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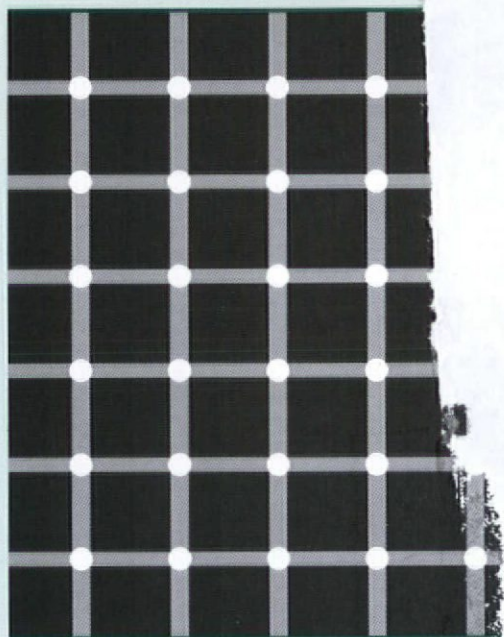


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A FAR MORE IMPORTANT TASK THAN THE CREATION OF FLAGSHIP BUILDINGS

By Isabel Allen

When we relaunched the AJ, we resolved to run a series of crits as a means to engage with very different architectural practices and look at the way they address the process of design. We felt it would move the focus of architectural debate away from the finished object in favour of the design process itself. By inviting architects to present their own work we hope to encourage healthy debate while giving practitioners a right to reply. It is also a means of recognising that architects are always working within different parameters and constraints and that this should inform any intelligent critique.

Capita Percy Thomas, the subject of our second crit, is busy in several different sectors. We have focused on its education work, with emphasis on the Oasis Academy in Enfield. One of the many advantages of engaging with the project at this early stage is that, rather than assessing a building as a stand-alone object, you inevitably start to question the brief. A clear

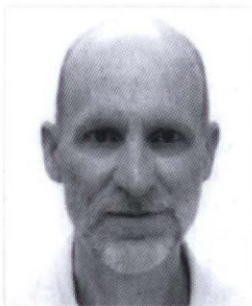
theme to emerge from the discussion is the paradox that lies at the heart of the government's schools building programme. On the one hand, architects are charged with the task of creating buildings that will be the heart of emerging communities; on the other, child safety is always the primary concern, so security becomes crucial.

It is a problem that compromises the work of many architects. As Richard Weston observes on p32, Hampshire Architects' vision of a school traversed by a public street was never realised. My abiding memory of Foster's acclaimed (and Stirling-shortlisted) Bexley Academy is of youths skulking outside the entrance like office workers enjoying a sneaky cigarette. A featureless landscape discourages bullying but it is also virtually impossible to inhabit.

Architects face a far more important task than the creation of flagship buildings. The challenge is to develop an architectural language which is protective without being defensive.



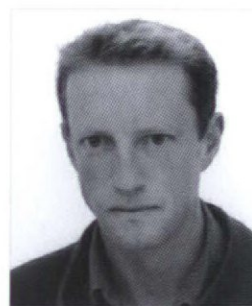
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John Bothamley, whose sketchbook is featured on page 58, is a building designer who runs his own practice based in Hereford

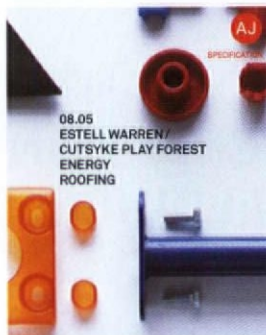


Alan Francis, who contributes to the Capita Percy Thomas crit on pages 23-35, is a partner in Gaunt Francis Architects

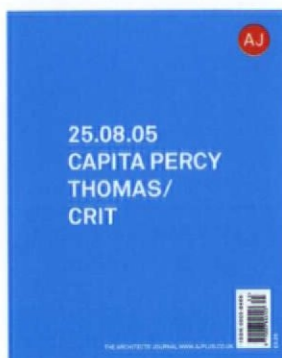


Martin Caiger-Smith, who writes about Donald Judd on pages 44-45, is head of exhibitions at the Hayward Gallery

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- EDAW's William Hanway defends design codes at www.ajplus.co.uk/forum
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SPECIAL PRIZE SHORTLISTS ANNOUNCED

The RIBA has announced this year's Special Prize shortlists. One of the highlights is the AJ First Building Award, in association with Robin Ellis Design and Construction. The three finalists for this award are: Amin Taha's Gazzano House (*pictured*); Sure Start Tamworth by Sjölander da Cruz Architects; and the Stealth House by Robert Dye Associates. All the shortlists can be seen online at www.ajplus.co.uk/riba2005

SCOTTISH CINEMA NEGLIGENCE CLAIMS DENIED

Historic Scotland has hit back at claims that it has wholly failed to defend several significant cinemas north of the border. The group – which fulfils the role of English Heritage in Scotland – has dismissed accusations from the Cinema Theatres Association that it has been 'criminally negligent' over protecting the historic buildings.

FORMER KINGSTON HEAD BERRY DIES AGED 83

Dennis Berry, the head of Kingston School of Architecture between 1966 and 1987, has died aged 83. During his 21 years at the helm, he steered Kingston's Part 1 course to degree status and started some of the first postgraduate courses in architectural education.

EXHIBITION RECREATION BID

The 1851 Crystal Palace Great Exhibition building could be rebuilt in Sydenham's Crystal Palace Park. An anonymous private benefactor has agreed to finance the proposals, drawn up by Ray Hall, to recreate a 20,000m² version of Joseph Paxton's famous building using modern methods.

RIBA TACKLES AABC CRISIS

The RIBA will devote key parts of its practice committee meeting today (25 August) to the current crisis facing the Register of Architects Accredited in Building Conservation (AABC). The committee will be tackling conservation architects' deep-seated concerns about the 'self-protecting' and 'exclusive' AABC, which were exposed by the AJ (AJ 11.08.05).

'DISASTROUS' LANCASHIRE PATHFINDER SCHEME SLAMMED

Adam Wilkinson of SAVE Britain's Heritage has called the Pathfinder demolition project in Darwen, east Lancashire, 'a public relations disaster' after it emerged this week that residents have submitted a 500-name strong petition outlining their complaints to Blackburn with Darwen Borough Council. A residents' group claims that politicians have reneged on earlier promises of renovation and exploited the Pathfinder process to pursue their own development agenda.



RENOVATED MIES CLASSIC OPENS IN US

A \$3.6 million (£2 million) renovation of Mies van der Rohe's 1956 Crown Hall at the Illinois Institute of Technology by Chicago-based Kreuk & Sexton is to be unveiled today (25 August). The chief feature of the building is a new-look steel facade, which had been sun-bleached grey but has now been returned to its original black colour.



MAKE GOES APE WITH £1M PATH

Make Architects and Expedition Engineering have produced this picture of a proposed 600m-long walkway in a Norfolk forest. The £1 million path for adventure company Go Ape will be the largest of its kind in the country if it is approved after its planning submission, scheduled for mid-September.

KUHNE FACES UNCERTAINTY OVER JERSEY PLAN

Confusion is reigning over a hugely contentious mixed-use scheme by Eric Kuhne on Jersey's waterfront. Until last year the massive regeneration site was governed by different planning regulations. But it seems that these 'relaxed' planning rules have now been suspended after popular opposition to the project was mobilised on the island.

DEMOLITION WILL PUT PAID TO PAWSON RENOVATION PLAN

John Pawson's plans to make over a Modernist gem in the US – once owned by disgraced 'domestic goddess' Martha Stewart – look set to be scuppered. Gordon Bunshaft's own house in East Hampton is likely to be demolished by its new owner, having been gutted by Stewart in anticipation of Pawson's work.

BOOST FOR SOUTHWARK SCHEME

Southwark council's attempts to regenerate London's Elephant and Castle have taken a major step forward with the selection of two key consortia to take on the project. Two groups of housing associations will work with a list of star architects including S333, AOC, de Rijke Marsh Morgan Architects, Proctor and Matthews, Glenn Howells Architects and Sarah Wigglesworth Architects. The consortia are Urban Choice and an alliance between London & Quadrant, Wandle Housing Association and Guinness Trust.

PLANS TO KNOCK DOWN NORTHERN IRELAND'S MAZE PRISON OPPOSED

Serious opposition appears to be growing to plans for the redevelopment of the world-famous Maze Prison site in Northern Ireland. Opponents are becoming increasingly frustrated by KSS' plans to demolish the vast majority of the site and replace it with a stadium that will host matches in the 2012 Olympics football competition.



COVENTRY SITE THREATENED

A pivotal post-war structure in Coventry is in grave danger of demolition due to council modernisation plans. According to Coventry City Council, the Grade II-listed Coventry Sports and Leisure Centre (pictured), built in 1966, is riddled with design flaws and asbestos.

CABE HITS OUT AT BIRMINGHAM HOUSING PROPOSAL

CABE has fuelled the controversy surrounding the government's much-maligned Pathfinder programme by criticising RPS Design's plan for homes in the Birmingham-Sandwell Housing Market Renewal Area. In the wake of a design review meeting on 27 July, CABE officials have panned RPS Design's exploitation of the site's potential, stating it 'fails both as urban design and architecture'.

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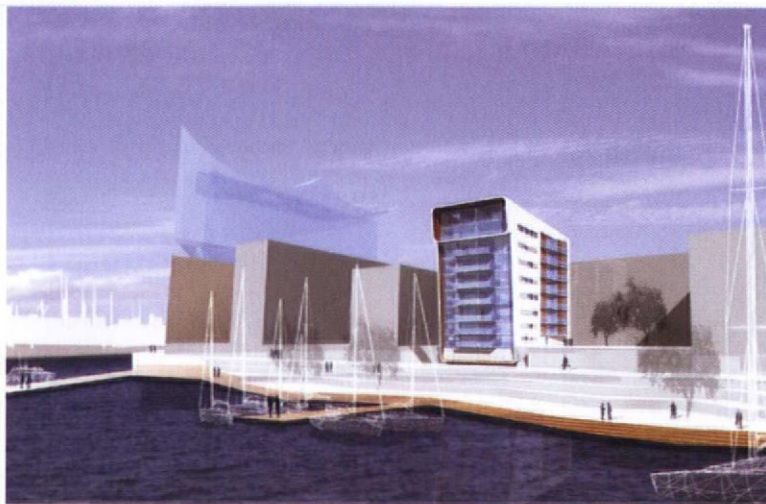
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M2r-architecture has released this image of a new 25-apartment block on the Hamburg waterfront, in Germany. The £3.5 million project is currently being considered by planners and, according to the London and Berlin-based practice's co-founder Axel Rostock, will have a white metal exterior cladding 'informed by ship-making'. Its interior will also be designed to resemble a boat's decking. The building will have its own private pier and there will be penthouses and a large 'window' at the top of the block.

VACANCIES ADD TO FEES FEAR

By Richard Waite

Fears that the introduction of university top-up fees will slash the number of architecture students have not been eased in the aftermath of this year's A level results.

The AJ has learnt that there are still plenty of places available for would-be architects, despite reports that students of other disciplines have had to battle for courses.

At the time of going to press the University of East London, the Robert Gordon University, Liverpool John Moores University and others were offering courses through the UCAS clearing system.

The Kent Institute of Art and Design, which has been beset by problems, and the University of Central England, which saw a record number of students fail their degrees last year, also had places.

Concern is growing that the number of applicants could plummet once the new top-up fee policy is introduced in 2006.

David Dunster, Roscoe professor of architecture at the University of Liverpool, said: 'The future isn't rosy. I wouldn't be at all surprised if top-up fees become really quite a serious issue for schools of architecture. Even within the term of the current government, I can see one school of architecture going to the wall every year.'

With students having to pay an extra £3,000 a year in fees, architecture students who want to take their Part 2 examinations will undoubtedly find the cost of university life increasingly punishing.

The RIBA's acting head of education, Chris Ellis, has already voiced his concerns to the Secretary of State and a

report on this feedback, entitled Gateways to the Professions, is due out in a few weeks.

Ellis said: 'This is a major issue. The whole thing is going to get worse from 2006.'

'The level of debt may well deter those wanting to stay on for Part 2 and it is likely the number of those falling by the wayside will increase.'

His fears are echoed in research released by the training organisation City & Guilds last week, which claims architecture will be hit by 'severe skills shortages' by 2020.

Jeremy Till, the director of architecture with the University of Sheffield, said: 'Top-up fees will have a profound impact. We are already finding a majority of students take two years out before starting Part 2. We had one year when only a third of students returned.'



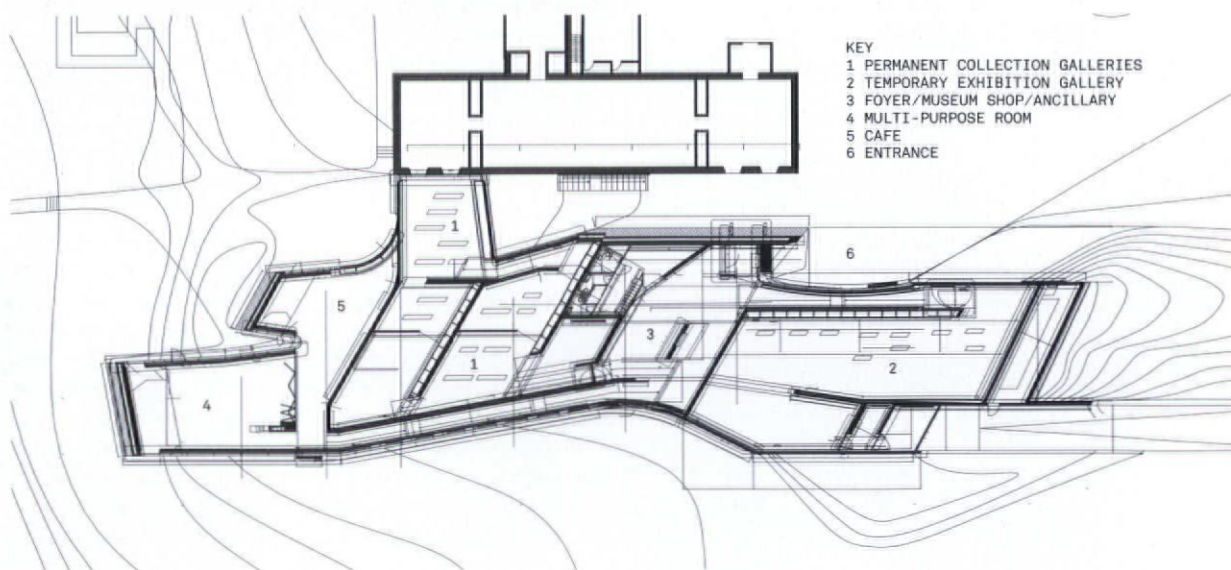
ROLAND HALBE

INNOVATIVE ZAHA MUSEUM REVEALED

Zaha Hadid is set to open her extension to the Ordrupgaard Museum near Copenhagen in Denmark next week. These images – shown here for the first time in the UK – illustrate how the architect has worked to create a new architectural form for the art museum. While by no means Hadid's largest scheme to date, she claims that the project nonetheless represents a journey of discovery for her practice.

'The growth of Ordrupgaard presented an opportunity to explore new formal relationships between the components of the museum and the garden that frames it, in so far that the ensemble constitutes a kind of topography in itself,' she said. 'The extension seeks to establish a new landscape within the territory of its architecture, at the same time allowing new relations with the existing conditions,' Hadid added. The scheme – which has significantly increased the museum's exhibition space – attempts to use this architecture-landscape relationship to create a new experience when looking at art. Hadid has aimed to create an experience of opacity when walking through the extension, so the man-made landscape and the new architecture almost 'blur into one'.

By Ed Dorrell







THE CLOAK OF ANONYMITY

By Rob Sharp

Apocryphal or not, there is one story that lodges itself in the mind of architects sceptical of open competitions and their supposed anonymity.

When choosing the architect for the Opera Bastille in Paris, the judges picked the relatively inexperienced Carlos Ott, thinking they had landed world-famous US architect Richard Meier.

The project disappointed architecture *aficionados* and the key question remains: why would anyone go to all the trouble of running a competition when finding so-called 'starchitects' was the most important item on the agenda, and not the supposed anonymity to level the playing field? In this case, the French got their comeuppance.

The casual observer might have thought those selecting

designs for such large-scale projects would have learnt their lesson by now. Not so. In the past month, two similar international 'lapses in protocol' have come to the fore – both with big bucks at stake.

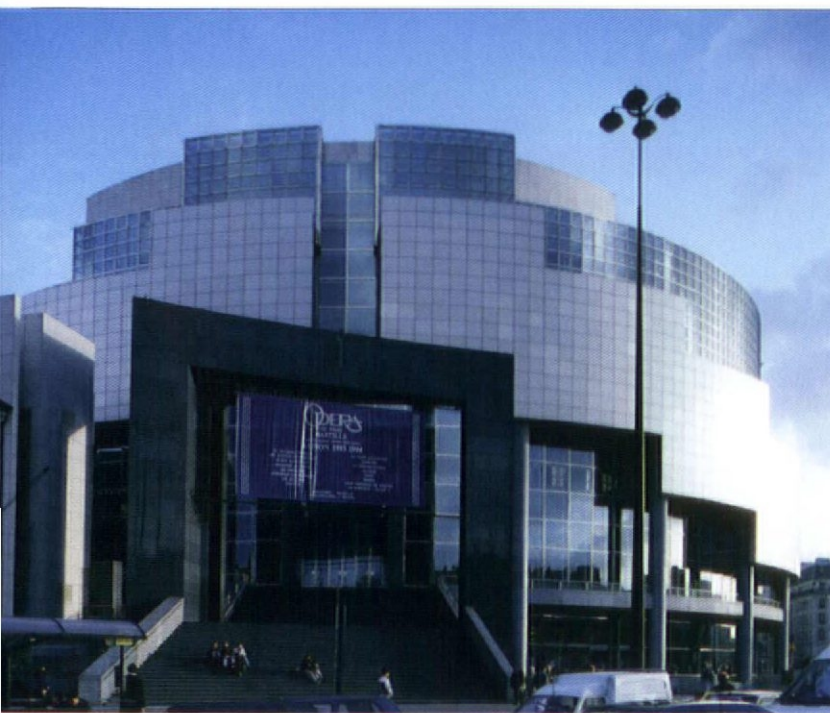
The first blunder involved nearly 500 architects being given the names of those they were up against in a competition to design a new visitors' centre at the Giant's Causeway after an email was inadvertently sent out by an employee of the Department of Enterprise, Trade and Investment (AJ 21.07.05). The second saw international giant Gensler voice concerns regarding the first phase of the pursuit to find an architect to revamp a huge site on the Sydney waterfront in Australia.

Ian Mulcahey, a senior associate with Gensler London,

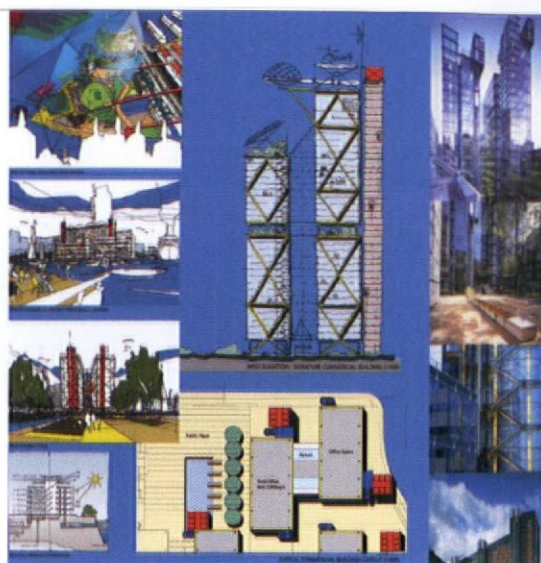
says he is unhappy with what he referred to as an 'unnamed practice' putting previous work on its submission for the £400 million East Darling Harbour competition. 'It is curious that while the criteria called for anonymous entries, one of the finalist entries clearly shows previous work of the entrant,' he says.

All the entries have been published on the competition website and Richard Rogers Partnership's proposal has clearly been illustrated with previous signature buildings designed by the practice. Although Rogers' move wasn't forbidden by the competition brief *per se*, such an action must surely fly in the face of any credible claim that the Sydney competition was entirely anonymous.

And this tactic may be



1. The Opera Bastille in Paris, designed by the then relatively unknown Carlos Ott



2. Richard Rogers' anonymous proposals for a project in Sydney are illustrated with the practice's previous signature buildings, including the Lloyd's Register

quite common in the world of competitions. Pritzker Prize-winner Thom Mayne, when questioned about the morals of flaunting previous work at submissions, happily admitted he had done something similar in the past.

Needless to say, anonymity is not generally a cause for concern for seasoned practices. John McAslan admits to avoiding open competition altogether, preferring to be invited for submissions so that he can use the name he has built up for his practice. Nevertheless, he is reasonably sceptical of the RIBA's claims that open competitions (and award submissions) are ever truly anonymous, something the industry at large seems already to accept. 'We would never enter an anonymous competition,' says McAslan.

'When we apply for a RIBA award it's supposed to be anonymous but the chances are the scheme has probably already been published somewhere, so is recognisable.'

However, not every well-known practice is as conscientious as McAslan. This is an issue raised by Nazar Sayigh, one of the founders of up-and-coming Glas Architects, who has recently won praise from Jonathan Glancey for his beach house in Bexhill-on-Sea. Sayigh, who has previously gone head-to-head with his former Bartlett tutor Niall McLaughlin in anonymous competitions, is unconvinced that larger practices need to enter small competitions at all.

'When you're fighting for a scheme worth £4-5 million you do wonder why the big boys are bidding for them in

the first place,' says Sayigh. He claims that in the case of an anonymous competition the anonymity will, in fact, favour the larger practices, which will be able to throw many more resources at it than their minnow-like adversaries and no one will be any the wiser.

But, apart from some form of positive discrimination in the direction of smaller practices – something which might make the majority of clients reasonably nervous – there is little that can be done to remedy such a situation. Even if it is ideas-led, the drain on manpower can be exploited by economies of scale. 'What you're doing to get there far outstrips any honour that you get in return,' adds Sayigh.

What chance then do the smaller practices have when the larger practices can be so

ruthless? The point of an anonymous competition is surely that ideas win over names, that the concept with the most money thrown at it isn't necessarily the one that gets chosen.

Yet in a system clearly riddled with holes, with signature buildings instantly recognisable, why pretend that it is truly anonymous in the first place? It seems necessary to either stop the political posturing or make a more comprehensive effort to throw some real weight behind ideas.



Left to right: John Edwards, pictured in 1982 with fellow PTE partners Roger Pollard and Bill Thomas

JOHN EDWARDS 1938–2005

By Richard Waite

John Edwards, who died in a car accident with his wife Allison on 12 August, was the 'anchorman' of Pollard Thomas Edwards Architects (PTE) – the practice he co-founded in 1974.

Best known for the New Concordia Wharf regeneration scheme in London's Docklands, he was born in Llandaff and brought up in rural South Wales during the Second World War.

He studied architecture at the Liverpool University School from 1957 to 1962 and went on to ply his trade at the Ministry of Public Buildings and Works.

He then teamed up with Tom Hancock and Dean Hawkes and subsequently formed a partnership with Rolf Rothermel and Valerie Cook, before setting up PTE with Roger Pollard and Bill Thomas.

Thanks to the Camden and Notting Hill housing trusts,

the new practice secured a number of social- housing schemes and Edwards' early work focused on the 'rehabilitation' and conversion of Victorian terraced houses.

For the first 10 years all the partners worked in the same room and Edwards was ahead of his time with ideas about workplace democracy and equal opportunities.

He disliked bureaucracy intensely, though he took it on as a necessary evil and dealt with much of the legal and administrative side of running the firm.

Among the many projects he directed personally, such as a housing project in the Middle East and a giant roof-tile factory scheme, the most celebrated example of Edwards' work is New Concordia Wharf at Bermondsey.

The building was the first in the UK to win the Europa Nostra Award and landed other accolades from the Civic Trust and the RICS. Lauded by the whole spectrum of architectural commentary, from Prince Charles to *The Architectural Review*, it still stands out as an exemplar in how to regenerate redundant buildings.

Edwards retired from practice in 1990 and moved with his Australian wife to Wales, where he immersed himself in the environmental and ecological issues affecting the countryside. He restored their house and transformed nearly 16ha of 'derelict' wood into deciduous forest.

He also became deeply involved in the Campaign for the Protection of Rural Wales and, in July this year, was elected as its chairman.

Edwards was also an accomplished craftsman, potter, silversmith, joiner and blacksmith. PTE co-founder Bill Thomas said: 'John's understanding of how things are made was expressed in his great attention to detail.'

Fellow PTE co-founder Roger Pollard said: 'He was our friend, the one in the middle. He was assertive but shy; fiery but unruffled. His temperament was aloof, because he was shy; but his shyness was always a tool that he used to some thoughtful and useful purpose.'

'He provided stability like an outrigger in heavy weather and inspiration in calm seas.'

'His life was full, complex, and thoughtful,' Pollard added. 'Now that it is ended and considered, those who knew him can say it was not in any way wasted.'

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'I was quite good at many things. I am a very good delegator. I can assess a situation very quickly. I have a good overview. I could have been a psychiatrist or a politician. Or a musician'

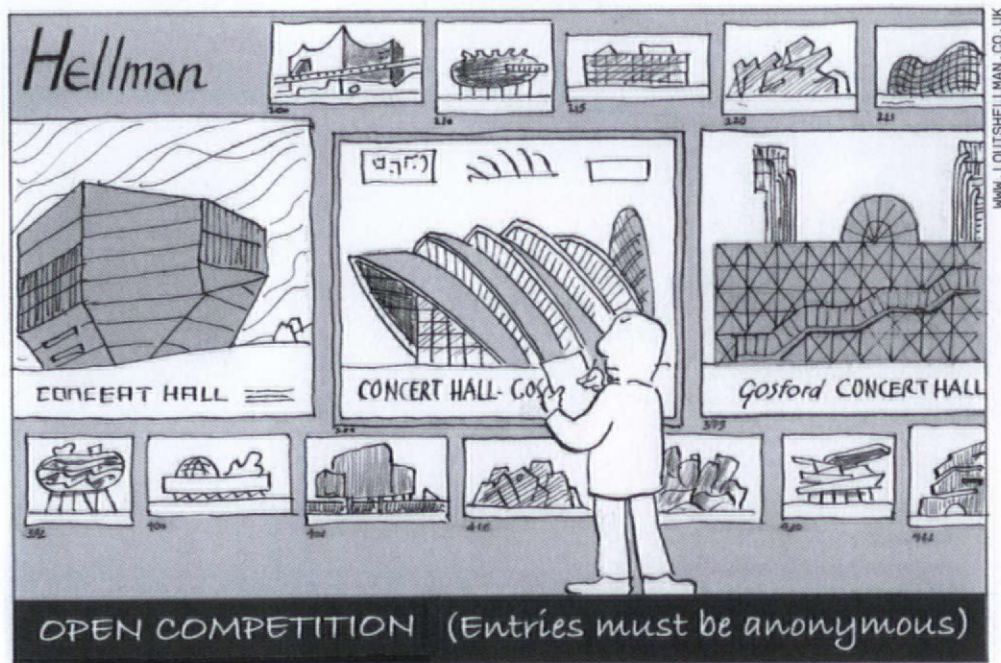
Zaha Hadid. *Sunday Telegraph*, 14.08.05

'Those who live by the soundbite die by the soundbite. Or, in the case of George Ferguson, who inspired the series, find themselves hung out to dry'

Deyan Sudjic on Channel 4's *Demolition* series. *Observer*, 14.08.05

'What's wrong with compromise?'

Wayne Hemingway on his Staiths South Bank housing estate. *Guardian*, 15.08.08



A FUNNY OLD GAME

There we were in the pub, watching the England football team getting thumped 4-1 by the Danes and it happened. To Astragal's astonishment, every billboard around the Copenhagen stadium suddenly flashed up with the word **Bauhaus**. What? Surely art and design schools in Germany are not so well financed that they can afford sports sponsorship, are they? And more to the point, surely not even Danish football crowds are so cultured that they 'dig' the inter-war avant-garde scene? Someone piped up with an alternative. 'Perhaps it's the early '90s Goth band?' Suddenly everyone in the pub was ignoring the abysmal footy and talking Bauhaus. Unfortunately, in the cold light of day the following morning,

the answer turned out to be very, very dull. Bauhaus, apparently, is the name of Denmark's answer to B&Q. What an anti-climax.

CINÉMA-VÉRITÉ

The new **Woody Allen** film *Match Point*, which opens early next year, features a number of shots of London landmarks spliced together in the style of a travelogue. The lead character, and all round nasty piece of work, is played by **Jonathan Rhys-Meyers**, of *Bend it Like Beckham* fame, who is lucky enough to live in a plush flat overlooking **Charles Barry's** Palace of Westminster and works 'in finance' at the top of **Foster and Partners' Gherkin**. His girlfriend, **Scarlett Johansson**, goes to an audition at Sloane Square's Royal Court, and he disposes of

criminal evidence a stone's throw from **Ian Simpson's** proposed 220m-high tower at No 1 Blackfriars Road. Just like watching a home movie.

THATCH THE WAY TO DO IT

The Architecture Foundation's Summer Nights programme continued at **BDP's** offices last Wednesday with a showcase by young practice **Foster Lomas**, talking through three projects commissioned by the wacky international jet-setters of this world. The presentation of its thatched Namibian house, for example, opened with a short movie of their client skydiving to his site from several thousand feet. A thoughtful query was raised by **Rowan Moore**, who fancied the practice's fusion of 'Modernist idiom' and thatch, before all descended on the Slaughtered Lamb for bevies.



Maheer Matar, a Part 3 student at the Architectural Association, produced this proposed design for Atlantic College in Wales. The brief was to provide student accommodation for the international school to accommodate people from different cultures and backgrounds and promote tolerance and interaction. The building was designed around a courtyard that acts as a main entrance, providing interaction between students, better visual security and enhanced daylighting and ventilation. Locally sourced and sustainable materials were used for most of the works.

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DAZED YOUNG PROFESSIONALS STUMBLE BLINDLY, TRYING TO WORK OUT WHAT PART 3 IS

This summer many of my friends, who I regard as talented and committed architects, passed their Part 3 professional practice exams. However, surprisingly, just as many failed. Why is it so difficult to acquire one's professional architectural qualification in the UK? What is it that drives us to do it and what does it really mean to become a professional architect in the UK?

Part 3 is a curiously elusive beast. Due to the eccentricities of the architectural education system, many young graduates come out of their Part 2 without a sense of what their professional exams entail, as it is barely touched on in diploma school. Dazed and without a central impartial comparative information portal which gives one an overview of Part 3, these young professionals stumble blindly through the tomes of prospectuses and complex websites to try and quantify what Part 3 is. Many end up relying wholly on hushed whispers within their architectural peer group from graduates who have only a rudimentary understanding of the matter. As a result, before they know it many find themselves enrolled on a Part 3 course wholly unsuited to their experience or work patterns.

I felt this acutely myself during the enrolment interview for my Part 3 course, when I was told, in no uncertain terms, that my American experience (where I practised for a year) wouldn't count and that unless I left the large urban practice – where I was working on some fantastic projects – to get the 'right' type of 'architectural' experience, I didn't stand a chance of getting my Part 3.

However, as it turns out, both these comments were incorrect. Six months of my American experience legally can count and it is possible, with certain courses, to base your case study on package work on a large project. There are a plethora of great courses out there offering everything from a three-week intensive course to longer courses, some of which can be office-based (Oxford Brookes) or correspondence courses offering flexible learning, similar to Open University study methods (North West region).

But, in the cold light of day, what does the Part 3 qualification actually represent?

In Germany, as in many other countries, being an architect entitles you to certain protected functions: for example, the right to submit specific types of planning

applications. Currently in the UK there are no protected functions for an architect. Both 'architects' and 'designers' can submit a planning application. In the UK, from a purely legal perspective, Part 3 simply gives you greater liability and a heavy bill of insurance and professional fees.

So why do we do it? Perhaps because there is an overriding feeling that taking your Part 3 is an intrinsic part of becoming a working, living, breathing part of the world of the built environment. In reality, taking your Part 3, in my opinion, simply gives you a licence to learn the tools of the professional trade. For want of a better analogy, Part 3 is like taking your driving test; it doesn't make you a good driver but it gives you an overview of how you could become one. It gives you an understanding of the implications of architecture in both the physical and legal sense and, most importantly, an understanding of your responsibilities to others, the client, rather than to simply yourself, the designer. How you decide to practise after this, however, is a different matter.

*Holly Porter works for Kohn Pedersen Fox in London.
Email: ajcolumnists@emap.com*



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LETTERS

RIBA NEEDS TO USE ITS INFLUENCE TO HALT CHANGE

My attention has been drawn to an article in the 14 July issue of *New Civil Engineer*. This refers to collaboration between the RIBA, ICE and CIBSE presidents, resulting in a call on government for 'more decisive action' on climate change and the need to work towards a target-based policy framework for this action.

Such a framework – contraction and convergence – has already been formulated by the Global Commons Institute. It has attracted support from all over the world and in this country from the Royal Commission on Environmental Pollution, the Church of England and all but one of the main political parties.

In *How We Can Save The Planet*, I set down grounds for extreme concern about the failure of government to respond to predictions of an ecological catastrophe if urgent action is not taken. Even more evidence has now come to light, notably the predictions of the international community of climate scientists in their conference at Exeter University earlier this year. I put forward the case for personal carbon rationing based on the contraction and convergence proposal.

I would hope that the RIBA will intensify its efforts to call government to account on this most pressing of issues.
Dr Mayer Hillman, Senior Fellow Emeritus, Policy Studies Institute

ARE HERITAGE BODIES THE VILLAINS IN AABC SAGA...

The RIBA was right to bring the Register of Architects Accredited in Building Conservation (AABC) within the institute (AJ 11.08.05). It would have been a major strategic error not to have done so.

The current fracas shows that the profession is firing at the wrong target. Whatever the current weakness of AABC's accreditation procedures, the real villains of the piece are English Heritage, Historic Scotland and the Heritage Lottery Fund.

Each of the bodies is abusing its dominant position in breach of Section 18 of the Competitions Act 1998 – an offence for which penalties can be imposed. While it is proper to require that consultants working on listed buildings have appropriate experience, the bodies cannot lawfully specify a monopolistic method of demonstrating that experience. They should state that membership of the AABC is one method of demonstrating compliance.

Furthermore, from the client and grant applicant's point of view, there is another fundamental concern with the policy adopted by the awarding bodies. Membership of AABC is by individuals, not practices. This means that if an appointment is given to a practice on the basis of an individual's membership of the AABC, and that individual leaves the practice or dies, then the

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appointment must be terminated. Prudent clients make ineligibility to continue work on a project in such a circumstance a ground for immediate termination of appointment. This is in the interest of neither client nor consultant.

The RIBA should itself make a complaint under the Competition Act to the OFT. Its 'special interest group' the AABC should support such a move.

Maurice McCarthy, Chorleywood

... OR IS IT THE AABC ITSELF THAT NEEDS SORTING OUT?

Gosh – what a miserable mess Ed Dorrell has revealed in his article on the AABC. I come out on the side of Ian Salisbury and Jim Cuthbertson – the AABC has evolved into a self-protecting cartel which should be shattered. I do declare interest here: I was once a member but it threw me out because I had not overseen a restoration project for a couple of years. (I had been responsible, among many others, for the restoration of the Old Bailey.)

But let us not forget why the AABC was formed. Architectural education has generally drifted away from the teaching of construction and technology. All too often the RIBA had been recommending architects who appeared to lack the appropriate knowledge and skill for this work.

English Heritage became, quite understandably, concerned that a register of architects with appropriate skills should be developed. Sadly, the AABC appears to have hijacked this initiative for its own selfish ends. It will surely get its comeuppance... probably next time.

Paul Hyett, Ryder HKS

CHALLENGES REMAIN IN THE CODES

Your article (AJ 11.08.05) highlights some of the challenges of using Design Codes to help deliver sustainable new communities.

The scale of these projects requires a mechanism to ensure that quality and the promotion of innovation are protected through the lifespan of the delivery process, while allowing for flexibility to adapt to market requirements and building methods.

William Hanway, Managing Principal, EDAW

For a full version of this letter see www.ajplus.co.uk

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



Saab 93



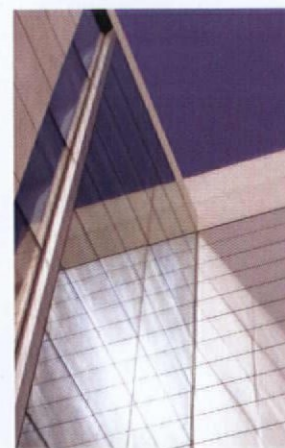
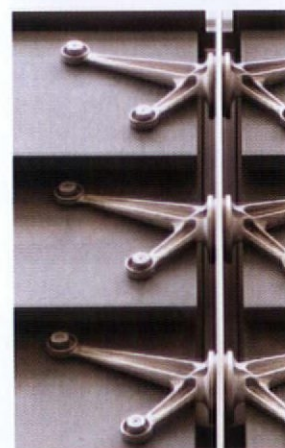
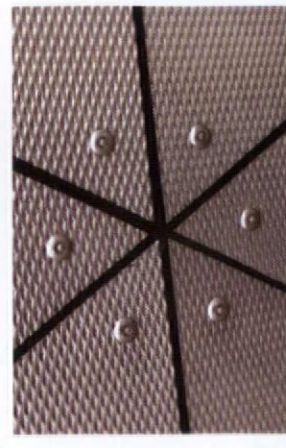
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Clockwise from top:
Alistair Sunderland
(standing),
Richard Wood,
Robert Okpala,
Laura Murdoch,
Paul Healy-Jones,
Austin Williams,
Wayne Forster,
Alan Francis and
Richard Weston

THIS MAY NOT BE A TOTALLY SATISFACTORY RESULT BUT WE HAVE TRIED TO RESOLVE A NUMBER OF CONTRADICTIONARY MESSAGES AS BEST WE CAN

— Paul Healy-Jones

Capita Percy Thomas, the building-design division of Capita Symonds, includes architects, engineers and designers specialising in healthcare, education, leisure and the commercial sector. It is involved in a number of high-profile projects, from the recently completed Wales Millennium Centre in Cardiff, to the newly started £46 million joint-venture university in Penryn, Cornwall.

But the parent company is involved in construction projects from the consultancy and construction side as well, including the acoustic design at the new Wembley Stadium and pulling together the environmental and strategic assessments for the London 2012 Olympic bid. Significantly, the overall company's operating profit margins increased by nearly 18 per cent in the past six months to more than £68 million.

So is it simply a profit-driven architectural arm of a corporate practice? Or does its claim to 'provide innovative and value-adding design solutions that delight our clients' hold water? We visited its Cardiff HQ to find out the truth.

Capita Percy Thomas was asked to pin up work on its academy schools. The intention of the crit was to explore the practice's design ideas with particular emphasis on the Oasis Academy in Enfield, which is currently at Stage E and has been put in for planning.

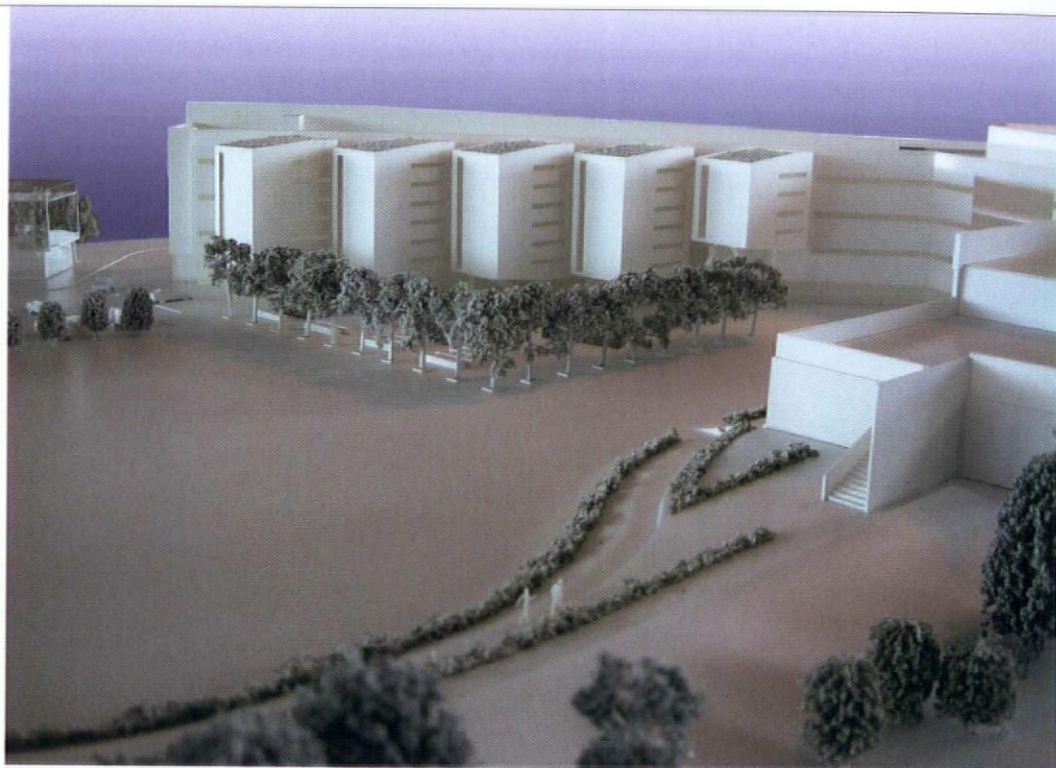
NB: Capita Percy Thomas only presented planning drawings at the crit (eliciting some criticism). The additional sketches etc. were obtained afterwards on request to help illustrate this article.

THE PANEL COMPRISED:

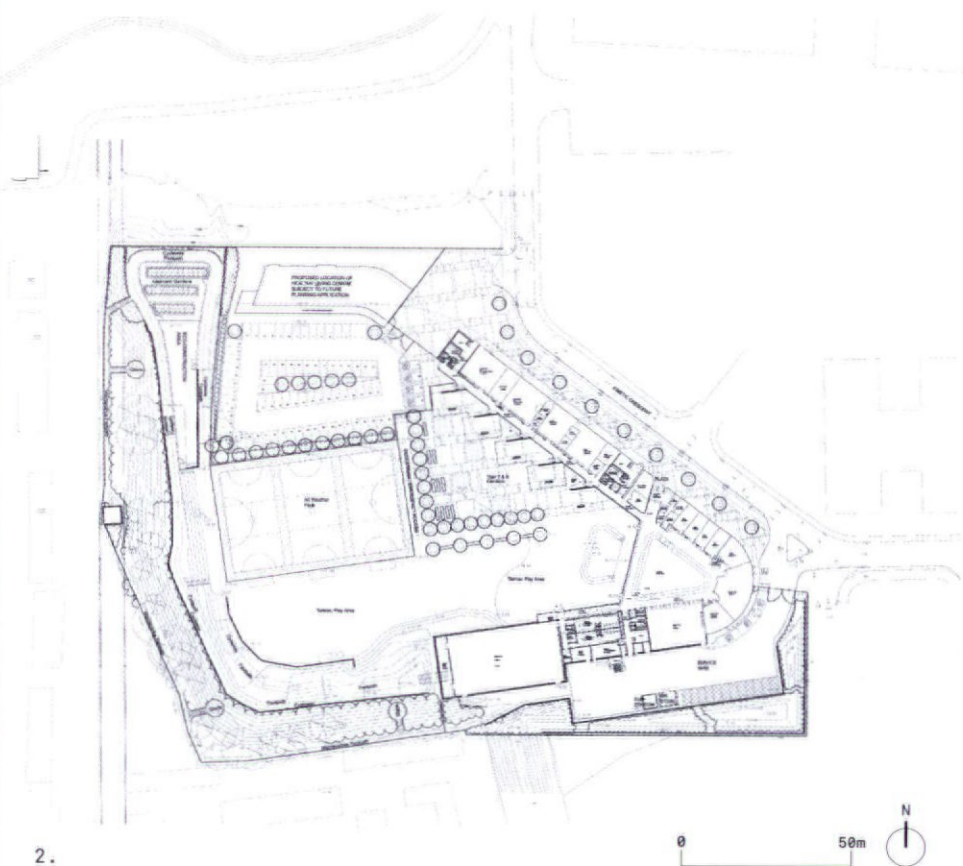
Richard Weston, *Welsh School of Architecture*
Alan Francis, *Partner, Gaunt Francis Architects*
Alistair Sunderland, *Director, Austin-Smith:Lord*
Wayne Forster, *Welsh School of Architecture*
Austin Williams, *Technical editor, The Architects' Journal*

AND REPRESENTING CAPITA PERCY THOMAS, THE DESIGN TEAM AND THE CLIENT:

Paul Healy-Jones, *Senior associate director*
Richard Wood, *Associate director*
Robert Okpala, *Buro Happold*
Laura Murdoch, *DfES, Academies Division*

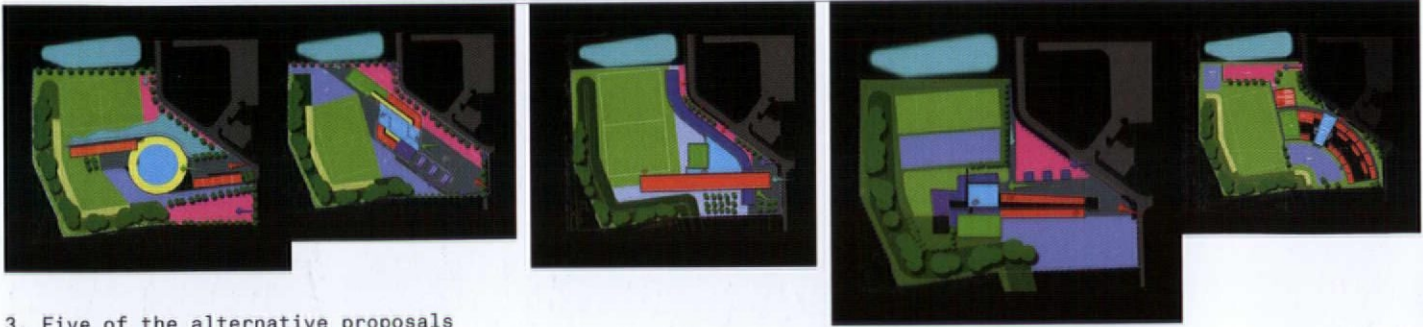


1.



2.

1. White card model of proposed Oasis Academy
2. General arrangement showing landscaping and play areas with car parking to the north



3. Five of the alternative proposals developed by the architects, rejected by the client

Richard Wood

There's a good opportunity when you're working with young people to do something that makes a difference to their lives. They're at an impressionable age and we believe that architecture can have a positive impact on them. I like Peter Blundell-Jones' quote that: 'Architecture is neither pure technology, nor pure art, but a dialogue with the people and the place.' We are interested wherever we go in looking at what's already there and trying to respond to those clues that will make each place unique, different or special. We probably spend a disproportionate amount of time trying to understand what our client is trying to achieve in terms of curriculum, pedagogy and their particular take on education. It matters to us that there are so many views on teaching, and it is important for architects to listen to that so that we don't frustrate – through ignorance – what we are trying to achieve. I've always thought that showering your client with options has often been a sign of diffidence and uncertainty. But on this project we developed six options – everyone in the office had a go – and we laid everything before the whole design team – clients, engineers and QSs who all had a critical input. It was a vulnerable process but actually it was quite interesting.

Austin Williams

So you would have been happy to go with any of the six designs? Did you not have any critical discernment in this process?

Paul Healy-Jones

As it happens, they picked the strongest of the six anyway. They picked ours.

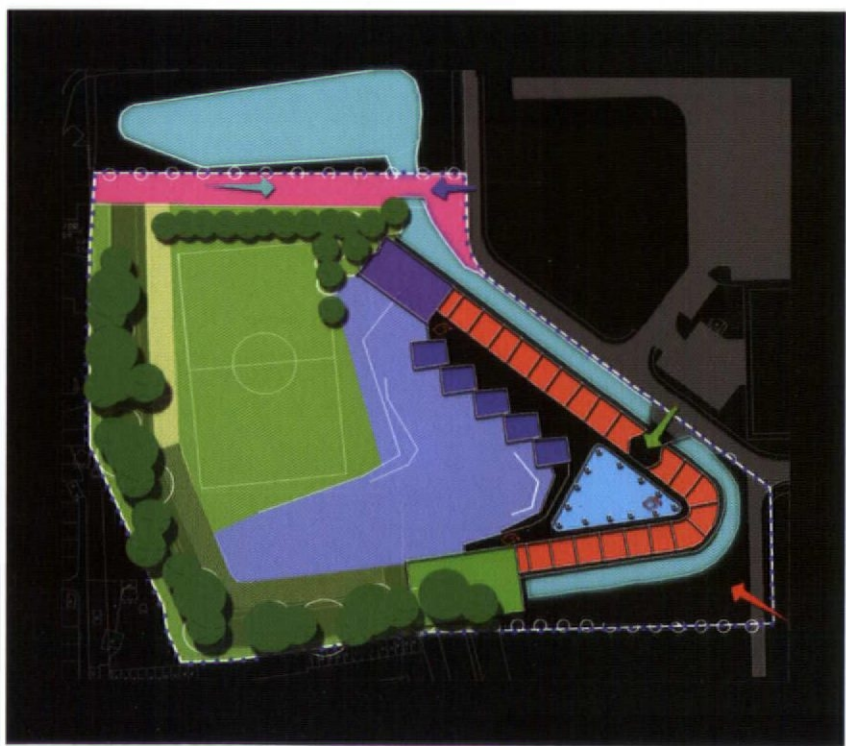
Austin Williams

Yes, but were you actively pushing your personal designs or were you, as you profess, really laying yourself open to the client's whims?

Richard Wood

It does raise an interesting question as to what we would have done if the client had run away from our personal designs, and we can't answer that. But what we learned was that by not putting up a barrier and saying 'you're having this', it worked quite well in the end. Such a vulnerable consultation process probably becomes less important the more we work with the same client.

4.



5.



Wayne Forster

Will you say a bit more about the organisation of the buildings and the ideas behind them?

Richard Wood

There was very little on the Enfield site. It's on the edges of a business park. It's typical Essex, very flat with no real sense of place. The site is surrounded on the north and west by two- to three-storey fairly modern housing. The only real notable feature was a bund of reclaimed soil around the southern edges rising to about five metres. It acoustically separates the site from the housing but also gives some sense of containment and we toyed with the idea of the bund slightly enveloping the building to continue the line of enclosure.

Paul Healy-Jones

For the kids, we have tried to provide a gentle harmonisation between their primary school environment and the new Oasis Academy. The blocks that are rotated off the main wing are the Year 7 and Year 8 classrooms, which stand distinct from the rest of the school but are still intended to be an integral part of it. Teaching comes to them rather than them to it. This makes it more reassuring for the youngest children. It's nurturing through separation.

Richard Wood

Also, traditional school buildings with straight corridors and no natural lighting tend to be disorientating, alienating, dull and depressing environments. We have arranged for south light by orientating the structure on the east-west axis but needed to turn the classrooms slightly to maximise the benefits of direct southerly orientation which hopefully also creates a richness and diversity along the circulation routes.

Austin Williams

What happens in the triangulated spaces left over between the main route and the classrooms?

Richard Wood

Sometimes they're void; sometimes they're breakout spaces.

Paul Healy-Jones

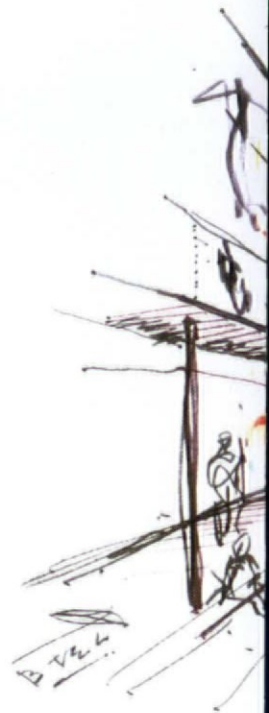
The client was keen on the 'agora' concept: the courtyard or marketplace where people bustle through. We have located it in the knuckle of the bend.

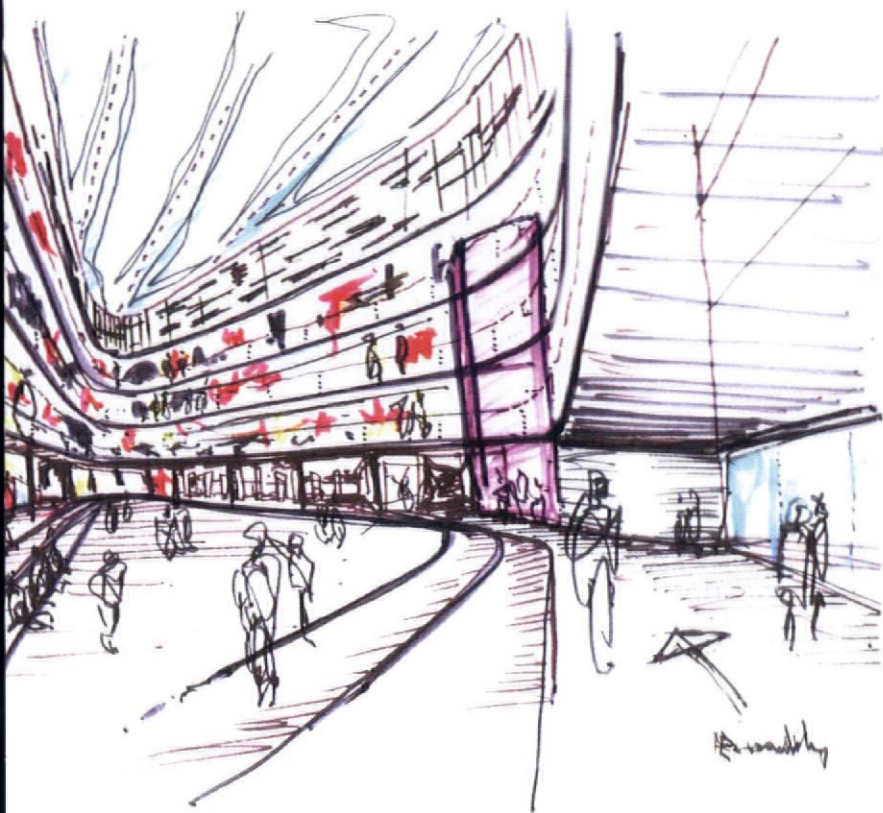
Richard Wood

Spaces around the agora are predominantly those for community use, following the logic of the marketplace motif.

Austin Williams

I have a sense that you have designed either by rote – complying with certain design criteria – or have responded fairly compliantly to client demands. How do you respond to that?





6. Internal perspective sketch with the agora looking up to the lantern

Richard Wood

We are not about designing what we think is the perfect school, dropping it on a site and washing our hands. As it happens, the bit that is really important to us, and often neglected, is the quality of the space that links up all the individual teaching spaces...

Wayne Forster

Well we haven't seen much evidence of that. You've talked a lot about 'placemaking' but you haven't shown us.

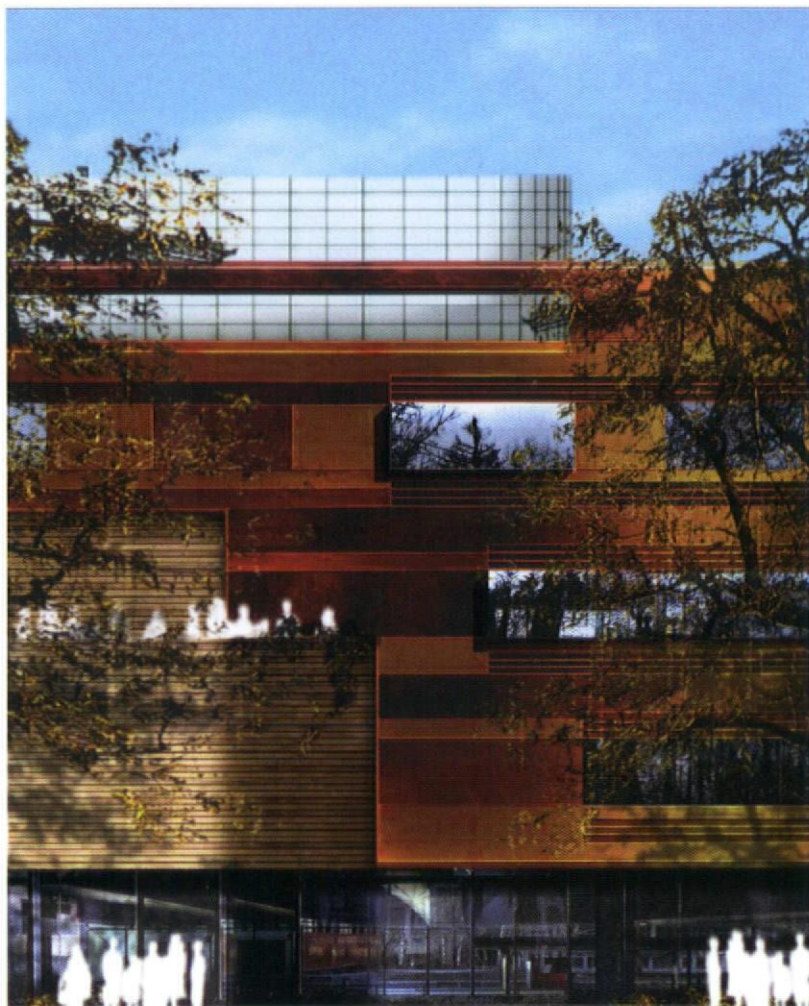
Richard Wood

Well there are three major centres of place: the courtyard, the atrium (our interpretation of how you can grapple with solar benefits in a positive way, but also to make a space that is magical) and there is a richness...

Wayne Forster

Well it may be, but you haven't given us much chance to recognise it in your presentation. You've just shown us standard plans, elevations and facades. Presumably, at this stage you must have hundreds of visualisations and they would have given us a better sense of the progression of the scheme, how it sits on the site, its scale, its relationship to neighbouring areas etc. The problem is that we are struggling to understand your success in complying with what you say you want to do.

-
- Richard Wood We are looking for an elevational approach that has a singularity of expression. But because it is quite long, if you made it banal it could look heavy-handed and so we've gone for a copper crust, with three different types of patination, which starts above ground floor level to allow people to see the life within the building at ground level, particularly within the more 'buzzy' vocational spaces. The glazing pattern has not been regularised because that would have compromised the internal spaces, but we enjoy the irregularity which creates a necessary diversity along the elevation.
- Austin Williams I think it's safe to say that you have been a long time out of college and you've forgotten what is required for a crit. I agree that the images you've chosen haven't helped us help you. To a certain extent, the external finishes – the one element where you have had an opportunity to show off your own design decisiveness – seem to be pretty naff. Does aesthetic treatment come a poor third to internal placemaking and environmental auditing?
- Richard Wood I'm quite pleased with it.
- Wayne Forster When did you decide to use copper? Looking at the early stage white-card model, the whole thing looks far less aggressive. Surely, that's a fundamental starting point for a community-focused building.
- Richard Wood Between Stages C and D we wanted a material that had a natural quality to it and that would change over time. We could have gone for lead, but, to be honest, I don't like the colour. Kingspan panels are relentlessly flush and inhuman. But copper comes in different shapes; it's a classic and it's malleable, which means that we can get some light and shade into the surface and it should change over time, but also the colours and light will change depending on the viewing angle as you walk down the street. Unfortunately, on our coloured presentation drawing it all looks a bit ginger.
- Alan Francis I can see that you've taken the option to use one corner of the Enfield site (although I'm not sure why you haven't taken the building to the boundary) but what happens in the middle. And how does it really relate to what's outside the site as well?
- Paul Healy-Jones Well at the moment there's very little there.
- Alan Francis Then isn't it important to start creating something beyond a 'building' in its own terms?
- Paul Healy-Jones Well the only thing that we had to respond to was the bund and we have made the building form contiguous with that; offering a transition between the natural to the man-made. The landscape architect then created an external amphitheatre which connects back to the agora.



7. Exterior elevation at the entrance showing the copper cladding above the glazed ground-floor level and the lantern above the roofline

Alan Francis The base of the agora is a triangular space about 15m high. It has classrooms overlooking it, it has circulation routes through it, it has teaching space potential within it. Does it really work acoustically?

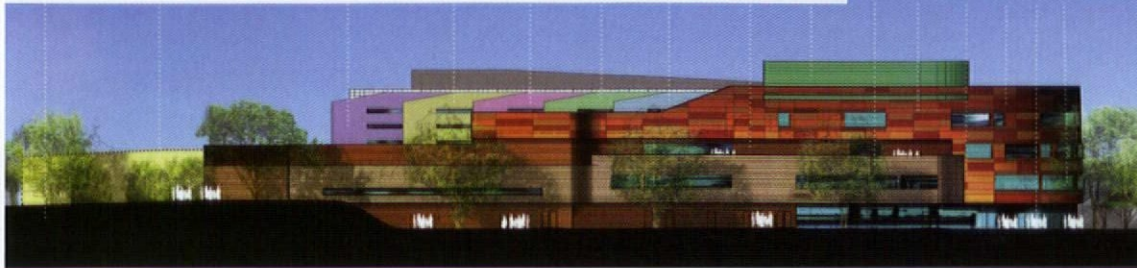
Richard Wood We are absolutely assured that it does.

Alan Francis Where's the front door?

Paul Healy-Jones It is on the north-east side leading directly into the agora – the heart of the building. The lantern at the top of the building offers you the promise of something beyond...

Alan Francis But you're going to have to be miles away to see that shallow lantern over the top of such a large building.

Paul Healy-Jones Well, talking about genius loci, the M25 is quite close and so many people will note its presence.



8.



9.

Alistair Sunderland

As I understand it, academies are higher up the food chain than your average secondary school. So is this school going to be an exclusive encampment on the edge of habitation? Is it really going to engage with the local community? My question is, why is this building happening here, on this particular site? Why a school, for example?

Richard Wood

Actually, Oasis' interest is more about community building than it is in education. Its hope is that this will provide the missing community hub.

Richard Weston

When you look at the classic school designs by Hampshire etc, the presiding metaphor was that of 'the street' which was to be a route open to the public. That naturally fell foul of concerns over security etc, but is this 'agora' simply another fad – a more venerable one, perhaps?

Richard Wood

Child protection is a huge issue. All things being equal, they would aspire to having adult education classes during the day, a farmers' market in the agora, and this becoming a truly community-owned building. But everyone has to be checked when they come through the front door, and so maybe this is a school in the day and a community facility at night.

Wayne Forster

I haven't got a problem with the community focus but I have got a problem with the end result. It all seems so heavy. The elevations have such a horizontal stress. And why the colours?



10.

8. South elevation looking over the sports hall and changing wing to the classrooms beyond

9. North-east elevation showing the varied colours of copper cladding and the lantern

10. Internal south elevation showing angled classrooms and cut-through agora and lantern

Richard Wood

We instinctively wanted to break up the uniformity of the elevation. By introducing randomness, we think that we've introduced visual interest: the material will look different at different times of the day and over time.

Austin Williams

But surely that can be achieved by architectural massing? Is it the case that you have plumped for a monolithic elevation and then had to devise methods to distract from its massiveness, by breaking up a problem of your creation. Did you not think about scale, layers, setting back some elements?

Richard Weston

It seems to me that the school's 'look' is completely up for grabs, there's no real consistency. Did your client simply want a wow factor, or did you try to persuade them to go for a 'quieter' scheme?

Wayne Forster

But what is the image of the school that you are trying to convey? Partly there is a sense that you are struggling with 'time and meaning' but I don't think that you've got there yet. The Smithsons wrote about the humanity of the long elevation, for example, and you could have gone down that route of expressing the 'longness' – of celebrating it. But you seem to be worried about expressing the scale for fear of being too monolithic, while being worried about breaking up the form, for fear of losing coherence...

Alan Francis

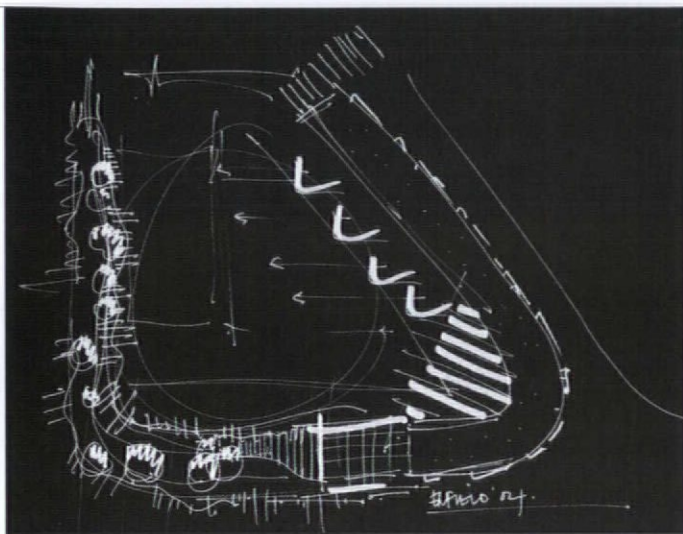
It seems as if you have come up with a unified design that you have then tried to disguise, rather than resolve architecturally.

Wayne Forster

The totality of the 'place' is what it's all about. What you've done, given the contradictory advice, is understandable but disappointing. The agora idea, for example, leaps out of the page and, from what you've said, it could work as a central organising concept but you haven't really followed it through. It's all very well getting the DfES space standards to fit, to get the solar shading to work and all that, but you seem to have underplayed the interstitial spaces.

Paul Healy-Jones

There are a limited number of ways of designing spaces like these and we have prioritised social space because we feel that these are important civilising areas. We have managed, for example, to push up the circulation space to 22 per cent, up from 19 per cent in the guidelines.



11.

- 11. Site sketch showing the building fronting directly onto the street
- 12. Existing site with views over business park
- 13. Site photo showing that 'there's very little there'

Alan Francis

I can't get over how the front door faces the business park. Not very community focused is it?

Richard Wood

We admit that permeability isn't high – as we've already said – but the community will still have free access through...

Alistair Sunderland

The assumed community! I struggle to appreciate places that are supposed to strengthen a sense of community but don't arise out of a community. Effectively schemes that are superimposed on – to all intents and purposes – a blank site (which isn't really blank at all). You say you are responsive to the unique contextual qualities of each project – so what are they?

Paul Healy-Jones

There is very little there. The landscaping exists, as we've said, and we've worked with that but ultimately we want the building to evolve naturally into being part of the local history – to be part of the setting. The usual model for schools is to be set back from the street with a vast area of playground. We wanted to be directly onto the street. To claim a secure bold statement that gets rid of miles of imposing railings...

Richard Weston

Actually you haven't got rid of the fence; the building has become the fence.

Austin Williams

There's something positive about seeing children playing. By presenting a blank wall to the street aren't you building a defensive community?

Paul Healy-Jones

Parent collection is within the central courtyard, so there is visibility.



Wayne Forster

Yes, but not from the street...

Paul Healy-Jones

Well, the transparency of the ground floor – raising the copper elevation – allows some views through the building from the outside.
To a certain extent, I agree that this may not be a totally satisfactory result but we have tried to resolve a number of contradictory messages as best we can. But procurement alignment is almost impossible and the mixed messages about inclusive schools that maximise security is a nightmare.

Alistair Sunderland

In terms of dealing with 11,500 children arriving each morning, presumably at a similar time to business park workers, do you think that your landscaping and external works layout has addressed the arrival moment satisfactorily?

Paul Healy-Jones

We are still working on the landscape... we intend to utilise the ground-level changes, to provide a nature walk for the children, although, for security reasons, we'll have to keep it separate from the rest of the play areas. Also, the landscaping around the agora will emphasise the auditorium's potential for spilling out into the open, to be able to take the business of the school outside into the open.

Austin Williams

It's a shame that the mounded earth that gradually envelopes the building can't be used as an egress route leading directly to the carpark. It is one area that seems to have a certain sense of drama, however contrived.

Paul Healy-Jones

We are actually looking at this possibility.



12.



13.

Cowparade with a Swedish heritage- Invitation to create a Fagerhult Cow!



Fagerhult's link with cows and **CowParade** is borne out of our close association with both nature and design. In continuing our involvement and support of the **CowParade** art exhibition we are delighted to announce a competition to create a **Fagerhult Cow**.

CowParade is an art exhibition with a difference – the canvas is a life-sized fibreglass cow! As a budding artist your mission will be to milk your imagination and come up with fun and funky designs for this amazing grazer, which will initially be put to pasture in the **Fagerhult Light Studio** when complete and then join the rest of the herd at the next UK **CowParade** event in Edinburgh April 2006. **The winner will be awarded a weekend for two in Edinburgh to join the parade, all expenses paid.**

You are invited to join the herd...

Architects, Lighting Designers, Engineers, Artists – either individually or as a group
– are invited to enter designs for the cow.

The Designs

Fagerhult is a Swedish company, and designs should celebrate the country's culture and environment, whilst also focusing on the lighting aspect - We are looking for lit cows! Read about **Fagerhult** on the website www.fagerhult.co.uk To look at some of the funky designs, please refer to the official website www.cowparade.com.

For additional information and application forms visit our website www.fagerhult.co.uk.
Deadline for entries **Friday 28th October 2005.**



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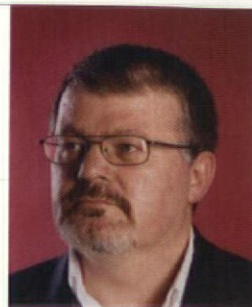
- Architects' Journal, 9 September 2004

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SPACE ODDITY

By Austin Williams

At the Architecture Foundation's Summer Nights season of 'talks with some of London's most inspiring and creative architects', Diana Cochrane and Alex Mowat of Urban Salon presented their work to a packed room.

They said that after their involvement in a proposal for the British Antarctic Survey's Halley VI project, they have been approached to help the British Interplanetary Society on a project for a manned space flight to Mars. They are working on an idea to send an unmanned craft powered by a solar sail (which will take four years to reach the red planet) that will unfurl on landing, so that the manned mission can arrive later in a faster, more conventional liquid methane-boosted spacecraft to find the space station already self-assembled.

Even though Urban Salon seemed blissfully unaware that these ideas have been around since the West's favourite Nazi,

Werner von Braun, proposed *Earth Orbit Rendezvous* as a space-assembly space station, there was something terribly British, frightfully sustainable and ultimately tragic about their scheme.

Mowat described how the unmanned flight will carry bamboo (a 'building material and foodstuff'), some soot (to melt the polar icecap for water), a length of hosepipe and a crisp packet. Admittedly, with their enthusiastic, undergraduate-style naivety, this part of their presentation had a certain *Blue Peter*-esque charm. But though the reusable space shuttle is the epitome of the here's-one-I-made-earlier approach, space flight is not really schoolboy stuff: as Colin Pillinger, who tried to pay for the Beagle 2 project out of his own pocket money, found out.

That failed project cost just £50 million but last year President Bush pledged £217 billion – half of the predicted costs for a Mars landing – to

the US space race over 20 years. Notwithstanding NASA's conservative intention to use the moon as a staging post, American ambition seems to compare more favourably to British penny-pinching.

The increasingly cranky astronomer royal, Sir Martin Rees, says it should be left to billionaire adventurers to salvage the spirit of exploration. He wants to get around society's risk-averse climate by relying on space tourists like Denis Tito or maybe Richard Branson. The social aspiration of space exploration is undervalued and undermined by Rees' defensiveness.

Reviewing the failed Beagle project, the UK Select Committee on Public Accounts commented that: 'Ambitious projects like this should go ahead only if enough money has been made available up front.' Easy for them to say.

Back on earth, the competition to design miserly £60,000 houses is the

architectural equivalent of Britain's frugal space race. We all recall Pillinger having to scuttle around in taxis with a cardboard model trying to raise a couple of quid. Now architects are having to do the same for the privilege of increasing the housing stock to a civilised level. Housing, like space, used to be seen as being socially important; it is now simply seen as an individual's hobby.

I do not agree with those who say that we shouldn't waste money in space that could be better spent on housing the homeless. Of course we should do both. But unless we counter the 'liability aversion' culture, we will have to look to more dynamic economies for a vision of the future. A government that has washed its hands of spending the billions needed to provide decent homes doesn't bode well. Just like the Beagle, a parsimonious housing policy is similarly doomed to crash.

CAREER OPTIONS FOR ASPIRING BRITISH ARCHITECTS WERE AT AN ALL-TIME LOW

By Jonathan Foyle

In the second of our articles studying the history of architects, we move to consider the Dark Ages in Europe (476-circa 800 AD)

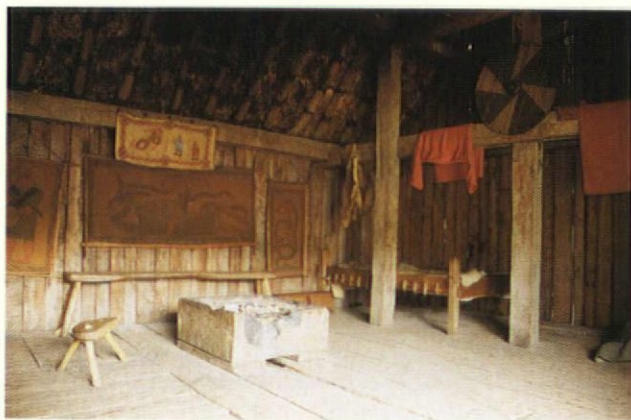
Late Roman architects received a boost from Constantine the Great (306–337 AD), builder of St. Peter's Basilica in Trier in Germany (which was the Roman Empire's grandest triumphal arch). An edict in the *Theodosian Code* relates Constantine's desire to exempt architects, plasterers and 30 other trades from obligations 'in order that they may acquire the leisure for studying their arts and so may be more inclined to obtain greater skill themselves and pass on their knowledge to their sons'. This highlights a concern to perpetuate the talents of the building trade as a precursor of the Medieval craft guild.

When the exhausted Roman Empire fell in the early part of the fifth century, the architects who were to contribute the next generation of structures had two lines to draw from. They had inherited the Greco-Roman columnar buildings: the temples and basilicas that loomed across Europe south of the Danube, the Levant and North Africa. But they were also familiar with the spatial complexities developed during the preceding three centuries through the Roman architects' pioneering use of concrete.

This had encouraged new solutions to vaulting, best seen in the internally subdivided complexes of palaces and baths, and most spectacularly and permanently realised in the dome of the Pantheon. These inspired the building of Byzantium, where domes were raised from columns on the concave triangles of pendentives.

Spatial amalgamations were further developed by mosaics of shimmering glass, metals and colours, portraying figures in settings that disregarded the structural realities of the underlying architecture. This richness of forms and decoration influenced the crystalline work of Middle-Eastern designers conversant with Greek sciences and Euclidean geometries, then fed back into Italy via the architecture of the new Ostrogothic capital at Ravenna, which faced the eastern Mediterranean across the Adriatic Sea. King Theodoric (circa 491–526 AD) also sent teams from Ravenna to Rome under an *architectus publicorum* to restore the main Roman public buildings such as the Colosseum. A creative fusion of east and west was inevitable.

Cassiodorus' early sixth-century letters – the so-called *Variae* – display attitudes to architects that are remote from Vitruvius' technical manual. Cassiodorus, the Roman statesman who served under Theodoric, is concerned with the power of architecture to create prestige, and illuminates the status of the architect as the arbiter of the royal image: 'Much do we delight in seeing the greatness of our kingdom imaged forth in the splendour of our palace,' he writes. 'Thus do the ambassadors of foreign nations admire our power, for at first one naturally believes that as is the house so is the inhabitant... Take then for this indiction the care of our palace, thus receiving the power of transmitting your fame to a remote posterity which shall admire your workmanship. See that the new work harmonises with the old. Study Euclid – get his diagrams well in your mind; study Archimedes and Metrobius.



1.

1. Early Anglo-Saxon village in West Stow, Suffolk
2. Church of Santa Maria Maggiore, Rome. Detail of mosaics and covered ceiling



2.

'When we are thinking of rebuilding a city, or of founding a fort or a general's quarters, we shall rely upon you to express our thoughts on paper,' Cassiodorus continues. 'The builder of walls, the carver of marbles, the caster of brass, the vaulter of arches, the plasterer, the worker in mosaic, all come to you for orders, and you are expected to have a wise answer for each. But, then, if you direct them rightly, while theirs is the work, yours is all the glory.'

'Above all things, dispense honestly what we give you for the workmen's wages, for the labourer who is at ease about his victuals works all the better.'

Cassiodorus concludes: 'As a mark of your high dignity you bear a golden wand, and amidst the numerous throng of servants walk first before the royal footsteps, that even by your nearness to our person it may be seen that you are the man to whom we have entrusted the care of our palaces.'

So, prospects for architects seemed good in Italy at that time, and the conservation of ancient monuments was on the agenda. It is undeniable that at precisely the same time, the career options for an aspiring architect in Britain were at an all-time low: it is a safe bet that waving a golden wand in the remains of Eboracum (Roman York) would have garnered little respect from the ruling Danes. But we were all once part of the Roman Empire from the Euphrates to the Tyne, so what accounts for the difference in attitudes between north and south?

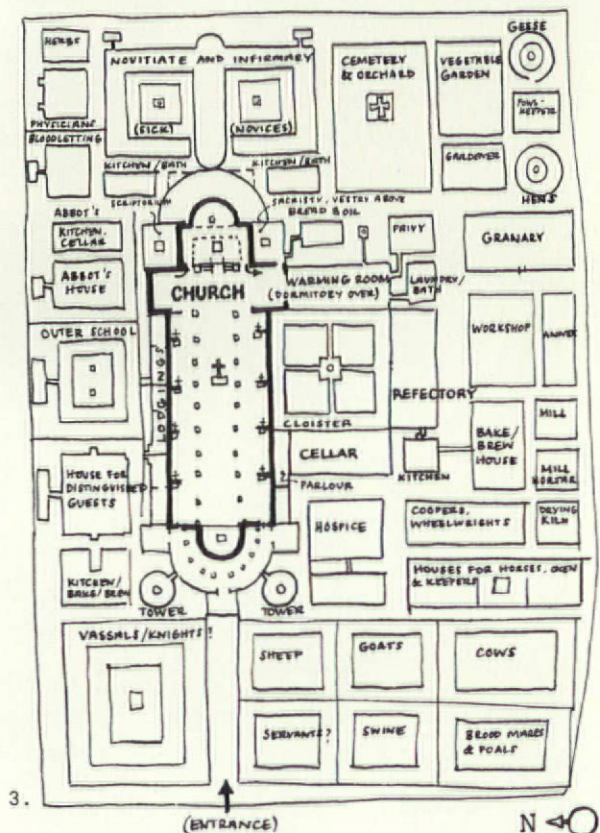
It is hard to imagine the impact that the greatest Mediterranean temples and baths must have had on wide-eyed

traders and itinerants from Northern Europe. But English builders were left with their own Roman inheritance: the standard theatre and forum, within gated and walled towns.

In London, they would have known a vast basilica, amphitheatre, baths and governor's palace half the size of Hampton Court. It is usually claimed that these remains were of little interest to the fifth-century *populus* but imagine another scenario: half the population had been used to living as native citizens of Britannia, and the early Anglo-Saxons liked buildings such as the London basilica. But it was already 200 years old when they inherited it. After a while, the 25m-high roof must have started leaking. Did they have the technical ability to scaffold that volume, and to reinstate the Roman quarrying and supply of Welsh lead, even if they wanted to?

Most Roman buildings in a wet and frosty climate were unlikely to survive more than a few centuries. Nonetheless, the ubiquitous mass rejection of urban centres for village living in Britain is self-evident from archaeology, and the change in construction from masonry to timber a fundamental one. The Anglo-Saxon verb for 'to build' was *timbran* – 'to timber'. We know of no vast timber palace from this land that was divided into kingships, and the best guess for the reason behind a disinterest in such grand expressions of architecture is that many of the settlers came from north of the Danube, beyond the old Roman Empire.

As cleverly detailed and proto-chalet styled as they are, the thatched huts rebuilt from the evidence of post-holes and pits



at West Stow's early Anglo-Saxon village in Suffolk bear the hallmarks of an itinerant craft tradition: families still used axe-cut timber to build huts when we first arrived at the American coast. The 'architect' during what we call the Dark Ages was not concerned with timber dwellings.

In 600 AD, those equipped to envisage designs for important masonry structures such as churches according to typologically appropriate forms called upon the Roman traditions. The Venerable Bede reveals that the missionary St Augustine, sent to England from Rome in 596 AD, arrived the following year to inspire church building in more *Romanum*—'in the Roman manner'. Exactly what that means depends on looking closely at the surviving examples. They differ from the south to the north.

The southern group are mainly in Kent and Essex, including St Pancras in Canterbury, Reculver in Kent and St Peter at Bradwell-on-Sea in Essex. Each took advantage of a nearby quarry of abandoned Roman masonry, re-erecting salvaged columns and using brick to form arches. These were inevitably round arches following the Classical tradition, while the elongated nave with apsidal east ends beloved of the early Anglo-Saxons evoke the Imperial basilica form as adopted for Roman churches such as Santa Maria Maggiore, Rome (circa 410 AD), or the churches of Ravenna. The difference in England was that the churches were quite small and featured no domes or mosaic-clad walls. Instead we had a penchant for surrounding naves with porticus, or wrap-around aisles divided into rooms.

The northern group of churches reveals a different set of emergent traditions. At Monkwearmouth we find the first post-Roman barrel-vault beneath the church porch, arrived at through a portal with jambs decorated with interlaced snakes representing a Celtic tale of divine protection. The seventh and eighth-century abbeys at Hexham and Ripon feature similar crypts that evoke the catacombs of Rome. They were reportedly built under the aegis of Bishop Wilfrid, who travelled to Rome and presumably wanted to bring a little atmosphere back with him. But who were the designers who translated his vision into candle-lit reality? Four hundred years later, William of Malmesbury writes that it was the *magisterio cementariorum* (master masons). Their names are lost but at Hexham they showed off Roman stone by lining the passages with decorated blocks from Corbridge on Hadrian's Wall. The superstructures of Ripon and Hexham are long gone but they may have manifested another — and apparently native — development of early northern Anglo-Saxon designers who abandoned the apse for the squared east end: the seventh-century church at Escomb is at the forefront of a 1,000-year-old English predisposition to gable ends that was rudely interrupted by the apse-building Normans.

What information did Anglo-Saxon builders have to construct these complex buildings? How were designs conveyed? Clearly, they could simply use their eyes but as the monuments of previous cultures crumbled away, how could they relate to the original meanings and appearances of those buildings that may

3. Sketch of monastery scheme for St Gallen, Switzerland
4. Saxon church, Brixworth, Northamptonshire. Possibly 9th century
5. Palatine chapel of Charlemagne, Aachen, Germany

5.



have provided inspiration and identity? Illiteracy presents the first obstacle to understanding written prescriptions, but some monastic libraries actually held copies of Vitruvius through the Dark Ages.

However, even if one was available – and the designer could read – there was a problem in Vitruvius' terminology: even the most learned Latinist monks trained to contemplate the language of the *Vulgate* – the Latin bible (*vulgate* meaning 'common translation') – would have had a hard time understanding the Greek nouns by which technicalities of planning and detail were cheerfully described by him in the first century BC. As a result, the earliest surviving transcription of Vitruvius is provided with some liberal (if recognisable) interpretations of classical capitals.

The tradition of encyclopaedic learning had fortunately generated a few other resources on architecture. The Etymologies of Isidore of Seville (circa 560–636 AD) provided a 20-chapter resource on everything imaginable, from kitchen utensils to fabulous monsters. Most of Isidore's information was uncritically derived, as his main interest was to invest nouns with meanings – the hoarier the better – while he was not expressly concerned with inspiring or instructing architects. His advice on architecture was taken from centuries-old sources such as Vitruvius and Pliny.

So the Roman legacy for architects was apparently inescapable. While Italy was split into small and vulnerable feudal states, the first great consolidation of power in Dark-Age Europe was in Germany, under Charlemagne. As a Christian leader he

visited Rome and in his support for the beleaguered Pope Leo III was made Holy Roman Emperor at Christmas 800 AD.

His imperial image was manifested in architecture, and his palace in Aachen is famous for its reliance on Italian models. The palatine chapel is a studied replica of the church of San Vitale in Ravenna of 532 AD. Remarkably, his intellectual advisor was Alcuin, Archbishop of York, at the time when the most classically pure sculpture in Europe was to be found on the wayside crosses of Northumberland.

It is a strange paradox in this period that Northern Europe became the inheritor of the Classical tradition, even without the written resources that might have told them how or why Roman architecture was created.

It seems that the motivator was a prevalent idea of the power of *Romanitas*, which could be aptly applied to the two main authorities: temporal and spiritual rulers.

But it is the spiritual rulers – the ascetic Augustinians and communal Benedictine monks who spread from the Mediterranean to the outposts of the old empire – who provide us with the only architect's design from this period. The monastery of St Gallen in Switzerland holds a drawing inscribed on parchment: it is an idealised plan of the abbey made in the eighth century. Here, in the Dark Ages, is the architect, a creature of vision, recording a proposal of harmonic arrangement of structures and spaces as a model for a better life.

Jonathan Foyle is an architectural archaeologist and TV presenter



THE GROWTH OF ACRYLIC

The Evil Empire (Microsoft) is fighting back. Or maybe it is trying to take over the world. Either way, and probably the latter, it is working on a clone of Photoshop.

Naturally enough Microsoft didn't develop it by itself. It simply gobbled up the company which had. You can see for yourself by downloading a beta version of Acrylic, as it is known, from www.microsoft.com/products/expression.

There is some stupid tosh about having to sign up for a Microsoft Passport, a scheme which a while ago the Evil Empire tried to impose on all of us with a signal lack of success. My advice is to only sign up for the limited account, which sidesteps the requirement to acquire a Hotmail email address. That's as in 'the second prize is two Hotmail addresses'!

But don't get too attached to it. Microsoft is no charity and will charge you as hard as it thinks it can for the full version of Acrylic – which you will have helped develop without a fee. We have all seen with Autodesk what happens when one company dominates a market.

Though, come to think of it, complacent Quark recently got dropped by the graphics community when InDesign came of age.

sutherland.lyall@btinternet.com

SKILLS IN DEMAND

When my six year old announced that he wanted to be a plumber, he was greeted with the typical middle-class reaction: 'Excellent! How useful to have a plumber in the family,' writes *Kim Franklin*. Not for nothing has the construction press continued to highlight the worsening skills shortages in the industry.

The Society of Construction Arbitrators alerted its members to an altogether different shortfall in the skills market at its recent annual conference. The number of technical construction arbitrators, particularly architect arbitrators, is in decline. The explanation for this can be given in one word – 'adjudication'. Let me explain.

In the past, a construction professional who wanted to be an arbitrator and decide disputes arising out of contracts that opt for arbitration instead of litigation was required to study the legal basics of contract, evidence and case management. As this was usually done while holding down a day job, it would typically take two years of hard slog to obtain the basic qualification and another two years of effort to get the necessary practical experience to qualify for chartered status. After which they could apply to the appropriate panels, such as the RIBA, ICE or Chartered Institute of Arbitrators, and wait

for the appointments to come rolling in. And a decade or so ago there was a steady stream of work and well-known, senior construction arbitrators were seldom idle.

Then came adjudication, the quick-fix 28-day solution to all your construction problems. Everyone wanted to get on the bandwagon and Adjudicator Nominating Bodies (ANBs) sprang up everywhere, rushing to qualify adjudicators to promote their own particular brand of justice. In the beginning, little or no training was required. Exceptionally, the specialist construction solicitors, TECSA, ran a one-day course concluding with, of all things, an exam. (I was told, no doubt apocryphally, that a senior partner from a leading construction law firm failed it.) With the increased use of adjudication, the spotlight has fallen on adjudicator training and most ANBs now have some form of entry criteria and review procedures.

But, and here is the rub, a construction professional contemplating their future as a dispute resolver can now choose between two years of slog to qualify as an arbitrator or a weekend course at a hotel somewhere off the M25 to practice as adjudicator. And if there was an iota of doubt rattling around, it would be promptly squashed by the realisation that the number

of annual adjudicator appointments is about 10 times the number of arbitral appointments. So little wonder that no one wants to be an arbitrator any more.

And it will matter. Most successful adjudicators have built their practices on a lifetime's experience as construction arbitrators. All that slog paid off for them. But, as the demographic changes, senior practitioners will be replaced by the short-cut merchants who have little understanding of the law of contract or dispute-resolution generally.

As the standards of adjudication deteriorate, the industry will look for better-qualified arbitrators to handle their disputes. And much like the plumbers – they will be in short supply.

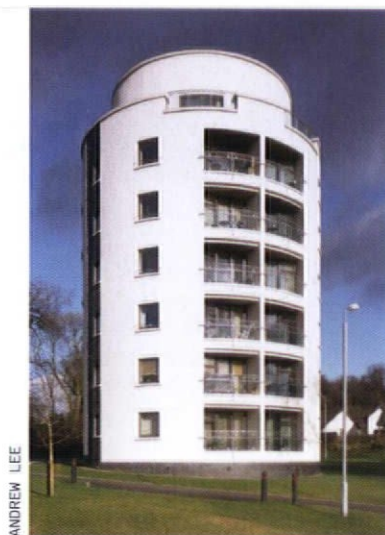
Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit www.crownofficechambers.com

1. Gokay Deveci's A'Chrannag, Rothesay
2. gm+ad architects' Radisson, Glasgow

EXHIBITION

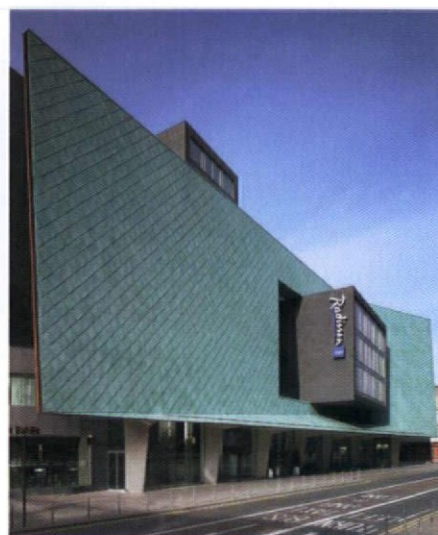
By Brian Edwards

10 Out Of 10: Buildings That Made A Difference
At the RIAS Gallery, 15 Rutland Square, Edinburgh, until 2 September



ANDREW LEE

1.



2.

This exhibition features 10 buildings constructed in Scotland in the past decade which it claims have made a difference 'culturally, environmentally and economically'. Each is designed by an architect, mostly a familiar name – Murphy, Cullinan, Miralles, Fraser and Murray. What is new is relating the buildings to the Scottish Executive's *A Policy on Architecture for Scotland* (2001), implying they are evidence that the policy is making a difference. The quality of our architecture, the policy states, is 'vital to the perception of Scotland as a place of imagination, creativity and innovation'.

The exhibition consists of large display panels and models plus accompanying text. Each building is described and its

contribution to the social or cultural life of Scotland charted in fairly brief fashion. As with all architecture exhibitions it is the images which count and they have a sharpness to match the angled northern light. What is missing, however, is evidence that design does make a difference: that architecture has led to the type of socially inclusive regeneration which uplifts the spirit and provides value for money. Conspicuously absent are any public schools, hospitals or libraries – buildings where orthodox procurement methods are employed.

Two things emerge from the exhibition. First that Scottish contemporary architecture is different to that of the rest of the UK. There is greater regard for the city – of the particularity of place as against the abstraction of space.

Whether in Glasgow, Edinburgh or Rothesay, physical context tempers the flights of fancy seen elsewhere in the UK. It is not that the rigour of modern design is abandoned but there is a subtle melding of place, climate and programme seen so clearly in the Radisson SAS hotel in Glasgow by Murray and Dunlop. Here the copper facade slips free of the structural frame to respond to a shift in the city's orthogonal grid.

Also worth noting is the importance north of the border of the marriage of art and architecture. Of the 10 projects, at least three involved the active participation of artists or sculptors, not as embellishers of buildings but as instigators of some of the intellectual moves. The artist thinks conceptually while Modernism was (or is) predicated on the notion

of technical synthesis. At An Turas, Tiree, a modest ferry shelter costing £100,000, the collaboration between architect, artists and engineer led to what is best described as a gazebo which is impeccably detailed yet poetic and sophisticated in its architectural moves.

One may question the choice of projects – the exclusion of Benson and Forsyth's Museum of Scotland, or Richard Murphy's Dundee Contemporary Arts building, in an exhibition that showcases the profession in Scotland. The impression is that non-PFI architecture is serving the nation well, and that a balance of local and international talent is pushing the boundaries forward.

Brian Edwards is professor of architecture at Edinburgh College of Art

BOOK

By Martin Caiger-Smith

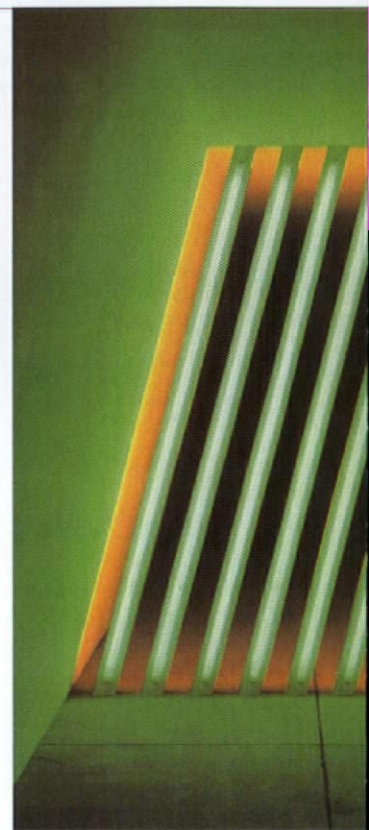
Donald Judd: Complete Writings 1959-75.
Press of Nova Scotia
College of Art & Design,
2005. 229pp. £40

TODD EBERLE



1.

1. Judd as architect: his remodelling of the Arena building, Marfa, Texas
2. Installation at Marfa by Dan Flavin, one of the artists Judd supported
3. Judd continued to admire the paintings of Barnett Newman, even as his own work moved into three dimensions



2.

'What you're sending me is not what I want,' wrote a magazine editor in 1965 to Donald Judd. 'It's not what you say... it's the shambling basic-Hemingway you write in.' *Donald Judd: Complete Writings* reveals Judd to have continued in full combative flow for a further decade, well beyond the time when he needed to write for bread and butter.

Few would accuse Judd of not being to the point. He is the quintessential Minimalist. In his sculptures, his installations, his furniture, his every utterance, he is the arch formalist – pared down, assertive, dogmatic, imperious. He speaks – as does his work – of clear and firm beliefs, a world based on measure, order and logic.

Judd died in 1994 and his house and studio in Marfa, Texas – where he decamped

from the overheated Manhattan art world – has become a pilgrimage site. You can see in its garden how he razed and tamed the desert landscape: straight and straightened lines are everywhere. Beneath the wall his Land Rover remains – in the back of it, a perfect geometry of tightly packed, cuboid stainless steel containers, a domestic art work ready for a desert excursion.

Judd was by all accounts a fractious, demanding man. In his retreat he became master of his own universe. The Chinati Foundation he set up in Marfa displays his own works, and those of fellow artists, as he believed they should be seen – perfect, immovable, inviolate (AJ 02.10.97).

This volume is, then, a step back to a time when Judd was moving in his own work from

painting to sculpture and supporting himself as a jobbing writer of reviews for *Arts Magazine*, *Art News* and *Art International*. The bulk of the writings are from the earlier and (for Judd) hungrier years, 1961-64 – a seismic period in American art, when hot Abstract Expressionism gave way to cool Pop and Minimal art, and when legendary galleries (Leo Castelli, Andre Emmerich) were coming to the fore. Judd's reviews give an intriguing glimpse into these heady years, written as they were before art history straightened things out, coined the names of movements and established a pantheon. The reviews are reproduced here direct from the magazines, with half-tone illustrations and short retrospective comments by Judd in 1975.

Judd's task – unbelievably – was to review all gallery shows in New York. And how he churned them out. He writes of many names now famous, others long forgotten, with equal force and lack of deference. His style, like his art, is economic, assured, uninflected, and often abrasive. He gives short shrift to anything he believes unthought through, derivative, or without formal rigour.

He says little about Warhol, more of his fellow artists Roy Lichtenstein, Dan Flavin, Frank Stella, Claes Oldenburg and John Chamberlain – to whom he mostly remained committed, applauding originality of form and concept, the 'unique idea'. This was a time when artists began to advance their causes in words as well as works, and



3.



Judd was much to the fore in this. He was a partial, involved observer of the scene, promoting what he believed to matter in contemporary American art; he reveals a marked anti-European bias.

What is the value now of these writings? The anthology's completeness inevitably results in the inclusion of clipped comments on artists whose names mean little or nothing to us (Omar Rayo, Herbert Kallem?). Short reviews rarely survive, yet there is in this ensemble the interest of reading a diarist, observing history as it is made; and of the raw wisdom of the artist as critic, unenslaved by theory. Yet in the later texts, when Judd occupied a position of some authority in the late-60s art world, there are longer, manifesto-type pieces – seminal texts on what came

to be known as Minimalism.

One such is 'Specific Objects' (1965), in which he talks of three-dimensional work which is not painting, not sculpture: 'Three dimensions are real space. That gets rid of the problem of illusionism [Judd's bugbear]... Anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. A work needs only to be interesting.'

A fine comment on his own work? In its insistence on a formalist reading of all art, such writing on the works of others, while incisive, ultimately reveals most about the writer himself, Judd, and his own art.

Martin Caiger-Smith is head of exhibitions at the Hayward Gallery

MARK DARLEY



Herzog & de Meuron's new De Young Museum, San Francisco

CRITIC'S CHOICE

By Andrew Mead

Murray Grigor's past films include a fine one on Carlo Scarpa, and now he has completed a documentary called *Sir John Soane: An English Architect, An American Legacy*. Grigor shows how Soane's discoveries on his Grand Tour to Italy – the monuments of Rome and Sicily – influenced his own architecture, and then how that architecture went on to influence another generation, the Americans of the film's title. So there is an interplay between such buildings as the Soane Museum and Dulwich Picture Gallery and works by Johnson, Meier, Stern, and Venturi/Scott Brown. Charles Jencks and Christopher Woodward provide the commentary.


The premiere takes place at London's National Gallery on Saturday 17 September at 4pm. Tickets (£5) should be booked from William Palin at the Soane Museum (tel 020 7440 4246, email wpalin@soane.org.uk). The film also appears on a Checkerboard DVD – details again from Palin.

Opening tomorrow at the Foundation for Art and Creative Technology (FACT) in Liverpool is a show called *Rock the Future*, which features 'roving robotic cameras', an 'electronic soundscape' and a 'disorientating blue room' – all courtesy of a group of young artists who are supposedly 'at the vanguard of technology in Japan'. The exhibition continues until 30 October (www.fact.co.uk).

Back in London, there's a last chance to see Herzog & de Meuron's big show in the Turbine Hall of Tate Modern, which ends on 29 August. The practice's next major project, the De Young Museum in San Francisco, has its 'grand opening' on 15 October but a book on it has already been produced – *The De Young in the 21st Century* (Thames & Hudson, £39.95). With a contorted landmark tower which could easily do duty at an airport, the building is another H&deM exercise in creating a seductive skin: in this case, by means of copper panels, some dimpled, some perforated – the latter giving X-ray glimpses of the structure within. There are many beautiful exterior photographs in this book but the rush to publish means the interior gets little attention, and though some galleries look promising (the warm wood Oceanic rooms especially), one cannot say for sure.

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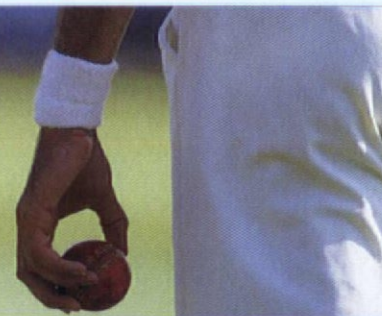


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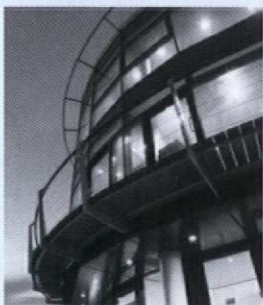
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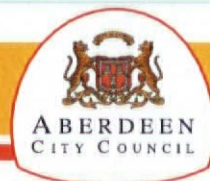
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£to 40k

Medium-sized practice with a number of exciting new mixed-use commissions urgently requires a talented architect with great all-round skills. Loads of potential for career advancement available for ambitious, talented individuals. Residential experience preferred, fluent Autocad essential. Excellent package and benefits. Please contact Sally Winchester swinchester@quayarchitecture.co.uk

Architectural Technician

Central London

£to 35k

Great detailing skills, jobrunning ability and client liaison experience required by this fast-paced, dynamic practice. Working on planned stages for exciting mixed use project, you will be capable and professional, with the ambition to lead a team. Autocad essential. Great package and benefits available for the right person. Please contact Sally Winchester swinchester@quayarchitecture.co.uk

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Project Architect

North London

c£37k

Vibrant north London practice has recently secured a number of large residential and institutional schemes. There is now an excellent opportunity for an experienced architect to get his/her teeth into a number of high profile projects; design development, project management and team leadership. Please contact Leigh Maltby lmaltby@quayarchitecture.co.uk

To discuss your options in the strictest of confidence, please contact:

Sally Winchester or **Leigh Maltby** on 01908 672 906

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Lecturer and Tutor Opportunities

The School of Architecture at the University of Kent opens this year on the Canterbury Campus, featuring new purpose built facilities incorporating fully equipped studios and workshops. The University is committed to architecture and interiors in the region: the unique opportunity presented by regeneration activities in Kent will allow the School to become a focus for experimentation and conjecture, building strong links with regional business, local communities and built environment professionals. There are unique opportunities for international exchange through the University's extensive European connections.

Ongoing Appointments

There are several opportunities available. You will be joining an established and experienced staff team with a record of achievement in studio-based learning.

Lecturer/Tutor in Design and Construction for Architecture and Interiors

Ref:A06/03

Lecturer/Tutor in Design and Structures for Architecture and Interiors

Ref:A06/04

Lecturer B: £27,989 - £35,883 pa pro-rata

Both Posts Part Time: 0.5 fte (ideally concentrated during the teaching terms)

Lecturer/Tutor in Professional Practice

Ref:A06/07

Lecturer B: £27,989 - £35,883 pa pro-rata

Part Time: 0.2 fte (ideally concentrated during the teaching terms)

Applications are welcome from candidates with knowledge and experience of the areas indicated who are prepared to contribute to undergraduate or postgraduate programmes; this may include taking over aspects of taught modules or contributing to the teaching of existing modules.

The successful applicants for each post are likely to be graduates with familiarity of teaching in an HE environment, and who have substantial experience of practice.

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We are seeking an experienced workshop technician to run our model-making workshop and to assist students in model design and construction.

Grade F: £23,397 - £25,432 pa pro-rata

Ref:T06/02

Part Time: 0.6 fte

Sessional Lecturing Opportunities

The University of Kent has several opportunities for Sessional Lecturers to join the new School of Architecture to work with undergraduate and diploma students in the coming semester.

Lecturer/Tutor in Architectural Design

Ref:A06/05

Lecturer/Tutor in Landscape Design

Ref:A06/06

Lecturer/Tutor in History and Theory of Architecture and Interiors

Ref:A06/08

Rate of Pay: £39.19 per hour (inclusive of preparation and assessment activity)

Hours of work: Approx 0.2 fte weighted towards term time

Further information about the Kent School of Architecture can be found at <http://www.kent.ac.uk/architecture/>
Informal enquiries may be made to the Head of School: Professor Don Gray, Tel: 01227 824677. Email: D.Gray@kent.ac.uk

Further particulars are available from the Personnel Office on 01227 827837 (24 hours) or from our website <http://www.kent.ac.uk/registry/personnel/vacancies.htm>
Text phone users please telephone 01227 824145. Please quote the reference number.

Closing date for completed applications: 12noon Thursday 8th September 2005.

Interviews will be held week commencing: 19 September 2005.

We actively promote equal opportunity in education and employment and welcome applicants from all sections of the community.



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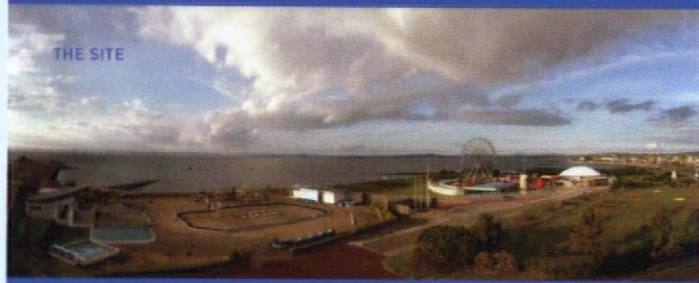


COMPETITIONS

INTERNATIONAL ARCHITECTURAL COMPETITION

URBAN SPLASH AND LANCASTER CITY COUNCIL
ARE LOOKING FOR AN ARCHITECTURAL TEAM
TO PRODUCE A STRATEGIC FRAMEWORK FOR
THE 4.7 HECTARE (12 ACRE)
CENTRAL PROMENADE SITE, MORECAMBE

THE SITE



Lancaster City Council has appointed Urban Splash as preferred developer to deliver a mixed use development for this unique waterside site which enjoys spectacular views across Morecambe Bay and the peaks of the Lake District beyond.

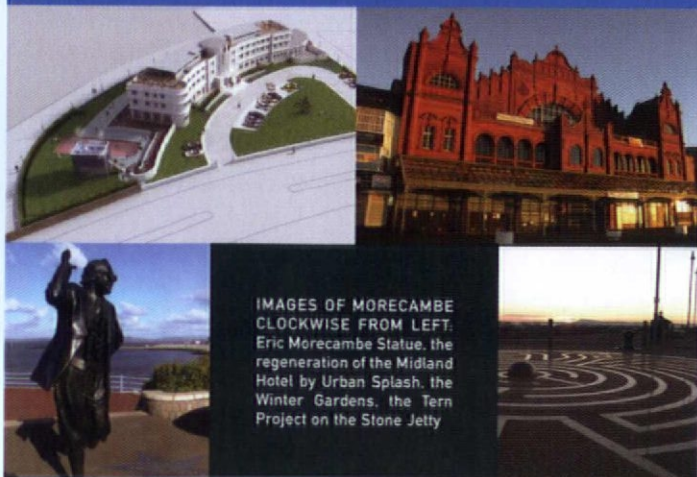
The competition is open to all registered architectural practices across the world who share the vision to create an inspirational and innovative design which will play a major role in the regeneration of Morecambe.

The judging panel will include:

Ken Shuttleworth - Make Architects
Hugh Pearman - Architecture Design Critic and Author
Bryan Gray - Chairman, Northwest Regional Development Agency
Cllr Ian Barker - Leader, Lancaster City Council
Tom Bloxham MBE - Chairman, Urban Splash
Jonathan Falkingham - Chief Executive, Urban Splash

Full briefing packs will be available from early September on payment of £50 entry fee and can be obtained from the RIBA Competitions Office by post, fax or email:

6 Melbourne Street, Leeds, LS2 7PS
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E-mail: riba.competitions@inst.riba.org



IMAGES OF MORECAMBE
CLOCKWISE FROM LEFT:
Eric Morecambe Statue, the
regeneration of the Midland
Hotel by Urban Splash, the
Winter Gardens, the Tern
Project on the Stone Jetty

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For further information and an application form please contact (01463) 248 055 or e-mail recruitment_inverness@snh.gov.uk quoting Ref. CF72 and your address details.

The closing date for return of completed applications is 9 September 2005.

It is anticipated that interviews will take place on Friday 23 September 2005.

SNH encourages applications from all sectors of the community

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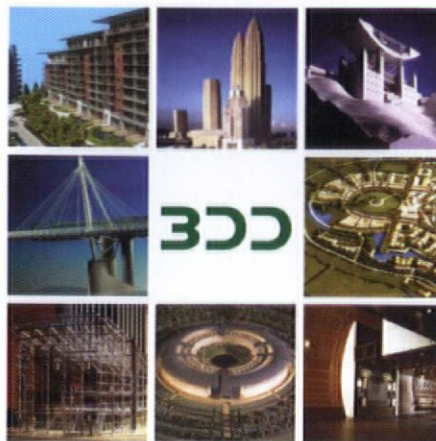
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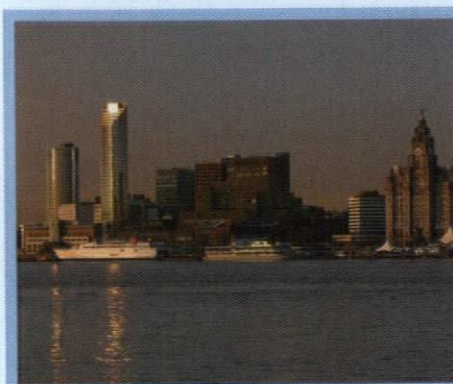
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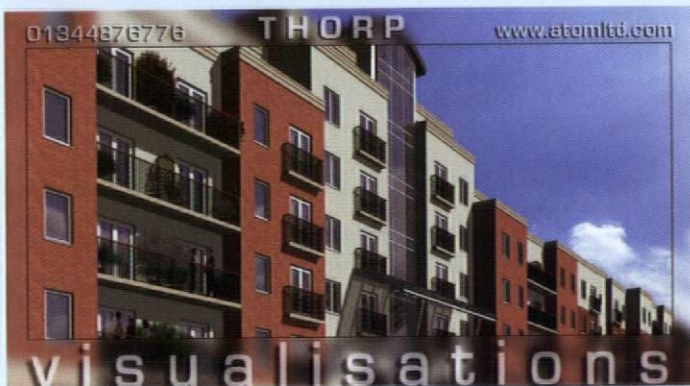
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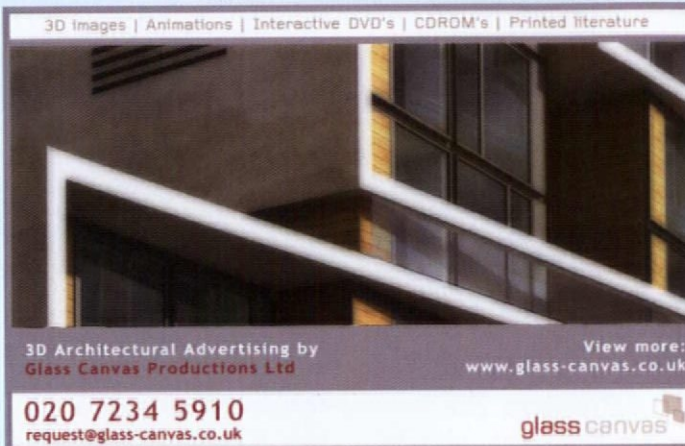
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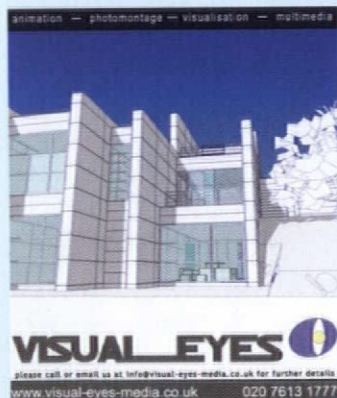
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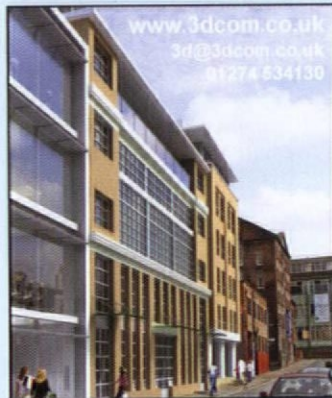
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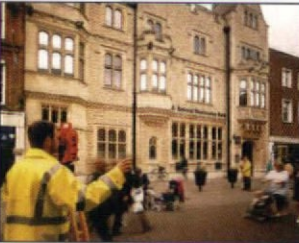
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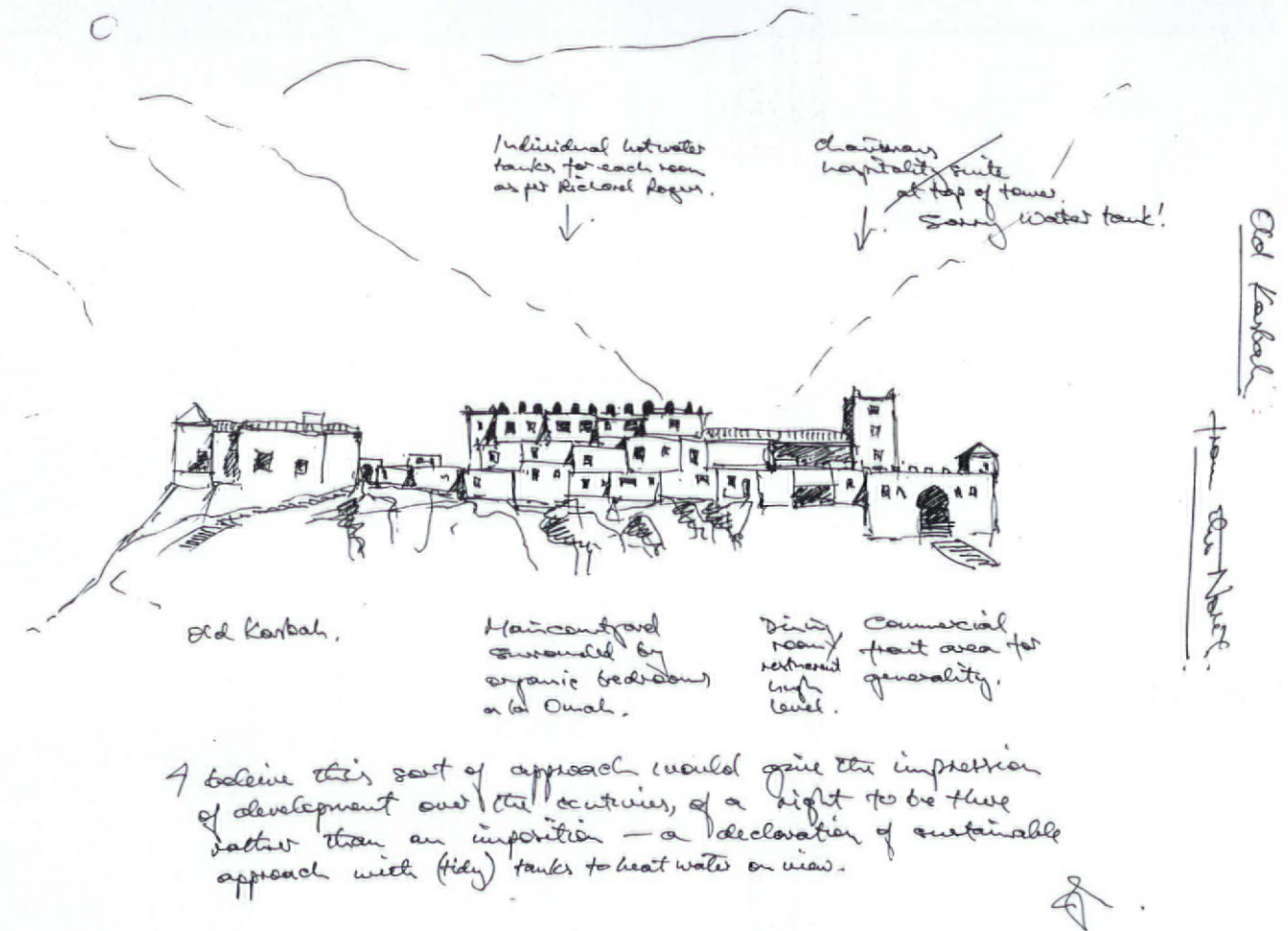
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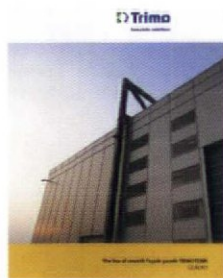
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