AJ

# 08.09.05 GOTHIC DESIGN PRACTICE/ BURY ST EDMUNDS

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### THE HORRIFIC AND SHAMING EVENTS IN THE USA MAKE US THINK AGAIN

By Ruth Slavid

It is always good to have our traditional ways of thinking challenged. This week the attack comes from an unusual quarter – the Gothic. In his review of the latest developments at St Edmundsbury Cathedral (Building Study, pages 29-39), Alan Powers praises the 'conviction and certainty' of the architecture. These are manifested in an opposite manner to the more common additions to historic buildings.

Most architects of integrity deal with old buildings by carefully restoring the old and providing a deliberately modern addition, all the time muttering: 'I want the old to look old, and the new to look new.' But the wonderfully named Warwick Pethers and his Gothic Design Practice have taken the opposite approach. By not only acting but in some senses also thinking like an architect of the Middle Ages, he has achieved a result that ignores the contemporary idiom but is neither parody nor pastiche. And because he is not being merely imitative, he is

free to be creative within his chosen language. Rather like homeopathy, it works if you believe that it works. Warwick Pethers can do it; Norman Foster, even if he were to buy in the specialist skills, could not.

If this ambitious single intervention prompts reflections on the meaning of contemporary architecture, then the horrific and shaming events in the USA also make us think again. Ed Dorrell, on page 16, berates the irresponsible attitude of America towards the poor in its cities, but the future will also raise more fundamental questions. How does such a damaged city recreate itself? How many people will come back, and to what? Because the tourist honeypot of the French quarter has at least partially survived, New Orleans will certainly have a function. But it may be a very different city - structurally as well as architecturally - from the one that predated Hurricane Katrina. Gothic architecture and Gothic horror both have a lot to teach us.

### CONTRIBUTORS



Alan Powers, who writes about the completion of St Edmundsbury Cathedral in this week's Building Study on pages 29-39, is an architectural historian



Ioana Marinescu took the photographs of St Edmundsbury Cathedral. Her recent work has featured in 2G and Lotus International



Neil Parkyn, who reviews a new edition of Pevsner's classic Pioneers of Modern Design on page 53, is an architect and writer in London

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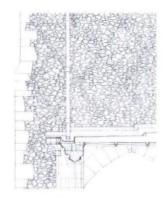
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- New buildings online include the lion enclosure by Proctor and Matthews and this week's building study, St Edmundsbury Cathedral, at www. ajspecification.com
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### DAILY NEWS / WWW.AJPLUS.CO.UK

### SPINNAKER TOWER OPENING SLIPS AGAIN

Yet more controversy has befallen the hugely troubled Spinnaker Tower construction project in Portsmouth. It has now emerged that there is no formal opening date for Hedley Greentree's scheme – Britain's tallest viewing platform. Portsmouth City Council, the client on the project, has also admitted that it cannot set a date for the completion of the scheme's lifts.

### SMC GROUP BUILDS ON GROWTH

The newly floated SMC Group, one of the few listed architects, has announced a bumper set of results. It has seen turnover increase by 47 per cent to £5.44 million in the six months to the end of June and profits increased by 255 per cent to £1.10 million. It has also said that there are more acquisitions on the cards.

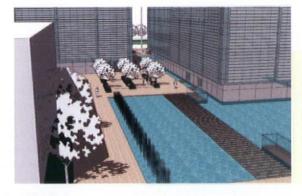
### **GEHRY'S HURRICANE HELP**

World-famous architect Frank Gehry has vowed to help rebuild America's hurricane-battered Gulf Coast. Gehry's partly built Ohr-O'Keefe Museum on Biloxi East Beach Boulevard, Mississippi, was among thousands of buildings flattened by Hurricane Katrina last week. He has been reported as saying he 'would be in the fight to rebuild the city'. See page 16 for further analysis of the disaster.



### RELIGIOUS CONVERSION FOR RMJM

RMJM has been given the green light to transform a 19th-century bathhouse into a new studio space and gallery for controversial Scottish artist Peter Howson. The £750,000 development, in Glasgow's Merchant City, will also become home for the artist, who is best known for his contentious religious drawings and for his nude paintings of Madonna.



### MERGED PRACTICE DOES BUSINESS IN MADRID

Recently formed Aukett Fitzroy Robinson has been picked to design the final phases of a new business park on the outskirts of Madrid. The 14,000m² scheme at the Parque Empresarial de San Fernando includes two buildings shaded by an overhanging canopy. Building work starts in March and is expected to finish in autumn 2007.

### MANCHESTER TAKEOVER

Leach Rhodes Walker (LRW), one of the largest practices in Manchester, has been bought by property company the Erinaceous Group. The 50-year-old practice, which was snapped up for an undisclosed sum, is to continue using the LRW name. The move could lead to LRW opening new offices in the UK and overseas.

### **BRITISH DUO MAKE NY SHORTLIST**

Both Grimshaw and the Richard Rogers Partnership (RRP) have been shortlisted to design the \$1.4 billion expansion to the Javits Convention Center in New York. The British practices are down to the last four in the competition to add almost 130,000m² of exhibition space to IM Pei's original building. The other contestants are Morphosis with Gruzen Samton and Rafael Viñoly Architects.

### SCALED-DOWN SMITHFIELD PLAN SUBMITTED

KPF has drastically pared back proposals for London's Smithfield market in the wake of a listing decision. The Red House Cold Store, which was listed in March, has been written out of a new planning application by Thornfield Properties for the controversial site. Crucially, however, an existing application, which includes the listed former cold store, is still lodged with the Corporation of London.

### BELGRAVIA SQUARES UP FOR BATTLE

The 'highest concentration of peers in London' has rounded comprehensively on architectural and landscape plans to make Belgrave Square more appealing to local families. The Belgravia Residents' Association – led by a senior government advisor and his wife – has objected strongly to changes to one of the capital's most exclusive patches of grass.

### **BIRMINGHAM BID FAILS**

Controversial plans to redevelop Birmingham Library have attracted further heavy criticism after the scheme failed to win crucial funding. Labour councillor Ian Ward has damned new council proposals to house the library on two different sites as 'dead in the water' after a failed bid for £55 million of government funding. The split-site plans replace an earlier scheme by Richard Rogers for a signature building at Birmingham Eastside (AJ 20.07.05).

### CABE VOICES BEETHAM TOWER CONCERNS

CABE has praised Ian Simpson's Beetham Tower designs, stating that the 68-storey tower would be a 'bold addition to the London skyline'. However, the design watchdog did express concern about the building's configuration of family housing and also about weaknesses in the streets and spaces in and around the development.

### TRUST LOSES SPONSOR IN REGENERATION ROW

A national regeneration body has cut off its financial support for a local heritage authority in light of the latter's objections to a major scheme by CZWG and Carey Jones. ISIS Waterside Regeneration has cancelled its 'gold corporate membership' of the Leeds Civic Trust in light of an ongoing spat over a 1ha development currently in for planning. The trust has objected strongly in writing to Leeds City Council about the scale, massing and siting of ISIS' proposed Granary Wharf project, at Leeds Canal Basin.

### TOWER CENTREPIECE FOR CITY SCHEME

Hammerson has been working with Foster and Partners on a new 30-40 storey tower as part of a huge development on the fringe of the City of London, the developer has revealed. It is expected that a planning application for a new mixed-use scheme of 79,000m² will be submitted to Hackney council before the end of the year, to partially replace an earlier consent for a 23-storey office tower by KPF.

### CARDIFF BAY BRIDGE CANDIDATE GOES ON SHOW

Gordon Murray and Alan Dunlop Architects have released this image of design proposals for a new road and pedestrian bridge in Cardiff Bay. The practice has been shortlisted to design the new bridge – which will sit alongside Richard Rogers Partnership's Welsh Assembly building – along with three other leading practices. The other shortlisted candidates are Grimshaw Yee Associates and Studio Bednarski.

### FUND GAP AT NEW STREET

John McAslan + Partners and Chapman Taylor's proposed £350 million revamp of Birmingham New Street Station is facing funding problems. The issue was raised this week in a new publication by a pivotal member of the steering group charged with overseeing what is a key scheme for the region. Group member Centro, a passenger transport organisation, has identified £,10 million funding-gap 'problems'.

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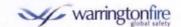
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### **'ICONIC' RENAULT AT RISK**

By Rob Sharp

Norman Foster's distinctive Renault Centre in Swindon has come under a fresh threat, the AJ can reveal.

The 1982 building's new owner, Burford Properties, has met with Swindon Borough Council to discuss a potentially substantial redevelopment of one of Foster's earliest and most-lauded pieces of work.

Burford director Mark Boyes this week confirmed his meeting with planning officers, and his instruction of ESA Architects along with local planning consultants to consider options for the site.

Beyond stipulations by the council to 'incorporate elements of the existing building' into a new development, it seems that anything is fair game.

Crucially, Boyes refused to rule out the possibility of demolishing parts of the building, which is unlisted. He said: '[Burford] had had an initial conversation with planners about how we could utilise the building for different uses. The planners don't want a Costco or an Ikea there – they think the building's quite iconic.

'Any redevelopment would have to incorporate elements of the existing building. We have to think, what can we get from retaining the existing structure?'

'The glass front is attractive, as are the yellow suspension supports,' he admitted. 'It would probably end up being a mixeduse development.'

Nick Sampson, a director with ESA, confirmed his instruction: 'One of the things we'll be doing is looking at is how we can work with the rhythm of the building and how this can be extended across the site.' The architect will be returning to the council with design ideas in a month's time.

Twentieth Century Society caseworker Cordula Zeidler claimed that because the building is now under threat, she was 'absolutely confident' that it would be spot listed – at Grade II\* – by the Department for Culture, Media and Sport.

Alan Hayward, a spokesperson for the Swindon Civic Trust, which has campaigned for the building's listing along with the Twentieth Century Society, speculated that 'the market's simply not there for industrial space'.

Repeated threats to the building have surfaced over the years. Originally designed by Foster as a bespoke distribution centre for Renault, it has remained empty since the car maker moved out in 2001. Its interim owner, the Irish-based Green Property, failed to let the building, despite spending £1 million on its refurbishment, because of its location in the heart of west Swindon and its inappropriately located loading bays.

Burford Properties bought the centre from Green Property at the beginning of 2004 as part of a wider portfolio acquisition.

When the council was contacted, it declined to discuss the confidential talks it had entered into with Burford.

### TAKEN ON TRUST

By Richard Waite

Graeme Russell can certainly talk the talk. Perhaps it's the Stella Artois. No, that's unfair on the RIBA Trust's new head of programmes.

Admittedly, on only his first day in the job, he has decided to take me for a pint in a pub just off Portland Place. However, it is clear Russell's plans to give the institute's exhibitions a good kick up the backside aren't fuelled by lager.

The ambitious 41-year-old Scot is something of a showman. He is also determined. He wants to shake up the RIBA and put on a series of blockbusting extravaganzas to excite both the profession and the public.

It is a confidence which could be mistaken for arrogance. But it is the same approach which helped make the highly acclaimed CUBE in Manchester so successful during his six years in charge.

'This is not about hanging f\*\*king foamex boards on the walls,' he says. 'These exhibitions will not be a backdrop to a café.' Could this possibly be a reference to the current arrangements at Portland Place?

He adds: First and foremost, exhibitions have to be entertaining. People tend to shy away from saying this. But if you have an architectural exhibition you shouldn't expect some booby to come in and have to read a book on a wall.'

To achieve his dreams
Russell knows he is going to
have to find a new space away
from the RIBA's headquarters
building. He also knows he may
have to ruffle some feathers.

He says: 'Portland Place is a superb building and we will continue to use it for certain types of exhibition.

'It does have a role to play but it is important to develop space orientated to the public – not a set up just for members.'

He adds: 'I want large exhibitions and that is one of the reasons I'm here.'

Russell boasts of plans for major international shows on architectural innovators such as Jean Prouvé and huge, world- beating exhibitions to rival those at MoMA in New York.

Of course this will all cost money and one of his biggest challenges is to drum up financial support, in particular from the private sector.

He says: 'One reason I have been brought in is because we need a shed load of money. New projects need new funding. It's all about bringing funding to the table to achieve that.'



Russell also wants to shift the emphasis away from exhibitions as the only way of promoting architecture and the Trust's wealth of information.

If appropriate he will happily turn to other media such as films and books and hopes to set up shows which can travel around the country.

Russell and his team, which includes the RIBA former exhibition curator Rob Wilson, are also looking at commissioning architecture for experimental exhibitions. He suggests a new temporary bar or pavilion which could become a social hub and a melting pot for ideas.

He says: 'I've been given the freedom to develop a programme that's the dog's bollocks.'

So how has this selfproclaimed 'ideas person' ended up here? There is no doubt it's an unusual journey. After studying philosophy, Russell became a performance artist and sculptor. In the 1980s he once gave a show in an abandoned railway wagon in Kassel, Germany.

Years later he started his fight to set up CUBE, a battle which lasted four years.

Eventually, in November 1998, CUBE opened its doors and staged a variety of shows to considerable public acclaim.

But towards the end of last year a frustrated Russell decided he'd had enough and in May he stepped down. 'I took it as far as I could within the funding climate,' he says. 'It was increasingly difficult to fund the type of things I wanted to develop. It was time to reassess how I moved forward.

'I was wanting to do

bigger things but I couldn't within CUBE.'

At the time of his resignation fingers were pointed at CABE for withholding money – effectively strangling the centre. But Russell claims the press got it wrong. He says: 'CUBE essentially closed because certain public bodies withdrew their funding. But it was basically down to the regional development agency. They were just no longer interested.'

Despite this kick in the teeth Russell admits he was content, quietly mulling over his future, when Charles Knevitt, the director of the RIBA Trust, approached him to become head of programmes.

He also confesses he took some persuading before he applied for the job, knowing that he would have to leave behind his family in the North West to take up the post.

However, Knevitt's enthusiasm to take the Trust in a new direction won through.

Even so, both sides are aware it will take time before the fruits of the appointment blossom.

Russell says: 'To achieve what I'm interested in will take a couple of years. It's about creating an identity.'

'The good thing about the RIBA Trust is it forces you to work hard on new ideas to transcend people's concerns about [the name].'

And Russell knows he'll have to work hard.

As he finishes his drink he adds: 'You are only as good as your last project, you can never rest on your laurels.'

Let the show begin.

### **NEWS IN PICTURES**



### LYALL UNVEILS BLACKHEATH BLOCKS

John Lyall Architects has revealed these images of a residential development planned for Blackheath, south-east London. The 1,000 m2 scheme, on a narrow brownfield site, will replace a former bus garage and create 13 homes. A mix of two-bedroom flats and duplex apartments, the development is split into two four-storey blocks overlooking a central courtyard. The front block, facing on to Invicta Road, will have white porcelain brick walls, while the building at the rear will be constructed from black glazed bricks. Project architect Oliver Jackson, an associate with John Lyall, said: 'A crucial feature of the flats is that they don't overlook the primary school next door, so the windows have been orientated front to back and there are none on the side elevations. However, the scheme will have great views across to the Millennium Dome.' The development is set to go before Greenwich council's planning committee in November and could start on site in the new year. By Richard Waite



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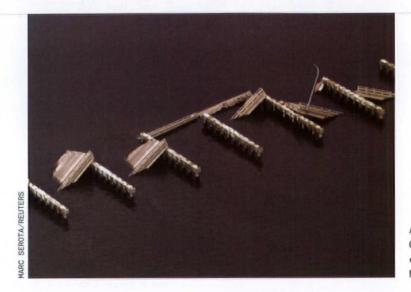
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A section of the bridge connecting Ocean Springs with Biloxi is wiped out by Hurricane Katrina in Mississippi, 30 August 2005

### THE FALL-OUT FROM KATRINA

By Ed Dorrell

Watching the horrific events in New Orleans unfold before our eyes has certainly been a harrowing experience for most observers. However, the narrative of the past few days for those from the world of architecture has been even more surreal – it has thrown up questions beyond the sheer scale of the human disaster.

The first response from most members of the architectural world – when the horrific extent of the tragedy was still unknown – was concern for some of the most important buildings in one of North America's most interesting cities.

This, after-all, was the capital of the French American colonial empire and has, ever since, had an architectural style that never quite settled in the mainstream. Take the world-

famous Garden District and French Quarter, for example, where the damage is yet to be assessed.

What havoc could this terrible hurricane have wreaked in this wonderful Creole city, architectural historians around the world asked themselves? These were reasonable questions to ponder, while the casualty count appeared surprisingly low. But then it began to emerge that this was more than a hefty gale ripping roofs off a few historic structures: this was humanitarian meltdown on an unprecedented scale in the Western world.

Thousands were dying and, all too often, because they were unsheltered. Suddenly a host of organisations from the architectural community swept into action.

Architects Without Borders attempted to mobilise local architects to help with the relief effort; Architecture for Humanity pledged aid, for both rebuilding and fund-raising; and the American Institute of Architects promised the assistance of all its chapters in this affected area.

But this impressive and largely unprecedented response from America's architects is unlikely to be the long-standing architectural consequence of Katrina's wrath.

The most important is that a host of questions have been raised about the urban design, architecture and organisation of US cities that have been bubbling away since the LA riots of the 1990s and beyond, but which have largely gone unanswered to date.

For example, how can

a country that prides itself on the principles of freedom and liberty countenance the ghettoisation of its urban poor?

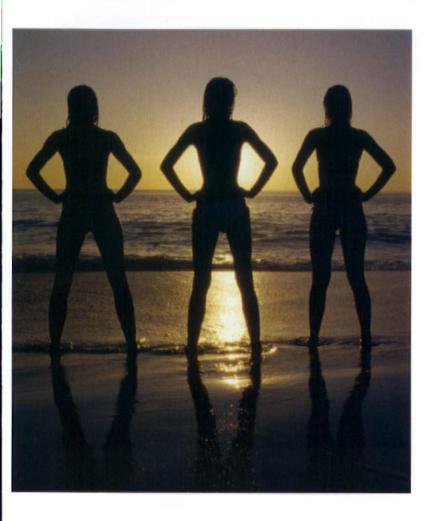
How is it that the richest country on earth, blessed with some of the world's greatest architects and urban designers, will accept that the poorer members of its society should live in housing that would shame many third-world cities?

How is it that a region that suffered such drastic urban and social strife in the 1960s as a consequence of the failure to accept equal rights has put so little effort into regeneration?

And why did the US allow thousands to die because of how and where they lived?

If these questions can be answered – and they are all massively important – then there may be a positive to take from this tragedy.

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'My daughter, who has just turned 16, looks at my designs and she'll go, "You know, dad, that's really nice but I think it's not cost-effective"

Daniel Libeskind. ChallengerNKY.com, 28.08.05

'Does this look like an architectural masterpiece to you? It's all rusted, the paint's all messed up. It's an ugly little building'

Student Jeremy Roth on Frank Gehry's UC Irvine building, likely to be demolished. www.latimes. com, 01.09.05

### 'Is Austria the new Switzerland?'

Jay Merrick thinks Austrian architecture is 'a riot'. Independent, 31.08.05



### **RUB A DUB DUB**

Rumour has it that Guardian architecture critic Jonathan Glancey's next book is going to be more versatile than his previous works – which include Tiventieth Century Architecture. Yet the delight to be gleaned from his new tome on the history of worldwide architecture is that it will be printed on waterproof pages and be readable in the bath. Quite what one would want to do with it remains to be seen. Oo-er.

### **FAT GETS A LICKING**

More clean fun from architectural trendsetter FAT in the form of its design for a 'shed' next to its bicycle park planned in Rotterdam that is to appear on a Dutch stamp. As one wag put it, the firm is going to have to think outside the envelope on this one. Sorry.

### **GOLDEN RULE**

An interesting note from the London mayor's office about the Olumpic Games. The administration has felt the need to quash certain rumours including the notion that only official sponsors can use words such as 'games' and 'gold', that using these words will attract fines of £,20,000, and that people won't be able to use expressions such as 'Come to London in 2012'. But the Bill specifies that the use of the words 'games' and 'gold' by unauthorised parties, could be deemed inappropriate. Henry Kelly will be the first to suffer.

### **OUT ON A WING**

New RIBA president Jack
Pringle has apparently labelled
the new RIBA Trust the
'institute's provisional wing'.
What he presumably means

is that the organisation will be something of an outrider – acting as a foil for the main conservatives within Portland Place. This got Astragal thinking. Could director Charles Knevitt have recruited former CUBE supremo Graeme Russell to act as a Martin McGuinness to his Gerry Adams?

### BYE GEORGE!

And so to Pringle's inauguration, and some memorable moments including when George Ferguson sent some flak at the AJ's website for publishing his speech before he was due to give it. But all in all it was good fun. Another highlight was when Devon's firebrand Brian Godfrey was overheard pondering running for the presidency for a third time. Would this make him the Ken Clarke of the architectural world?





### STUDENT SHOWCASE

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Simon Astridge designed this glassworks in Winchester's historic town centre in the third year of his degree at the University of Portsmouth. Astridge's design explores the glass-blowing process, with the potential explosion of shards creating the building's form. All the planes are separated visually by a glass window gap, however thin, to promote the idea of the explosion. He wanted to use the design to create a visual contrast between the old and new parts of the city, especially with the introduction of an unprecedented industrial building type.



ENQUIRY 18 ON CARD WWW.AJPLUS.CO.UK/AJDIRECT

edit toward a graduate degree.

### THE BURJ AL ARAB IS INTENDED TO RESEMBLE A SAIL; IN FACT, IT LOOKS LIKE HALF A PAIR OF GIANT BLOOMERS LASHED TO A CLOTHES-HORSE

I can't understand why people want to spend their holidays in Dubai. Certainly the weather is usually fine (except during sand storms). But in summer at least, it can be almost unbearably hot - during a recent visit, the temperature reached almost 50°C, which meant that leaving an air-conditioned building felt like being rammed under a grill, and your hair feels as if it might burst into flames. Wear a hat - injudicious exposure to the sun plainly gives many porcine, pinkly piebald northern European tourists the most tormenting dermatological problems.

Nevertheless, the city becomes more and more popular. It has to, for the emirate's oil has run down and the place has to rely on other sources of income, like selling services (Dubai has a long mercantile tradition, starting with slaves and spices), shopping (hence a disconnected network of new shopping malls), racing (in winter when the climate is not so extreme) and, of course, tourism. The old city, with its traditional buildings that offered shade, thermal mass and other cooling devices like Iranian wind-catching towers, has been almost totally obliterated by flashy glass-clad office and hotel towers and

their associated dreary shopping malls and car parks.

Simultaneously, the coastline has nearly all been used up by hotels. Hence the much publicised Palm, greatly coveted by millionaire footballers: strips of artificial beach have been built out into the Gulf in a heraldic frond-like pattern on which to construct airconditioned mini-castles complete with fake wind towers and battlements. Two more Palms are already planned, as is the World, which is intended to look like a map of the planet. Soon, hotels on the original seafront will be cut off from the Gulf by an artificial archipelago.

Close by is the notorious Burj al Arab, designed by WS Atkins, and claimed to be the world's only seven-star hotel. It is intended to resemble a sail; in fact, it looks like half a pair of giant bloomers lashed to a curving clothes-horse. The coarseness of the Burj's external detailing is matched by the staggering vulgarity of its interior, in which almost all metal elements have been turned to gold, and great beds revolve under mirror ceilings in the double-storey suites. The Burj proudly claims to be the tallest hotel in the world and to have the biggest atrium.

Dubai's tragedy is that such ridiculous ephemeral measures of worth are employed everuwhere. The emirate has undoubtedly achieved amazing things in the five decades since oil was first discovered. The Ruler's few subjects are now some of the richest and most cosseted people in the world (all the city's manual work is done by *qästarbeiter* from the Subcontinent). But Dubai culture has yet to learn the merits of quality as well as quantity. Sadly, models for modernisation are hopelessly out of date, with multi-laned highways carving the city into polluted islands of absurdly styled curtain-walled buildings.

With all that money and vast amounts of free energy pouring down from the sky, Dubai could be a wonderful proving ground for new sustainable architecture, cooled, lit and powered by the sun. And it could be a place in which new green urban patterns are inspired at least as much by those of traditional Arab cities as by the civil engineer. It should be an inspiring example to the world. Instead, it is an aggressively naff Dallas on sea.

Peter Davey is the former editor of The Architectural Review Email: ajcolumnists@emap.com Sponsored by:

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### 100% DESIGN

100% Design and its sister show 100% Detail take place from 22-25 September at Earls Court 2. One of the highlights will be the AJ party and raffle on the evening of Thursday 22 September. Details of the prizes, which include two tickets for the RIBA Stirling Prize awards dinner on Saturday 15 October at the Royal Museum of Scotland, are shown here. See next week's AJ for your party invitation. September's AJ Specification (out next week) will contain a preview of the shows. To register visit www.100percentdesign.co.uk



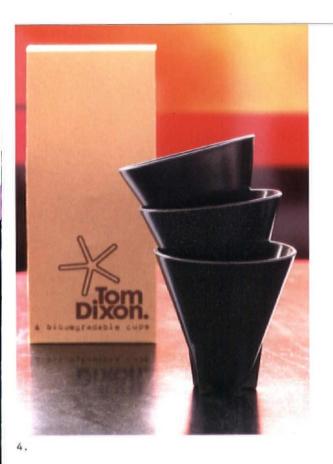
1.



2.



- 1. Luxury overnight stay at Ragdale Hall Health Hydro
- 2. Duncan mugs by Scoop Design
- 3. Hansgrohe Axor Citterio bathroom accessories
- 4. Eco cups by Tom Dixon
- 5. Pair of Lite 3 lights by Conscious Forms
- 6. Set of three paintings by Annette Nix
- 7. Aline Johnson glass dish
- 8. Own brand series by Marc Boase
- 9. Leon Pfeifer sushi board
- 10. Airswitch Az light by Mathmos







10.



8.



### **LETTERS**

### CLEARING UP THE AABC FUNDING 'UNTRUTHS' ...

It is untrue that the Heritage Lottery Fund (HLF) will only fund grants for conservation schemes employing architects included on the Register of Architects Accredited in Building Conservation (AABC) as you state (AJ 11.08.05).

We do not stipulate that an architect working on one of our projects is conservation-accredited. The only grant scheme for which we do request such accreditation for architects is Repair Grants for Joint Places of Worship 2002-2005. This scheme is jointly funded by the Heritage Lottery Fund and English Heritage and is administered by English Heritage on behalf of both organisations.

David Taylor profiled our director, Carole Souter, in the AJ (19.02.04) and he asked her about this issue.

This is what he wrote in the article: 'It is untrue, however, that the HLF only gives money for conservation schemes that employ architects listed on the Register of Architects Accredited in Building Conservation. The HLF concedes that that rule does apply to Repair Grants for Joint Places of Worship 2002-05 regime it runs with EH, but Souter feels knowledge of history is no bar to creativity.' Katie Owen, senior press officer, Heritage Lottery Fund

### ... AS REGISTER IS 'DENIED RIGHT OF REPLY'

Since your recent article on Ian Salisbury's ill-advised complaint to the OFT about the Register of Architects Accredited in Building Conservation (AABC), you have given full rein on your letters page to the detractors of the AABC. In contrast, hardly anything has appeared in its defence.

It is regrettable, therefore, that you only published a small part of the letter from AABC registrar Anne L Kepczyk (AJ 01.09.05). The full text (on your website) was a point-by-point rebuttal of the whole of the original article and by not printing it you effectively denied the AABC the right of reply.

Some of us have invested the necessary time and effort

in becoming accredited, and those who are now complaining so bitterly could do the same if they wanted, instead of pursuing a wrecking campaign.

R W Platts, Parkes Lees Architects

### FINANCIAL CRISIS IS A CRITICAL MATTER

In response to Richard Waite's article 'Who pays as fees crisis looms?' (AJ 01.09.05), this is a critical question at a critical time. It is important that changes proposed to the architectural education system must provide a long-term solution, and have a positive and healthy impact on the profession.

Archaos would like to congratulate and thank Peter Crossley of Broadway Malyan and other practices that offer financial assistance to their students. Encouraging practices to set up similar schemes and setting up a central fund are some of the ways that Archaos is looking at to ease student debts, and an issue that we will be looking at in some detail at our Forum in November.

Bonnie Chu, co-chair, Archaos

### CREDIT WHERE IT'S DUE TO CAPITA PERCY THOMAS...

I just had to write to congratulate Capita Percy Thomas for subjecting itself to a detailed crit of its Oasis Academy scheme in Enfield (AJ 25.08.05). While it is easy to criticise any scheme for its faults – and admittedly there were some howlers in Capita Percy Thomas' designs – I hope that this does not signal the start of a sensationalist trend to ignore the good points in a project.

I also hope that this doesn't mark an even more London-centric trajectory in the AJ. It is strange, isn't it, that on the rare occasion that a Welsh architect is featured, it is when they are being publicly admonished? Architects – and Welsh architects in particular – get so little good press as it is. To criticise just adds to a demoralised climate. What we need is positive comment on our proposals, not knocking copy.

I would hope that when the next scheme comes up for discussion you will take these comments on board and ensure



that the architects are not only given a right to reply to any critical commentary but also that you try your level best to only pick out the good points. In that way, we can all learn from best practice, rather than worst.

David Probert (retired), South Wales

### ... AS CRITIQUE FAILS TO FOCUS ON INNOVATIONS

It is significant that there was no client at the Capita Percy Thomas crit (AJ 25.08.05), and that the DfES representative did not contribute.

Architectural discourse has a way of excluding lay participants, and the panel members were so quick to criticise the building's appearance and things beyond the architect's control (for example, choice of site) that they hardly noticed – and didn't debate – key innovations of the Oasis Academy. The agora and primary-style classrooms are among the more thoughtful of recent educational concepts – certainly not 'client's whims', as Austin Williams implies.

Your editorial stated that the aim of the AJ crits is to focus attention on the process of design, rather than the finished object. Great; and next time there should be more discussion about how well the building (and grounds) meet their core brief.

Robin Bishop, director, Effective Learning Environments, London SE1

### REVERSAL OF FORTUNES IN THE LIONS' DEN

I enjoyed seeing the article about Proctor and Matthews at Whipsnade (AJ 01.09.05) just days after the stunt at London Zoo, where examples of homo sapiens were placed in a cage.

Although the inhabitants of the enclosure at Whipsnade are more decorously clad, in English summer leisure wear rather than fig leaves, they also appear to be very much on display, although this time to the animals rather than to other members of their own species.

Indeed, the lioness in the drawing on the top of page 35 looks not only curious but possibly hungry. The conceit is charming but I wonder where it may lead next – horses seated

in a stadium watching people gallop round a track perhaps?

Now there's an idea for the Olympics.

Catherine Wolf, Ludlow

### WHERE THERE'S A WILL: WISE WORDS FROM ALSOP

While I like the new AJ on the whole, I must say I greeted the return of Will Alsop as a columnist with mixed feelings. But it seems, from his latest offering, that with the passage of time Alsop is becoming a bit wiser.

'The threads of our pluralistic culture need to become clear and not transformed into a potentially corrected version of some new sense of identity. A struggle for independence from the past is a sign of insecurity and weakness,' he wrote last week (AJ 01.09.05).

Hear, hear! So how does Alsop square these noble sentiments with the absurd makeovers he keeps proposing for places such as Barnsley and Middlesbrough, with their seeming contempt for history? Perhaps we will be told.

Ivor Patterson, Banbury, Oxfordshire

### TIME TO CHANGE THE TUNE IN NEW ORLEANS

Inevitably when you have visited a place and its people, the horror of hearing of death and destruction there is magnified.

I spent a week at Tulane University in New Orleans in the 1980s doing Rolf Harris-type drawing on the spot along with fellow architect/cartoonist Forrest Wilson. It was one of the most stimulating weeks of my life, not just because of the Spanish/French buildings in the old French Quarter with their filigree balconies, or the authentic jazz at Preservation Hall, but also the Southern hospitality and friendliness of the people.

The downside was the ugly, shoddy housing estates outside the tourist areas which were populated entirely by poor blacks. The (white) students were horrified to learn that I had strolled naively through these areas and were amazed that I had not been mugged or murdered. I felt they somewhat revelled in their scare stories.



### **LETTERS**

Following the devastation of Hurricane Katrina, I see some architects like John Thompson and Daniel Libeskind have already jumped on to the bandwagon and pronounced about the rebuilding of the city. Thompson calls for 'spiritual, cultural and economic restructuring', and sees this as an 'opportunity' to create 'a new kind of city' (yawn). Libeskind comes out with one of his perfunctory musical analogies, suggesting a jazz paradigm for rebuilding. Do these architects know New Orleans? What qualifies them to pontificate in this way?

I suspect the people of New Orleans, if they were consulted, would like to see their city made safer at last, the levees strengthened, good low-cost housing provided and the historic core restored. But if Ground Zero is anything to go by it will be commerce that will dictate. Following the looting and riots there will probably be plenty of new gated communities for the well-to-do, as well as hotels and casinos. I hope I am wrong. Louis Hellman Londn W3

### A POIGNANT REMINDER OF WHAT WE MAY HAVE LOST

How elegant the Holy Rosary Catholic Church at St Amant looks (*Concrete Quarterly*, AJ 01.09.05). The delightful space with its shafts of light seems so peaceful. But look at the location – 'near New Orleans' – and the heart sinks. Doubtless the building was too

heavy and too robust to have been swept away, but one can be confident that it will not appear as pristine today as it did in the photographs of Timothy Hursley.

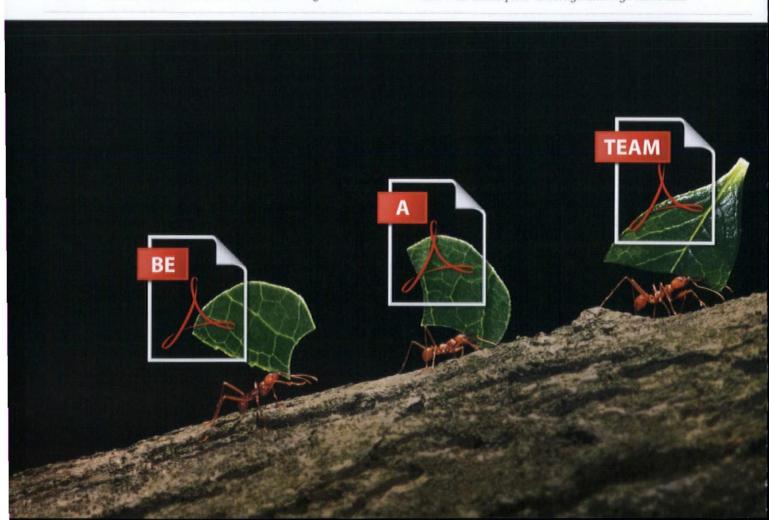
At a time when we are still hearing about undifferentiated chaos and horror from the southern US, with little indication of which major structures have or have not been damaged, this kind of 'before' shot is especially poignant in reminding us of what may have been spoilt.

Angela Blazer, Lincoln

### RAISING THE ROOF ON BENEFITS OF RETAINING WATER

Your AJ Specification article on roofing (08.05) was fine in terms of describing the most efficient methods of removing rainfall from roofs but us poor devils trying to deal with that run-off when it reaches the ground have a different agenda; ie how to stop it reaching the drainage system too rapidly?

One of the methods we would like roof designers to contemplate is to retain water on roofs so that it does not have to be attenuated at ground level, bearing in mind that on many sites there is no room for storage or no suitable sewer/watercourse to receive the run-off at high rates. Thus tight city centre/urban sites are a prime target for the 'keep it on the roof' approach, especially in cities with inadequate sewerage and high flood risk.



As a rough rule of thumb we reckon that if 50mm of rain could be retained on a flat roof, with special controls to attenuate flow into the downpipes, attenuation at ground level could be done away with, saving excavation, disposal of material (possibly contaminated) and bringing many other cost/programme benefits.

Green roofs are one way of achieving this effect but they are not necessarily appropriate to many building types or client preferences. Therefore someone needs to come up with a flat roofing system that can be totally watertight despite up to 50mm of ponding, with a controlled outlet system, easy to maintain and cost effective to install. It's that simple!

An added benefit in terms of sustainability would be to 'siphon' off the stored water at high level for use in WC flushing etc. If well thought out this would avoid pumping it up from ground level as in most current recycling schemes.

Martin Jones, infrastructure group team leader, SKM, Cirencester, Glos

### ARCHITECTS CO-PARTNERSHIP EVENING

The Twentieth Century Society is holding an evening of talks, reminiscence, food and drink about Architects Co-Partnership. Speakers will be Elizabeth Darling on the AA in the 1930s, Victoria Perry on the Brynmawr Rubber Factory, Geoffrey

Tyack on St John's College, Oxford and Jules Lubbock on the University of Essex. The event will be held in The Gallery at 70 Cowcross Street, London EC1M, from 5-9pm on 29 September. For tickets (£10) contact Cela Selley, coordinator, at the same address, or tel 020 7250 3857.

Alan Powers, via email

### UNANSWERED QUESTIONS ABOUT MOBILE HOMES

How mobile are those mobile homes pictured in St Paul, Minnesota (AJ 01.09.05, page 68)? How did they get there? How do they get out? How do the people arrive or leave? Do they live there or are they on holiday? I think we should be told. Teresa Priestman, Manchester

### CORRECTION

Colin Davies' book, reviewed in AJ 01.09.05, is *The Prefabricated Home* (Reaktion, £18.95).

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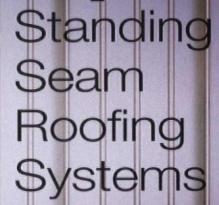
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## GOTHIC DESIGN PRACTICE/ BURY ST EDMUNDS



## THE ARGUMENT THAT GOTHIC IS NECCESSARILY FAKE IN THE MODERN ERA BECAUSE IT IS NOT STRUCTURALLY HONEST WILL NOT STAND UP HERE

By Alan Powers. Photography by Ioana Marinescu

A Gothic cathedral is difficult to assess as contemporary architecture but the recent work by the Gothic Design Practice at St Edmundsbury Cathedral in Bury St Edmunds is important enough to demand attention. While it has some affinities with the better-known Classical architecture of our time, and with work in other styles using stone and load-bearing construction, these strands in the pluralistic weave of current architecture are seen at times as newsworthy but seldom as significant architecture. This is different.

The work at Bury St Edmunds forms part of an accretive building project extending across five centuries, beginning with the nave of St James' Church by John Wastell in 1503 – a parish church within the compound of the massive abbey destroyed at the Reformation, surviving only in fragments such as the Norman gate tower and belfry facing the neat Georgian town governed by a medieval street grid.

St James was designated a cathedral in 1914, and in 1943 Stephen Dykes Bower (1902-93) was appointed to design extensions. His work was constructed in three building campaigns, beginning with a north porch, continuing with the choir, and ending in 1970 with the crossing, carried only just above roof height. Internally, the roofs were brightly decorated with Puginian patterning and the floors laid with mellow pammets, a local large-scale quarry tile.

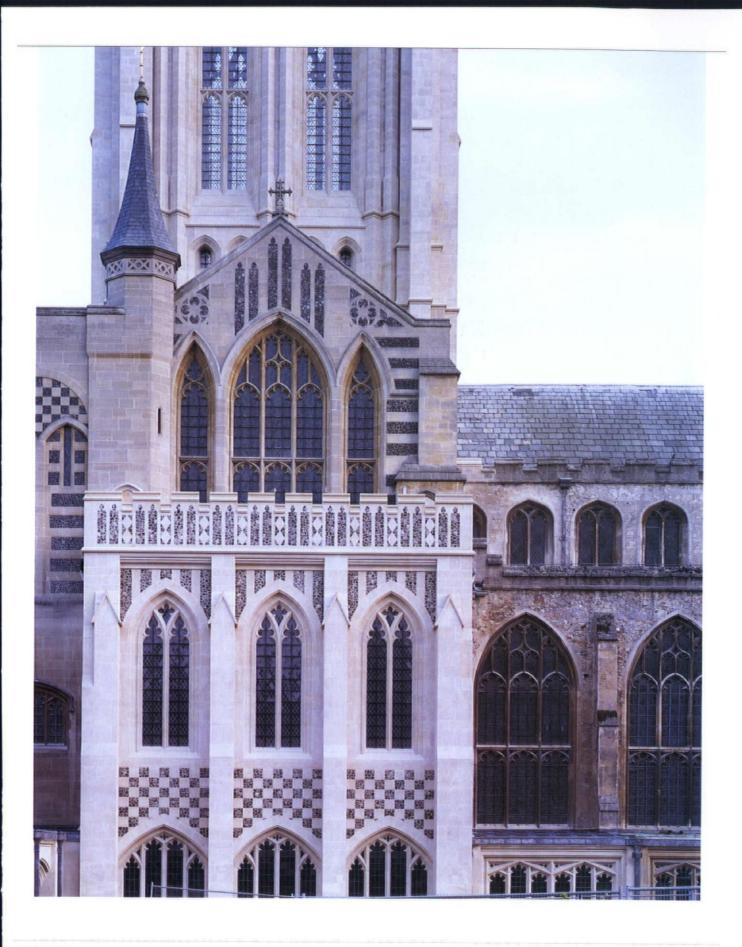
Dykes Bower was anomalous in his time, not just because his designs were Gothic (and Classical, as in the baldacchino at St

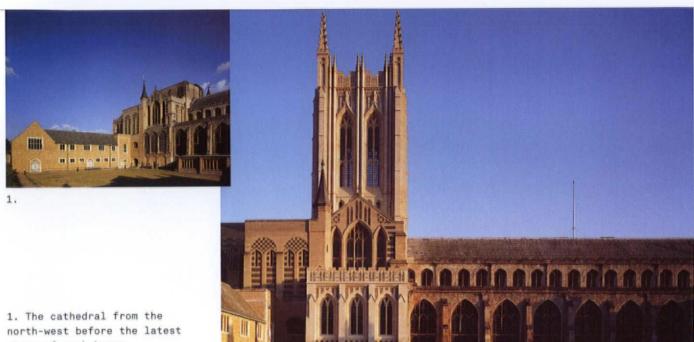
Paul's Cathedral). While the influence of Modernism on an architect such as Giles Gilbert Scott caused him to pare away the detail and achieve a sublime simplicity, Dykes Bower, like his most immediate predecessor, Ninian Comper, was guided by a belief in beauty as an end in itself, and as an aid to worship. A deep love and understanding of the art of the Middle Ages and later periods formed the basis for creative invention. The fine detail of the interior and the avoidance of discordant elements were crucial to the complete effect.

An architecture of highly controlled richness is an unfamiliar mode, which is why the continuity of the Dykes Bower office as the Gothic Design Practice has been essential in producing the right result at Bury St Edmunds. Warwick Pethers worked with Dykes Bower in his later years, and when the latter died in 1993 his will offered the cathedral a sum of more than £3 million to continue the construction, recommending that Pethers should do the work.

Pethers later joined forces with Hugh Mathew, a former partner of Dykes Bower, who was intimately involved with the 1960s work on the crossing at Bury. With the Dykes Bower legacy as seed money, the cathedral was able to obtain funding from the Millennium Commission in 1998, supplemented by further private donations, to complete the tower and the other parts of the main cathedral space in a building campaign lasting from 1999 to 2005.

The tower has attracted most attention. It is a development from the designs left by Dykes Bower, replacing his





stage of work began

2. The new tower and north transept addition

controversial concave roof/spire with a more conventional set of pinnacles and crenellations. A tribute to Wastell's Bell Harry tower at Canterbury, it commands the skyline of Bury with a rare combination of strength and delicacy, and its fluency conceals many carefully considered design decisions and a complete familiarity with the design language.

Internally, it still awaits the painted timber vault to complete the rich roofscape but the shaft of light that it funnels downwards enriches the space and distance. While it might seem a useless extravagance to some, the tower fulfils a symbolic function of vertical emphasis fundamental to the performance of a religious building. In Dykes Bower's scheme, the main altar stands at the crossing, so the tower acts as its marker. People still stop in the streets to stare at it, and not the least of the effects of the scheme has been to alter the urban dynamics of the town and animate its public spaces from a distance. Floodlighting, inside or out, would only detract from its dignity and already luminous presence.

The north transept similarly acts to create atmospheric space within the cathedral. The expanded parish church is smaller than most medieval cathedrals, and Dykes Bower successfully expanded the apparent scale by creating distant masked vistas. The transept, with its tempting internal stairway, was left incomplete in 1970 but now offers new vistas, with the chance to get close to details of window glazing and lime plaster that are impeccable in materials and finish. At the east end, the Apostles' Chapel is a completely new invention by the Gothic Design

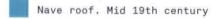
Practice, filling a gap between previous buildings that will create further mysterious depths of perspective.

The architect's achievement has not only been to interpret the earlier designs and fill in the gaps with its own respectful but personal approach. It has also succeeded in reversing the entropic decline of construction standards against which Dykes Bower stood out in stoic isolation. Since 1970, expertise in matters such as solid wall construction and lime mortar have increased but nothing quite like this has been done in a new building. What has been built at Bury since 1999 is actually more 'traditional' in these respects than what was intended in the 1960s, and is based on the principle of a working life of 1,000 years. That is real sustainability.

There is no new structural steel or concrete supporting the masonry, although both these materials are used in other ways. The stone that bonds into the Baggeridge brick core is deep enough to feel completely real. The masonry contractor, Ketton Stone, has done the project proud but there is also much fine work that remains out of view. Pethers says that while the building methods are not actually medieval, they come as close as can be managed today. The argument that Gothic is necessarily fake in the modern era because it is not structurally honest will not stand up here. Through minute attention to the building process, this has been done at lower price than a reinforced frame structure.

Arising out of the authenticity of construction is a freedom to achieve fresh and unaffected decorative effects on the exterior. The flank walls of the north transept blend in with



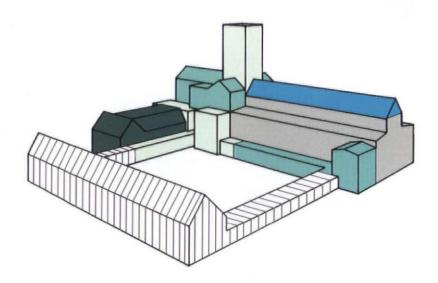


Porch, south cloister work, choir, choir aisles, transepts and crossing. Mid 20th century

Vestry building. Late 20th century

Extension at the base of the north transept, outer north choir aisle, crossing tower and east cloister walk. Early 21st century

North and west cloister walks.
Not yet realised



the roughly finished and weathered north wall of Wastell's nave by a similar roughness and spontaneity of craftsmanship in the diaper patterning of large black flints. As the lime mortar weathers, the pattern will emerge even more strongly. The flint flushwork cresting the tower and the transept is fresher in feeling than the work of the 1960s, as a result of an easier familiarity with historic techniques and materials.

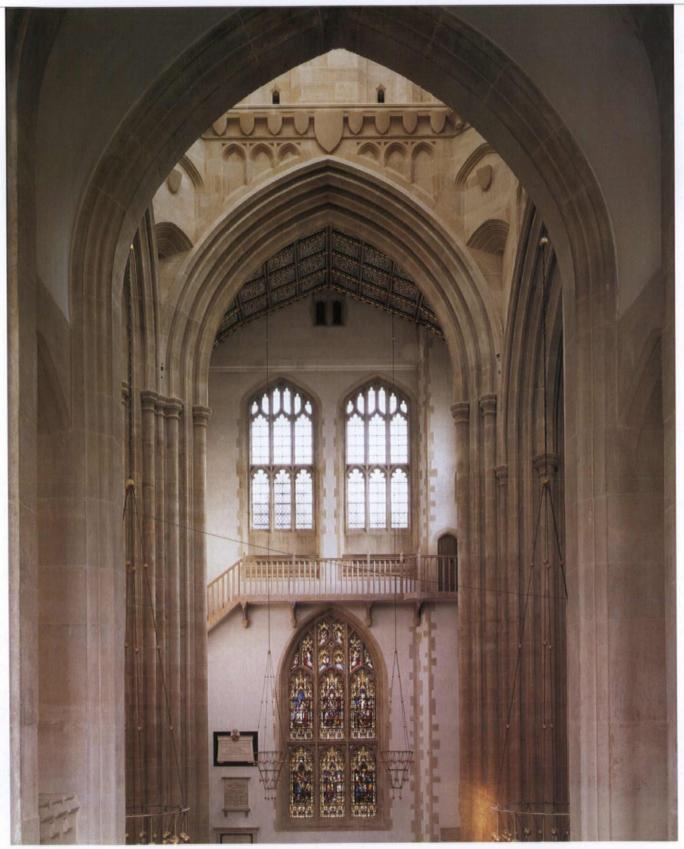
The total effect of the combined phases of this building, from Wastell to Pethers, demands a reconsideration of the idea of anachronism. In the discussion about the tower design in the mid-1990s, no significant voices were raised demanding a Modern solution, as there had been in the 1950s. This might merely suggest a 'horses for courses' approach, or an abdication by the Modernist establishment from a specialist and perhaps irrelevant building type. In religious terms, the needs of the Church of England are only dimly articulated here or in most other places of worship, but the attraction of this showpiece ought not to fade, based as it is on a deep understanding of the relationship of body and soul. Even to the disengaged majority, it offers the same sensuous consolation as, say, a fine performance of the music of Hildegard of Bingen.

At present it is not easy to see the sequel to this project, except in the completion of the two additional sides of the cloister with attractively simple and robust buildings, for which the Gothic Design Practice has a scheme. This reaching out into new territory is an even greater challenge for the cathedral to grasp than the work so far accomplished, and it is currently strictly neutral on the

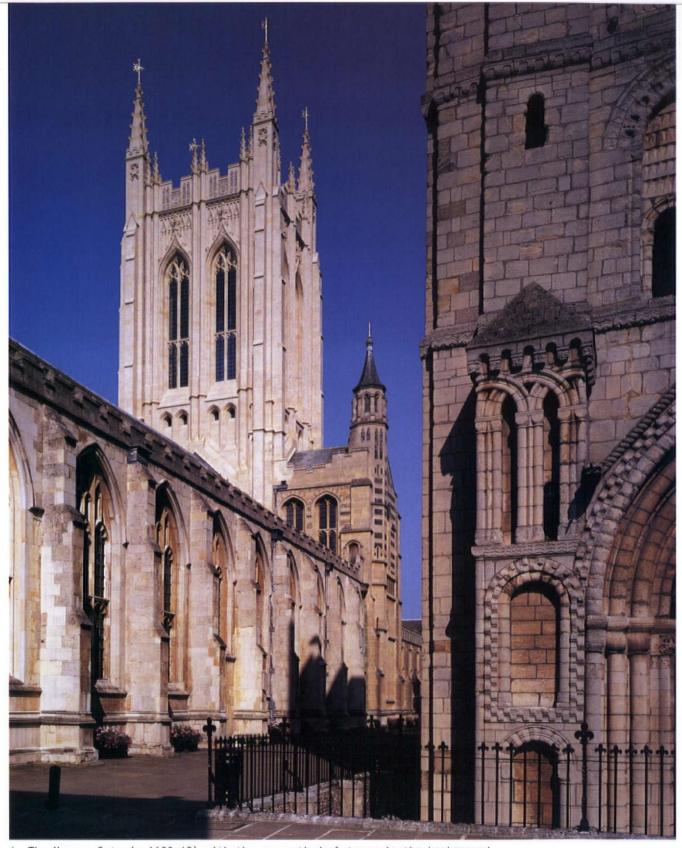
subject, although the space could more than pay for itself and provide valuable extra facilities.

The debate about 'Tradition versus Modernism' has gone very quiet lately, more probably as a symptom of the low levels of intellectual energy in current British architecture than because it has ceased to be relevant or was ever resolved. If we call Bury a pastiche, then the same term could be applied to the most apparently 'progressive' schemes of our time.

Modern architecture has largely lost its grounding in tectonic reality, the legacy that it originally drew from the Gothic, and so perhaps it is not surprising to find it challenged by this very substantial ghost from the past. As the moral high ground of Modernism has been levelled, a new landscape of pluralism has emerged in which we are only beginning to find our bearings. Amid such relativism, the conviction and certainty of Bury, both in design and construction, look more significant than they did in the past, and its ideals of beauty and wholeness by no means trivial or marginal.



3. Light entering the crossing beneath the new tower



4. The Norman Gate (c.1120-48) with the new cathedral tower in the background

### ARCHITECT'S ACCOUNT

Michael Wingate, architect and leading lime expert, was brought in to design the project's mortars, of which there are seven. Using a palette of sharp sand, soft sand, high-calcium lime putty, Blue Lias hydraulic lime, crushed chalk, crushed limestone, crushed flint, crushed brick and linseed oil, mortars were developed for the brickwork generally and for the dpc; for the stonework generally, in exposed positions, and as grout; and for the flintwork, as bedding, as pointing and for the flushwork. The process began at the BRE with extensive testing for strength and durability, and then continued on site in relation to problems of workability, shrinkage, roll back, staining, and strength (surprisingly, perhaps, too much rather than too little).

Andre Vrona's Ketton Architectural Stone & Masonry was one of 18 English and continental firms considered, from which six were invited to tender. Having worked for architects from Eric Parry to Dimitri Porphyrios, Vrona's experience of load-bearing stonemasonry (as opposed to cladding or conservation) is probably unrivalled. At the heart of his success is fastidiousness. His long-time draughtsman Peter Bannister – who scheduled and made templates for every stone in the project – is an engineer by training who thinks plus or minus 1mm a very crude measure of accuracy. The standard is then maintained in the yard, right up to the point when each stone is wrapped in 25mm polystyrene for transport to site. The result is that – because stones arrive undamaged and the right size – a good mason can fix as many as 30 stones in a day.

The other great bonus was the stone itself: Barnack for the tower's exterior and Ketton for the interior. Barnack, like Clipsham but shellier, is held by many to be England's finest ever limestone, but prior to the project was thought to have been exhausted in the building of Peterborough and Ely cathedrals and many of East Anglia's great lost abbeys, including – greatest of all – Bury St Edmunds. Also used were Sir David Davenport Handley's Clipsham (for durability and to try and ensure the Barnack didn't run out), Doulting (for its character and colour), and Hartham Park (for its crispness and bed height).

Brian Morton of the Morton Partnership, the project's structural engineer, has worked on a wide variety of buildings, new and old – including more than 300 churches, John Wastell's medieval crossing tower at Canterbury Cathedral and G G Scott's Albert Memorial. He has become used to thinking about buildings in their own terms; in particular, becoming sceptical of what he considers 'over engineering.' At Bury, in the 1960s, a crossing had been built in the expectation of a tower, but the money had run out. The crossing was a unique hybrid – reinforced concrete cased in stone. There were those who thought it wouldn't support a tall tower, and those who, in the absence of a theoretical basis for considering it as a composite structure, were unwilling to do so.

In the Middle Ages the architect, the mason and the structural engineer were one and the same person, and this was the key to Morton's approach. 'In a Medieval tower you cannot differentiate between the architecture, the masonry, and the structure. They are all one and the same. I am a great believer in the idea that if a thing looks right, it probably is right.' But this intuitive approach is backed up by experience, painstaking research and



5. Chequer work on north transept addition

careful monitoring – movement throughout the cathedral, for instance, has been measured quarterly.

Paul Wilkinson and Mike Anns of Gleeds, Gloucester, the project's quantity surveyors, were chosen for their unique experience of very high quality work in a traditional idiom.

'It is sometimes assumed that with expensive buildings, cost predicability and value for money are less of an issue. We have always worked on the basis that the opposite is true,' says Wilkinson. 'But in an expensive building everyone expects the quality to be right – and that means getting the right people on site on the right basis. We find ourselves working with the same contractors and subcontractors, though of course firms change. Having up-to-date experience is essential, and being part of a large organisation makes this easier. Which firms need work? Which firms are overcommitted? Which firms have become claims conscious?

'A particular challenge with this project was in obtaining genuinely competitive tenders for the stonework,' adds Wilkinson. 'Having inherited a budget which would have probably been alright for stone cladding, it was by no means comfortable for the kind of stonemasonry that was in mind. In the event, though, the process yielded up a tenderer offering a stone better than any we'd even thought of asking for.'

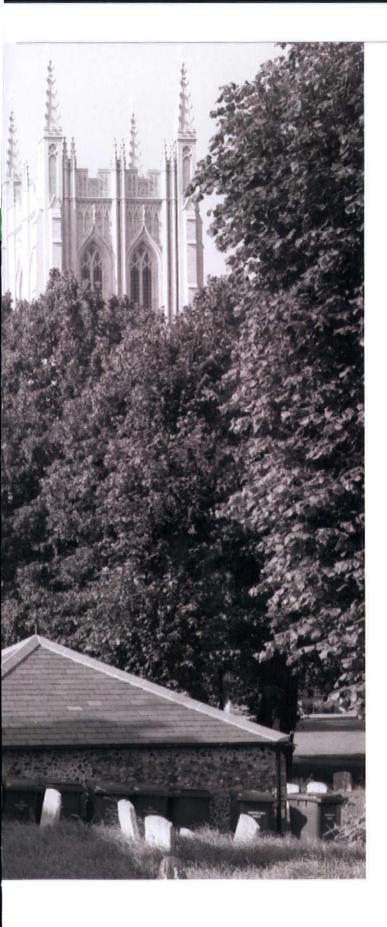
Warwick Pethers, Gothic Design Practice, Saffron Walden, Essex



6. The latest stage of work creates new vistas and atmospheric space



7. The Norman Gate and cathedral seen from the south



#### Credits

Client

Dean & Chapter of the Cathedral Church of St. James, Bury St. Edmunds, Suffolk

Architect

Gothic Design Practice: Warwick Pethers, Hugh Matthew, Eric Cartwright, Robert Gladden, Pamela Hutchin, Abd al

Halim Orr Quantity surveyor

Gleeds

Structural engineer

Morton Partnership

Planning supervisor

CDM Contract Services

Lime mortar consultant

Michael Wingate

Stone and mortar testing

BRE

Surveying and Setting Out

ASC

Main contractor, brickwork and carpentry

Bluestone

Subcontractors and suppliers

Scaffolding Landmark; stonemasonry Ketton Architectural Stone & Masonry; flintwork Anglia Flint, Bernie Bartrum; roofing CEL; metalwork DGT; plastering AG Joy & Son; heating CHL Lindsey; electrical services DEB; glazing Trinity Leaded Lights; joinery H&K Mabbitt, Drayton Joinery; concrete repair Makers; precast concrete Cambridge Architectural Precast, Aldbury Lodge; lightning protection WM&RW

Bacon

#### WORKING DETAILS / ST EDMUNDSBURY CATHEDRAL

#### A SOLID WALL OF FLINT AND CORBELLED BRICKWORK

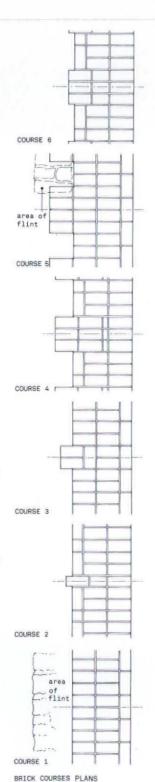
The wall sits on an arch which spans new and original walls. As it seemed likely the former would settle and the latter not, it was decided to build the wall using small masonry units and large lime-mortar joints.

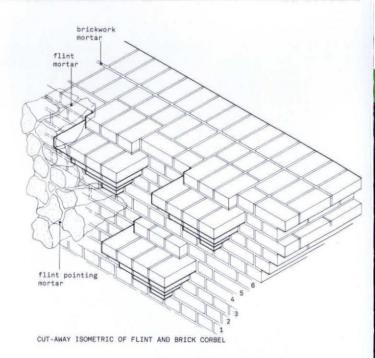
The adjacent medieval random rubble wall offered a precedent but Warwick Pethers was reluctant to use it: the surface of such walls can disconnect from the core and, as he explains, 'it would have been impossible to emulate its accretive and weathered charm'.

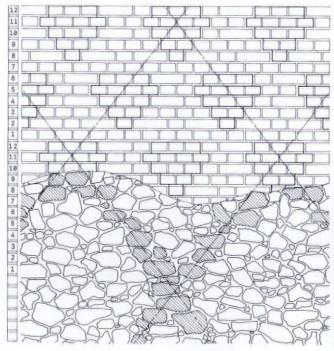
The new wall has a brick core corbelling into and potentially supporting a surface zone of flints, 330mm (13in) deep to accommodate various shapes and sizes of flints. The mechanical bond thus created avoids the need for steel ties.

It was clear that the surface pattern of flints would reflect the brick corbels behind and it was decided to articulate this with a diaper. A trial wall established how dark the diaper flints needed to be and how best to know when to lay one. To achieve a wall without voids, brick and flint had to be built up together, but this meant the craftsman had to rely almost entirely on the brickwork plans.

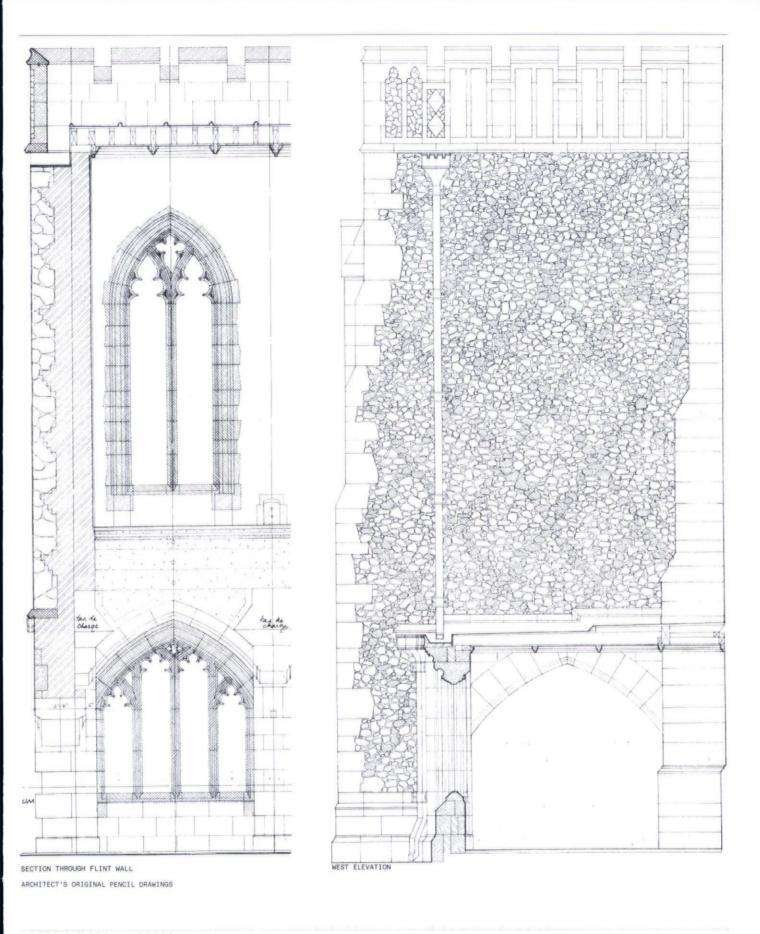
The wall was built without a hitch. This, to Pethers, is 'an illustration of what can be achieved where much is expected of the craftsman – foolproof details mean that eventually only fools are required to implement them'. Susan Dawson



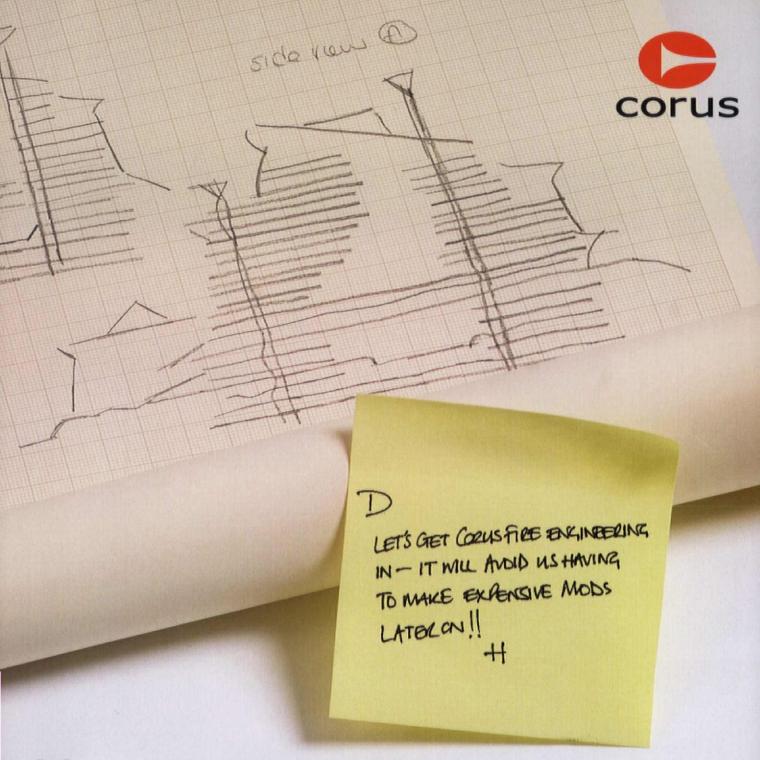




ELEVATION OF BRICK CORBEL WITH FLINT DIAPER OVERLAY



AJ 08.09.05



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## **RISKY DEBATE**

By Austin Williams

On the very day that *The Architects' Journal* was holding its conference on changes in health and safety legislation, focusing on how to manage risk, the House of Lords was hosting a conference focusing on worries that risk culture had gone too far.

So, at the same time that I was getting a short shrift from Stephen Wright, of the Health and Safety Executive, for questioning what I called the 'creeping paralysis of risk culture', his bosses at the Health and Safety Commission (HSC) were actually agreeing with me. Its conference was entitled 'Health and Safety: Sensible Management or Bureaucratic Straitjacket'. Sometimes, it seems, messages take a while to filter through to the shop floor.

While our conference ignored the fact that Britain has the second lowest fatal workplace injuries in the EU, as well as construction fatalities that are half the EU average, the HSC conference was admitting it had lost control of a 'sensible balance in the management of risk.'

While Thouria Istephan of Foster and Partners was telling our meeting that 'risk assessment is an invaluable tool for protecting yourself', Lord Falconer was, more astutely and correctly, pointing out that, in fact, risk consciousness has led to a situation where 'for every accident someone is at fault'. For all his faults, even he recognises the dangers of this vicious circle of blame.

The fact that Britain's fatal accident rates have fallen by 11 per cent in the past decade suggests, to those with health and safety industry mentalities, that they are doing something right. Meanwhile, it fell to 'radicals' like Lord Hunt, the Lords' Parliamentary Under Secretary of State for Work and Pensions, to point out that risk aversion is a bigger problem than statistics. It is societally corrosive, a more significant danger altogether. The fact that

there's a potential planning supervisor/coordinator fee to be got out of risk culture is a somewhat mercenary view when, as Lord Hunt says, 'excessive risk aversion does damage. It hits organisational efficiency and competitiveness, restricts personal freedom, and damages the cause of protecting people from real harm.'

In recent uears, risk avoidance has been replaced by risk aversion. The Swedish parliament, for example, has adopted a Road Traffic Safety Bill with the premise that eventually no-one will be killed or seriously injured within the road transport system. It suggests reducing mobility, or reducing speeds down to a level where accidents do not cause serious injuries. Given that the first ever road accident fatality was caused by a vehicle doing 4mph, we can see what sort of world the safety advocates would have us live in.

Even Tony Blair noted recently that 'we are in

danger of having to act to eliminate risk in a way that is out of all proportion to the potential damage. The result is a plethora of rules, guidelines...having utterly perverse consequences.'

But perhaps the most perverse consequence of this debate is that politicians, like Blair et al, can paint themselves as pawns of public litigiousness. In fact, this government, more than most, has promoted the precautionary principle that has helped to alienate many people from a rational approach to health and safety. From mobile-phone masts to MMR: from bird flu to BSE; and from terrorism to technology, the government has studiously avoided quelling people's fears.

Blame, such as it is, for the growth of an irrational, risk-averse, litigious climate lies squarely at the door of those who accommodate to it. Visit www.hse.gov.uk to contribute to the health and safety debate

# AN AUDIT TRAIL IS AN INVALUABLE TOOL FOR PROTECTING YOURSELF

By Austin Williams

The onus on architects to risk-assess every aspect of their work has led many to become cynical of the safety agenda. At the recent AJ conference, 'Designing for Safety', Austin Williams prodded a few experts.

#### STEPHEN WRIGHT

Head of CDM policy, Health and Safety Executive
Risk aversion is simply a prudent thing for professionals
to do. Surely it is a good thing that health and safety issues are
now seen as integral to the design process and not just add-ons?
'It's common sense,' said Wright. 'If you are designing a flat roof,
ask yourself if you can put a handrail around it. All you have to
assess is, can it be constructed, used, maintained and demolished
safely. If the answer is "yes", then you haven't got a problem.'

When asked whether litigation was the best driver for design, Wright suggested that if architects did it right the first time – for example, specifying non-slip flooring – there'd be no cause for litigation. But he agreed that manufacturers seldom describe their flooring products as non-slip due to fear of litigation.

The new CDM Regulations 2006 include significant changes: most importantly, that a coordinator (who replaces the planning supervisor) should be appointed before designs begin.

#### PAUL CRADDOCK

Associate director, compliance management, Arup Project Management Anyone who informs how the design is carried out is a designer under CDM, and that includes purchasers who impose strictures on the process. Craddock was concerned about the gulf between architects and engineers compared to the close working relationships further down the supply chain. There needs to be a more structured feedback system to incorporate other design team members' input and their health and safety implications.

#### TREVOR SMITH

Manager, Aedas

In general, architects still do not address 'maintainability' in their risk assessments. Admittedly, small firms haven't the resources and so engage in 'hazard management' as opposed to 'risk avoidance'. Architects need to get experience in visiting sites as practices often delegate design, technical and site functions elsewhere. Everyone should be aware of the safety implications of other stages.

#### **COLIN HEWITT**

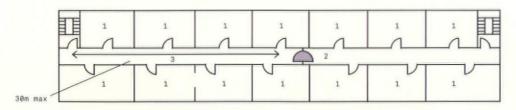
Safety, health and environmental manager, Elyo Services
As a client, Hewitt is affected in the operational and maintenance stages of a project. How many designers, he asked, go into a plant room to experience the actual spatial requirements? Fair point, but how much time does he think architects have on their hands?

#### **BRIAN MARTIN**

Senior fire safety consultant, BRE

The UK is pretty unique in allowing the authorities to interfere with the internal arrangement of a building – insisting on fire

TRAVEL DISTANCES ARE DEFINED STRICTLY BUT ARE NOT VERY ACCURATE, ALLOWING SCOPE FOR DIFFERENT SOLUTIONS



APARTMENTS SERVED BY MORE THAN ONE COMMON STAIR

KEY

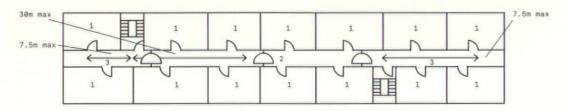
1 DWELLING

2 SELF-CLOSING FD20S FIRE DOOR

VENTILATED CORRIDOR SPACE

CORRIDOR ACCESS WITHOUT DEAD ENDS

Where a lobby provides additional protection to the stair, the travel distance is measured from the dwelling to the lobby door



#### CORRIDOR ACCESS WITH DEAD ENDS

Where a lobby provides additional protection to the stair, the travel distance is measured from the dwelling to the lobby door. The central door may be omitted if maximum travel distance is no more than 15m

doors, etc — but the belief that sprinkler systems improve fire safety is questionable. Some tests reveal that visibility is reduced under sprinklers, thus actually increasing the risks.

#### MARK PROBERT-SOUTHAM

Senior fire engineer, Corus Group

Following the requirements of the Approved Document B (ADB) is one way to design but it is also possible to fire engineer more liberal arrangements, achieving compliance as well as ending up with more design choices. Travel distances can be increased with no risk to life or limb. Within the ADB, there is a time-based allowance, which can be modelled to show people's actual response actions in a fire. In this way, it can be shown that, in a given time, occupants travel further than is allowed for in the literal application of the travel distances written in the ADB. Probert-Southam suggested that, in the domestic environment, sprinklers add just £1,000/dwelling if incorporated at the design stage.

#### LIZ BENNETT

Director, Safety in Design

Bennett suggested there was a danger the HSE was overstretching itself – punishing people for the consequences rather than for their intent. While identifying the lunacy of 'mitigating unforeseen circumstances', Bennett conceded the need to maintain clear audit trails to show your innocence. After all, she added ominously, 'every time you design a risk out, you design a risk in.'

#### MERVYN PETTIFOR

National technical manager, flood risk management, Environment Agency Pettifor seemed to suggest that, with global warming, increased flooding and insurance-driven precautionary approaches to flood plain development, architects should start designing buildings on high ground or on stilts. Architects need to 'build in flood resilience.' Presumably semi-detached two-by-twos?

#### **BRANDON WILLIAMS**

Regional safety health and environmental manager, Elyo Services Q: How many designers does it take to change a lightbulb? A: None, because they can't get to it. No, I didn't get it, either.

#### THOURIA ISTEPHAN

Associate partner, Foster and Partners

When Foster and Partners was commissioned for its work at the British Museum – a 300-year-old building – it was suggested that the firm carry out an asbestos survey. However, English Heritage was not interested in the risk assessment when it came to its insistence that lead-based paint be used in restoring the original colour scheme. An audit trail, says Istephan, is an 'invaluable tool for protecting yourself'.

Conference sponsored by Corus Fire Engineering

# THE BULK OF OLYMPIC-RELATED ACTIVITY WILL KICK IN FROM 2007 ONWARDS

By Paul Moore

While the 2012 Olympics will undoubtedly impact on construction activity, with some knock-on effect within the leisure and hotel industry and associated sectors, the overall effect on workload is unlikely to be dramatic. Increased security considerations in the light of the London bombings, however, will inevitably lead to higher costs.

Construction workload slowed during the first quarter of 2005, falling by 2 per cent compared with the first quarter of 2004 and no change compared with the previous quarter. New orders, on the other hand, increased by 9 per cent on the same period of 2004. While the output figures are disappointing, the new orders figures must inevitably feed through into increased construction activity.

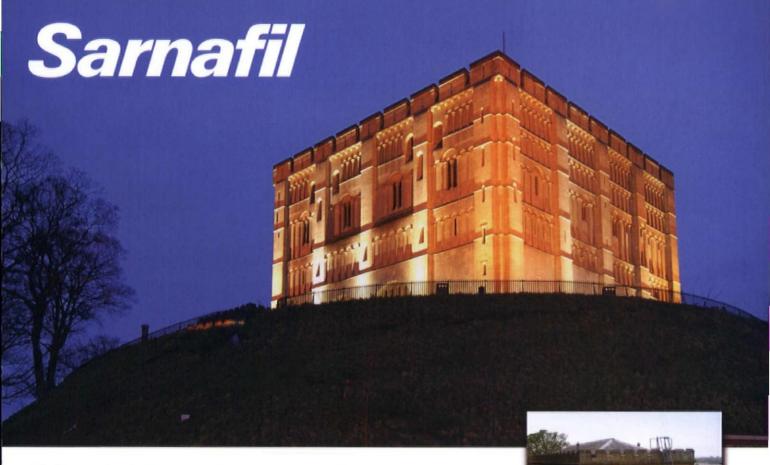
The bulk of the Olympic-related construction activity will kick in from 2007 onwards, with some £2 billion due to be spent on buildings and venues; in crude terms, this will add some 1.5-2 per cent per annum to workload in the South East region during the five years to 2012. However, Heathrow's Terminal 5, the West Coast Main Line, the Channel Tunnel Rail Link and Arsenal and Wembley stadiums are all nearing the end of construction.

In terms of prices, the expectation is that tender prices in London will be bumped up by around 1-1.5 per cent by the Olympics building programme from mid-2007 onwards. However, current forecasts that take into account the Olympics' decision show the rate of rise of construction activity slowing to just 1.3 per cent this year, 2.1 per cent in 2006 and 4 per cent in 2007.

All the signs are that tender prices will continue to rise faster than input costs. Therefore, in the UK as a whole, building tender prices will increase by 4.8 per cent in the year to the third quarter of 2006 and by a further 3.4 per cent the following year. In London, tender prices will increase by 5.7 per cent during the next year and by 5.3 per cent in the year to the third quarter of 2007. Tender prices for infrastructure works are forecast to rise by 4.7 per cent in the year to the third quarter of 2006 and by a further 5.1 per cent the following year.

Contractors' costs rose marginally in the three months to September, although they remained 5 per cent higher than this time last year. Site labour rates are approximately 8 per cent more expensive than a year ago. Further increases in materials costs are anticipated, with continued high levels of demand in China sucking in materials from around the world, while the record prices being paid for oil can only fuel further increases in materials' costs.

Public non-housing activity is expected to rise by 5 per cent per annum for the next few years but the public sector now accounts for only about 60 per cent of construction expenditure on health and education. Output on health in the public sector in 2004 was 23 per cent higher than in the previous year, while private-sector spending on health increased by a massive 101 per cent in the same period. Output of private commercial offices in the first quarter of 2005 was 10 per cent higher than in the first quarter of 2004, while new orders figures for the second quarter of this year were 14 per cent up on 2004.



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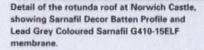
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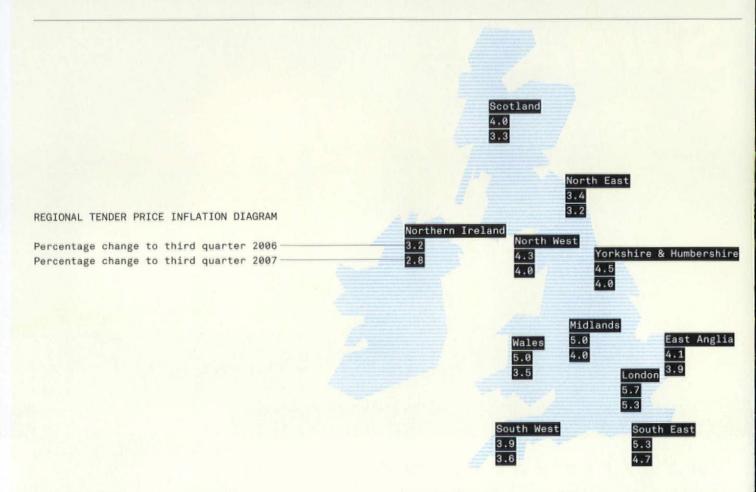
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Private housing prices and sales will continue to disappoint during the next two years. Contractors continue to be choosy. Single-stage tenders and lump-sum bids are not popular as contractors are unwilling to take on all the risks associated with a large project procured in such a manner. Contractors continue to have limited resources available to tender for PFI/PPP schemes, and the complexity of some health schemes has resulted in contractors pulling out. Indeed, it is rumoured that the government's PFI hospitals programme is now running three years behind schedule.

The UK economy is slowing and the Treasury forecasts growth of just 2.2 per cent this year and 2.3 per cent in 2006, substantially down on the 3 per cent growth on which the 2005 Budget was based. Although this could lead to some problems funding public-sector expenditure, PFI/PPP schemes mean that health and education spending should be secure.

Inflation will only be slightly above the Bank of England's targets this year and will fall next year as economic growth increases. One consequence could be that the fall in interest rates in July is unlikely to be followed by any further cuts. Indeed, it has been suggested that, with the economy performing OK, inflation under control and the global economy recovering, the next interest rate movement could be upward.

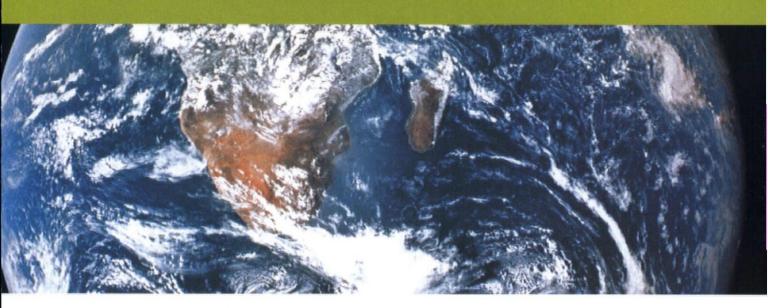
Paul Moore is head of the Cost Research Department at E C Harris, tel 020 7391 2586. Email: paul.moore@echarris.com

#### AT A GLANCE

- Construction output in the first quarter of 2005 showed no change compared with the previous quarter and was 2 per cent lower than the first quarter of 2004.
- The bulk of the Olympic works will affect construction activity from 2007, adding 1.5-2 per cent to the South East's workload.
- Output is forecast to rise by 1.3 per cent this year, by 2.1 per cent in 2006 and by 4 per cent in 2007.
- Tender prices are forecast to rise nationally by 4.8 per cent in the next year and by 3.4 per cent in the year to the third quarter of 2007.
- $\bullet$  Tender prices in London are set to rise by 5.7 per cent in the next year and 5.3 per cent the year after.
- Skilled labour costs increased by 0.4 per cent in the past three months and by 8 per cent since September 2004.
- Materials' prices rose marginally in the past three months and by 2.4 per cent since September 2004.
- The private commercial sector is set to grow by 4 per cent in 2005, 6 per cent in 2006 and 5 per cent in 2007.
- Infrastructure output should fall by 1 per cent in 2005 but rise by 2 per cent in 2006 and 8 per cent in 2007.
- Investment in health and education should boost public non-housing output by 5 per cent in 2005, 2006 and 2007.



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# SMALL AND NOT VERY READABLE

A colleague suggested I look at the new website of Cox Bulleid Architects at www. cbarchitects.net.'Simple, straightforward, not aweinspiring,' was the slightly barbed encomium. The home page starts up fashionably grey with a stream of random characters sliding across the bottom half resolving into 'CBA' which then morphs into 'Cox Bulleid Architects' with a grey and white worm's-eye photo of a wire-grid multilevel balcony on the right with the mercifully brief 'Projects', 'About' and 'Contact' top left. The 'About' page has three long paragraphs in tiny nonadjustable text which will alienate clients in their 40s and over. May I suggest the old editing trick of taking the last paragraph and putting it first. And, in this case, dropping the other two. And making the text shorter and bigger - or simply adjustable, like it should be.

The projects are a tad more interesting, most of them being in colour with alternative views available. But you don't bother reading the tiny white on light-grey explanatory text on the side - because reading miniature, low-contrast text is a real bother, especially on screen. What a waste. Other than that, the site is simple, straightforward, and definitely not awe-inspiring for people with anything less than 20-20 vision. sutherland.luall@btinternet.com

# **CALL TO ACCOUNT**

'Health and safety' seems to have become a universal bar against doing all manner of what used to be everyday acts, writes Kim Franklin. This was brought home to me when attending a residential art course during the summer. The assembled students were prevented from using fixative on their charcoal drawings, or from having beverages in the studio for 'health and safety reasons'. Closer enquiry revealed that drinks in the classroom present the risk of a student accidentally taking a swig of their paint water, or worse. The fact that I once bit into a brown pastel stick thinking it was a KitKat finger is, of course, beside the point.

In Mistry v Thakor (judgment 05.07.05), 'health and safety' reasons were used by a chartered surveyor to avoid doing what property managers do all the time. As a result, he was found liable for the lion's share of the claimant's damages.

The defendants owned a commercial property in Leicester, which was managed for them by chartered surveyor Michael Roberts. The building, which was built in the 1960s, was faced with concrete panels at the upper levels, held by fixings onto a steel angle. These panels weighed about 50kg each. Over time, the fixings had corroded and pushed the panels out of vertical and off the base angle. In the words of one

expert, 'the slabs must have just slipped off the corroded edge of the base angle'. The unfortunate claimant was passing the building at the time the panels fell and suffered serious injury, resulting in amputation. So who was to blame?

The claimant alleged that the defendants knew, or ought to have known, of the dangerous condition of their building. The owners argued that their surveyor ought to have warned them after inspecting the property the previous year. It was clear then that the panels had moved and their condition ought to have rung alarm bells to someone in Roberts' position.

Roberts relied upon his schedule of dilapidations, in which he had strongly advised that the panels be examined by a builder. He concluded: 'I am unable to carry out any inspection which will have to comply with health and safety.' Roberts' reluctance to inspect the upper levels was all the more unusual because there was scaffolding up at the time. In court, Roberts explained that his concern with 'health and safety' was not the health and safety of the public, or the risk to those using the highway, but his own health and safety.

Roberts' behaviour in the circumstances was described by one of the experts as 'bizarre'. His unwillingness to go up the

scaffolding was, the Court of Appeal observed, extremely unusual conduct on the part of a chartered surveyor. It was a major factor in the court's decision to hold Roberts liable for 80 per cent of the claimant's damages.

It seems, therefore, that whatever the health and safety considerations may be, there are some things building professionals are just expected to do.

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



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#### REVIEW





1 & 2. Interior and exterior views of Gropius and Meyer's Fagus Factory, 1911

### BOOK

By Neil Parkyn

Pioneers of Modern Design: From William Morris to Walter Gropius By Nikolaus Pevsner. Yale, 2005. 192pp. £19.95

His argument that Modernism evolved as the result of three streams – the social theories of William Morris, the work of 19th-century engineers and the fluid experimentation of the Art Nouveau movement – may have been exploited by subsequent commentators, but there is something very accessible in an approach that celebrates design heroes as servants of the zeitgeist.

You can disagree with Pevsner on the membership of his pantheon. What is beyond dispute is that he 'connected the apparently unconnected in startling ways', as Weston deftly puts it in his introduction.

Ranking Gropius and Meyer's Fagus Factory of 1911 alongside La Sainte-Chapelle and the choir of Beauvais is typical of Pevsner's sweeping strokes in *Pioneers*, but when he came to reassess the progress of Modernism for the 1960 edition, he could see no way forward, only 'an escape out of reality to a fairy world' by the architects of the day. There are also, in retrospect, surprising gaps. His argument that the fundamentals of Modernism were all in place by 1914 left no room for an appreciation of Expressionism or the later organic school – Aalto and Scharoun simply don't fit his austere canon.

Even these gripes cannot diminish the achievement. Adding colour has brought an immediacy and presence to artefacts that had hitherto languished as black-and-white illustrations in the earlier editions, and the presentation is much more spacious and sumptuous. Less convincing are the interleaved explanatory

texts, offering mini-briefings on designers and movements. The effect is of two separate books colliding at speed, with the historian's lucid prose giving way to matter-of-fact treatments that would be more at home on a website.

And so to the 'Notes'. Peysner being Peysner, these prove to be a real delight. Almost conversational in tone, they are full of academic asides and trails followed up with the heroes themselves, including the ultimate authority of 'letter of W Gropius to the author'. They remind us that here was no dru dissector of men and movements but a historian who wrote with passion about buildings and their creators that he knew well at first hand. Neil Parkyn is a London-based architect and writer on design

For most of us. Nikolaus Peysner will forever be associated with The Buildings of England - a triumph of persistent scholarship whose appraisals still delight with their precision and pungency. His other popular legacy - Pioneers of Modern Design - now makes a welcome reappearance, with the austere Pelican paperback giving way to this all-singing/ all-dancing Yale version (with an introduction by Richard Weston). It seems not so much the return of an old friend as the arrival of an exotic quest.

has it weathered? There's no mistaking the conviction of Pevsner's central thesis that 'the new style, the genuine and legitimate style of the century' was in place by 1914.

in 1936, with later editions in

1949 and 1960. So how well

Pioneers was first published



PTEa's Chillingworth Road housing

#### BOOK

By Neil Cameron

Out of the Ordinary: Pollard Thomas Edwards architects By Alan Powers. Black Dog Publishing, 2005. 112pp. £19.95 BOOK

By Austin Williams

Skyscrapers: Structure and Design By Matthew Wells. Laurence King, 2005. 192pp. £30

You know the formula. A firm nearing some milestone finds a willing publisher, puts together its best projects, gets a senior partner to write a foreword, and finds a well-known commentator to write an overview. Then the book comes out, staff and clients get free copies – everybody's happy.

In reality such books are often perilously close to vanity-press publishing. Whereas a monograph once summed up a lifetime of remarkable achievement, and was penned with at least a pretence at academic detachment, it is now often little more than another strand of corporate PR.

That cavil out the way, this volume has been produced to mark 30 years of work by Pollard Thomas Edwards architects (PTEa), one of London's least showy firms. Architectural historian
Alan Powers has provided a
conspectus which sets the firm
in the context of 'the most
respectable Modernist ancestry'.
Thus the likes of Bruno Taut,
Ernö Goldfinger and Jane
Jacobs are brought into play to
provide some contextualisation
for PTEa's urbanism.

What does comes across is the appealingly dogma-free approach and stylistic pluralism that have been PTEa's strongest characteristics, arguably representing the ethos of a firm that has never been dominated by a single creative outlook. Its approaches have ranged from forensic restoration to emphatic intervention, as in its own offices at Diespeker Wharf. And the thoughtfulness of regeneration projects, such as Jaywick Sands in Essex - where old 'plotland' shacks were

reinvented in a contemporary timber idiom – typifies the firm's sensitivity to the wishes of its clients and the needs of its end-users. A project like the Brockwell Park Lido refurbishment also shows an instinct for community-based ventures, enlivened by a keen awareness of the importance of dovetailing the exciting and the everyday.

Its celebration of hidden aspects of urban spaces reminded me strongly of the work of artist Mark Boyle, who died earlier this year. Boyle's sculptures show it is possible to turn the forgotten corners of a city into visual oases. In the last analysis, PTEa aspires to improve the appearance – and, crucially, the experience – of architecture at a local level. Neil Cameron is an Edinburgh-based writer on architecture and art

This book is caught between two stools. It is neither a fluffy coffee-table book, nor a hard-hitting polemic. It is not a glossy magazine, nor is it an engineering handbook. That said, at a time when many books are published on the topic, it is definitely better than most.

The shame is that it could have been a proper thesis. It has all the promise of a full-length book. In one sentence we have the Italian city state, the Ottoman Empire and the development of gun foundries giving rise to bell-casting. The next sentence skirts over the development, design and construction of campaniles. By the next paragraph we are with the fall of the Roman Empire, the rise of Islam, and Seville Cathedral. It is breathless stuff and, just like the lifts in the



Fox and Fowle's Conde Nast building, New York

CN Tower, I enjoyed the ride but wanted it to slow down.

Every page should be a chapter, every phrase needs more development, each sentence is pregnant with information. This is a real book waiting to get out.

Wells has lots of anecdotes that would benefit from the telling. He is obviously very knowledgeable and has plenty of information to offer - about historical development and social contextualism, as well as buildability, bearing capacities, and weight to height ratios - but we never get past the first floor. For example, Wells cites the 'extraordinaru event' at the completion of the Citicorp Tower in New York after the discovery of a flaw that might risk the building's collapse. The subsequent actions of the designer and

the engineer, he says, 'makes an essential case study in professionalism for aspiring engineers'. Yes, but what was it? Before he can tell us, he has moved on.

What I did enjoy, though, was the fact that the case studies are mini-articles, rather than the short sycophantic paragraphs of traditional coffee-table monographs.

With just a few exceptions, the images are excellent in quality.

Wells, whose previous 30 Bridges (AJ 13.6.02) suffered a similar problem because its structure also precluded real analysis, should take the bull by the horns, drop the simple churn-'em-out format, and write a proper book. He is well-equipped to do so, and should start with this very topic.



#### CRITIC'S CHOICE

By Andrew Mead

There's still time to sign up for all or part of Cityscape 2005: The Future of Britain's Cities, Towns and Suburbs, a conference and exhibition at the Business Design Centre, London N1, on 20-21 September. The two days are split into 25 different sessions, which can be booked individually. Some timeworn topics are on the agenda - sustainable development, liveable neighbourhoods, designing against crime, public art - but perhaps the speakers will say something new. They include ODPM director general of sustainable communities Richard McCarthy, English Partnerships' corporate strategy director Trevor Beattie, and Landscape Institute president Kathryn Moore. Also appearing is American landscape architect Martha Schwartz, who seems to be becoming a fixture in the UK, though to judge by the majority of schemes in the recent monograph on her work (AJ 20.5.04), that might not be such a good thing. For details, visit www.cityscapeonline.com.

A wry perspective on the contemporary city, both humorous and bleak, comes in A8, an exhibition of photographs by Martin Parr at The Lighthouse, Glasgow, from 17 September-3 November (www.thelighthouse.co.uk). They've been made in collaboration with John McAslan, who grew up near the A8 (which runs out of Glasgow on the south side of the River Clyde) and 'still has a great affection for the place'. McAslan describes the images as 'a celebration of life along the A8', though most viewers will probably find them more equivocal. Pictured is Fancy Farm, near Greenock.

Paolo Soleri continues to slowly realise his personal vision for a city at Arcosanti, Arizona. Construction of a town for 5,000 began in 1970, with solar-collector greenhouses and various other buildings set to occupy just 25 of the site's 4,060 acres. The guiding concept is 'Arcology' (a mix of architecture and ecology), which will be one focus of An Evening with Paolo Soleri, a TV link-up with the Cosanti Foundation, to be held at the Architectural Association in London on 15 September – visit www.concretecentre.com/events to register. Soleri's website, www.arcosanti.org, explains more about his ideas on urban planning and construction, and includes a slide show on what's been built so far.



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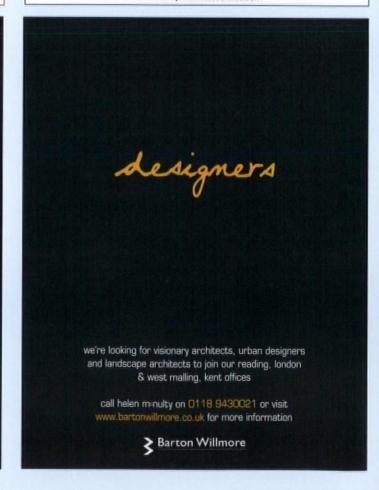
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# National Patient Safety Agency MHS

The National Patient Safety Agency is a special health authority that oversees many aspects of patient safety from the design of hospitals to the performance of individual staff. We aim to promote an open and fair culture in the NHS, encouraging all healthcare staff to report things that go wrong without undue fear of personal reprimand. Where adverse events occur or problems arise, we initiate preventative methods so that patient safety is continually improved.

In return for your commitment we offer excellent opportunities for personal development and a healthy work/life balance including massages and gym membership.

# Design Specialist (Built Environment) - Safer Practice £39,700 - £46,574 p.a. inc. London Ref: 908-141

The Department of Safer Practice works to develop the solutions needed to reduce the risk of patient safety incidents and aims to anticipate and respond to safety issues as they arise. We also aim to keep user needs at the heart of the design process. Given the evolving nature of the NHS, this is an ongoing challenge, which is why we need people like you.

Working closely with a number of different teams throughout the healthcare community, you'll take the lead in promoting innovative design solutions that will help us achieve our goals. You'll also monitor any emerging trends that will help us identify best practice and be a vocal advocate for the Government's Patient Safety Agenda both inside and outside the organisation.

To succeed, you'll need approximately seven years' practical experience of working in healthcare architecture or interior design including a broad knowledge of the briefing process for PFI projects. A natural problem solver, used to managing multi-disciplinary teams, you'll also have excellent communication and influencing skills.

To apply and for further details, please visit our website: www.npsa.nhs.uk For further queries, please telephone Human Resources on 020 7927 9536 or email: carlene.nurse@npsa.nhs.uk

Closing date: 15th September 2005.



The NPSA is committed to equal opportunities and also welcomes applicants who are interested in job share or other approaches to flexible work.

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Please send CV to: Sheila Kihara, Nissen Adams, Unit 217 Great Guildford Business Sq., 30 Great Guildford Street, London SE1 0HS.

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#### **HKR Architects comes to Manchester**

HKR Architects is a leading architectural practice with offices in London and Dublin. With over 150 professionals we provide architectural and design services both locally and internationally across all sectors. As part of our expansion plans we will be opening new offices in Manchester in October 2005.

For our new Manchester office we are interested in meeting talented professionals and office support staff who are seeking to advance their careers in a thriving and challenging environment. The following opportunities are available:

- Equity Directors
- Architects Senior and Junior positions
- Interior Designers
- Architectural Technicians Senior and Junior positions
- Marketing & Office Manager

We are also seeking applicants for the position of Equity Director at our London office.

At HKR Architects our culture is to engage and release the talents of our people - our working environment promotes individual growth, satisfaction and reward. Excellent salary package and career prospects are on offer for the successful candidates.

Applications together with full CV to: Nicola Doran, HKR Architects, 5 Schoolhouse Lane, Dublin 2, Ireland. Email ndoran@hkr.ie Tel: +353 1 663 6475

Closing date - Friday 9 September 2005

#### **BUSINESS OPPORTUNITIES**

#### Possible Merger Opportunity

Long established Midlands based firm of Architects and Surveyors has increasing workload across the UK, particularly in education, healthcare and residential sectors with typical project values of £3-5m.

Enquiries are sought from architectural practices with a view to a possible merger for mutual benefit.

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#### Cole and Berry Architects require

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experience.

Part 1 assistant: Comprehensive experience offered for capable enthusiastic individual.

We are a small practice with a wide range of commercial and residential projects on site and in design stage, using predominantly ArchiCAD on macs. Apply in writing with cv to jobs@coleandberry.com or to

Paul Berry, Cole and Berry Architects, Little Garth, Baker St, Weybridge, Surrey KT13 8AL

#### JOHN HALLAM ASSOCIATES

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John Hallam Associates are a small but busy office with an expanding client base, which in turn is providing us with an ever increasing workload.

Currently we are looking to appoint an Architectural Technician minimum 3 years experience to work on a variety of Commercial & Residential projects, from inception through to detailed drawings. We are entirely CAD based, but suitable candidates who do not have CAD experience will be trained as appropriate.

We would be very pleased to hear from suitable applicants, and would welcome a full CV sent in the first instance to:

Mr J Hallam, John Hallam Associates 4a Essex House, Cromwell Business Park, Banbury Road, Chipping Norton, Oxon, OX7 55R

#### EXPRESSIONS OF INTEREST

#### **BPP Construction Consultants**

acting on behalf of

# The Institute of Education Architectural Framework Agreement

The Institute of Education is a graduate college of the University of London. Founded in 1902, the Institute of Education is a world-class centre of excellence for research, teacher training, higher degrees and consultancy in education and education-related areas of social science.

Expressions of interest are sought from suitably qualified architects and / or architectural practices to provide architectural services and / or client architectural representative services on a range of construction projects, feasibility studies and assessments for funding to the Institute of Education over the next three years. Typically projects are centred around lecture rooms, offices, student accommodation and common facilities. In the main these are likely to be refurbishment projects.

Initial applications should be addressed to Robert Mathews at the address below, to arrive no later than 23rd September 2005. Applications (to a maximum of 12 pages of A4) must include the CV of the proposed Architect who will carry out the service, including, in particular full details of relevant experience (including project size, service provided, etc.) in the education sector.

Robert Mathews B.Sc. MRICS BPP Construction Consultants LLP, 9 Motcomb Street, London, SW1X 8LA



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Contact John or Melanie on 020 8341 2222 or visit www.acorn-homes.co.uk/myspace

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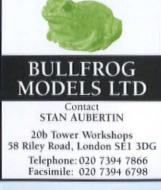




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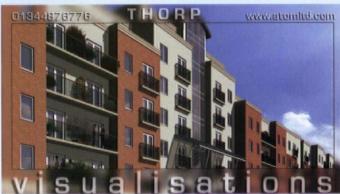
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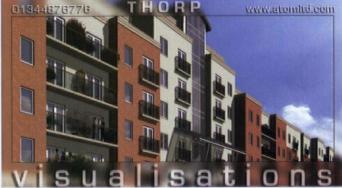
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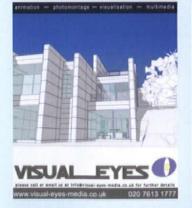
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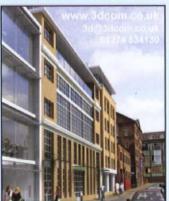
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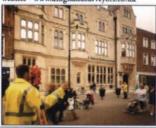
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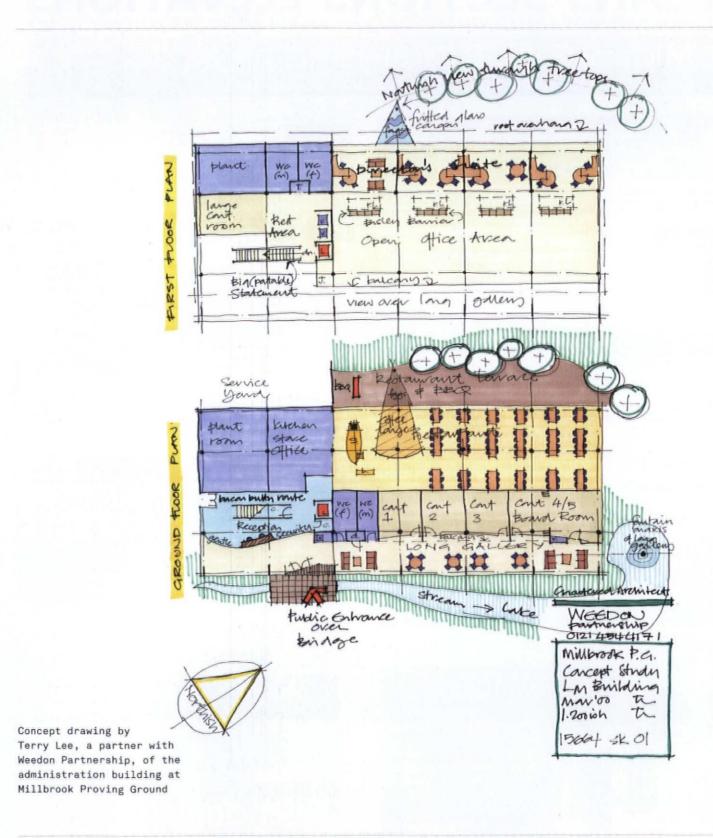
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#### BURMATEX



#### AJ ENQUIRY 201

Major contract carpet
manufacturer Burmatex will
be unveiling its completely new
corporate branding for the very
first time at the 100% Detail
exhibition at Earls Court in
September. It will also take the
opportunity to showcase its two
new restyled product ranges
– Groove and Infinity 24.

#### STOAKES



#### AJ ENQUIRY 202

Dramatic Kalwall cladding in the new Kings Road Primary School in Rosyth. One large area diffuses natural daylight, without shadows or glare, in the multi-purpose assembly hall. Elsewhere, Kalwall sliding partitions enable classrooms to be enlarged. Tel 0208 660 7667 or visit www.stoakes.co.uk

#### **URBIS LIGHTING**



#### AJ ENQUIRY 203

The Boreal luminaire range was designed by Laurent Fachard and looks like the old Venetian lanterns. It is ideal for use in urban spaces where designers want to create a festive atmosphere. Made of cast aluminium, it has a perforated mask and is available as a single or twin configuration.

#### SEUFERT-NIKLAUS



#### AJ ENQUIRY 204

As one of the leading European manufacturers of intelligent facade systems, German company Seufert-Niklaus delivers environmentally friendly timber and glass constructions and specialised window solutions at excellent value. For more information, visit www.seufert-niklaus.com.

#### PERMANITE ASPHALT



#### AJ ENQUIRY 205

Permanite Asphalt is helping to refurbish the Old Palace at Canterbury Cathedral. To give the palace's roof a new lease of life, contractor Barwick's and Knight Asphalte is using Permaphalt, a polymer modified mastic asphalt developed by Permanite to provide a higher performance than conventional grades.

LIGNACITE



#### **AJ ENQUIRY 206**

For Denbigh High School in Luton, Bedfordshire, Gotch Saunders & Surridge Architects specified Lignacite's Split Pearl Facing Masonry for its excellent acoustic properties and aesthetic attractiveness — qualities that make it ideal for schools, universities and commercial properties.

#### **AQUILA DESIGN**



#### **AJ ENQUIRY 207**

With its elegant range of modern luminaires, Aquila seemed the ideal choice to give the state-of-the-art Calder Business Park a unique look. Black Sepales are mounted on black columns, fitted with 150W SON-T lamps, to provide light for the access road, while silver Sepales on silver columns light the parking zones.

#### **HUNTER DOUGLAS**



#### AJ ENQUIRY 208

The £5 million redevelopment of one of Manchester's most prestigious addresses, One Portland Street, is become the first in the UK to benefit from a new addition to Hunter Douglas Construction Elements' Luxalon honeycomb-cored rainscreen system – the QuadroClad Recessed Window System.

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