed into the RIBA Award-winning headquarters of the Cambridge Federation of Women's Institutes. The project may be small but it could nevertheless have major ramifications for both architect and client.

Until winning a RIBA Award for this very building, ellismiller was one of those practices I had heard of but could not quite place. It is headed by Jonathan Ellis-Miller, a Liverpool School graduate who, before setting up his own practice in 1992, spent six years with John Winter. For many, John Winter will also be someone you have heard of but can't quite place; but he was there at the start of the British High-Tech movement – in the US, when Rogers, Foster, Stirling and so many others were imbibing a heady cocktail of fast-track construction, a can-do attitude and the patronage of a wealthy and cultured elite that wanted to express itself through the medium of architecture.

Into this rich mix there came a vision of a new architecture. In California in the 1940s and '50s a government initiative to prefabricate affordable homes was taken up by *Arts and Architecture* magazine and became the now famous Case Study House building programme. The (largely) single-storey, lightweight braced steel-framed houses with full-height glazing and exposed corrugated sheet steel soffits (I simplify) by the likes of Eames, Soriano, Neutra, Quincy Jones, Ellwood, Koenig *et al* were introduced into the UK by Foster, Rogers, Hopkins, Manser

– and John Winter. His house had (for 1969) a rather daring, headline-catching Corten cladding too. *Plus ça change.*

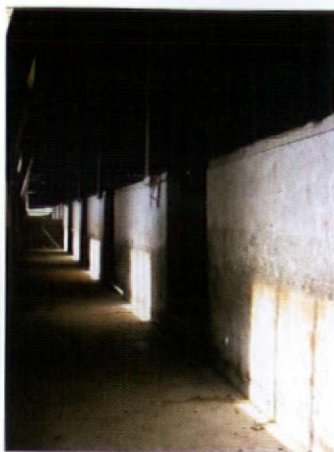
Small wonder then that the young Ellis-Miller, on setting up practice, designed and built his own house – an elegant white-framed essay in the lightweight steel tradition. There then followed a number of small but important commissions of this type, including a house for Mary Banham and a sunroom for Hugh Pearman. However, hidden among all this elegant clean-limbed minimalism there was another, less polemical, aesthetic developing. You see it in the blunt metal siding and ribbon windows to the rear of his own house. You see it in John Winter's beach house in Norfolk, too. It seems to suggest that there are more important issues to concern us now than the purity of the form and I suspect that the FutureWorld house at Milton Keynes (1994) may have had something to do with it.

The sustainability agenda seems really to have come to the fore with this building and, like the Hopkins practice which went through a similar philosophical shift at about this time, you can already sense here an unresolved aesthetic tussle developing with the architectural language of traditional materials and forms.

It is a beautiful sunny Monday morning and I am standing at Cambridge station. Ellis-Miller arrives, late but unhurried, in a battered old Land Rover. We bowl along Queen's Road, past King's College Chapel and all those wonderful modern icons, like a Who's Who of post-war British architectural talent – the stuff of dreams – and out through Girton to the very edge of

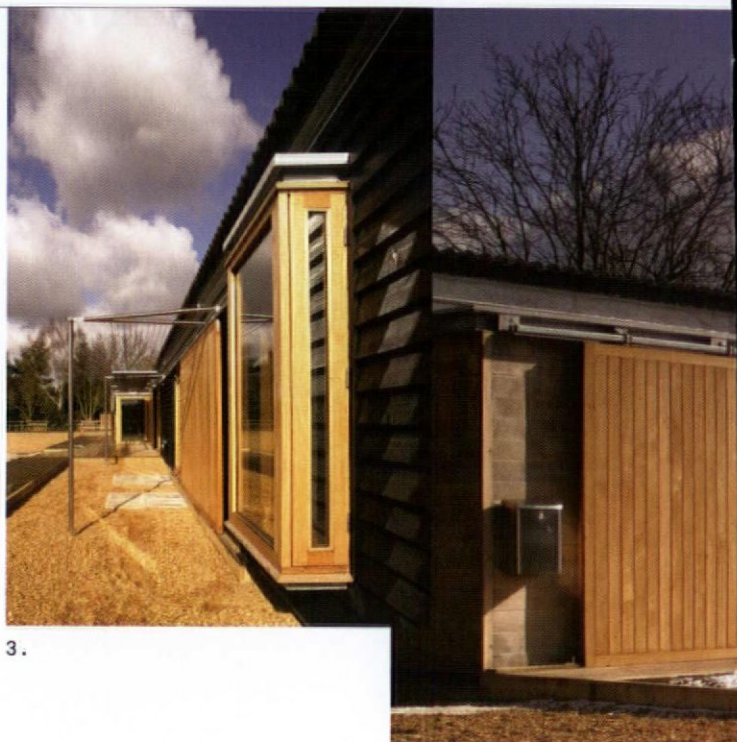


1. The section provides clerestory lighting and an exposed heavyweight ceiling soffit



2.

2. Traces of the farrowing house are incorporated into the rear of the new HQ
3. Undemonstrative frontage to an undemonstrative building
4. Sliding 'barn door' shutter.
5. The renewed rear



3.

4.

the beautiful Cambridgeshire countryside. I had just started thinking that it must be very nice to have a small practice in a place like this when, down a short gravelled road, there it is.

It sits in a row of pig sheds and from this angle it looks, well, very much like a pig shed. Of the two sheds gifted to the Women's Institute for their new headquarters, one was demolished to make space for a car park and the other was developed into this building. I use the term 'developed' advisedly because it is a bit like discovering an ancient fossil. You still see the original animal but its every part has been replaced.

Of course, it would have been easier to have demolished the lot and started again but the conditions for a planning permission in these parts is that new employment uses are acceptable only if involving the retention and reuse of an existing building. No matter that it has to be almost totally rebuilt to meet statutory structural and environmental standards. What a very strange world we live in. I am already backtracking a little from the country practice idea.

Having adjusted now to the building's unusual provenance, and carefully avoiding some very tetchy geese, the first thing to say about it is that it is small – very small – three offices, a kitchen, a WC and a store.

However, in these days of mega projects by mega practices, it is good to remind ourselves occasionally that in architecture a project does not have to be big to be good, which is fortunate given that 80 per cent of the profession is in small

practices and constrained briefs could be the daily diet. The only difference here is that ellismiller could see past the difficulties and sense instead the possibilities.

The WI was, in manifestos if not yet quite so convincingly in practice, a committedly environmentalist organisation. It had signed up to Kyoto and Local Agenda 21 – it just had not met anyone quite skilful and committed enough to carry it through.

In a way then, it has proved fortunate that the shed could not be pulled down, because by reusing its materials the embodied energy therein has been reused too. All good BREAM rating stuff. Thus the walls have been lined with insulation and timber or brick cladding and the floors have been built up with additional insulation and a new concrete slab, all measures which aim to increase the thermal capacity.

The roof too has been replaced by a highly insulated 'heavyweight' monopitch consisting of a 1.2m-wide proprietary reinforced concrete panel system by Creagh. There is not anything particularly innovative about any of this, just good sound practice, but at first sight I did question the wisdom of exposing the soffit. This isn't one of those high-spec concrete finishes that practices such as Foster or Hopkins can afford – this is a pretty crude plank, meant to be hidden by a suspended ceiling and that is exactly what it looks like.

However, I soon had to revise my opinion because it has had an unexpected effect – by virtue of its ugliness it has now become quite virtuous. It seems to say to the WI that it may not



5.

be pretty but it does keep the bills down – and thus it has already become endearing. A clever device others might learn from.

The result is a slow-response/high-thermal capacity envelope; the very opposite of the practice's earlier fast-response/low-capacity buildings. It should work well, given the narrow plan depth, especially if the rear vents are left open at night. (However, I suspect that they may not be as they do not appear very secure.)

Planning constraints have meant the monopitch roof is quite shallow but an upstand beam that looks to have been a mite troublesome allows just enough height for a light-shelf on the main (south-west) elevation. It would have been even better if there had been room (or funds) for openable vents here too, but the shelves really work, the light reflecting deep into the space, albeit marred by some unfortunately placed surface light fittings and conduits.

These passive environmental systems are augmented on the main facade by two very large sliding timber doors which close over the two main spaces to give, it is argued, an attenuation of the late evening sun and additional security. I was not entirely convinced by this. The private office is not protected by them and conventional (continental) shutters do so much more, and better.

I suspect they have become part of the symbolic vocabulary of environmental design, just as external aluminium louvres were for lightweight steel-framed buildings.

You see this approach to detailing in Richard Murphy's work too, where he often uses a similar galvanised, sometimes grey-painted exposed steel section with no specific structural logic

as a loose framing device to support a variety of different materials and proprietary components which combine in interesting visual compositions and material juxtapositions.

It is an approach that has not only allowed the rear and side elevations to coexist with the new in their original agricultural character (and the two existing 'chimneys' to be celebrated as symbolic ventilators with industrial smoke-stack lettering) but to incorporate too a reference to the Australian corrugated tin roofs of Glen Murcutt and Chris Clarke (another of John Winter's protégés) and to the practice's own more recent past in the finely crafted stainless steel framing over the entrance.

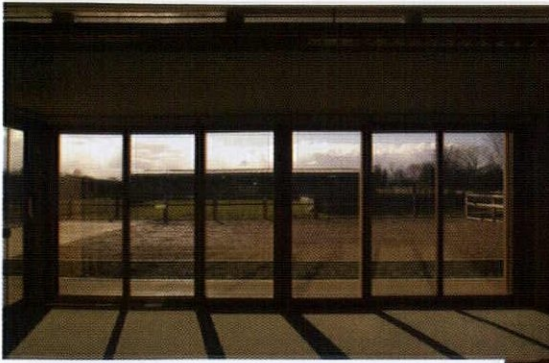
This framing serves the practical purpose of providing support for a canopy and the active side of the building's environmental systems with a 700W photovoltaic array, but it is not that which arrests the eye. It is that it has been shaped to form a 'W' and 'I'. As Ellis-Miller puts it: 'Well, when someone gives you a pig shed to rebuild, just how seriously should you take it?' Quite. This is a very serious architect talking.

The Women's Institute, of course, loves this building. And it is a little gem. It has a frugal yet homely feel and its radical aspect sits well too with the perception 'post-Blair' of its new-found activist spirit.

It has also given the WI something it probably never imagined it would ever have – a sentiment which is surely every architect's most clichéd phrase. By force of his talent, perseverance and personality, Ellis-Miller has helped form a client into a patron







6.



7.

– and hopefully he will be back with commissions all over the country. But that's the rub.

If I might be permitted to rattle the cage a little – how, by all that is just in this world, is it possible that this project is the biggest that this practice has ever built? How on earth can it be that a talent like this that has been in practice for 13 years, won eight awards, including three from the RIBA, been exhibited in 40 under 40, been a CABE enabler, and so on and so on... is still scrabbling around to make a £307,000 contract work?

It makes no sense. We hear so much about the need for raising the quality of the built environment, and especially so in the regions, yet it seems the commissions rarely go to those who, by enthusiasm and talent, would best serve this purpose.

It goes instead to those who can tick boxes to EU standards and can lash up bundles of schools, local group practices and civic projects – all the stuff small practices like this once thrived on – and sell them back on a 'three for the price of two' basis.

OK, you might counter, but Cambridge is surely the one place in this land where a major cultural commission – an act of patronage – is still a possibility. And it is – a possibility, but sadly not for the likes of ellismiller, I wager. The Cambridge lot are notoriously sniffy when it comes to commissioning – they prefer their own – and what gets through that sieve will surely get hoovered up in London by the friends of the principal donors.

I came away feeling rather humbled by all of this, and outraged too, that such amazing talents are allowed to go to waste.

8.

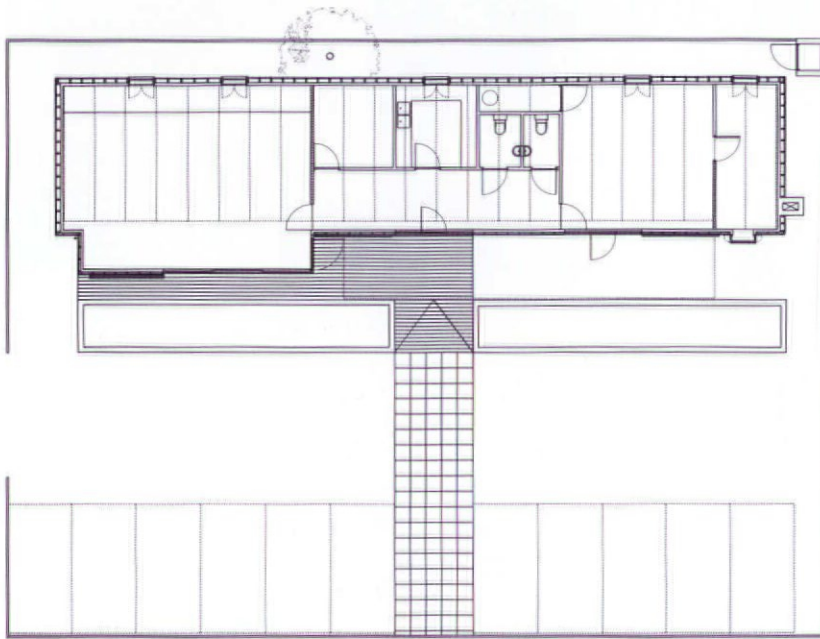


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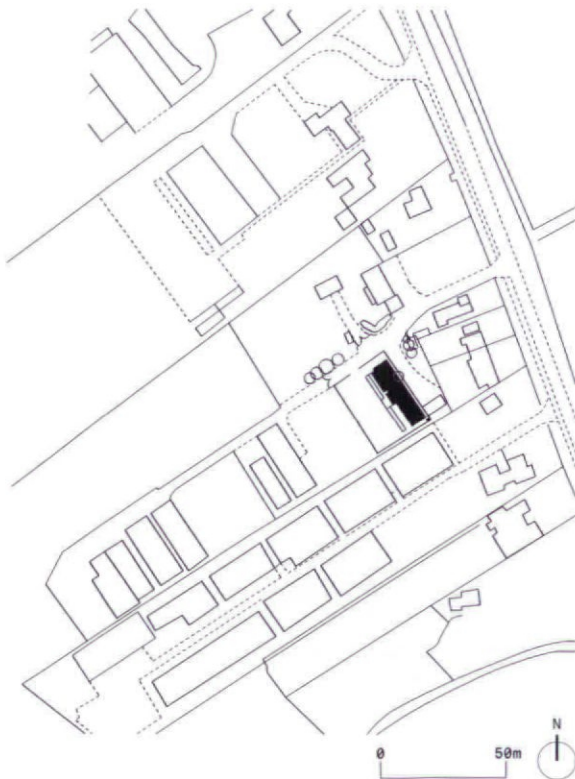


10.

- 6. Agricultural outlook
- 7. Space gradually being appropriated
- 8. Outdoor connection, like a garden pavilion
- 9. Simple but effective office space
- 10. Longitudinal views help open up this small building



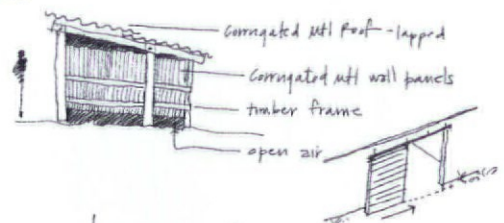
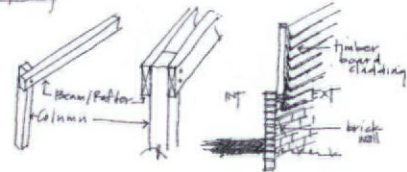
Ground floor plan



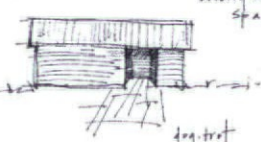
Site plan

Lapping / Layering

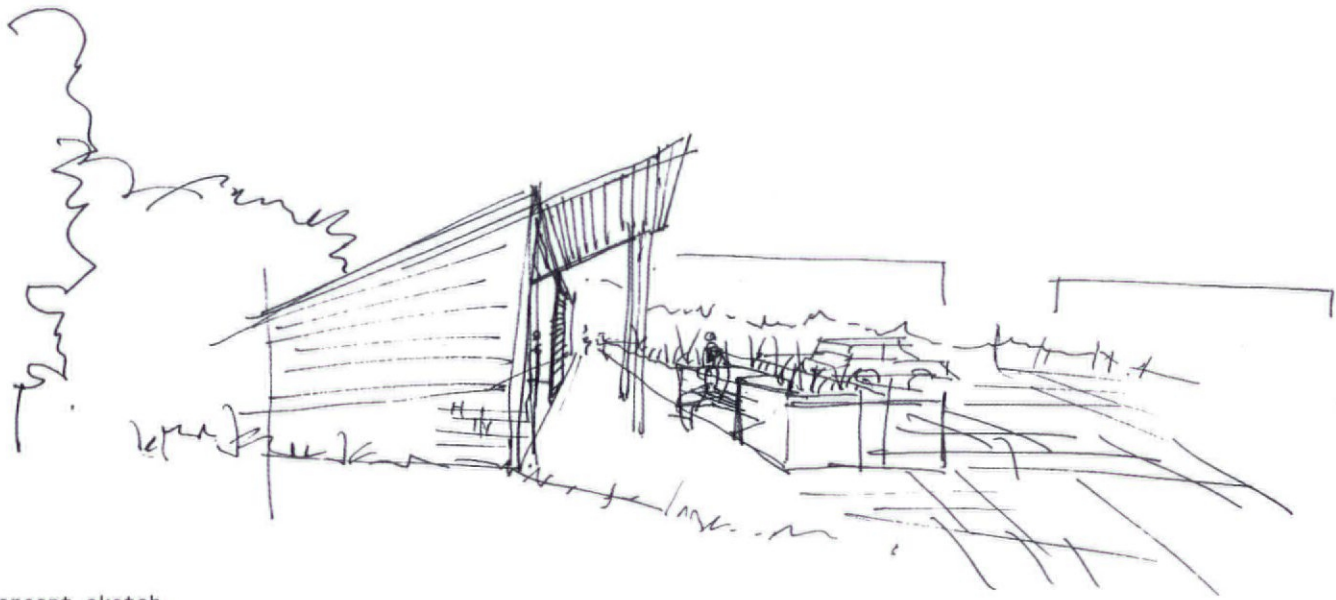
- flexibility of enclosure
- economy of labor, materials



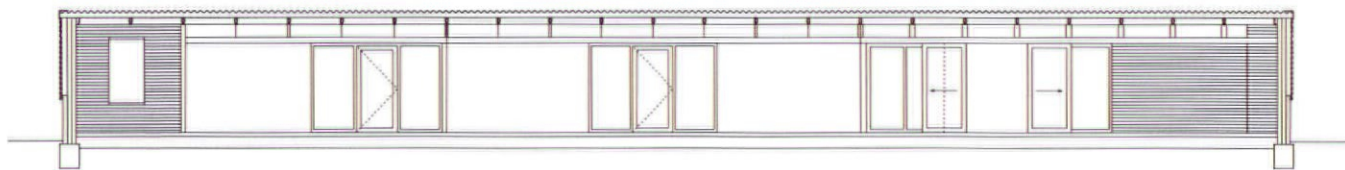
Solid / Void | Frame / Mass | Indoor / Outdoor :



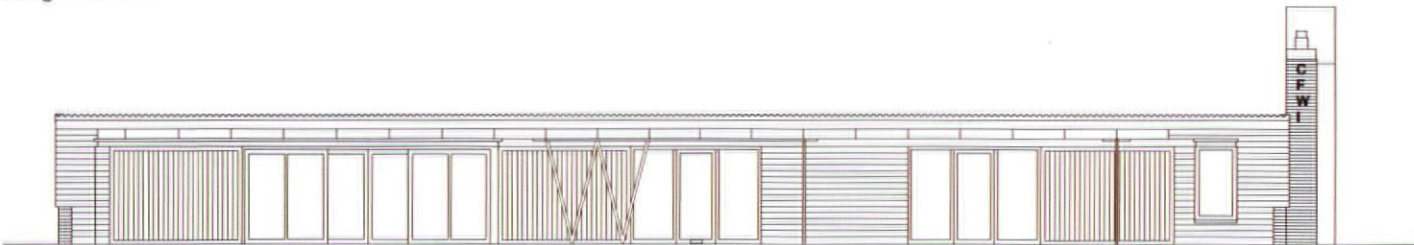
Site impressions



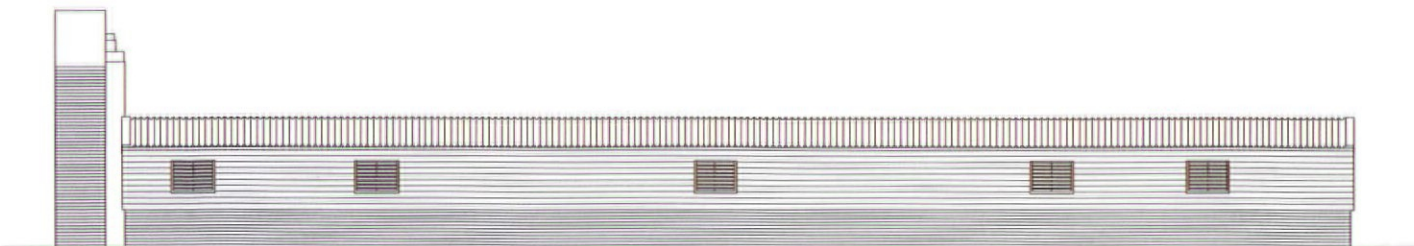
Concept sketch



Long section



South elevation



North elevation



Costs

Data based on final account, for gross internal area

SITE PREPARATION

Demolitions	£78.49/m ²
Part-demolition of retained structure, including temporary supports to allow new works	

SUBSTRUCTURE

Foundations, slabs	£121.39/m ²
Loadbearing reinforced concrete ground slab with power-float finish and perimeter trench fill foundations including strengthening/widening existing	

SUPERSTRUCTURE

Frame	£91.04/m ²
Steel frame to part of building to facilitate high-level strip glazing and support to concrete roof deck	
Roof	£124.76/m ²
Generally precast-concrete plank roof deck with profiled sheet covering, insulation and steel gutters. Part-clad in single-layer polymeric sheet on plywood and insulation	
External walls	£180.73/m ²
Part-cavity wall in reclaimed stock bricks to outer skin and common brickwork inner skin. Part stained softwood boarding on battens and studwork, with brickwork to inner leaf	
Windows, external doors	£217.73/m ²
Purpose-made oak joinery including sliding doors as security shutters and louvred panels to provide natural ventilation	
Internal walls, partitions	£15.20/m ²
Generally fair-faced brick and block	
Internal doors	£50.48/m ²
Generally Formica-faced, purpose-made doors, two glass doors	

INTERNAL FINISHES

Wall finishes	£30.20/m ²
Generally painted masonry but with plaster and tiling to WC and kitchen	
Floor finishes	£38.86/m ²
Carpet tile generally, with sheet vinyl to wet areas	
Ceiling finishes	
No ceiling finish	

FITTINGS AND FURNISHINGS

Furniture	£81.27/m ²
Includes fitted kitchen with appliances, worktop, notice boards and white boards; blinds to provide blackout facility	

SERVICES

Sanitary appliances	£4.82/m ²
One disabled persons' WC suite and one standard WC suite, including wash basins	
Disposal installations	£1.42/m ²
Wastes to two WCs with wash basins and one kitchen sink	
Water installations	£4.50/m ²
Hot and cold water services to WCs and kitchen	

Grey water system	£33.24/m ²
Rainwater recycling to provide flushing to WCs	
Space heating	£32.37/m ²
Radiator central heating via gas-fired boiler	
Electrical services	£118.45/m ²
Mains and sub-mains distribution, general power, lighting and emergency lighting installations	
Photovoltaic cells	£51.95/m ²
Comprising 12 modules complete with inverter.	
Protective installations	£10.61/m ²
Fire alarm installation	
Communications installation	
Direct by client	
Builder's work in connection	£54.83/m ²
Accessible floor ducts and floor boxes cast into in-situ concrete floor. Surface-mounted pipes and conduits, decorated	

EXTERNAL WORKS

Landscaping, mains services	£212.53/m ²
Gravel parking areas, timber decking and precast concrete-slab pavings, timber raised-planters, fencing, foul drainage and external mains services	

PRELIMINARIES AND INSURANCES

Preliminaries, overheads, profit	£264.67/m ²
----------------------------------	------------------------

Cost summary

Data provided by Simon Wayland of Henry Riley

	Cost per m ² (£)	Percentage of total
Site preparation	78.49	4.32
Substructure	121.39	6.67
Frame	91.04	5.00
Roof	124.76	6.86
External walls	180.73	9.93
Windows, external doors	217.73	11.97
Internal walls, partitions	15.20	0.84
Internal doors	50.48	2.77
GROUP ELEMENT TOTAL	679.94	37.37
Wall finishes	30.20	1.66
Floor finishes	38.86	2.13
GROUP ELEMENT TOTAL	69.06	3.79
Fittings and furnishings	81.27	4.47
Sanitary appliances	4.82	0.27
Disposal installations	1.42	0.08
Water installations	4.50	0.25
Grey-water system	33.24	1.83
Space heating	32.37	1.78
Electrical services	118.45	6.51
Photovoltaic cells	51.95	2.85
Protective installations	10.61	0.58
Builders' work in connection	54.83	3.00
GROUP ELEMENT TOTAL	312.19	17.15
External works	212.53	11.68
Preliminaries and insurances	264.67	14.55
TOTAL	1819.53	100.00

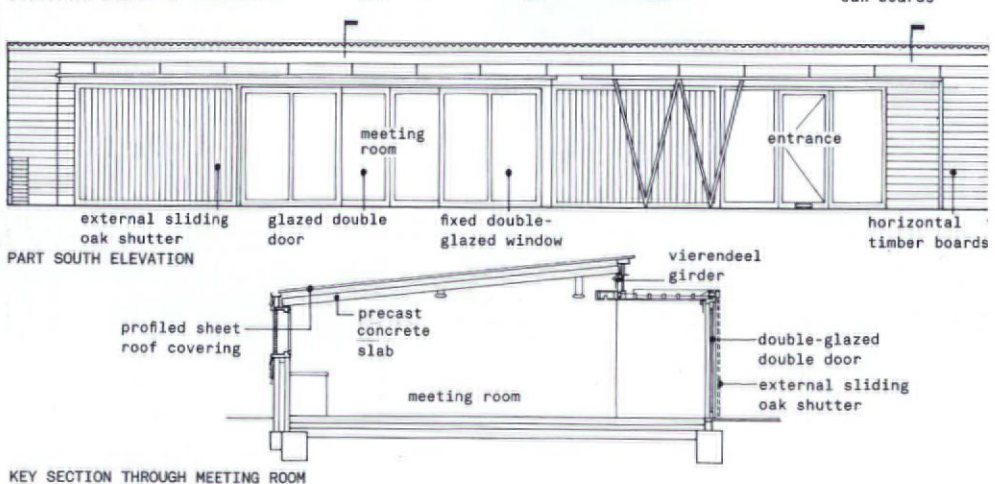
Credits

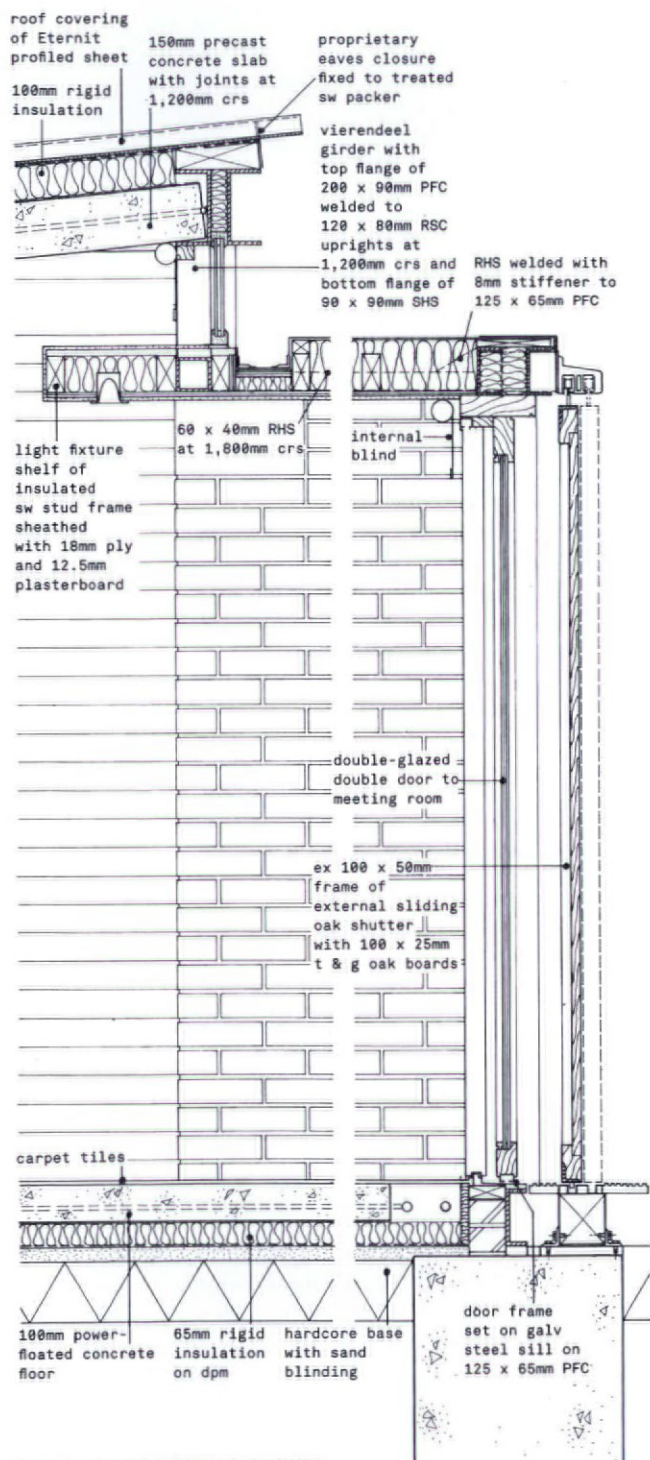
Tender date
February 2004
Start on site date
March 2004
Contract duration
26 weeks
Gross internal floor area
169m²
Form of contract
JCT Intermediate Form Incorporating Amendments 1-5;
specification and drawings tendered in competition
Total Cost
£307,500
Client
Cambridge Federation of Women's Institutes
Architect
ellismiller: Tricia Stuth, Jack Green, Louis Scott, Peter Watkins,
Dominic Weil, Jonathan Ellis-Miller
Quantity surveyor
Henry Riley
Structural engineer
whitbybird
Services engineer
Roger Parker and Associates
Building regulations
RH Building Consultancy
Planning supervisor
AFP
Main Contractor
Britaniabuild
Subcontractors and suppliers
Furniture Optrys; *heating and plumbing* Roger Billings; *insulation*
Encon Insulation; *steelwork* D&H Engineering; *ironmongery*
Allgood; *glass internal doors* Compass Glass; *scaffolding* Abbey
Scaffolding; *plant hire* A Plant; *cement* Alan Newport; *electrical*
Kelvedon Electrical; *plastering* G Cook & Sons

Weblinks
Cambridge Federation of Women's Institutes
www.cfwi.co.uk
ellismiller
www.ellis-miller.com
Henry Riley
www.henryriley.com
whitbybird
www.whitbybird.com
Roger Parker and Associates
www.rpa-cambridge.co.uk
Britaniabuild
www.britaniabuild.com

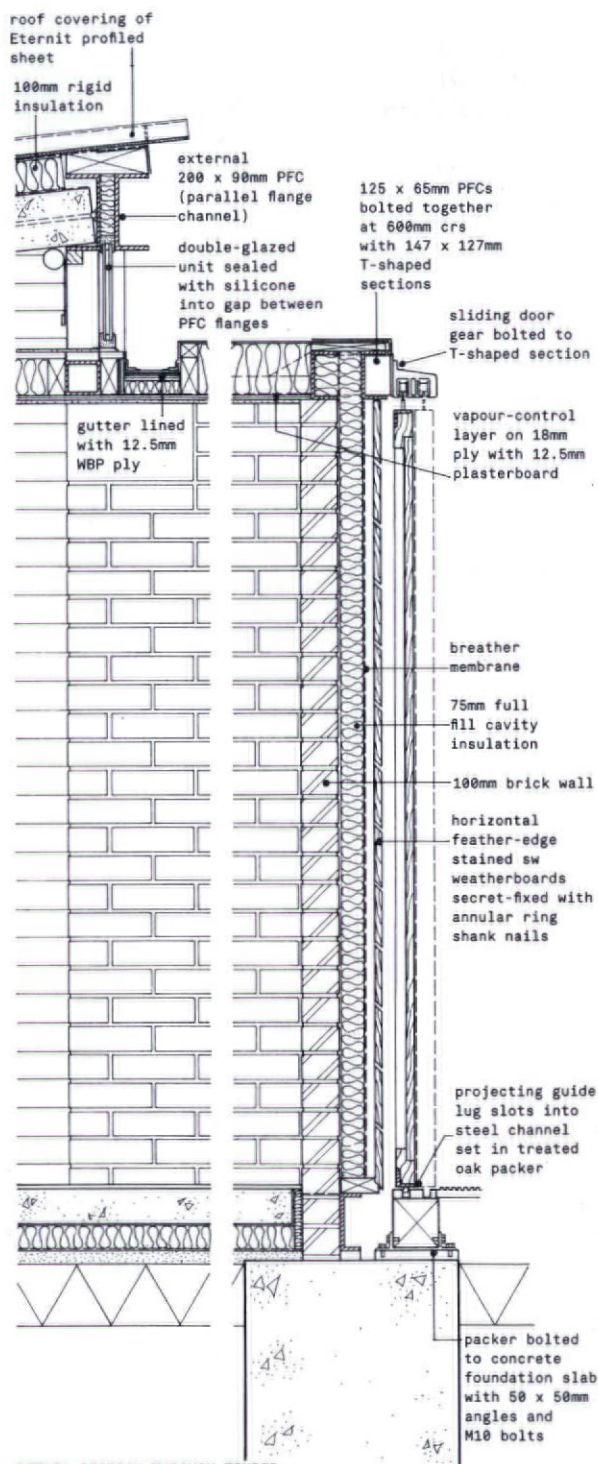
For details of suppliers, see this building online
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Susan Dawson





DETAIL SECTION THROUGH CLERESTORY AND GLAZED WALL OF MEETING ROOM



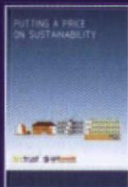
DETAIL SECTION THROUGH TIMBER BOARDED WALL OF ENTRANCE

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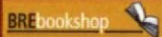
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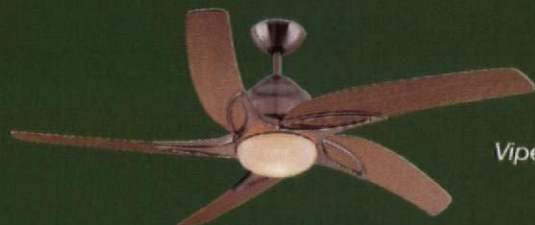
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THE ARCHITECTURAL REVIEW



Entries are now invited for the Cityscape Architectural Review Awards. **'Design for an Emerging World'.**

The awards will recognise and promote excellence in Architecture and Design from the emerging world, namely, the Gulf states, the Middle East, Africa, South America and Central, South and East Asia.

• The Categories

- Commercial/Mixed Use sponsored by Alumco
- Community (including religious and public buildings) sponsored by RAVAK
- Leisure/Hotels sponsored by DORMA
- Residential sponsored by JOTUN
- Transport sponsored by JOTUN

There will also be Special Awards decided by the judges:

The Environmental Award - for the one completed scheme which delivers best on environmental issues. sponsored by PACIFIC CONTROLS

The Islamic Architecture Award - for the future project or built scheme which shows particular empathy and understanding for Islamic culture and context.

Outstanding Contribution - the judges will choose a person who, in their view, has made a highly significant contribution to architecture and the built environment in the developing world.

• The Jury

Paul Finch (Editor of The Architectural Review), George Ferguson (President of the RIBA), Martin Giesen, Ali Shuaibi (Saudi Arabia), Ken Yeang (Malaysia) and Raj Rewal (India).

• Entry Details

For a full entry form including details of eligibility and evaluation criteria email tara.ryan@emap.com or visit www.cityscape-online.com

Submission requirements

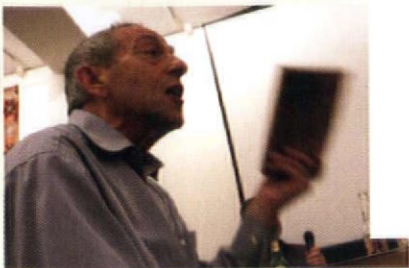
Candidates should submit two A2 boards with an entry form for each entry by **31 July 2005** to:

Cityscape Architectural Review Awards
IIR Exhibitions, PO Box 21743, Dubai UAE

www.cityscape-online.com



1.



2.

CRITICAL MERITS

By Austin Williams

'Part bear-pit, part rigorous review' was how the Late-Nite Reviews (LNRs) were billed. Organised by the Future Cities Project and supported by the AJ as part of Architecture Week, this was intended as an alternative crit where young architects could present their work to a panel of critics, commentators and peers.

Held at Alan Baxter Associates' Gallery, the event kicked off with a discussion on the theme of 'Sustainability' that became gradually more and more heated. Over the next few pages we provide a sample of the debate.

The LNRs are more than glorified student crits in that they aim to see whether architects can defend their work in the broader political context. Moreover, they also challenge the critics – to see if they can justify their position. This was not a simple 'architectural' discussion then, but used architecture as a prism through which to discuss bigger issues.

The architects – chosen for their belief in the theme under discussion – were asked to present a scheme on that theme, the panel would grill them, then the audience would join in to ask questions and further explore the theme.

Devised and chaired by myself, in part to suit my cantankerous disposition, I am determined to take criticism of the event on the chin... provided that it is constructive. Unfortunately, the only criticism that has found its way to my desk seems to have missed the point. Paul Beaty-Pownall of BPR Architects writes: 'Following [the] presentations the panel and audience were unable to return to the subject of architecture or make any reference to the projects being presented. Instead, they insisted on exploiting the opportunity to preach about the need for sustainability and environmentalism... but for the majority of us we need to know

how to continue being good architects, producing sustainable designs, rather than playing at being politicians or activists alienating the vast majority of construction professionals.'

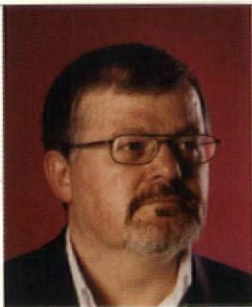
I'm afraid that I have to take issue with this description, which doesn't bear much relation to the debate that I went to. There was no three-line whip, and while some on the panel and the audience did indeed bang on about 'the need for sustainability and environmentalism', the whole purpose of this debate was to open up an arena of real critical enquiry about the merits of sustainability from first principals.

The reason for setting up the debate was my belief that there are already too many blinkered, pro-sustainability advocates who blindly believe that they have to produce sustainable designs without thinking whether the end result actually is a positive – or a negative contribution – to

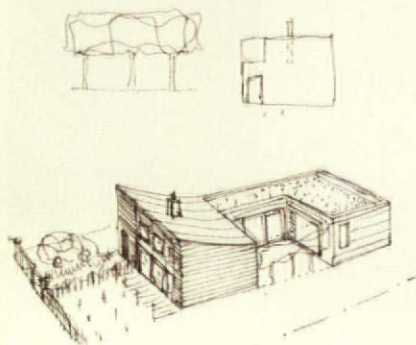
architecture's legacy. This open debate was devised to confront the notion that, as far as sustainability is concerned, 'there is no alternative'. It was up to the audience to put their hands up and join in.

Anyway, a youthful Duncan Baker-Brown of BBM Sustainable Design and Pascale Scheurer, head of sustainability at Wilkinson Eyre eyed up the panel, including Karl Sharro, architect and author of the forthcoming, *We Don't Need Sustainable Development*; Mayer Hillman, architect, senior emeritus professor at the Policy Studies Institute and author of *How We Can Save The Planet* and Colin Fournier, professor of architecture and urbanism at the Bartlett School of Architecture and co-architect on the Graz Kunsthau.

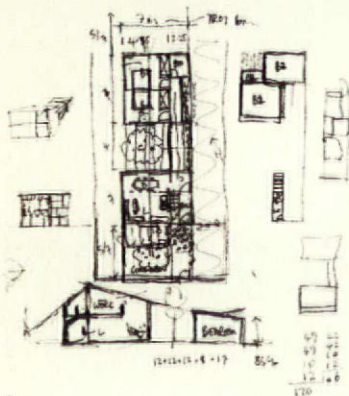
The Queensbury Rules were thrown out and the presentations began. Duncan Baker-Brown presented SparrowHouse, a 'modest' residential project in



1. A packed house imbibes the Stella and the atmosphere
2. Mayer Hillman lays down the law



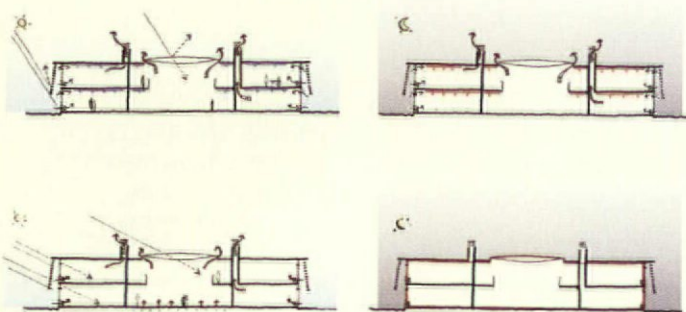
3.



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3 & 4. Conceptual sketches of the SparrowHouse
5. Wilkinson Eyre's diagrams of sunlight and ventilation flows

Lewes, East Sussex, which addressed the theme from the point of view of recycled materials and the idea that 'eco-homes' can have a contemporary architectural language ('they don't need to be hairshirt... and they can be affordable'.) The scheme comprises a 'low-impact, solar-powered house around a courtyard built with locally sourced environmentally friendly materials.' It was completed in early 2004 for about £1,400/m².

Pascale Scheurer presented Wilkinson Eyre's exemplar school project, the Madjeski Academy. She approached sustainability through the use of 'innovative solutions... to help the environment as well as helping the educational environment.' The scheme includes natural ventilation flows that minimise the use of mechanical systems and reduce energy costs.

Duncan Baker-Brown: 'This small scheme is trying to achieve two things... firstly 'it is an attempt at best practice in low-energy, environmentally friendly materials' and 'to show that environmental schemes needn't be ugly to be affordable.'

Baker-Brown went on to explain that the intention was to create a house with the smallest possible 'ecological footprint'. By using 'locally based materials, from within an area of 20 to 30 miles around the site' – like home-grown sweet chestnut as cladding and joinery – the SparrowHouse 'actually supports biodiversity, as the Romans taught us to'.

In the SparrowHouse, 'All waste products have been minimised and what there are are non-toxic... using materials scavenged from the local area.'

When asked whether he thought that 'scavenging', an activity reminiscent of Third World rag-pickers, was something to be proud of in the 21st century, Baker-Brown replied that building with re-used local materials was essential as it 'minimised the ecological footprint of a building' and it is 'important that we find these materials wherever we can'.

Pascale Scheurer: 'The fact that *Dazed & Confused* has a climate change special edition indicates to me that something important is happening in the acceptance of the issue of sustainability... it's becoming mainstream.' She explored the issue of social sustainability in her presentation showcasing a scheme designed to remedy failing schools in disadvantaged areas. 'These schools are not low aspirational. (We need) more money spent on research and development into energy-efficiency to provide children with the schools they deserve.'

Asked whether she thought opening a window was an adequate technique for cooling down on hot summer evenings in our technological age, when air-conditioning tends to do the job more efficiently, Scheurer suggested sustainable energy strategies should be one part in the architect's armoury.

Mayer Hillman: 'I gave up practising architecture because of the damaging implications of building [and] while I admire the architectural solutions [in the two schemes] we must recognise that we are all fiddling while Rome is burning... the architectural profession should stop kidding itself... there is only one way to save the planet from total devastation and that is by a massive



7.

6. The audience wait their turn

7. Karl Sharro holds court

8. Colin Fournier takes the mic while Duncan Baker-Brown listens on

9. Pascale Scheurer calmly addresses the issue



8.



9.

PHOTOGRAPHY BY DAVE CONLARD

reduction in the use of fossil fuels.' By not admitting this, architects, especially those in positions of leadership 'like Rogers and Foster, are f***ing hypocrites.'

Colin Fournier: 'We know that small actions can have unforeseen consequences. Modernism's problem was that it tried to subjugate nature.'

Karl Sharro: 'At least Modernism presented a vision of a different life. All we have now in sustainable architecture is a campaign to maintain the moral highground... I can't really believe it, but it is true that nowadays architects have subjugated themselves to nature... we've heard it here tonight... No-one dares criticise the essence of sustainability... to challenge it is a bit like going to Mass and saying "screw God." architects need to take stock and ask themselves what the hell they are doing... we have reached a cultural low point where architects now see themselves as environmental auditors... Because of sustainability, architecture has become nothing more than a technical activity.'

Pascale Scheurer: 'I agree that we have to question the sustainable agenda [but] we need people like Mayer to keep reminding us of our "global responsibilities".'

Asked about carbon rationing, Baker-Brown was 'concerned' and suggested that we 'need to make more intelligent choices.' Hillman thought rationing CO₂ was essential. During the war, he noted, 'no-one pussy-footed around rationing... the same threat exists today.' Hillman believed that civil liberties came a poor second to saving the planet.

Characterising Hillman's comments as dictatorial, Baker-Brown and Scheurer were asked what they thought about being associated with the 'logical authoritarian' extension of the environmentalist argument. Scheurer said we need 'more people like Mayer.' Baker-Brown agreed forceful action was needed.

A questioner noted that 'icebergs don't lie'; another that 'sustainability is not a word, it's a movement'; and another audience member criticised Sharro for having 'blind faith in technology, rather than faith in nature.' Only one person praised the fact that 'man has triumphed over nature, which is the very essence of progress.' Oh yes, that was me. I went on: 'Prioritising – or privileging – nature is really just a coded expression of an retreat of humanism.'

Summing up, Baker-Brown concluded that 'in the debate about sustainability, we need to be critical but relevant' while Scheurer noted that we need to challenge the 'cultural economic hegemony of capitalism/consumerism.'

Hillman argued for a 'civil democracy as a movement to save the planet' while Fournier didn't believe 'for one minute... that sustainability (was) an orthodoxy, but [was] simply a paradigm that is shifting.' Challenging this non-orthodoxy, then, Sharro fired up a fierce debate when he admitted to being excited about the number of coal-fuelled power-stations to be commissioned in China. Such non-PC talk horrified most of the audience and panellists.

The argument continued in the pub.

EARLY CHOICES ABOUT HARDWARE AND SOFTWARE AFFECT WHAT YOU DO WAY DOWN THE LINE

By Sutherland Lyall

You are starting up your own practice. You feel that the auguries must be good. You have some teaching lined up. Your bank has a lien on your car, your flat, your Bose hi-fi, the repro Barcelona chair and everything you own. You have that vital first commission. Two, in fact. You feel really uncomfortable, even hidden away in your back-bedroom office, with the concept of an inexpensive drawing board, stand and parallel motion.

So your first big IT decision is like choosing between Celtic and Rangers. Is it Mac or is it PC? And, like answering the Scottish football problem, it is a fundamentally religious issue.

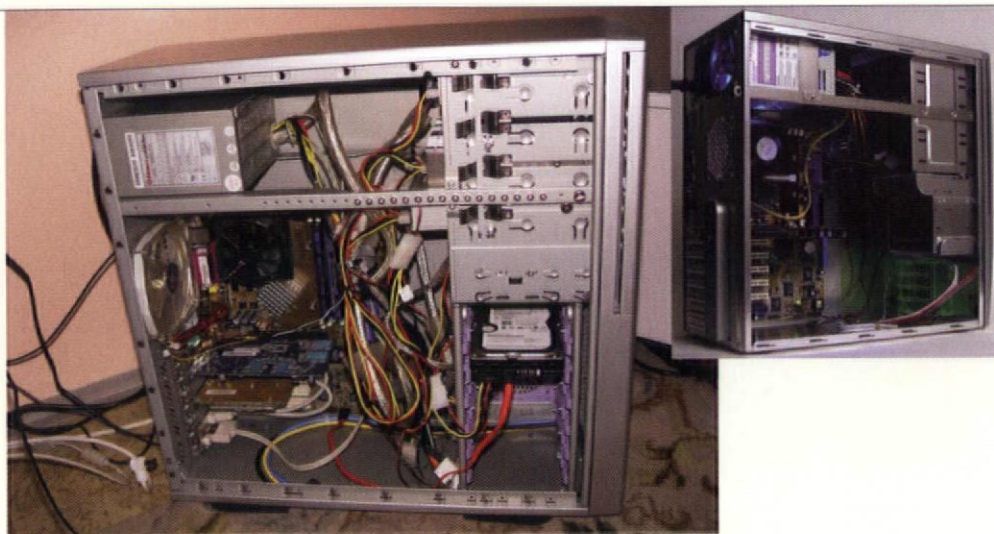
In a practice's early years, when decisions tend to be taken *ad hoc*, there is not necessarily a lot of thought given to future IT strategies. 'Far too early to think grand business strategies,' you say. Maybe it isn't. Because early choices about hardware and software affect what you do way down the line. And the chances are that your gut feeling about the essential beauty of everything associated with current Macs and the crassness of PCs may be no more than the consequence of the snobbishness of your non-practising architecture-school tutors. Your hatred or delight in a particular PC CAD application may reflect the persuasiveness of software salesmen offering free or nearly-free student versions of the real thing. It is difficult because there is so much mythology, hidden persuasion and snootiness involved.

And there are other factors. New practices are likely to be most influenced by the fact that they still have, ahem, copies of free or virtually free CAD software from college times. It was

free because the software houses know perfectly well that, having learned a CAD package, young architects are going to need serious reasons for not continuing to use it. But you have to ask, is it going to be your application of choice five or 10 years hence?

The AJ has been very critical of AutoCAD's methods of purchase, renewal and leasing. But however hateful its management and however over-priced it may be, it is the CAD program most used in the construction industry. It has become the *de facto* standard. Remember that there is also a lite version. Rival CAD applications, many of which are at least as good as AutoCAD, claim that their file format is compatible with AutoCAD's. But none can claim to do this seamlessly every single time. As Pero Maticcevic, IT director of Fletcher Priest, says: 'There is often something lost in translation: your colours may change or the print layers don't happen. You can waste an awful lot of time being hassled by output problems which you needn't have.' So, says Maticcevic, there is a powerful case for standardising on AutoCAD, even in your back-bedroom office. He says: 'Practically every client we have has a copy of AutoCAD – even if it is just to read drawings. Personally I think Microstation is 10 times better but you can see why we go with AutoCAD.'

None of this will sit well with happy non-AutoCAD users or with vendors of totally brilliant non-AutoCAD software. Nor will the concomitant that PCs should be the preferred hardware platform please devoted Mac congregants. Maticcevic says: 'I go into the Regent Street Apple store and want to buy everything.



Building your own PC is as easy as building with Lego. The important thing is to seek advice

But if I am buying for the office the choice of Mac software is so limited. You have to follow the market. If you are an architect it's a no-brainer because of the software – and because the staff who apply to us for work come trained on PCs with PC software.'

It is odd that the hi-tech-leaning architects originally joined the Mac camp – when the Mac represents a closed-system philosophy and PC hardware is quintessentially modular. You clip the motherboard you choose into a case with standard internal fittings, plug in your processor of choice, ditto memory, connect up hard and optical drives, slot in a graphics card, wire up a printer, network, speakers, maybe a digitising tablet, a £2 mouse, a £3 keyboard and off you go. Or you can get practically any computer firm to assemble a kit to your specification. Here is Priceian appropriate technology at its best. Interestingly, these same hi-tech practices are, mostly, in the process of re-equipping with intrinsically cheaper PC hardware and software.

Start-up PC buyers need to remember that word – appropriate. With all that credit provided by banks there is the temptation to buy the best kit and the best software. Don't bother. First, current prices for appropriate cards and drives are astonishingly low but still high for very high-end items. Second, in the PC world what was best when you thought of buying kit is generally history a month later. The thing to remember is that a £5,000 PC is likely to be faster than a £1,000 Dell. But probably not much faster! You would be better off putting the money towards a client-entertainment budget.

BUYING GUIDE:

- If you have ever built Lego, it is easy enough to build a PC yourself. As usual everything is in a state of change. So seek advice – or get your local computer shop or Dell or any of the stores to assemble one for you and test it. Magazines such as *Personal Computer World* and *PC Plus* run pages and pages of ads from national suppliers (Dabs springs to mind) and two internet stores I have used for several years are Aria (www.aria.co.uk) and eBuyer (www.ebuyer.com). Don't expect too much help from the latter of course. But do read the very frank readers' reviews of their products.
- Get a motherboard which takes an AMD central processor unit (cpu) chip of the equivalent of about 3GHz rather than Intel Pentium cpus: AMD chips are a lot cheaper. Don't bother about dual core or 64-bit chips – the software will take two years to catch up. And by then you will need a new computer.
- You can pay about £400 for a top-end graphics card. Don't. They are optimised for games. A £100 graphics card based on the FX6600 chip, such as the GeForce 6600, is currently reckoned to be of an appropriate speed and price. In the meantime, most motherboards have a built-in graphics socket so, strictly speaking, you could leave out the graphics card until you can afford it.
- With 19-inch flat-screen monitors costing as little as £175 why not get two? These days most graphics cards can run two monitors – but do check.
- The most respected site for motherboards, cpus, memory and video cards is Tom's Hardware guide at www.tomshardware.com

UK PRACTICES TOP THE OPTIMISM LIST WHEN CONSIDERING THEIR FUTURE PROSPECTS

By Barrie Evans

A European survey¹ shows UK architects are most optimistic of all about the future and reasonably content with their CAD systems. This survey was commissioned by CAD vendor Nemetschek, though the company's name was not mentioned to respondents.

Of the 767 companies randomly sampled – 93 per cent of which were architects and planners, the others engineers – 100 companies were from the UK, the rest from Germany, Austria, Switzerland, Italy, France, Spain and the Czech Republic. Survey demographics suggest they had a reasonably representative UK sample, with 65 per cent of respondent practices having five employees or less and an average practice size of 12.2 – the familiar small-practice picture, though notably larger than the European average practice size of only 6.4. The UK is also exceptional in having the lowest fraction of new-build work (49

per cent), with the European average at 59 per cent and Italy top of the league at 77 per cent.

When asked about their current position and prospects for the next three years, UK practices were top of the optimism list, with two thirds feeling good or very good about both, well above the European average of 53 per cent. This was reflected, too, in the UK response on how they would deal with future challenges. Top of the list (38 per cent) was investing in new staff and training, twice the European average. The survey report, by Munich-based Maisberger Whiteoaks, suggests that labour flexibility (ie easier hire and fire) was also a significant contributory factor in focusing on staff growth, as well as market buoyancy.

AutoCAD dominates CAD in the UK, used by 68 per cent of practices, followed by Nemetschek (20 per cent), Bentley (13 per cent) and Graphisoft (8 per cent). For

Europe overall, Autodesk dominance is less, at 48 per cent. In terms of their software, practices rated the most important features as ease of use, price:performance ratio, good manufacturer reputation and minimal training requirement. When considering service quality, they rated online help and response speed with rapid problem-solving most highly. Hotlines were well thought of too, but there was no great enthusiasm for on-site service, perhaps a reflection of a growing maturity by practices in managing their own systems.

In terms of software investments over the next three years, increasing the number of seats came top (30 per cent) followed by investments in other software (21 per cent), education/training (21 per cent) and new CAD purchase. Unfortunately for vendors hoping to increase market share, these figures apply to practices expecting to stay with the same basic CAD system. In the UK,

only 3 per cent were contemplating switching core vendor in the next three years, though for Europe overall the figure was 8 per cent.

The British are also relatively conservative when it comes to using the software. While almost everyone has CAD (92 per cent across Europe, seen as saturation), the large majority of CAD use remains two-dimensional drawing, even where practices have 3D software such as Nemetschek's Allplan and VectorWorks. There is no great rush to visualisation planned for the next three years, though practices are moving in this direction. As Harald Krohmer, Nemetschek UK's MD, said at the survey presentation, he hopes the switch to 3D will be the occasion for switching to Nemetschek.

1. *New Business Potentials for Architects and Engineers*, 2005.
www.nemetschek.co.uk,
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TALK THAT'S GOOD — FOR NOTHING

Last year the AJ outlined the whole business of VoIP – Voice over Internet Protocol, to give it its full name.

Hackers have been using it for years – slowly. But over broadband it works just fine, something that tens of millions have recently found out. In the same week that an old mate sent me a change of address which included his new VoIP telephone number I had signed up with Skype and proceeded to have a long and free conversation with a Mac user in Australia.

We even linked up with a mutual friend who had a non-VoIP conventional telephone. There was a silence and one of them said into the void of what was our first conference call: 'Erm, go on, say something.'

Conversational skills apart, the interesting thing was that this third (or fourth or 20th) link-up was charged out at local rates. As would have been a call made direct to Australia.

I started out using a headset and a boom microphone plugged into the sound ports of my computer but I now have a £30 conventional handset plugged into one of the USB ports of my set-up.

I have tried a Bluetooth earpiece but, as everybody else I have talked to who has tried to use the technology agrees, it doesn't work.
sutherland.lyall@btinternet.com

EXPENSIVE ADVICE

From time to time here in chambers we are asked to advise friends about problems with their builders, writes *Kim Franklin*. This is always a tricky one to deal with.

We have been doing this job for long enough now to know that only the deranged, badly advised or fabulously wealthy involve themselves in building disputes if they can possibly avoid it. For corporate concerns, litigation – and its alternatives – is a commercial tool operated with commercial objectives.

For individuals it is a different matter entirely. The law reports are littered with casualties of the process. Never forget that a person of principle is a blank cheque to a lawyer. On the other hand, it is jolly frustrating when you believe your builder has lied, broken every promise ever made or left you without a damp-proof course. What to do?

Good advice and sound judgement are the secret to success in such circumstances. The truth is that if there is less than £50,000 at stake it is just not worth the candle. Sort it out. If you can't, better to bite the bullet and put it down to experience than to embroil yourself in litigation.

The point was brought home again by the Court of Appeal in the recent case of *Burchell v Bullard* (judgment 08.04.05). The builder, Burchell,

claimed £18,500 from the Bullards for extension works. They claimed the work was defective and counterclaimed remedial costs of £100,000. Burchell suggested mediation with 'a qualified construction mediator'. The Bullards, advised by a building surveyor, believed that the dispute was 'technically complex' and that mediation was 'not an appropriate route' to settlement. Three years, and a five-day trial later, their counterclaim was found to be worth less than £14,000. The builder had recovered the balance of some £5,000. But at what cost?

The Court of Appeal described the costs position as 'horrific'. The builder's costs were about £65,000; the Bullards' £70,000. A roofing subcontractor who had been joined to the proceedings and found liable to the tune of £79.50 had run up costs of £27,000. A total of £185,000 had been spent to recover a judgment of £5,000.

The Appeal Court endorsed the judge's findings that, while there were faults on both sides, the Bullards had been more unreasonable in their conduct of the litigation. A small building dispute was, *par excellence*, the type of case that lent itself to alternative dispute resolution and the reasons for rejecting mediation were 'plain nonsense'.

Nevertheless, the court shied away from penalising the Bullards for their approach, which they adopted on the advice of its building surveyor. They had enjoyed some success on their counterclaim, even though it was only 15 per cent of what was claimed. Ultimately the court held that the Bullards should pay 60 per cent of both the builder's and the roofer's costs and the costs of the appeal, totalling about £67,000.

In passing, the court queried whether the defendants had been fully advised as to the risks involved in their approach to the dispute. Like I said, good advice is the secret to success.

Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownofficechambers.com

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There's a mug of tea and a fresh set of detailed drawings on the dining room table, ready to be selected and condensed into the weekly *AJ Working Details*. Yesterday I went through the project with the architect and established which detail to use; this afternoon I will draw up a scale template to establish how it will look on the page. I usually make a freehand (4B pencil) isometric of the key detail which will then be drawn to scale; it helps me – and ultimately the reader – to get an instant grasp of the construction. To me it is vital that the published *Working Details* should demonstrate sound technological principles while showing that the process of working drawings can be creative (though not too creative – that's when readers' letters start flooding in). I am fortunate to witness – in a quite unique way – how architects think about design and construction. I used to do this at the *AJ* office in London; now – thanks to email – I can work with a view of my garden and the hills above the River Lune.

Susan Dawson was photographed by Tim Soar in Lancaster at 3.49pm on 3 September 2004.

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BOOK

By Kenneth Powell

Modern: The Modern Movement in Britain
By Alan Powers and Morley von Sternberg.
Merrell, 2005. £35

Alan Powers has established a reputation as a critic of independent mind and broad sympathies. Although the Modern Movement is in his blood – his father was a founder of the Architects' Co-Partnership, of Brynmawr Rubber Factory fame – Powers has focussed his attention on figures outside the Modernist mainstream (Oliver Hill, Tayler & Green) and those ambivalent in their response to Modernism (H.S. Goodhart-Rendel), or downright antagonistic (Albert Richardson). He recently wrote a penetrating text on *The Twentieth Century House in Britain* (AJ 03.02.05).

Powers' introductory essay to this new book, occupying little more than 30 pages, leaves one wanting more – it is just a brilliant sketch. He challenges the old orthodoxies of Pevsner,

J.M. Richards, Giedion and others, and convincingly argues the case for British Modernism as an evolution of Arts and Crafts thinking. Britons found a convenient route out of traditionalism in Scandinavian architecture – 'we would be wise to back the Swedes', P. Morton Shand wrote in 1930.

As early as the mid-'30s, the 'white Modern' aesthetic, and corresponding preoccupation with concrete construction, was fading, as brick, timber and stone made a comeback in the work of Chermayeff, Goldfinger, and E.R.S. Yorke. The Modern Movement was never the 'alien' force that blimpish reactionaries such as Reginald Blomfield alleged. Nor were most of the prominent advocates of Modernism very left-wing, though the mood changed as

war in Europe loomed. The rise of the Modern Movement in Britain, says Powers, reflected its increasing pragmatism, the fact that it had 'come to terms with issues of national identity' and the degree to which it was imbued with English Romantic notions of place. It was not, in short, the mechanistic orthodoxy that some latter-day critics sought to bury.

The greater part of this book is devoted to a workmanlike, but invaluable, series of short accounts of the leading practitioners of the 1930s, illustrated with archive illustrations and new colour photographs by Morley von Sternberg, reproduced to a high standard. Lubetkin, Connell Ward & Lucas, Mendelsohn and other leading lights are all here but so are lesser-known practitioners such as Geoffrey

Bazeley (who worked from Cornwall) and Yorkshire-based John Proctor. Goodhart-Rendel, who was never a Modernist, and Charles Holden and Owen Williams, designers who defy easy categorisation, are also included. The book is an important source for the careers of women architects such as Elisabeth Benjamin, Margaret Justin Blanco White, Charlotte Bunney and Dora Gordine, whose achievements remain insufficiently documented.

A beautiful book then, packed with ideas, elegantly written and with broad appeal. If not quite the definitive account that Powers is so qualified to write, it should feed an increasingly intelligent reappraisal of Modernism in British architecture. *Kenneth Powell is an architectural journalist*



1.



2.

1. McGrath's St Ann's Hill
2. Emberton's Royal Corinthian Yacht Club

BOOK

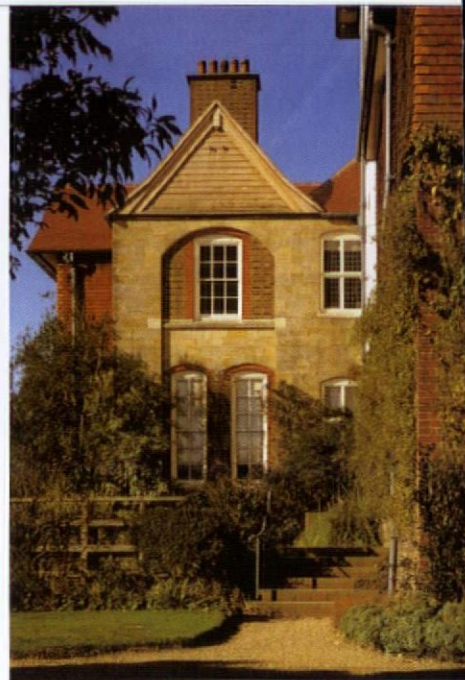
By Dean Hawkes

Philip Webb:
Pioneer of Arts and
Crafts Architecture
By Sheila Kirk.
Wiley, 2005. £29.99

MARTIN CHARLES



1.



2.

If we know only one fact about Philip Webb, it is that he was the architect of the Red House, built in 1858–60 at Bexleyheath in Kent for William Morris and his wife Jane. In *Pioneers of Modern Design*, Pevsner wrote: 'Red House as a whole is a building of surprisingly independent character, solid and spacious looking and yet not in the least pretentious.'

Webb's association with Morris, and Pevsner's analysis, have guaranteed his place in the history of architecture but there was more to him than this and, over the course of a professional life that extended from 1849 until 1900, he occupied a major place in the development of the architecture of his time. Sheila Kirk's comprehensive new book supplies a detailed account of this life and work.

Its structure follows a broad chronology – the first and last chapters are, respectively, 'The Early Years' and 'The Last Years'. The narrative focuses on the sequence of house designs that were the principal means by which Webb explored his preoccupations concerning the nature of architecture.

Interspersed throughout are studies of his relationship with the firm of Morris, Marshall, Faulkner & Co, his role in the creation of The Society for the Protection of Ancient Buildings, and his adoption in 1883, with Morris, of Socialism. As an important supplement to the domestic work, a chapter is devoted to the non-domestic buildings. There is also a detailed examination of Webb's relationships with clients and contractors. At the heart of the book, a chapter steps aside from

matters of description, and attempts an analysis of 'Webb's Approach to Architectural Design and its Influence'. This adds new value to our appreciation of Webb and of his particularly special position in 19th-century architecture.

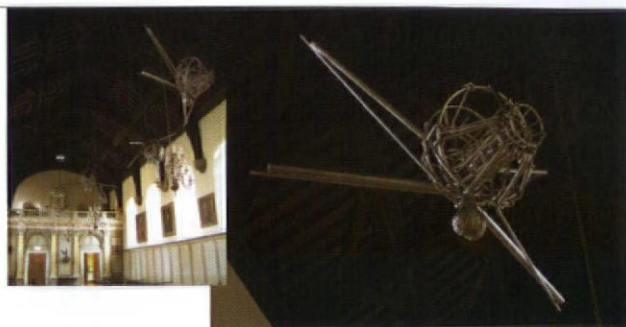
In the late 1850s, when not yet 30 years old, Webb determined to make 'modern architecture in some way genuine' by 'putting all the brains into simple but excellent building'. This demanded the rejection of 'styles' and the discovery of an architecture that, in Kirk's analysis, rested upon ideas of 'simplicity', 'truthful expression' – of purpose and plan, of construction and materials.

But these fundamentals were reinforced by Webb's response to the English Romantic writers of his day,

and the influence of Vanbrugh, whose buildings Webb knew well. These and other themes are carefully demonstrated by the detailed descriptions of the buildings, supplemented by a number of images, both photographs and drawings, and some newly drawn plans (although sadly no sections, of which Webb was a master).

Much is conveyed by Martin Charles' lovely photos. It is a pleasure to see, in addition to the masterpieces such as *Clouds* (1877–86) and *Standen* (1891–94), the studio houses designed mainly for Webb's Pre-Raphaelite friends and the relatively unknown smaller country houses.

The buildings in the north of England have an important place in Webb's output and one of the highlights is the detailed presentation of *St Martin's*



1. Clouds
2. Standen

BOOK

Lightness

By Adriaan Beukers
and Ed van Hinte.

010 Publishers,
2005. 192pp. £18

church at Brampton in Cumbria (1874-78). Here a complex section is developed from a relatively simple plan to produce a wonderfully rich and original interior. Furthermore, the question of Webb's influence on younger architects is nicely traced and casts new light on the emergence of the mature work of the latter generation of Arts and Crafts architects.

Perhaps Lethaby's *Philip Webb and his Work* (1925) remains the deepest account of the subject, by virtue of its author's unique and close friendship with Webb and his acknowledged debt to the older man's work, but Kirk's assiduous research and thoughtfulness have produced what must be the standard reference for the modern reader.

Dean Hawkes is an architect based in Cambridge

Subtitled 'the inevitable renaissance of minimum energy structures', this is the fourth (minimally) revised edition of a book first published in 1998, which has since appeared on many student reading lists. 'It is an utterly convinced, and fairly convincing celebration. It has a specific focus on materials, form and structure. It is a visual and lateral-thinking delight – a mine of useful data and lucid explanation,' wrote Simon Connolly (AJ 17.06.99). 'Architects are often more interested in the image of lightness than in lightness itself,' say the authors. They believe that 'the quest for efficient structures is firmly rooted in history' – that 'desert tents can contribute to our knowledge just as well as giraffes or Stealth Bombers'. That gives the flavour of this engaging book.

CRITIC'S CHOICE

By Andrew Mead

Since the late 1980s Jesus College, Cambridge, has staged serious biennial shows of sculpture, building up a permanent collection in the process. *Sculpture in the Close 2005*, until 5 August, continues the tradition, mixing works by eight current artists with others owned by the college. Jesus' grounds are among the loveliest of any Cambridge college, and the show makes full use of its courts, lawns and gardens, with the varying degree of openness and enclosure (even secrecy) they provide, and their wealth of mature trees.

The show continues inside some of Jesus' buildings, where John Gibbons' steel 'angels', with their skeletal wings and knobbly heads, look surprisingly at home suspended among the chandeliers of the hall. They could be hi-tech equivalents of those big fossil birds one finds hanging in natural history museums. Another of these ambiguous creatures sways gently in the branches of a tree at the edge of the orchard, but to find this (and several other works) you'll need to pick up a plan. Not everything is of merit (Sam Taylor-Wood's videos in the chapel are as vacuous as ever) but *Sculpture in the Close* is a pleasure to explore.

The Edinburgh Festival begins on 14 August, but in its packed programme there is only one architecture event – *10/10: Buildings That Made A Difference* at RIAS, 15 Rutland Square, from 1 August-2 September. This examines the impact – cultural, economic, whatever – of 'the 10 most significant Scottish buildings of the last decade'. In past years the Royal Fine Art Commission for Scotland could be relied on for a show but, with its recent absorption in the new Architecture and Design Scotland (A&DS), that isn't happening. A&DS chief executive Sebastian Tombs says: 'If we'd been up and running earlier, we'd probably be doing more,' and points out that A&DS and RIAS are well-advanced in discussions about a permanent architecture centre in Edinburgh.

Other festival events include the Dean Gallery's retrospective of photographer *Henri Cartier-Bresson* and its 1930s *Surrealism in Britain* show – like the reception of early Modern architecture here, an example of our responding to a continental avant-garde a decade or more late. For forthcoming events visit www.ajplus.co.uk/diary

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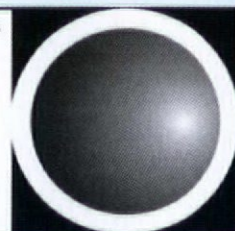
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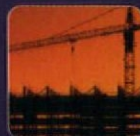
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Exciting opportunities exist in this progressive medium sized practice due to expansion. They have been successful in winning new contracts at every level with their inspirational design and pragmatic approach. Projects range from £100,000 up to £35m. We require enthusiastic Part II's and Qualified Architects with a minimum of 5 years' post qualification experience, capable of running projects from inception to completion, with a working knowledge of AutoCAD. Opportunities also exist for ambitious Technologists to work on numerous challenging projects. You should have excellent technical knowledge and be conversant with UK building regulations.

Sukhi Singh t. 0121 265 2555 e. ssingh@bbt.co.uk Ref: ssnorthantsarchstaff

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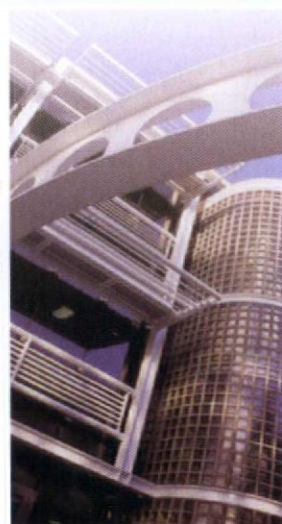
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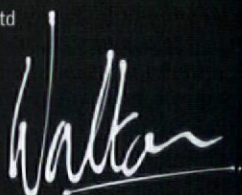
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All candidates shall be professionally trained and hold qualifications from accredited Schools of Architecture.

In all cases the School is looking for highly motivated candidates with the ambition to help build a world-class architectural school.

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The position is in the areas of architectural design and the history, theory and criticism of architecture with a strong design orientation. Candidates shall have postgraduate qualifications in history, theory and criticism of architecture as well as experience in teaching in design studios. Experience of teaching at University level is required as is an established record of publication and/or significant built works.

Senior Lecturer in Architecture

The position is in the areas of architectural design and analysis, with strong links to history and technology. Work in design should be related to the areas of landscape and environment. The candidates architectural work must demonstrate a strong relation between form and structure.

Candidates need to demonstrate strong commitment to architectural design, with experience and knowledge of

building technologies, systems and structures together with a firm understanding of environmental issues. Some combination of experience of teaching at University level, post graduate qualification, an established record of publication, and significant built works is required.

Junior Lecturer in Architecture

The position is in the field of architectural design and representation. This position requires a comprehensive understanding and ability in the areas of: model building, media, drawing, form-making, and digital design. The position involves the teaching of the basics of architecture with a focus on developing a students abilities to observe, analyze, study and create.

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Salary scales: Senior Lecturer €67,191 - €88,564 p.a.
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The closing date for receipt of applications is:
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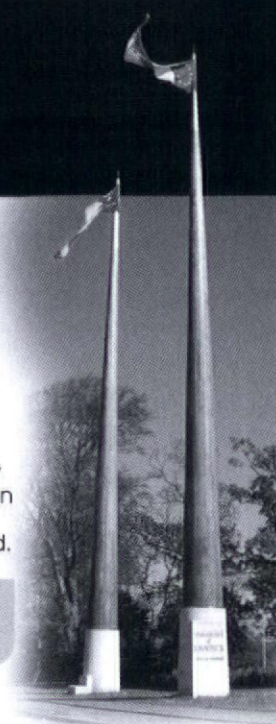
Application material available from:

Human Resources,
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Limerick, Ireland.

Tel: +353-61-202700
Fax: +353-61-331881
Email: hr@ul.ie

Applications are invited from suitably qualified female and male candidates. The University is an equal opportunities employer and committed to selection on merit.

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Fax: 020 8804 9447
E-Mail: JKenny@ArdmoreGroup.co.uk

Tel: 020 8344 0300 - Eve Tel: 020 83440500

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Interviews will be held on: Tuesday
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London, N3 1HF
Fax: 020 8346 0635
E-mail: yossi.shahar@talarc.co.uk

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Cambridge CB5 8SZ

Tel: 01223 294017

Email: cambridge@feildenandmawson.com

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Timeframe

The closing date for submissions for the Expression of Interest is 12 noon on the 5th August 2005. Shortlisted candidates will be invited to prepare design submissions by 23rd Sept 2005. Interviews will be held the week commencing 26th Sept 2005.

Stage 1. Expression of Interest

Interested candidates need to demonstrate the following within their submission:

- Proven track record in masterplanning and sustainable building design.
- Contemporary exciting urban design flair
- Experience and knowledge of sustainable development.
- A knowledge and understanding of the design of Science Parks.

Stage 2. Design Competition

A shortlist of candidates will be invited to submit proposals for the masterplan and the exemplar building.

For Further Information: Contact - Sylvia Hargreaves on 0161 485 1257 or e-mail For the Attention of, Sylvia Hargreaves: info@blueprint.gb.net Expressions of Interest to be returned to: Nick Ebbs / Sylvia Hargreaves
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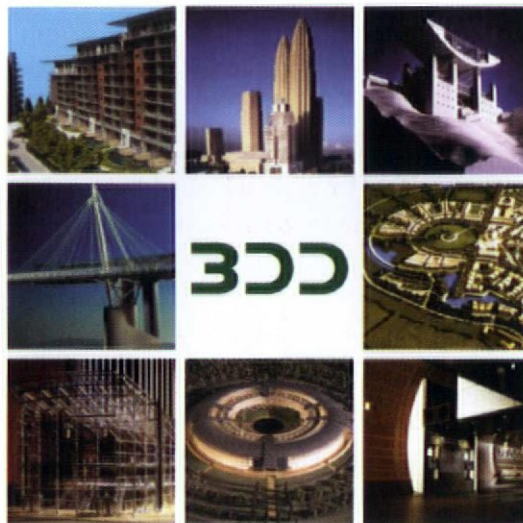
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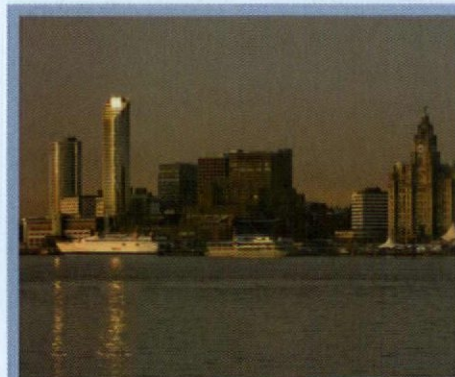
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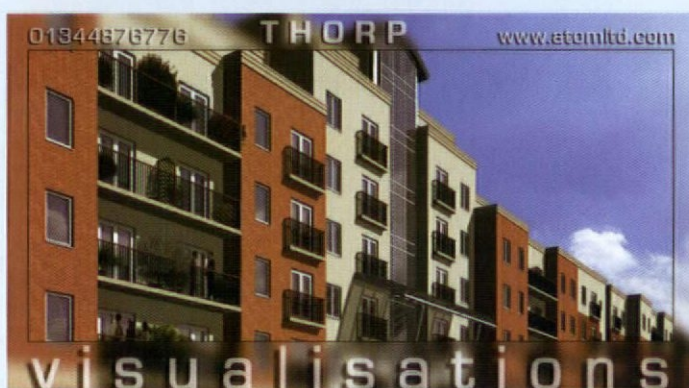


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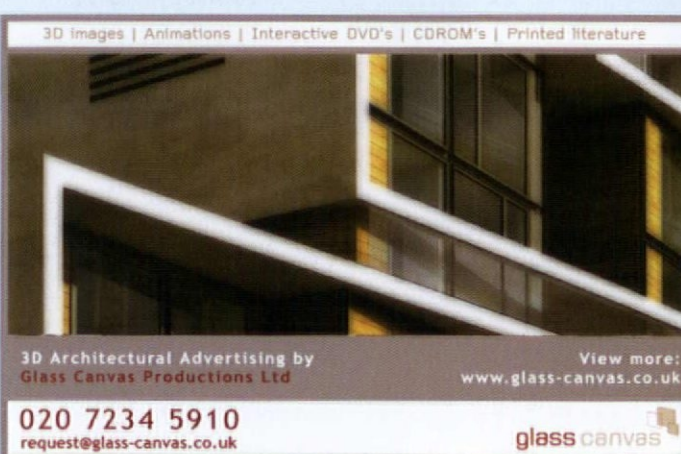


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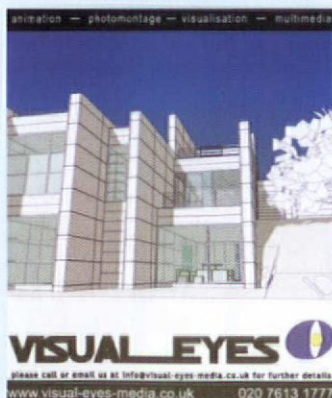
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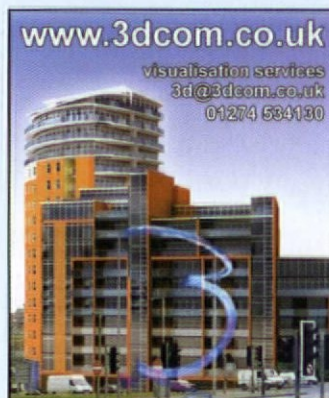
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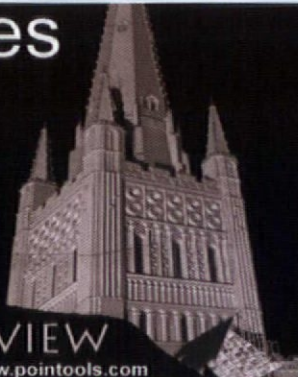
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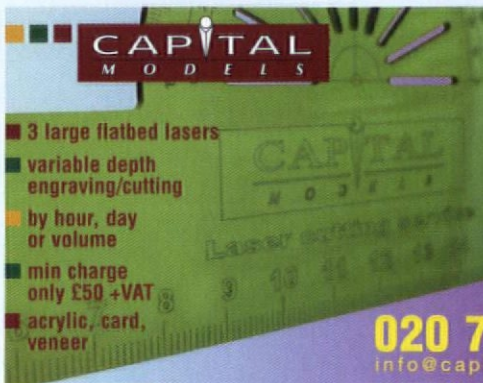
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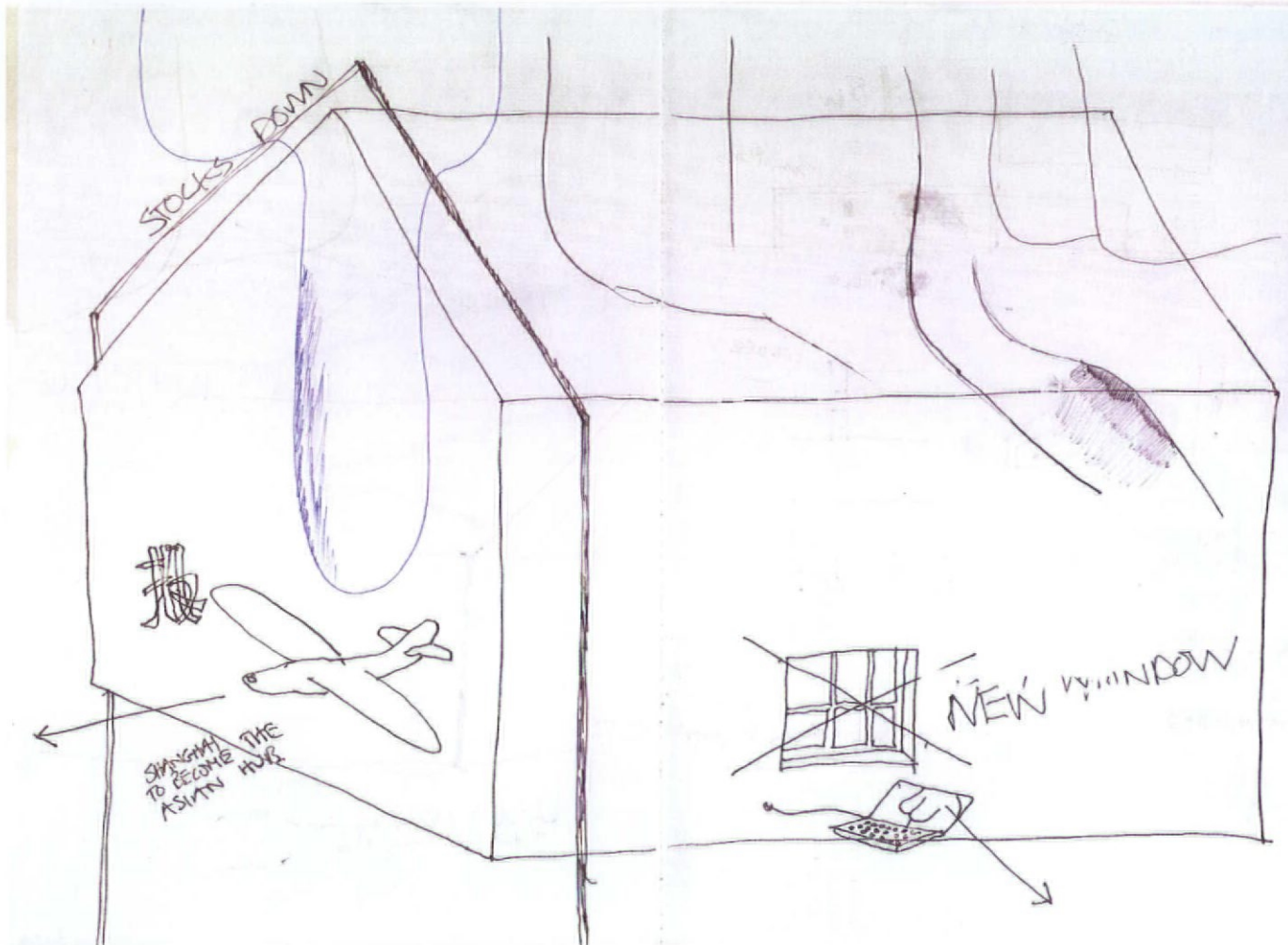
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Sketch exploring the relationship between globalisation and the standard house type, by Will Alsop

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UNION



AJ ENQUIRY 201

Union Architectural Hardware has strengthened its presence in the leisure sector by providing leading pub company Barracuda Group with an extensive range of architectural ironmongery. Union furnished two Smith & Jones pubs in Staines and Wellingborough with locks, door closers, fixtures and fittings.

METAL TECHNOLOGY



AJ ENQUIRY 202

Waterfront Studios developer Greater London Enterprise is easing the shortage of commercial space in London's East End at Canning Town. Metal Technology provided full-height glazed screens from System 17 curtain walling with fabricator BSF in a design and build contract with Durkan Pudelek.

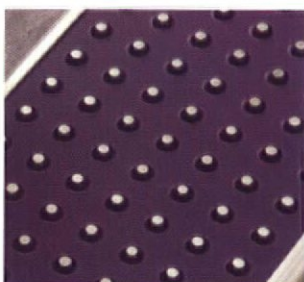
MUMFORD & WOOD



AJ ENQUIRY 203

Specialist manufacturer Mumford & Wood has provided premium-quality timber sash windows for the restoration of the Grade II-listed 17th-century Lawton Hall in Cheshire, and other buildings within the grounds. The company provided about 500 windows and doors for the project.

GOODING ALUMINIUM



AJ ENQUIRY 204

Gooding Aluminium's new range of 'Simply Different' stair trims provides supreme aesthetic appeal, comfort and visibility. The unique design can be supplied with a contrasting matt anodised or powder-coated coloured background finish. For full details and images, see www.goodingalum.com/stairtrims

TIMBMET SILVERMAN



AJ ENQUIRY 205

Timbmet Silverman's Valchromat decorative coloured panels are strong, moisture-resistant, medium-density, fibre products. They are available in a variety of hues, making them ideal for shopfitting, furniture, office interiors and other public-use applications in which high wear and tear is expected.

TURNQUEST HEWI



AJ ENQUIRY 206

Turnquest has strengthened its relationship with HEWI in Germany. Turnquest UK majority shares have been acquired by a firm owned by a director of HEWI GmbH. The new managing director of the company is Jules Quedstedt-Williams, pictured. The company will concentrate on the vast portfolio of HEWI products.

CORUS



AJ ENQUIRY 207

The Babraham Research Campus, close to Cambridge, has fitted its new Minerva building with a full Kalzip specification. Stucco-embossed Kalzip 65/400 smooth-curved sheets were used for the 1,200m² wave-form roof. The Kalzip roof disguises the facility's plant equipment – essential for planning criteria.

HANSON



AJ ENQUIRY 208

Architect Skidmore, Owings & Merrill specified Desimpel Rossini bricks from Hanson Building Products for the exterior envelope of the mixed-use New Providence Wharf development in London's Docklands. The subtle positioning of the brick detail enhances the profile and height of the development.



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