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## BY THE TIME THE GAMES ARE HELD THESE STUDENTS WILL BE SUCCESSFUL ARCHITECTS

By Ruth Slavid

Among the best elements of the 2012 London Olympics will be the 'data pavements' and 'beams of light' leading enthusiasts to gathering places with virtual presentations of the events. Don't be surprised if this is an aspect of the games that you had not heard of before. It is not, sadly, part of the current plans but 'merely' the winning entry in the latest Corus student architecture competition (see Metalworks, pages 51-66).

Because competitions have such a long gestation period, all the students developed their solutions well before it was known that London had actually won the bid. But this lack of hard information certainly didn't hamper their imaginations, though it was interesting to see how their approaches divided. Some were full of concepts with little idea of how to execute them. Others had worked out uninspired designs in the most painstaking detail. Only a few, and they were the best, managed to combine the two aspects in their entries.

By the time the games are held, these students will, with luck, be successful practising architects. At the moment we are going through a hiatus with the games, as we move from the winning concepts to the appointment of the final teams. With little actually happening, concerns are being expressed about the quality of design and execution, tied up with larger worries about the regeneration of the Thames Gateway. Terry Farrell was the most recent to express his worries in an interview on BBC1 on Monday.

The campaign that won the London Olympics succeeded partly through its emphasis on how the games would benefit young people and involve them with sport. Wouldn't it be lovely if a similar approach could be taken to involving nascent architects in some of the projects, giving them the best professional training one could imagine as they moved from concept to realisation? As the award-winning entries show, there is certainly no shortage of ideas.

### CONTRIBUTORS



Derek Sugden, who writes the book review in the technical and practice section on page 46, is a revered acoustics engineer and a former director of Anup Associates



Neil Gillespie, who writes this week's building study about Gareth Hoskins' Robin House hospice on pages 27-39, is an architect with Reiach and Hall in Edinburgh



Brian Edwards, whose sketchbook is featured on page 82, is an author of numerous books and a professor of architecture at Edinburgh College of Art

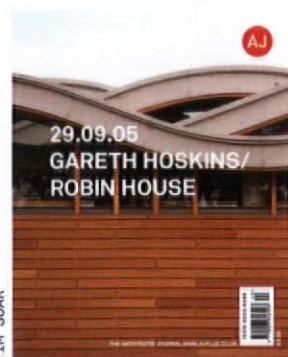




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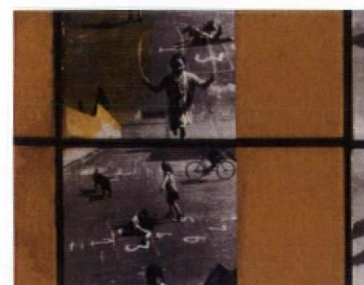


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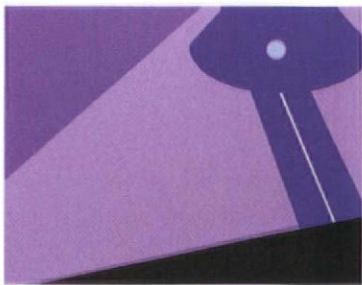
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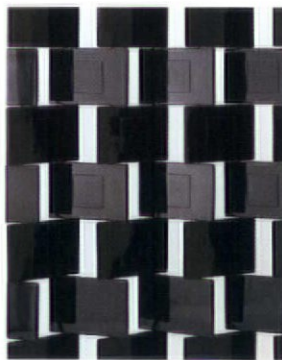
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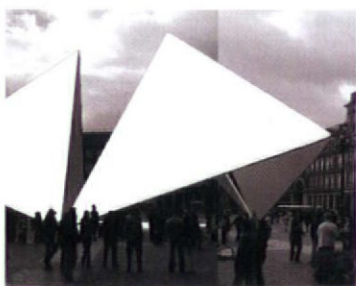




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#### ROW OVER POUNDBURY PLAN

The dispute between Poundbury residents and those proposing a Duchy of Cornwall-backed apartment building – by local practice Lionel Gregory – for the model village has been in front of an inspector at a planning appeal. For full analysis, see page 14.

#### NBBJ IN BID FOR HEALTHCARE MARKET

American giant NBBJ has launched a major offensive to grab a share of the UK's burgeoning healthcare market. The firm – which already has an office in Bermondsey – has recruited Nightingale Associates' business development director Alistair Corry to become principal for healthcare. The move represents a concerted effort to build up hospital design credentials to match the practice's position in the US.

#### GEHRY MISSES OUT ON WEAR

Frank Gehry has missed out on a chance to design a new bridge over the River Wear in Sunderland, ending more than a year of speculation about his role on the project. The scheme will now be masterminded by Spence Associates, which saw off a host of big names including Wilkinson Eyre, Marks Barfield Architects and Gehry himself to win the high-profile design competition.



#### LIVERPOOL TOWER SHRINKS TO APPEASE COUNCIL

Falconer Chester has radically scaled back its plans for a £50 million skyscraper on Liverpool's Lime Street. An image released earlier this week shows the proposed height of the project before and after it was redesigned – to appease the council's worries about its visual impact.

#### FOUR LINE UP FOR WATERLOO BID

Four of Britain's top practices are vying to design a new skyscraper for London's Waterloo, it has emerged. Make, KPF, Allies and Morrison and Foreign Office Architects are all lining up to develop concept designs for a 130,000m<sup>2</sup> office tower in SE1 by the end of the year, replacing proposals by RHWL that were revealed last year.

#### JAPANESE PIP ZAHA IN LOUVRE COMPETITION

Japanese practice Sanaa has won the international competition to design a satellite museum for the Louvre. The Tokyo-based office, founded by Kazuyo Sejima and Ryue Nishizawa, has seen off competition from the likes of Zaha Hadid and Steven Holl. The scheme will see the construction of a new building in the northern French city of Lens that will become home to Louvre exhibits that rarely emerge from storage.

#### 'I WISH I HADN'T GOT INVOLVED' – BATH BOSS

The head of the Dutch operating company that will manage the controversial Bath Spa when it opens has revealed that he wishes that he had never got involved with the project. Henk Verschuur, managing director of the spa's operator Thermae Development Company, made the revelation on the BBC's *Inside Out West* programme, screened on Monday evening in the West Country.

#### SIMPSON'S PROPOSALS FOR BRUM ARE SLAMMED

One of the Prince of Wales' favourite architects – John Simpson – has been caught up in a row surrounding the redevelopment of Birmingham's historic Jewellery Quarter. Criticism of Classicist Simpson's proposals for the area's 'industrial middle' sector has come from both English Heritage and the Birmingham Civic Society.





#### RANGERS GAMBLES ON NEW CASINO

Glasgow Rangers Football Club looks set to build the UK's first super casino after winning permission for a massive entertainment and gambling complex in the Govan area of the city. The £120 million scheme, designed by commercial giant RTKL, is the first regional casino to be given the go-ahead since the government's Gambling Bill was passed in April.

#### RELIEF WORK SCUPPERED

The tsunami relief work of RIBA-backed building charity Build Aid in Sri Lanka has been scuppered by intense local corruption and bureaucracy, it has emerged. A group of seven third-year students from the University of Bath has returned to the UK with a litany of horror stories following their mission to assist the aid effort.

#### ISOKON DEFECTS RAISE IRE

Shoddy workmanship is ruining the recently renovated Isokon flats in Belsize Park, north London, according to angry residents. The award-winning refurbishment of Wells Coates' Grade I-listed block by Avanti Architects was officially unveiled in July but the euphoria has been dampened by reports of mould, floods and draughts. The building's owner, the Notting Hill Housing Association, has downplayed the problems.

#### DEVELOPERS IN SHOCK ASBESTOS APOLOGY

The developers behind controversial plans to build 650 new homes on the site of a former asbestos factory in Greater Manchester have apologised for failing to admit they had found traces of the deadly substance there. Landowners MMC Estates and Countryside Properties have expressed regret for any 'confusion and concern' caused by their actions or 'misinformation' about the scheme on the ex-Turner and Newall site, in Spodden Valley, Rochdale.

#### FRANK TURNS TO JEWELLERY

Frank Gehry has been asked to create a new jewellery collection for world-famous jeweller Tiffany. The Los Angeles-based architect is understood to be designing six 'exclusive' ranges, as well as a set of 'tabletop items'.

#### FITTED KITCHEN SERVED UP

The Victoria and Albert Museum is to showcase the world's first fitted kitchen during its 'Modernism: Designing a New World' exhibition, which opens next April. Created by Austrian architect Margaret Schutte-Lihotzky in Frankfurt, Germany, nearly 80 years ago, the groundbreaking design became the prototype for the modern fitted kitchen.



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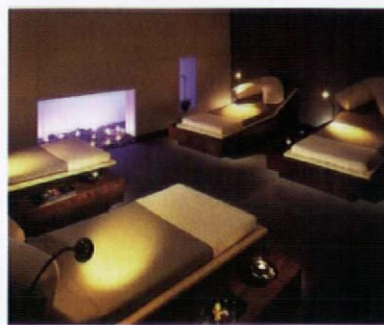
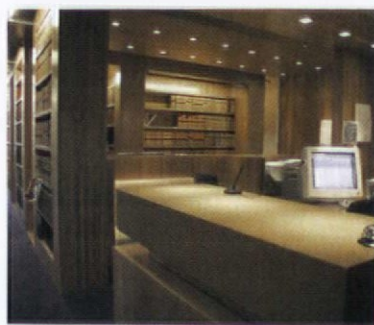
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# “Designing with sustainable hardwoods”

by Luke Hughes - designer/maker

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on  
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Introduction by Ruth Slavid, Editor, AJ Specification  
American hardwoods by David Venables, AHEC  
Designing with sustainable hardwoods by Luke Hughes  
Discussion

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Gross Max has unveiled this image of its competition-winning design for an installation in Bellahouston Park – the home of House for an Art Lover, built to Charles Rennie Mackintosh's designs. The landscape architect, which scooped one of three prizes along with Gareth Hoskins Architects and JM Architects, has dreamt up an all-glass structure to house 'a form of deranged horticulture'. Featuring exotic 'glowing' plants, the £100,000 Garden for a Plant Collector is to be constructed from layers of high-performance luminous glass. The project will start on site next summer.

## BATH IN DUMBING DOWN ROW

By Rob Sharp

The South West's architecture community has joined together to condemn the dumbing down of the council's heritage team in Bath, an important World Heritage Site.

Conservationists, former council staff, local architects and academics have combined forces to slam the local authority's recent decision to replace departing expert employees with novices.

Bath council has been hit by an exodus of retiring staff, a situation that has been exacerbated by deaths and people deciding to work elsewhere over recent months.

But instead of recruiting experienced professionals to bolster its expertise, the council has taken the approach of bringing on board junior, unqualified planners as replacements.

'Bath is an area of real concern,' said ex-RIBA president George Ferguson, who has won awards for his conservation work.

'What we need are confident, well-educated conservation officers of English-Heritage-standard. Bath has had some remarkable people in the past – a person from management is no compensation for their loss.'

The whistle was blown on the local authority's plan by an anonymous ex-council conservation architect who contacted the AJ. He said: 'I've spoken to about 15 experts about the loss of expertise from the council and all of them have expressed concern. I hope it's something that can be prevented.'

Michael Forsyth, director of studies of the postgraduate

course in the conservation of historic buildings at the University of Bath, has damned the council's lack of staff resources. He told the AJ: 'I feel very strongly that a World Heritage Site like Bath should have a team of conservation architects rather than planners.'

'Planners are seldom qualified to judge whether applications for listed building consent are acceptable or not. There's now only one qualified conservation architect on the team and that is very poor for a World Heritage city.'

He continued: 'If planners are unable to make a judgement their tendency is to recommend refusal – conservation should be the management of change, and not allowing buildings to stagnate.'

And Peter Clegg, senior partner with Bath-based Feilden Clegg Bradley, who has worked closely with the council on a number of developments, including the regeneration of Bath riverside, agreed. 'There's a genuine problem getting qualified conservation architects to join local authorities and not the private sector,' he said.

However, Tony Crouch, heritage and environment manager with Bath & North East Somerset Council, defended the council's decision to recruit junior members of staff to its team.

He claimed that the conservation section of Bath council had become a 'graveyard', littered with statesman-like seasoned professionals, giving little chance for future generations to rise up through the ranks.





1.



2.



3.

1, 2 & 3. Internally, Chipperfield's designs aim to create light, flexible spaces that accommodate a number of different uses

4 & 5. The double-layered glass facades produce a range of visual effects



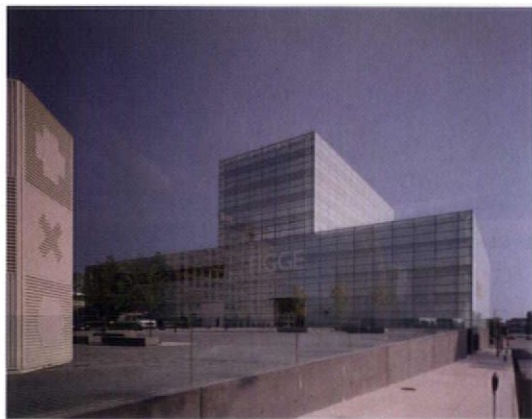


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#### CHIPPERFIELD MUSEUM COMPLETES IN IOWA

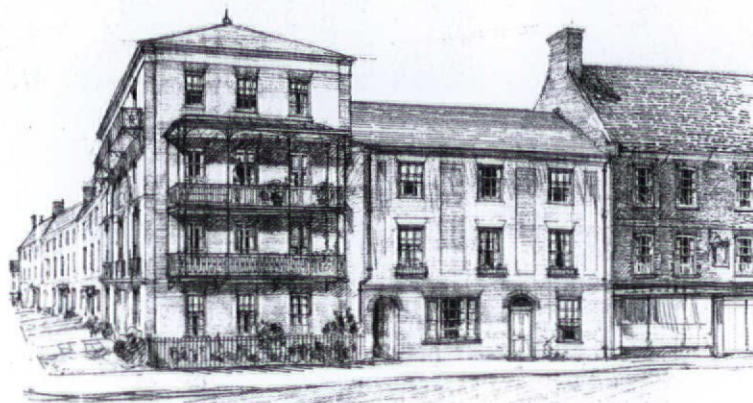
David Chipperfield Architects has completed the \$49 million (£28 million) Figge Art Museum in Davenport, in eastern Iowa, US. The scheme, which sits on the banks of the Mississippi, more than triples the size of the existing building, transforming what was known as the Davenport Museum of Art. The architect was also commissioned with the intention of regenerating the surrounding city, which has suffered many of the urban problems common in North America. Chipperfield's designs aimed to create an 'emblematic' monolithic structure that will reinvigorate surrounding areas and reconnect the city with its waterside. Fundamental to the London-based practice's design was the facade, where the practice has used an unusual pairing of internal and external glass skins to produce interesting visual effects, so although the building has a monolithic quality, it is constantly animated by the play of translucency and reflection. The internal spaces are organised into two departments: 2,600m<sup>2</sup> of art exhibition spaces; and 1,530m<sup>2</sup> of educational spaces, which include a new auditorium. Chipperfield's designs have attempted to make these spaces as flexible as possible, allowing uses to overlap. The scheme also includes a large external element, featuring a sculpture park.

*By Ed Dorrell*



5.





# THE GREAT POUNDBURY DEBACLE

By Ed Dorrell

'Another fine mess,' Prince Charles must be thinking. 'Just when the public seems to be accepting Camilla, just when the press seems to be leaving poor old Harry alone, it all goes belly-up again.'

Surely the last place HRH would have imagined becoming the latest hotbed of regal controversy was Poundbury. After all, there can be few places in Britain with a stronger support base for the curious opinions that often emanate from Clarence House.

But there it is. Even the residents of the Dorchester satellite have it in themselves to drag the constantly embattled monarch-to-be through the mud yet again. But why?

The answer represents one of the most bizarre ironies to have emerged in the 'great planning debate' for many a decade. Just when the Prince appeared to be making significant headway promoting

his ever-so-slightly controversial urban design principles to Prescott and his ODPM mandarins, he received an attack from his own camp.

The residents of Poundbury, the Leon Krier-masterplanned 'model village' in Dorset, have spent the past year kicking up a storm about what seems to most to be a fairly inoffensive addition to the community – a Duchy of Cornwall-backed proposal for a medium-density apartment block by local architect Lionel Gregory.

This five-storey scheme would have gone a long way to proving that it was possible to adopt the Prince's cherished planning principles while also achieving the density levels demanded by the government.

But no – locals did not like it. They persuaded the local planners at West Dorset District Council – once last year and then again earlier this year – that the scheme was out of

character, was of too high a density and would block light from neighbouring properties.

It seems winning the architectural-style debate is not enough, you also have to stick with the long British tradition of low-rise in Poundbury, even if a proposal has the backing of the Duchy of Cornwall itself.

All this helps to explain why the whole debate was dragged through the wringer that is a public planning appeal last week in Dorchester (see AJ+). A thoroughly unpleasant experience for all involved.

It all seemed to be going rather predictably when the lawyer representing the locals dropped a bombshell, one that flew towards the heart of everything the Prince stands for architecturally. 'In the view of the residents, the only real community consultation for this whole scheme occurred in 1998 over a masterplan that held little more detail than a series

of Roman numerals,' the locals' lawyer told the appeal.

'Since then there have been numerous masterplans relied on by the appellants [Woodpecker], none of which have been the subject of public consultation.'

If anything sums up the Prince's architectural pronouncements as much as Neo-Classical fetishism, it is a constant call for public consultation. One wonders if the lawyer understood the significance of his comments, but there are many architects out there who will remember the so-called 'community architecture' movement with a wry smile when they read them.

At best these proposals have been handled badly. At worst they could do serious damage to the Prince's initiative in government. There will be a few architects out there who have been on the end of a royal tongue-lashing who will no doubt be hoping for the latter.



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1.

## THE DECIMAL POINT

By Andrew Mead

A quarter of a century since Team 10 disbanded, this is the perfect time to take stock of what it did. By now, the differences between the individual members are as clear as what united them – their attempt to give a more human dimension to Modern architecture; their challenge to the dogmatic functionalism of CIAM and the planning edicts of the Athens Charter, which split cities into separate zones for homes, work, leisure and transport.

All the main protagonists – Jaap Bakema, Georges Candilis, Giancarlo De Carlo, Aldo van Eyck, the Smithsons and Shadrach Woods – are dead, so they cannot answer back as the historians get to work. Which is what they have done in earnest for the first exhibition devoted to the group, 'Team 10: A

Utopia of the Present', that opened at Rotterdam's Netherlands Architecture Institute (NAI) last weekend.

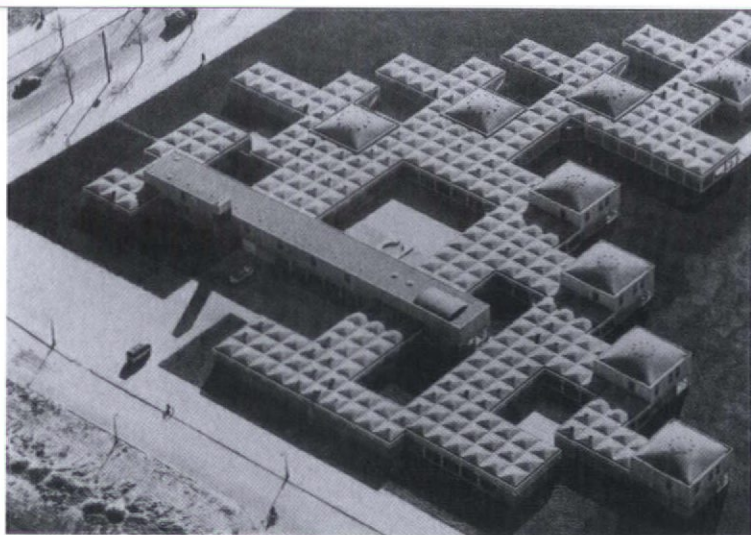
The show is fine as far as it goes – one just wishes it went further, for it leaves some fundamental questions unanswered. Its strength lies in the mass of original material it brings together to present key Team 10 schemes: a task made easier by the NAI being the repository of Bakema's and the Smithsons' Team 10 archives.

'For Team 10, "to build" has a special meaning in that the architect's responsibility towards the individual or groups he builds for, and towards the cohesion and convenience of the collective structure to which they belong, is absolute,' says one of its declarations. The crucial problem for the group, and one which pervades the

show, is the attempt to be 'scientific' without becoming technocrats to whom people are just statistics; a search to reconcile specific situations with more general propositions.

You see this in embryo before the 10th CIAM congress in 1956 from which, as its organising committee, Team 10 took its name. Two early exhibits in the show are the Urban Re-identification Grid, with its photographs of East End street life, which the Smithsons presented at the ninth CIAM congress in 1953, and their Valley Section Grid of 1955. Inspired by the sociologist and biologist Patrick Geddes, the latter demonstrates a kind of place-specificity: the links between human settlement and landscape at five different levels – 'isolate', hamlet, village, town and city.





2.



3.

1. Alison and Peter Smithson's Urban Re-identification Grid, 1953
2. Aldo van Eyck's Orphanage, 1955-56
3. Members of Team 10 at Otterlo, 1959

As, in the rest of the exhibition, Team 10 goes on to tackle mass housing, the place of the car, the role of historic fabric and buildings that accommodate change, so other strategies and structuring devices emerge – Candilis-Josic-Woods' pedestrian spine (the 'stem') and the Smithsons' 'mat building' among them. Presentation methods change as the grid, inherited from CIAM, is supplanted; schemes like Erskine's Byker reflect an increasing emphasis on user participation; but the attempt to generalise persists.

All this comes over well in the exhibition. Items are hung on either side of several loosely parallel 'streets' – which could make for monotony – but low display units for models and documents cut across them to create a more meandering

route, with oblique views from one section to another. The presentation is sober: the walls are in shades of grey with occasional ochre and just a little pink and yellow, like a glimpse of one of Peter Smithson's shirts. The models are from those innocent days before architects decided they were vital PR tools and started to throw money at them.

But while the show gives an impression of debate *within* Team 10, of members criticising each other's projects and ideas, what it lacks is any evaluation of the schemes that were actually built. It is about intentions – not the results. Concepts like 'streets in the air' are presented as if their validity has not been questioned. Buildings such as Robin Hood Gardens, the Toulouse-Le Mirail housing, van Eyck's Orphanage

and the Free University Berlin all tell stories that don't just endorse their designers' aims, but we do not hear them here.

And while the press release for the show claims, reasonably enough, that Team 10's concerns are especially relevant today, there is no attempt to explore that relevance. In what does it consist? The social conscience, the flexibility, an attitude to materials, the working with history? There is plenty to choose from. Then there is the task of dealing with actual Team 10 buildings, for which Foster and Partners' new library at the Free University Berlin is probably not the model (AJ 15.09.05).

An excellent catalogue edited by Max Risselada and Dirk van den Heuvel, *Team 10: In Search of a Utopia of the Present* (NAi Publishers, €69.50 (£47))

accompanies the exhibition – note the slightly different title, closer to Team 10's *raison d'être*. With a thorough chronological documentation of the group's projects and meetings, a dozen essays by writers such as Kenneth Frampton and Christine Boyer, and illuminating, reflective interviews with core Team 10 members in the early 1990s, it is an invaluable reference.

But despite the niggles, the show is still invigorating. It gives a vivid sense of Team 10's thinking as it evolved over the years, and of values rarer in architecture than they should be today.

*The exhibition continues at the NAI in Rotterdam until 8 January 2006*



*'It is hard to remember quite what a ropy state British architecture was in when the Stirling Prize began in 1996'*

Giles Worsley on 10 years of the Stirling Prize. *New Statesman*, 26.09.05

*'Getting planning permission in Britain is as easy as getting a licence to print money or distil your own vodka'*

Kevin McCloud. *Times*, 20.09.05

*'Europeans are not as scared of women as the English are'*

Zaha Hadid. *Daily Star (Lebanon)*, 19.09.05



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#### MOËT JOSE

Two parties at the 100% Design Exhibition at Earls Court enlivened proceedings; the AJ's annual reception, featuring the raffle, and a party to promote next year's London Architecture Biennale. Perhaps the most unexpected visitor was **Aukett** rebel **Jose Luis Ripoll**. The Spaniard, who took over the firm last year and negotiated its merger with **Fitzroy Robinson**, was propping up the bar ordering bottles of champagne, despite the generous provision of free San Miguel. Clearly life back in Spain – he is now a non-executive chairman – is treating him well. The cash he must have collected from his British adventure probably helps.

#### PUNNING WITH THE HERD

The LAB party was a smaller affair with more of the usual

names. These included **Paul Monaghan** of **Allford Hall Monaghan Morris**, **Ian Simpson** and **Wordsearch's** fantastically named **Cassius Taylor-Smith**. One might say they were all in an 'optimistic mood', were it not a lame pun on the biennale's cow logo. Sorry.

#### TALK OF ROURKE

A massive warehouse, a huge crowd and some of the biggest names in fashion, design and architecture ensured the **Established & Sons** party in Hoxton was too cool for school. Owned by **Alasdair Willis**, the husband of **Stella McCartney**, the furniture company was celebrating the launch of its latest collection – designed by, among others, **Zaha Hadid** – who spent most of the night with a coterie of admirers loitering next to a prototype

of her curvaceous Aqua Table. The highlight for Astragal was rumours that 'old plastic chops' **Mickey Rourke** was lurking somewhere in the throng. A big face for a big occasion.

#### STELLA ATTRACTION

Speaking of Stella, it was interesting to see new footage of the 1999 Stirling Prize judging, when **Future Systems'** friendly alien at Lord's controversially beat **Benson + Forsyth's** Museum of Scotland. Shown at Wednesday's Stirling Effect party at the V&A, the film revealed that McCartney, the year's celebrity judge, had been the Media Centre's biggest advocate. Most interesting, however, was the way **Marco Goldschmied** seemed to go all gooey-eyed in her presence and fell for her argument in favour of the Lord's building.





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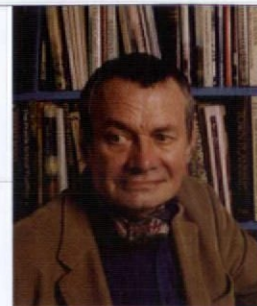
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## LOOKING DOWN ON TALLINN'S RED-TILED ROOFS, THE CITY IS REVEALED AS NOT WHAT IT SEEMS

Tallinn is one of the most picturesque small cities in Europe. Miraculously, the Estonian capital, despite a troubled and often violent history, retains many of its medieval high-gabled Hansa merchants' houses clustered within the massive limestone walls underneath the castle rock. Slender bulbous-based copper spires needle the skyline. One of the tallest and most elegant belongs to the early 15th-century town hall that forms one side of the central square, where most of the female inhabitants seem to wear medieval dress.

One of Tallinn's main sources of wealth is tourism and squads of bewildered elderly visitors wander through the intricate labyrinth, so locals have Disney-fied the place. But, though most of the buildings are either restaurants or souvenir shops, the marvellous old fabric seems almost intact, with layers inherited from the German knights and merchants, from Lutheran Swedish rule and from the Tsarist Russian period. There is even a bit of PoMo which, for once, relates to the scale of its setting.

Looking down on the red-tiled roofs from the castle rock, all is revealed as not quite what it seems. Much progress has

been made with saving the old town's face, but many of the courtyards are still semi-derelict, and towards the harbour (a military area before the second independence from Russia in 1991) there is a scrubby waste. In complete contrast, to the south is the new, mostly post-independence, CBD, with glass towers and a civil engineer's road system. Many flashy bits of this new, grim, scaleless city could be transported to any commercial centre in the world. The history of emerging nations shows that, on the whole, they fervently embrace fashion: hence Chandigarh, Brasilia, Islamabad and, before the First World War, the Estonian fascination with Finnish National Romanticism – the built expression of the spirit of independence from the Russian Tsars.

Finns, having been constructive and influential a century ago, are back again. Culturally, one of the most important new buildings is the much-needed Estonian national gallery by Pekka Vapaavuori, won 10 years ago by the then very young Finnish architect. The gallery is beautifully built into Peter the Great's park with well-crafted local materials. Its dignified and ambitious spaces will be revealed early next year.

The park is part of the green suburban ring of the old city, which is gradually being redeveloped from gentle leafy boulevards lined with 19th-century wooden houses to a much more dense and grey fabric. Few people live in the ancient town, and fewer in the CBD, so there is immense pressure to expand the city. Local forests are being plotted up to become villas and small blocks of flats. Many of the poor inhabit horrendous Soviet high-rise mass housing, in standardised precast panel systems. Huge developments are set in dreary treeless tracts of wind-shattered heath.

Up there, a large proportion of the population speaks Russian: many were immigrants and were dispossessed after independence, when descendants of original owners reclaimed their inheritance. Soviet rule was virtually colonialist: everyone had to speak Russian. Now, citizens must be able to speak Estonian (notoriously one of the world's most difficult languages). Another ironic layer is being added to Tallinn's tough but ever renewed culture.

*Peter Davey is the former editor of The Architectural Review.*  
Email: [ajcolumnists@emap.com](mailto:ajcolumnists@emap.com)



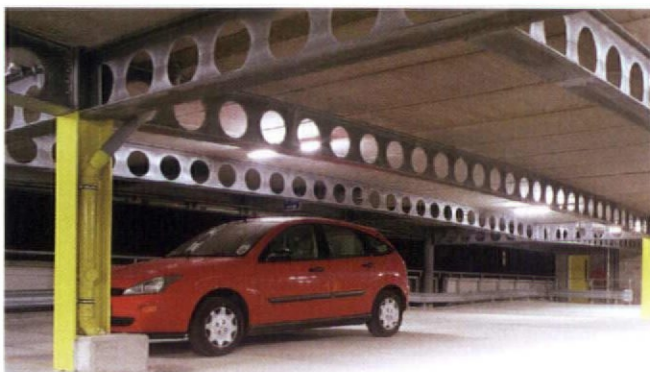
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## LETTERS

### HOUSE-BUILDING PLAN IS A WASTE OF ENERGY

I read your article stating that the UK has a deficit in housing architects and that this may scupper the government's house-building plans (AJ+ 22.09.05). This surely would be a good thing! I have seen all manner of individuals jump on the sustainability bandwagon, yet to date the glaringly obvious has not been spelt out: suburban low-density environments are drastically less efficient in terms of energy emissions of buildings – and energy emissions of the population travelling to their local facilities and work – than the European models of four- to six-storey urban-block, mixed-use type environments (of which Berlin is a fine example). The £60K house, essentially a building block of suburbia, propagates car ownership and provides more surface area per dwelling for heat energy to escape.

As a nation we are now wealthier than we have ever been, so why are we pursuing cheap and unsustainable building forms which will have to be regenerated just as the existing housing stock of the 1950s, '60s and '70s is now, at great expense?

*Steve Burghes-White, WA Projects*

### BARNSELY SHOULD LOOK TO ITSELF – NOT TO ITALY

I write with reference to the debate started by Ivor Patterson of Banbury and David Kennedy of Barnsley on the relative merits of

their respective towns. At first this seems to be childish bickering between the North and the South. However, after a closer inspection, what Patterson seems to suggest is that a complete transformation of any town fails to recognise its architectural, social and political roots, and that masterplans such as Alsop's for Barnsley ought to be pared back. He could not be more correct.

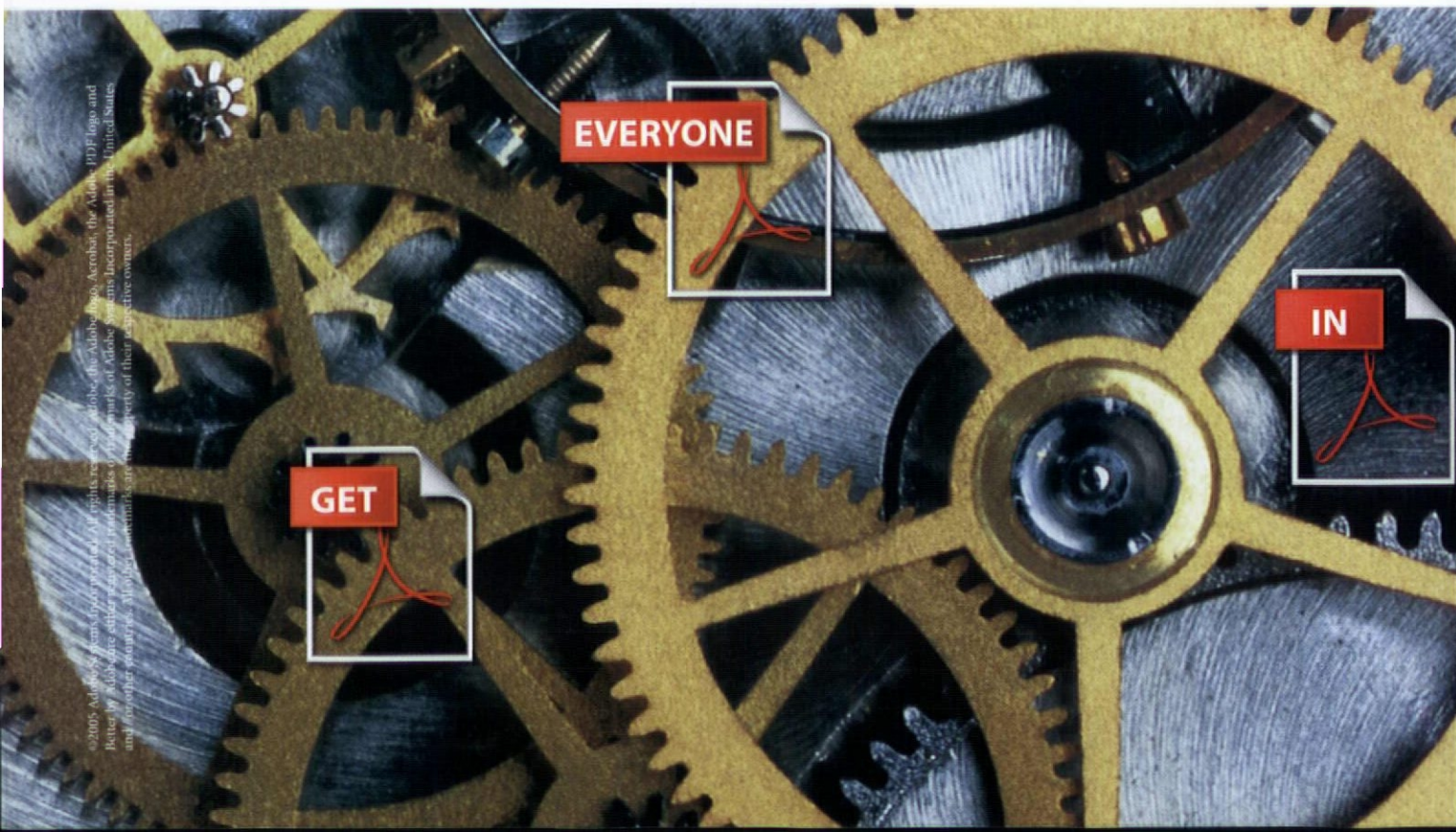
How can a town with such a strong, vibrant and distinct history want to transform itself into a Tuscan hill settlement? Just because the mining has left the town – and there are many who would be thankful for that – there is nothing to say that Barnsley cannot become a vibrant Yorkshire hill town.

Perhaps the ambition should be that in 100 years – when the hype surrounding the 'wonders of fresh olive oil (darling)' and the 'glorious Tuscan vistas' dies down – the good people of recession-hit Lucca will employ some Rome-based *avant-garde* architect to work up plans to turn it into a Yorkshire hill town.

Surely economic success is what drives regeneration. If a means can be found to trigger a turnaround in the current economic climate, Barnsley will not need to look to some foreign town and alien masterplan to kick-start its confidence.

Parma ham is all well and good but let's not forget the black pudding.

*Roger Harming, Southampton*



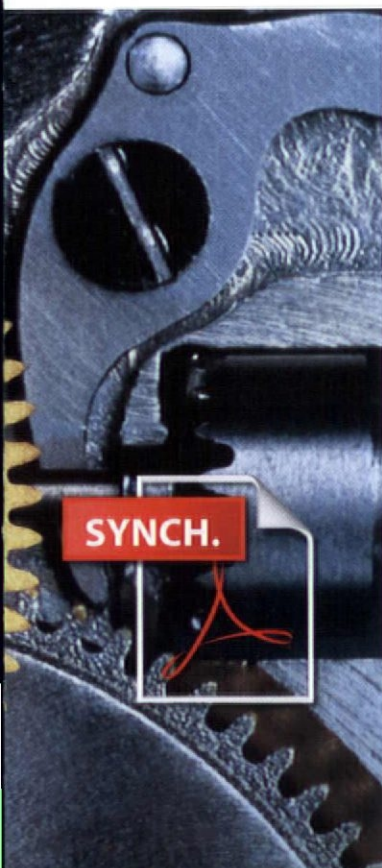
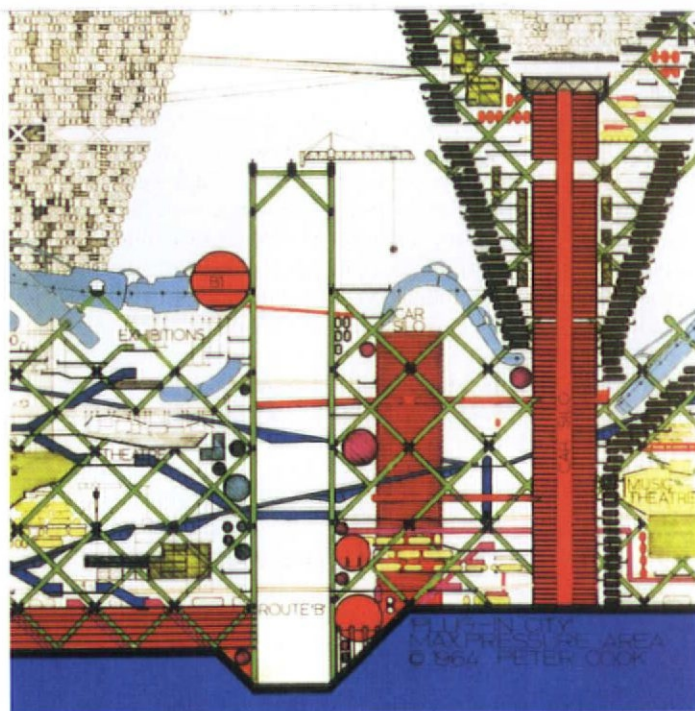


## WHAT LEGACY HAS ARCHIGRAM REALLY LEFT US?

Good on you, Colin Davis for querying, however tentatively, the hardback deification of Archigram (AJ 22.09.05). I find the phenomenon extraordinary but it is 'taught' in history courses as a key subject for study and seems almost as popular a student subject as the Situationists. (A current list on Amazon.com introduces Sadler's book on the latter as: 'Theories which have more or less replaced Marxism as the basis for progressive architecture.' A reasonably typical student take today. I sometimes ask students after a lecture on Situationism how extensive a movement they imagined it to be. And the answer – from those who've not yet carefully read their Sadler – is often a thousand times the true one.)

I don't mean to spoil the fun of the '60s but really! I'd blame retro-chic in the schools (Jonathan Hill's enjoyable lecture on Yves Klein last year offered our students another *entrée* to that world), if the venerable RIBA hadn't actually given Archigram the Royal Gold Medal. There are lovely drawings, one-line ideas which stick in the memory, and at least three rare, absolutely first-rate teachers. But is it really such valuable, important, gold-standard architecture without architecture? I'd say that nice title fitted *Delirious New York*, long before Koolhaas started building. But Archigram?

John McKean, via email



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## LETTERS

### RENOVATION MUST HAVE A CONTEMPORARY PURPOSE

I am honoured that my letter (AJ 15.09.05) has generated two direct responses and an indirect one.

There is a difference between respecting a building as a historical artefact and building in a historical style when the intellectual foundations for that style have been eroded. I would not disagree that a particular medieval cathedral should be conserved as a good example of its time. Nor am I denying that conservation should be informed by an understanding of the construction of the period. But to develop a Gothic cathedral and spend £3 million when 95 per cent of the population does not go to church, except for births, marriages and deaths, and when parish churches are left derelict or converted to cafés and arts centres, is an anachronism. The question is not how should St Edmundsbury be extended but should it be extended at all if three worshippers, some tourists and a handful of architectural geeks are the only congregation?

Indeed, it would be an anachronism to build new office blocks if home working becomes a major employment pattern; or shopping centres if they become an outmoded retail pattern.

I used the word 'unfortunate' to describe the erosion of Christian philosophy because a lot of imperial aggression has been committed in the name of a historical faith.

*Ian Robertson, via email*

### NOT ALL CHURCHES ARE DEVOID OF CONGREGATIONS

As an aside to Julian Harding's letter last week, perhaps Clare and Ian would like to visit our church in Newcastle upon Tyne which meets in a Victorian church building (one of the largest in the city), and recently switched to two morning services to accommodate the 500-600 people attending in the morning.

*John McAskie, via email*

### CORRECTION

In last week's AJ we called Carey Jones 'Leeds- and Newcastle-based'. This should have read 'Leeds- and London-based'.

### SMALL PROJECTS – CALL FOR ENTRIES

Entries are invited for the Small Projects Award, which is sponsored by RobinEllis Design and Construction. Submitted projects must have been completed between 1 November 2004 and 1 November 2005 and must also have a total project value of less than £250,000. All submitted work must be unpublished. Send photographs (not laser copies), drawings, credits and a 150-word description to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, or email them to [angela.newton@emap.com](mailto:angela.newton@emap.com) to be received by Friday 28 October.

### LUKE HUGHES TO DELIVER AJ LECTURE

The AJ and the American Hardwood Export Council will be presenting a lecture by furniture maker Luke Hughes on 'Designing with Sustainable Hardwoods'. Hughes, who has designed bespoke furniture for a wide range of contemporary and historic buildings, will speak at the RIBA in London at 6pm on 16 November. For tickets, contact [lucy.peacock@ahec.co.uk](mailto:lucy.peacock@ahec.co.uk)

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



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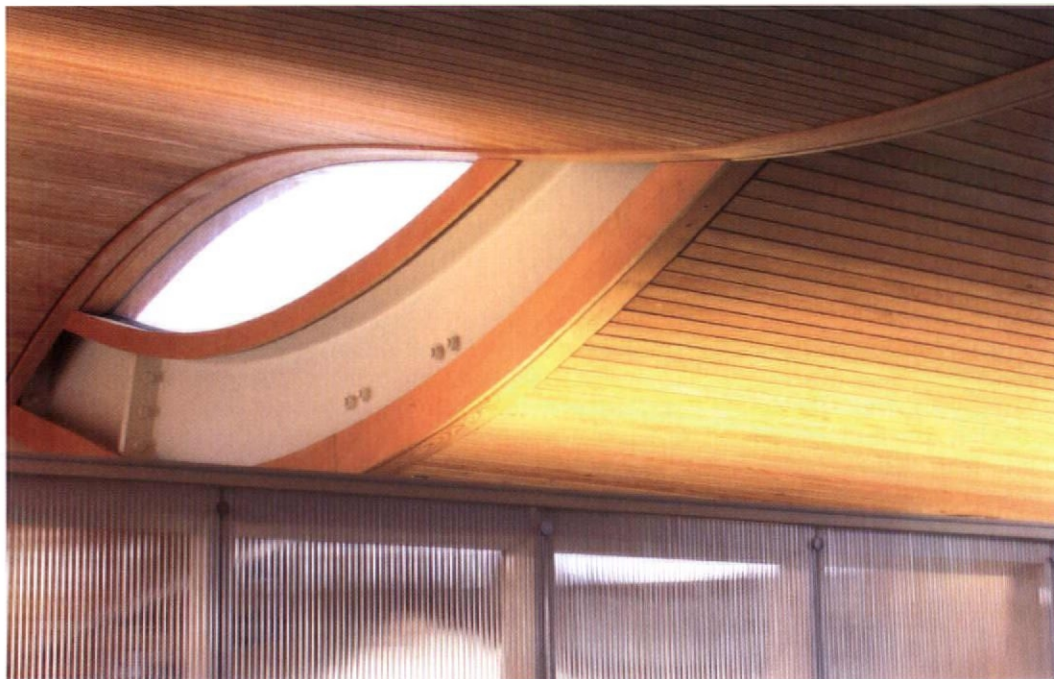
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# GARETH HOSKINS/ ROBIN HOUSE





## UNSETTLING ROOF FORMS SLIP AND PLAY IN A CAPRICIOUS AND HUMOROUS MANNER

By Neil Gillespie. Photography by Tim Soar

*Gareth Hoskins set up his own practice in 1998 after spending six years as an associate at Penoyre & Prasad. His Glasgow-based practice now employs more than 20 staff and specialises in cultural and community buildings. Key projects include the Charles Rennie Mackintosh Interpretation Centre at The Lighthouse in Glasgow, the V&A and RIBA Architecture Gallery in London, the masterplan for the Royal Museum in Edinburgh and the visitor and interpretation centre for the National Trust for Scotland at Culloden battlefield.*

A line has been drawn around a very beautiful fragment of the west of Scotland. Within this virtual boundary, all land, building and human activity is subject to the scrutiny, guidance and influence of the National Park Authority. The Loch Lomond and Trossachs National Park is centred on the mountain-framed fresh-water expanse of Loch Lomond, with the romantic birch and heather complexity of Sir Walter Scott's Trossachs to the east and the rugged mountain and sea loch Arrochar territories to the west. The small resort town of Balloch is situated on the southern shores of the loch, the southern end of which marks the transition from the Lowlands to the Highlands. Balloch, or Bealach in Gaelic, means a pass or road.

Robin House is the second CHAS (Children's Hospice Association Scotland) hospice for terminally ill children in Scotland. The first, Rachel House, is situated in the gardens of Kinross House on the east coast. Robin House and Rachel House offer periods of respite for the children and their families.

CHAS exists thanks to the efforts of individuals through personal enlightenment, experience and endeavour. In a world of commercially driven procurement, analysis is synthesised directly into a building. A clinical plan is wrapped in an economic, anodyne envelope. The interior environment barely rises above a kind of consistent horizontal plane of mediocrity. Intuition, culture, empathy, love, fear, sensuousness; how do these sentiments enter into such a distant process? Like Maggie's Cancer Caring Centres, CHAS Hospices offer another attitude, pursued through individuals, who offer something more compassionate. Will this building, given its prominence and individuality, like a Maggie's Centre, attract sniping architectural criticism when all around lie the culs-de-sac of indifference?

It did not get off to a good start. The siting of this building within the Loch Lomond and Trossachs National Park became a well-publicised planning issue, even dragging in the likes of patron Ewan McGregor to bolster the popular argument for the building. The National Park Authority Planning and Development Control Committee recommended refusal, as the development on agricultural land was contrary to the Development Plan. The National Park Authority, however, was forced to bow to pressure from the public and politicians alike, who argued that a facility of this exceptional character defies planning sensitivities. Given the requirement for easy access and direct links to a local community, the site is not an obvious choice. CHAS relies a great deal on the support of the local population for volunteers. The sense of





1. The architect stressed that the building should exude a sense of quirkiness and playfulness

connection to a local community, unlike Kinross' Rachel House, is not obvious. The building is distant from the town of Balloch. The access is along a narrow farm road; the site has a considerable slope.

The views from the site, while pleasant, do not have the romantic drama or scale of the famous locations in the park. Robin House is on the edge of all this drama. The hill farm site looks away from the park, to the south and a comfortable arable prospect. The building resists the slope by creating a series of terraces. This is not a natural pause in the landscape; there was considerable work to be done to enable the possibility of a reflective, restive place.

Although surprisingly large, the building hides its mass well, digging into the south-facing slope. Externally it is clad in cedar boarding and a light mauve render. The feel is light and accomplished. The detailing is assured, inventive and contemporary. Hoskins stressed that the building should exude a sense of quirkiness and playfulness. The limited external palette helps pull the, at times unruly and exuberant, facades together.

Hoskins likens the arrival to that at a country house; he refers to Lutyens at Grey Walls, East Lothian, as a source. At Balloch the arrival is more direct, more modest and more appropriate. The site layout is less self-conscious than that of the master choreographer. Two wings describe and enclose two courtyards. The first, an external paved court, is overlooked by a wing of offices and by the service wing to the south. To the north of the entrance, court car parking is discreetly located in an

extension of the terraced slopes. A central plan element connects the two parallel wings and separates the courts. This connection accommodates the entrance, reception, stair and lift with staff areas above. The cross plan is topped by unsettling complex curved roof forms that recall MacCormac Jamieson Prichard's Cable and Wireless building. Here they slip and play in a more capricious and humorous manner.

It is not the curved forms which disturb. That is a question of taste, although being a self-confessed orthogonalist I personally find the easy curved line difficult. It is the orientation of the wave form and the fact that the external promise of a dramatic internal space revealed on entering disappoints. The curved soffits are enjoyed only by staff in the upper-level meeting rooms and by all in the main lounge. Their conviviality is not apparent in the entrance hall. Beyond this, the second court is partially roofed over. This central space houses two conical elements, which contain play and sensory spaces. Circulation between the two wings is allowed to filter through this space.

The hospice caters for eight children at any one time, staying with their parents and siblings for three to 10 days, offering accommodation and facilities of the highest standard. Children and parents are given their own respective suites. The rooms are split into small runs to avoid a sense of institutional repetition. The plan carefully shifts and splits without losing a sense of orientation.

The interior environment mirrors the staff, who are relaxed and friendly, with not a starched uniform or name badge





2.



3.

- 2 & 3. The limited external palette helps pull together the different facades  
 4. Complex curved roof forms recall MacCormac Jamieson Prichard's Cable and Wireless building

in sight. This building is about rest and respite, a home away from home. But a home like no other. The facilities are excellent and show how we might care if we put our minds to it. Circulation spaces are generous and light-filled. Timber finishes and refined detailing are consistent throughout.

The children's bedrooms are excellent; an exercise in the use of daylight, volume, articulation, colour and finishes. These rooms are worthy of a civilised healing environment. Although the rooms have en suite facilities, across the circulation spaces there are more-specialist facilities, including spa baths. Some of the children and young adults who use these facilities have not had a bath for years due to logistical difficulties; here the lifting equipment and access is first class.

The main lounge space, which breaks out onto a south-facing terrace, is open to the kitchen and dining areas. A communal dining table occupies one elevation with everyone eating together. The curved roof forms are visible within these overlapping spaces and serve to break up the normal crush of the horizontal acoustic soffit. Although staff areas alone enjoy the curved roofs beyond the lounge, the extensive meeting and relaxing areas for carers are a civilised and appropriate provision.

The plan and layout deal sensitively with difficult aspects of the brief, including a bereavement suite and a quiet room. These spaces are treated as an integral part of the building and the inevitability of the life of the house. In Hoskins' hands they are given dignity, space and invention. There is, however, a hermetic

feel to the centre. The play and sensory experiences are cut off from the outside, enclosed in colourful conical towers swimming within a pool of horizontal structural glazing. It is rather difficult to understand the distancing of the play activities from the outside. In contrast, the fine hydrotherapy pool commands a minimally glazed climax to the southern wing. The watery space extends effortlessly into the landscape.

Overall, there is a sense of trying too hard to please. This is understandable as the brief is very moving. The desire not to disappoint is intense. The proposed landscape and extensive tree belts will help. They have yet to establish any presence. A more intense connection with the outside will cause the building to touch and be absorbed by the landscape, to lose itself a little. The bedrooms and the main lounge will come into a more direct contact with the source of real respite, the open land.

Robert Louis Stevenson knew of the high line, a quest for literature of the highest order. He also needed to earn a livelihood and did this through his entertaining novels. Hoskins also knows there is a high line but he is prepared to wait and take his public towards it, smiling. He talks of CHAS maybe being a little 'over embroidered'. I feel, at the risk of being accused of being the first sniper, that there is certainly truth in that, although I feel at times it may have more fundamental issues.

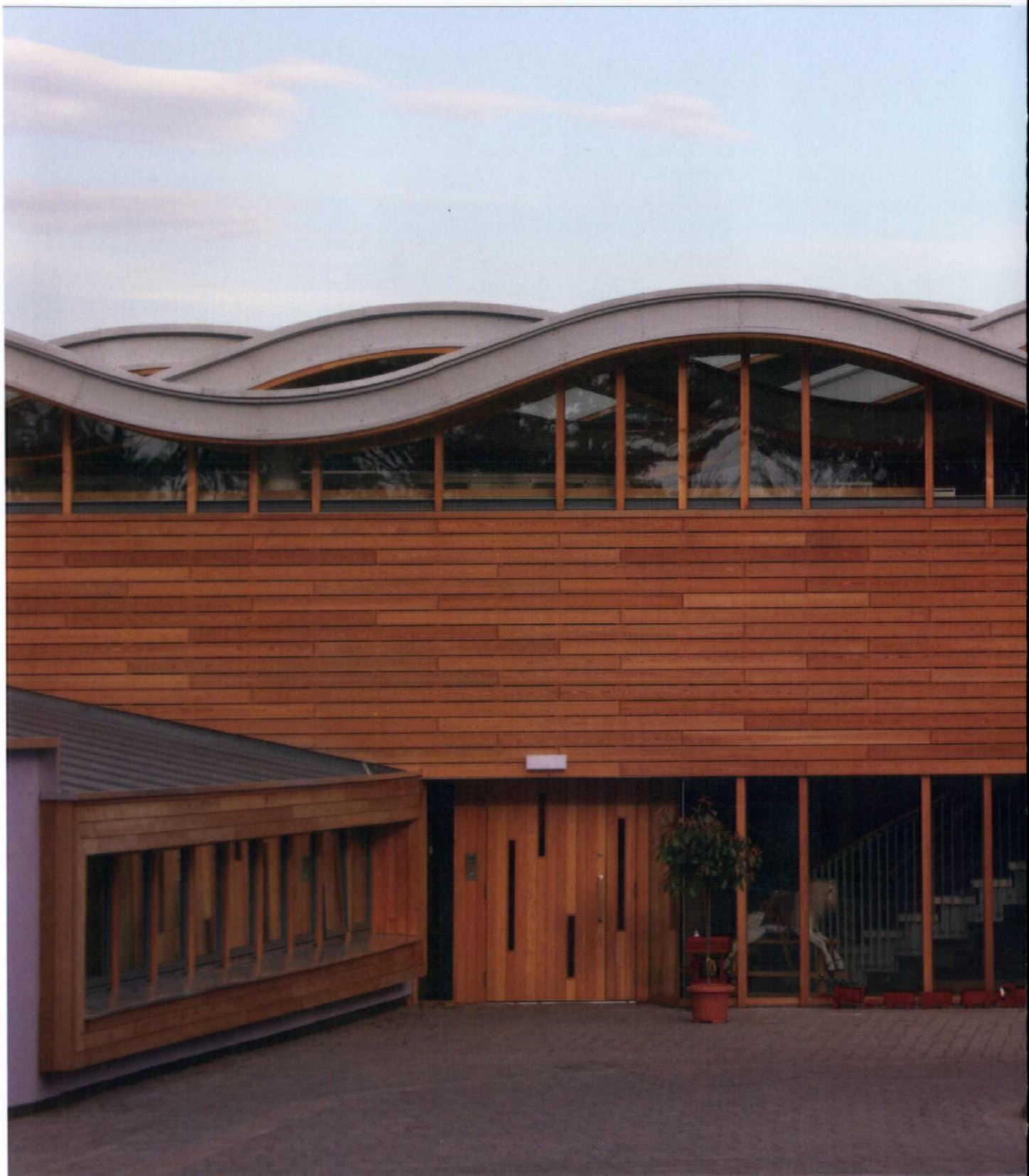
Just as Balloch represents the gateway from Lowland to Highland, a transition from a low to a high line, the interesting question is, does Robin House represent a move towards a high line?





4.



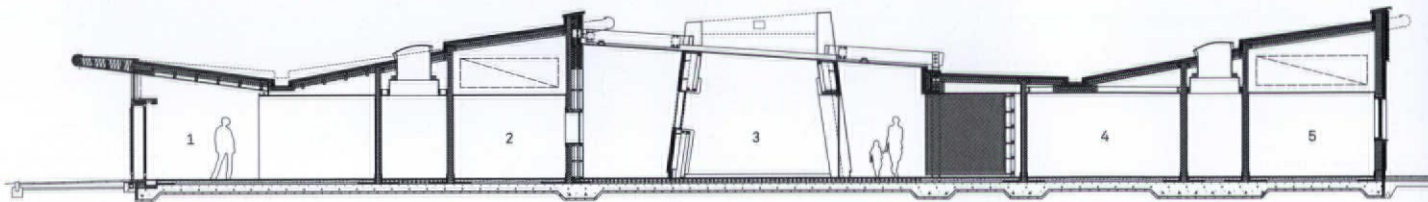


5. The external paved court is overlooked by offices and a service block to the south. These wings are connected by a central block housing the entrance and reception space with staff areas above



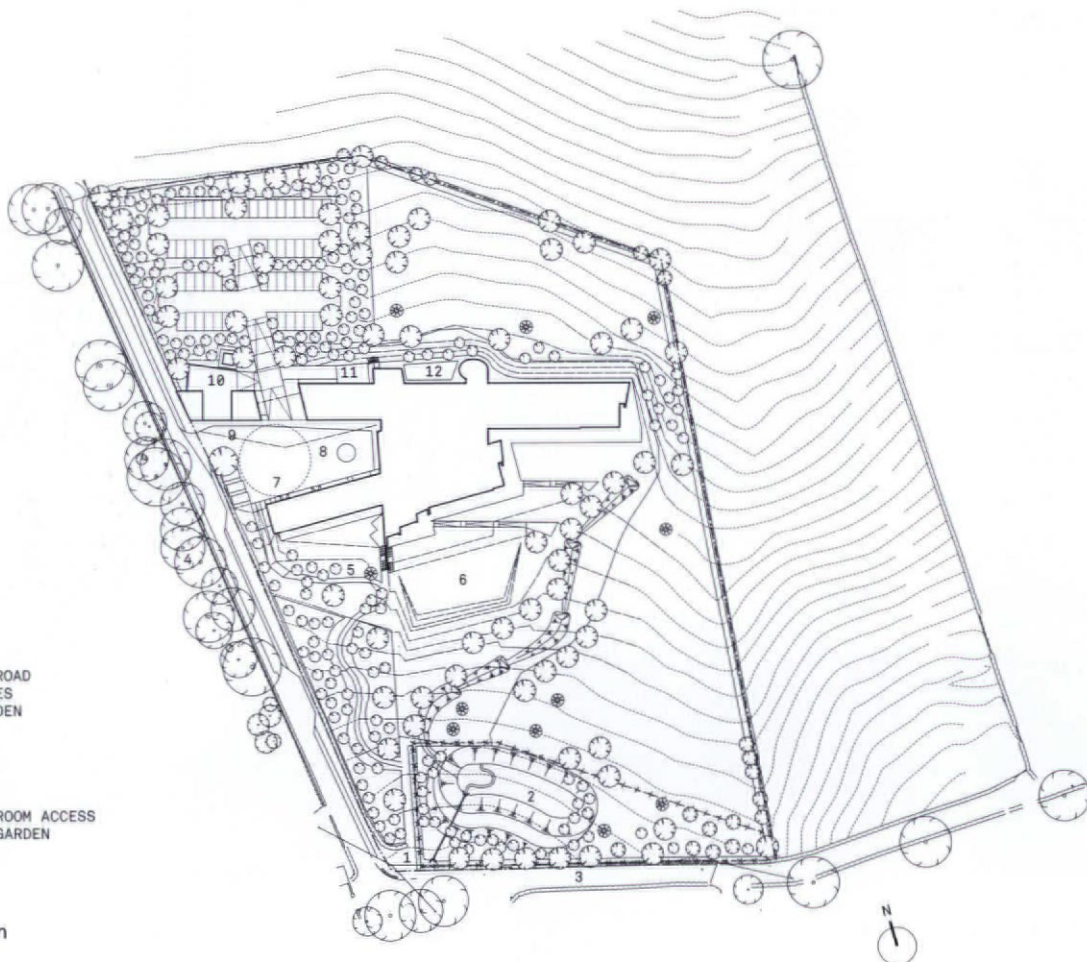






6. Section through the glazed courtyard

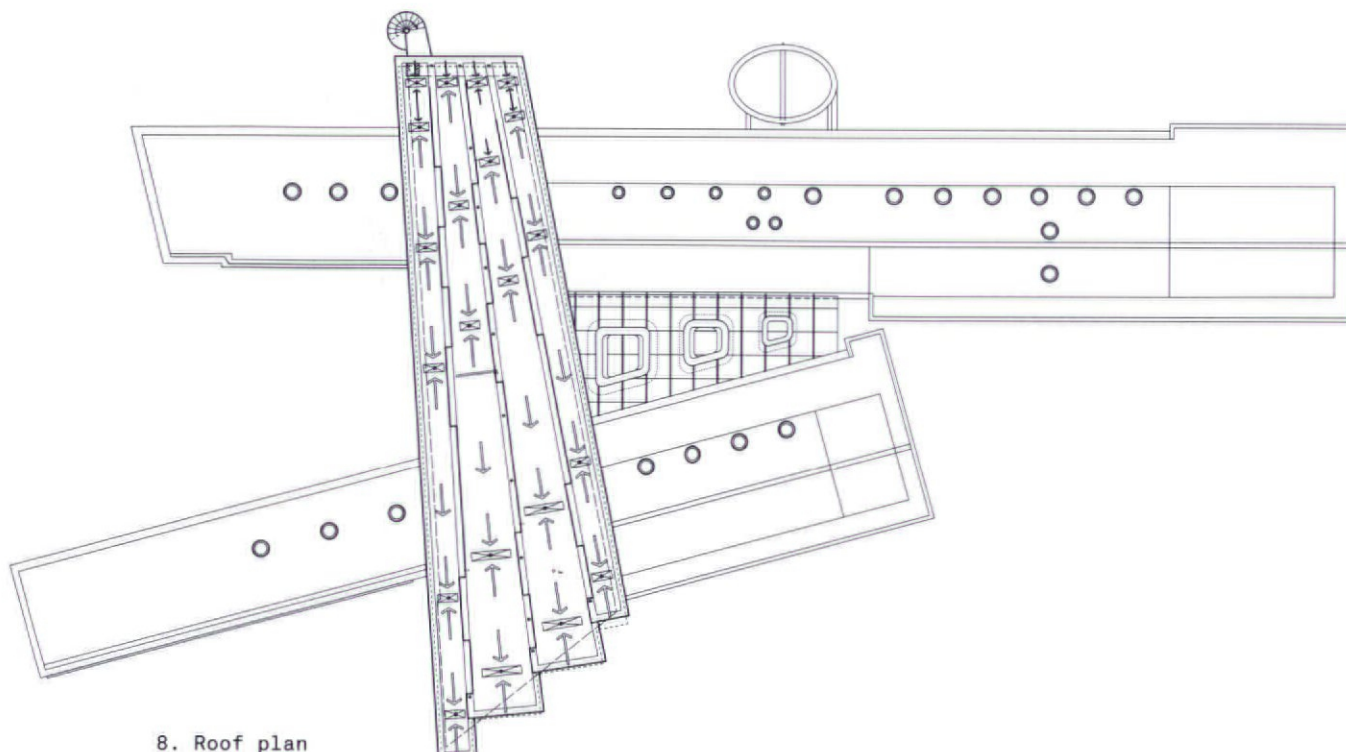
- KEY
- 1 BEDROOM
  - 2 BATH OR STORE
  - 3 PLAY CONE
  - 4 STATIONERY STORE
  - 5 CHAPLAIN



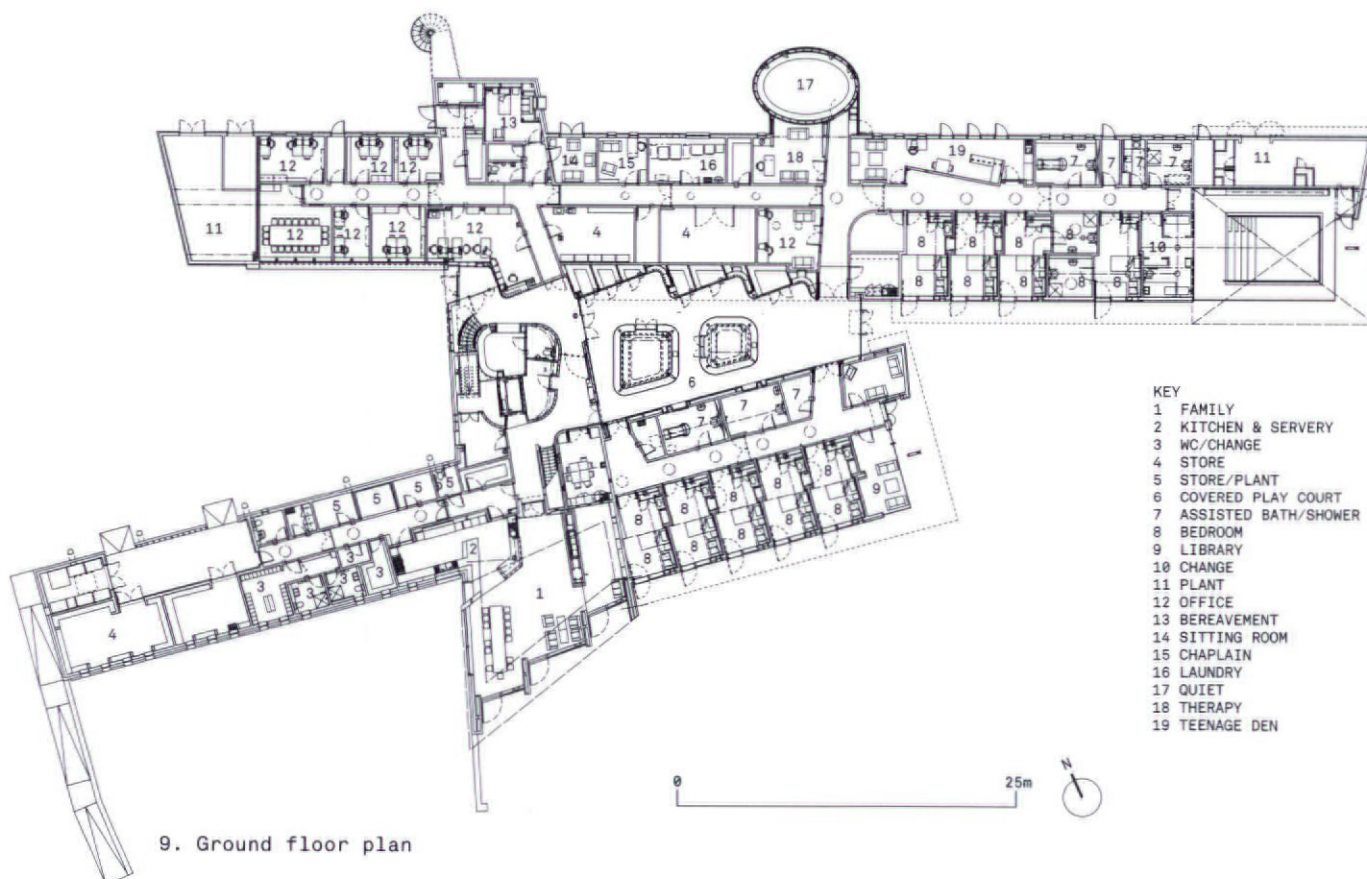
- KEY
- 1 GATE
  - 2 BASIN
  - 3 MOLLANBOWIE ROAD
  - 4 EXISTING TREES
  - 5 PARENTS' GARDEN
  - 6 GAMES
  - 7 DELIVERY
  - 8 ENTRANCE
  - 9 COURTYARD
  - 10 MINIBUS
  - 11 BEREAVEMENT ROOM ACCESS
  - 12 BEREAVEMENT GARDEN

7. Site plan





8. Roof plan



9. Ground floor plan

- KEY
- 1 FAMILY
  - 2 KITCHEN & SERVERY
  - 3 WC/CHANGE
  - 4 STORE
  - 5 STORE/PLANT
  - 6 COVERED PLAY COURT
  - 7 ASSISTED BATH/SHOWER
  - 8 BEDROOM
  - 9 LIBRARY
  - 10 CHANGE
  - 11 PLANT
  - 12 OFFICE
  - 13 BEREAVEMENT
  - 14 SITTING ROOM
  - 15 CHAPLAIN
  - 16 LAUNDRY
  - 17 QUIET
  - 18 THERAPY
  - 19 TEENAGE DEN





## STRUCTURE

- Foundations consist of traditional strip and pad footings integral with the ground-bearing slab. In some areas this is founded directly on rock and in other areas mass concrete trenchfill foundations have been placed down to rock level to avoid the possibility of differential settlement.
- Double-stressed-skin tapered timber LVL roof panels are used to form the roofs over the library and hydrotherapy pool. At the outside edge of the building, these panels are supported on external gullwing-shaped steelwork, giving light airy spaces.
- The wavy roof structure consists of four separate curved roof plates which are tapered on plan and are slipped in direction, to form glazed eyelets between plates to allow natural light into the building. Each roof plate is formed from pairs of curved steel sections supported on pairs of cantilever beams 'strapped' to columns, with timber rafters spanning between the steelwork.
- The glass atrium roof is supported by flat steel double plates spanning up to 7m. The 350mm structural depth of the plates also provides a degree of solar shading. Within the atrium zone, prefabricated timber 'wigwam' pods housing various children's activity zones puncture the glass roof and help support the glazing.

## M&E

Natural ventilation has been adopted where possible, with many areas lending themselves to a single-sided approach. Mechanical ventilation is required in the central area where the building plan is too deep to achieve natural ventilation, and in areas such as the hydrotherapy pool (with humidity control), WCs and kitchen areas. A displacement ventilation strategy in the seminar room maintains comfort conditions at peak occupancy. Underfloor heating is used in many of the large 'day' spaces, such as the central play area (with glazed roof), family area, dining areas and main entrance/reception, creating a warm, comfortable environment without the intrusiveness of bulky low-surface-temperature radiators. Trench heating is used in the children's bedrooms, where the longer response times associated with underfloor heating would not be acceptable.

Many areas have full-height glazing, requiring a degree of solar shading. This is achieved by overhanging eaves, a concept which complemented the architectural scheme. The central play area has a glazed roof, again requiring consideration for solar control. This is achieved partly by the supporting structure of the roof and also by the glazing selection.

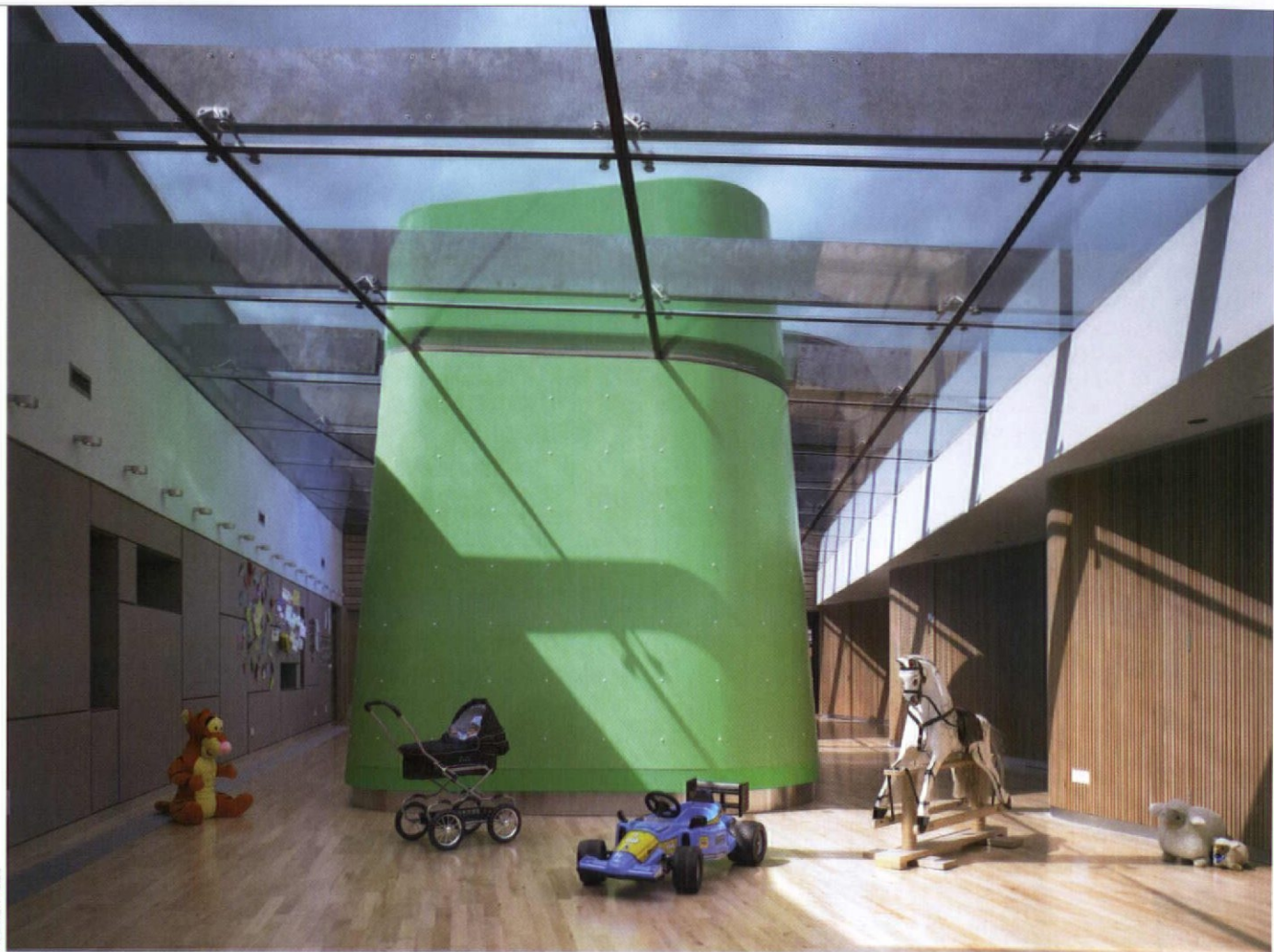
*Buro Happold, Glasgow*



10.

10. The communal dining area, where staff, patients and visitors eat together
11. The second court has been glazed over. The conical elements house play and sensory spaces
12. The children's bedrooms are an exercise in the use of light, colour and finishes
13. The hydrotherapy pool in the southern wing extends into the landscape





11.



12.



13.



## Credits

Initial tender date  
January 2003  
Start on site date  
April 2003  
Contract duration  
April 2003 to March 2005  
Actual completion  
June 2005\*  
Gross internal floor area  
2,691m<sup>2</sup>  
Form of contract  
JCT 80 (Jan 2002) – two stage  
Total Cost  
£7,960,200\*\*  
Client  
CHAS (Children's Hospice Association of Scotland)  
Architect  
Gareth Hoskins Architects: Gareth Hoskins, Liam McCafferty,  
Joyce McCafferty, Alasdair Tooze, Thomas Bernatzky, Niall  
Iain Wright  
Environmental, structural and civil engineer  
Buro Happold  
Quantity surveyor and planning supervisor  
Neilson Binnie-McKenzie  
Landscape architect  
ArTerre  
Lighting designer  
Spiers & Major Associates  
Clerk of works  
DA Gilmour  
Planning consultant  
Alan Farningham, Farningham McCreadie Partnership  
Contractor  
Kier Scotland  
Subcontractors and suppliers  
Steelwork Archibald McAulay; glazing and steelwork Gray &  
Dick; timber cladding Bryceland Timber; roofing Sarnafil, Miller  
Roofing; curtain walling Greenberg Glass; cone cladding Scott  
Associates; hydrotherapy pool Barr & Wray; render Sto; m&e  
NG Bailey; internal joinery, doors, screens McIntyre Joinery

\*The initial contractor went into liquidation in January 2004. After a four-month assessment and retender period, the completion contractor was appointed and the contract works recommenced in May 2004

\*\*This incorporates approx £1.1 million due to the liquidation of the initial contractor

## Cost summary

Costs provided by Ian Rutherford of Neilson  
Binnie-McKenzie, Glasgow

	Cost per m <sup>2</sup>	Percentage of total
<b>SUBSTRUCTURE</b>	<b>350</b>	<b>12.5</b>
<b>SUPERSTRUCTURE</b>		
Frame	90	3.2
Upper floors	14	0.5
Roof	335	12
Rooflights	9	0.3
Staircases	16	0.6
External walls	204	7.3
Windows and external doors	63	2.3
Internal walls and partitions	225	8
Internal doors	81	2.9
<b>GROUP ELEMENT TOTAL</b>	<b>1,037</b>	<b>37</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	28	1
Floor finishes	62	2.2
Ceiling finishes	52	1.9
Decoration	35	1.3
<b>GROUP ELEMENT TOTAL</b>	<b>177</b>	<b>6.3</b>
<b>FITTINGS AND FURNITURE</b>	<b>118</b>	<b>4.2</b>
<b>SERVICES</b>		
Electrical services	406	14.5
Lift and conveyer installations	14	0.5
Special installations	68	2.4
Builders' work in connection	16	0.6
<b>GROUP ELEMENT TOTAL</b>	<b>504</b>	<b>18</b>
<b>EXTERNAL WORKS</b>	<b>317</b>	<b>11.3</b>
<b>PRELIMINARIES AND INSURANCE</b>	<b>294</b>	<b>10.5</b>
<b>TOTAL</b>	<b>2,797</b>	<b>100</b>



## Costs

Costs based on tender sum

### SUBSTRUCTURE

Foundations/slabs	£350/m <sup>2</sup>
Raft foundation and retaining walls forming lower ground floor	

### SUPERSTRUCTURE

Frame	£90/m <sup>2</sup>
Steel frame supporting upper floors and ribbon roof	
Upper floors	£14/m <sup>2</sup>
Holorib decking and in-situ concrete on steel frame	
Roof	£335/m <sup>2</sup>
Glazed roof to activity wing. Sarnafil roofing to pool and library	
Rooflights	£9/m <sup>2</sup>
Circular feature rooflights	
Staircases	£16/m <sup>2</sup>
Prefinished concrete and metal stairs both internally and externally	
External walls	£204/m <sup>2</sup>
Traditionally constructed external concrete blockwork walls with insulated render cladding/fire-treated larch cladding	
Windows and external doors	£63/m <sup>2</sup>
Nordan timber windows and timber doors	
Internal walls and partitions	£225/m <sup>2</sup>
Blockwork and plaster partitions with bespoke timber walls to play areas	
Internal doors	£81/m <sup>2</sup>
Beech-timber internal doors	

### INTERNAL FINISHES

Wall finishes	£28/m <sup>2</sup>
Painted plasterboard generally with ceramic wall tiles to wet areas	
Floor finishes	£62/m <sup>2</sup>
Carpeting and non-slip vinyl flooring. Tiling to pool area	
Ceiling finishes	£52/m <sup>2</sup>
Painted plasterboard ceilings with larch timber linings to upper floors	
Decoration	£35/m <sup>2</sup>

### FITTINGS AND FURNISHINGS

Furniture	£118/m <sup>2</sup>
Feature fireplace, feature walls, wardrobes, kitchen and bedroom fitouts	

### SERVICES

Electrical services	£406/m <sup>2</sup>
Lift and conveyer	£14/m <sup>2</sup>
Single passenger lift with double entry serving three floors	
Special installations	£68/m <sup>2</sup>
Cold store, fire tank, hydrotherapy installation	
Builder's work in connection	£16/m <sup>2</sup>

### EXTERNAL WORKS

Landscaping, ancillary buildings	£317/m <sup>2</sup>
Hard and soft landscaping. Access road realignment	

### PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profits	£294/m <sup>2</sup>
--------------------------------------	---------------------



14. Play areas are cut off from the outside

### Weblinks

CHAS  
[www.chas.org.uk](http://www.chas.org.uk)  
 Gareth Hoskins  
[www.garethhoskinsarchitects.co.uk](http://www.garethhoskinsarchitects.co.uk)  
 Buro Happold  
[www.burohappold.com](http://www.burohappold.com)  
 Neilson Binnie McKenzie  
[www.nbm.bz](http://www.nbm.bz)  
 Speirs and Major Associates  
[www.samassociates.com](http://www.samassociates.com)  
 DA Gilmour  
[www.dagilmourltd.fsnet.co.uk](http://www.dagilmourltd.fsnet.co.uk)  
 Kier Scotland  
[www.kier.co.uk/kierscotland](http://www.kier.co.uk/kierscotland)



## AN INTIMATE UNDULATING 'FOUR RIBBON' ROOF

At the heart of the hospice is a two-storey trapezoidal space. Internal east and west walls run between a 7.2m-long external wall to the north and a 10.8m-long external wall to the south. The space is covered with an undulating roof, sweeping low enough to create an 'intimate' space while rising to accommodate the lift shaft.

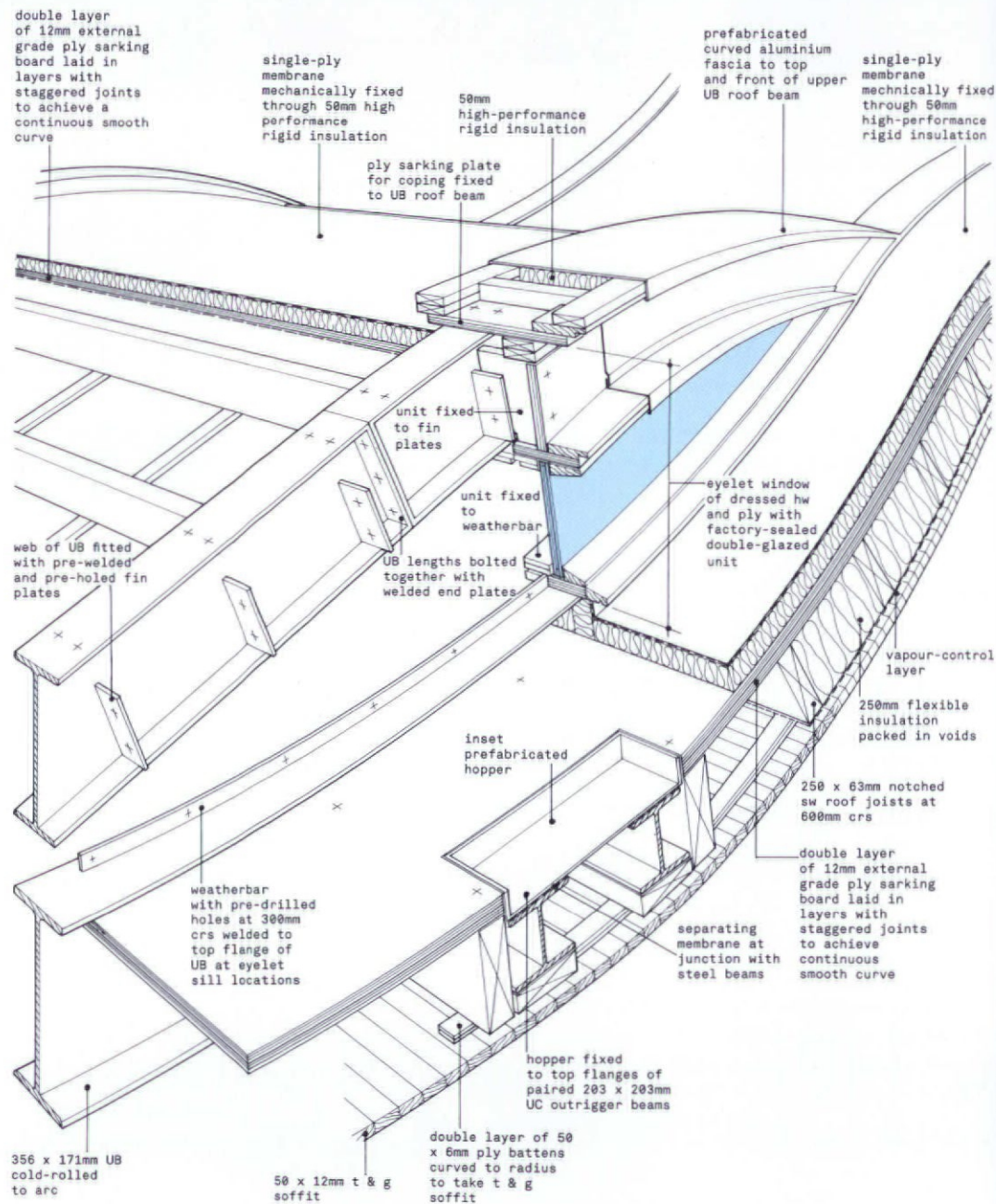
The roof structure takes the form of four 'ribbons', framed with steel and clad with timber. The two outer ribbons are 1.8m wide and parallel. The two inner ribbons taper from 1.8m wide on the north wall to 3.6m wide on the south wall.

All four ribbons follow the same pattern of curves but each is offset 3m against the one next to it. This creates eyelet windows between each peak and trough of adjacent ribbons. At the south wall the roof offsets extend to act as a stepped canopy.

The steel frame of each ribbon is a pair of undulating beams formed from curved and straight 356 x 171mm UBs. The curved UBs at high and low points were cold-rolled to identical arcs; the straight UBs were set at a 20° gradient; all are bolted together with welded endplates. The beams are tied together at low points by paired 203 x 203mm UC outrigger beams resting on columns.

The roof is drained at low points by hoppers set between the outrigger beams which drain into pipes fixed in the webs of the columns.

*Susan Dawson*



PERSPECTIVE SKETCH OF 'EYELET' WINDOW









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## MODEL PERFORMANCE

*By Austin Williams*

If you ever wondered where the Movement for Innovation (M4I) and Rethinking Construction went, they merged a few years ago to reappear as Constructing Excellence. It incorporates Be ('collaborating in the built environment') and there is now talk of a convergence with CIRIA (Construction Industry Research and Information Association).

Constructing Excellence is the name of the industry watchdog that has been charged with overseeing the Key Performance Indicators (KPIs) in the construction industry. It is responsible for a relentless stream of 'strategic business delivery models' that are driving a 'culture change'.

While some people see it as a useful framework device, someone told me recently that it should be renamed 'Construction Pestilence' as KPIs rain down on the construction industry like a virus, spreading to unsuspecting

businesses that innocently think that they are doing alright.

Maybe the collective noun for performance indicators should be a 'plague'. KPI is the industry's E. coli. It is creating a world of eternal transparency. Under the KPI regime, the notion that 'my business is none of your business' is a thing of the past. Get with the programme.

While you may believe your business to be healthy, under the surface the KPI is eating away at commercial autonomy. It is the Alzheimer's of the business world; gradually destroying the independence of the smaller players in the sector.

At the moment, healthy businesses believe that they can ignore the demands for Construction Excellence but, slowly and surely, they will succumb. You *will* buy the new wallchart, measurement definitions toolkit, progress report, best practice studies and KPI handbooks. Before you know it you will have joined a

benchmarking club. In these clubs you will be informed that what you thought was good business is, in fact, under-performance. After a cold bath, you will be counselled in the ways of self-improvement.

In this way, one of its delusional symptoms is that it convinces the poorest business performers that they are better than they are. The spider charts, clipped over the desks of construction professionals everywhere, are beautifully crayoned representations of their 'performance'. At a glance, contractors can see that they should do better, say, in productivity terms, but are, perhaps, nearly on target in profitability. Well done, you. But what on earth does that mean? What is a client satisfaction percentage, and does it mean that if the client is satisfied with your performance this time, they are necessarily going to employ you next time? Or that they will be as satisfied next time? Or that

they'll pay you more next time for a job well done? Answer: none of the above.

This is simply audit culture gone mad. Nothing is valid, apparently, unless it has been measured and a little diagram has been drawn about it. Under the relentless guise of 'transparency', everything has to be displayed, compared and benchmarked.

In the same way that there is now a five-point government guide on how to talk about politics over the dinner table, KPIs lay down a paternalistic framework for business actions. At £95 a shot, I can see what the quangos get out of it, but surely it is about time that everyone else stood up against audit madness.

Constructing Excellence, it says, 'achieves its mission by influencing government in the formation of policy'. When you read this sort of thing, it is easy to forget that the quango was actually set up by the DTI in the first place.



## WE BUILD UP A REPRESENTATION OF OUR PERFORMANCE, WHICH INDICATES AREAS WE HAVE TO IMPROVE ON

*By Olivia Johnstone-Wiley*

The new Key Performance Indicator (KPI) figures for 2005 have just landed on my desk, providing a means of recording and assessing performance during the past 12 months and setting guidance for the forthcoming 12.

There are a variety of KPIs: from the Construction Products Industry KPIs (available since 2002), used predominantly by suppliers and manufacturers, to the Constructing Excellence KPIs, aimed at contractors and architects. Admittedly, there is a concentration on 'product' rather than 'process', which, to my mind, reduces the benefits architects can get from the data. But with the 'All Construction' wall chart, there is sufficient information to benefit most practices.

Constructing Excellence gets its data from questionnaires of some 1,000 construction practices. Quite how many architects it has interviewed is unknown – or at least it does not tell – and, admittedly, 1,000 'various construction professionals' means that assumptions premised on such a wide range of experiences, ages, locations and scheme types are statistically dubious but still, the KPI format is a useful reminder of where we are lacking.

The questionnaire results have been compiled by Constructing Excellence into a graphic representation of the general performance across the industry. A graph on 'safety', for example, indicates the number of accidents per 100,000 employees across the businesses. This one is not a good example, since in the AJ100 (AJ 12.05.05), Capita Percy Thomas is listed as the biggest practice with 'only' 3,100 staff.

However, big construction firms and large client groups will find it useful to monitor records over the year.

To see how you and your company sit in relation to everyone else, you need to carry out questionnaires of your own. For client satisfaction, for example, responses need to be gauged on a scale of 1 to 10: from totally dissatisfied to totally satisfied. Then simply draw a horizontal line from the y-axis (quantifying the client's rating) until it intersects the CE benchmark graph line. Read vertically from this point to the x-axis to obtain the score.

Constructing Excellence says that if you score, say, 80 per cent in terms of client satisfaction, then it means that 20 per cent of the industry is doing better than you and 80 per cent less well.

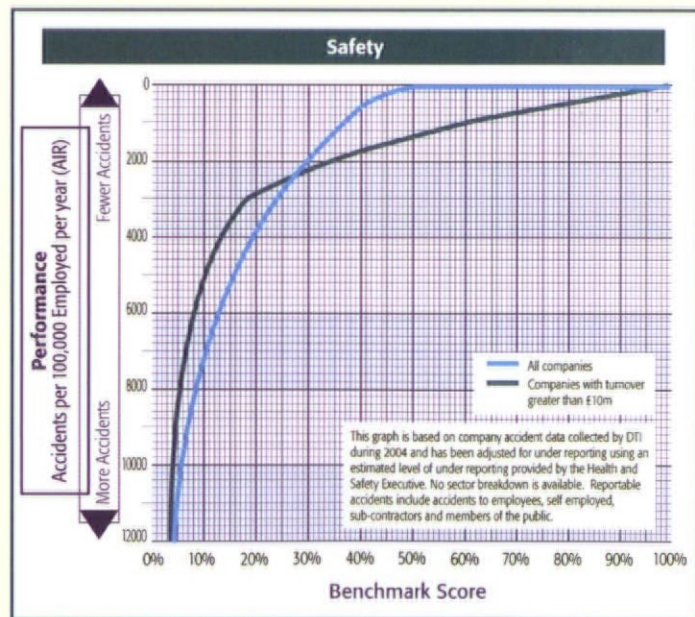
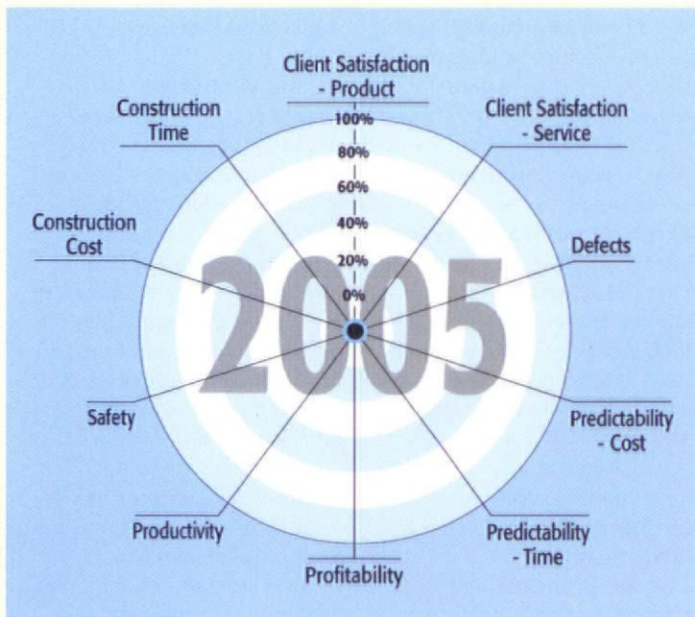
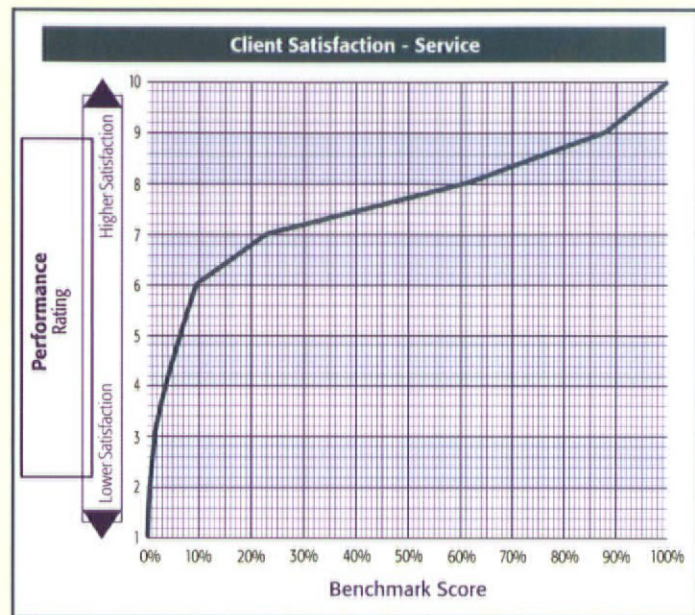
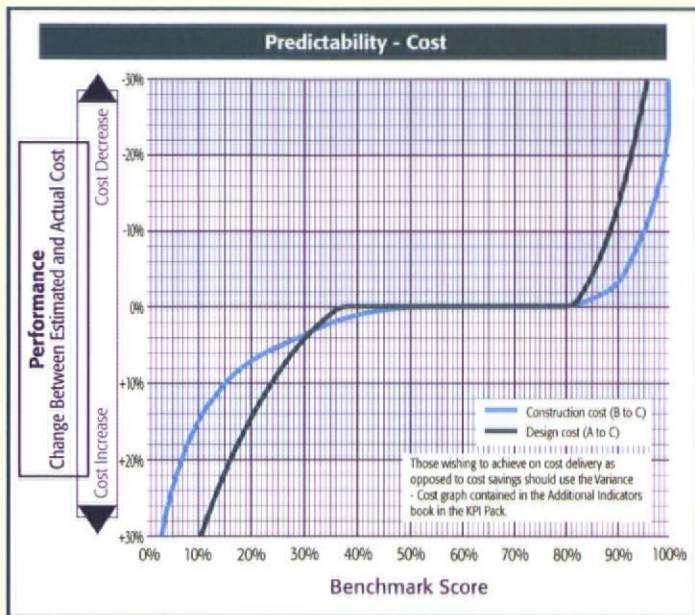
Drawing these percentage results onto a radar chart, you can build up a representation of your performance over the year, which indicates, quite clearly, which areas you have to improve on.

The Constructing Excellence KPIs have been around for a while, but they have just been redesigned to lure in the smaller players in the construction market. A new online 'Dashboard' format means that the graph read-offs are unnecessary, as the programme does it for you.

Mind you, I wonder whether making it too easy will defeat the point. For us, the whole process is simply a useful kick up the backside to make sure that we don't rest on our laurels.

*Olivia Johnstone-Wiley is an architectural consultant living in France*





Constructing Excellence has compiled the results of Key Performance Indicators into a graphic representation of general performance across the industry. The overall results are drawn onto the (spider) chart (bottom left)



## COMPUTERS CAN MAKE ARCHITECTS INNOVATE IN IRRATIONAL AND SELF-INDULGENT WAYS

– Derek Sugden

### 1. Building Structures: From Concepts to Design (Second edition)

By Malcolm Millais.  
2004. 423pp. £29

Everything in the 1997 edition is retained here, with additional structural information and new chapters which illuminate Millais' strong views on building design and architecture, writes *Derek Sugden*. All of this makes this new edition a must for architects and engineers.

Millais has added a preface, a new introduction and some descriptions of torsional behaviour and curved elements. Chapter 11 is a philosophical and analytical review of the relationship between structure, construction and architecture. The writing is based on Millais' years of experience working with distinguished, and not so distinguished, architects and includes careful analysis of some of the great architectural icons of the past and the work of a few of today's big names.

The 'Guggenheim' section in 11.8 is not so much critique as a polemical observation on how the structural engineer today, with his powerful computer programmes, can make practically anything work, encouraging architects to 'innovate' in the most irrational and self-indulgent ways. Once again the argument is presented through Millais' clear sketches and straightforward prose style. How I wish that, when I was introduced to the 'theory of structures' and 'strength of materials', Millais' book had been available to replace the dense and boring tomes that I was presented with. The last two chapters – 'A Simple Approach to Calculations' and 'The Mathematical Basis' – form a wonderful coda to the work.

If there is a single point implicit in Millais book, it is that the analysis of structures is a straightforward, rational process and that architects should not have delegated this

so completely to the engineer. It is the separation of the professions that has led to an architecture which would make Wittgenstein – who believed in the synthesis of aesthetics, logic and ethics – turn in his grave.

*Derek Sugden is an engineer and acoustician*

### 2. Assessing Building Performance

Edited by Wolfgang Preiser and Jacqueline Vischer.  
Elsevier, 2005. 243pp.

A thorough overview and then a detailed examination of most things necessary to assess the out-turn performance of your schemes. However, the work is so densely worded, presentationally, that this is definitely a 'dip into' or a study manual.

From Economic and Sustainability indices, lifecycle modelling and the skills and mechanisms for a successful design review, all the way through to post-occupancy evaluation toolkits and

benchmarking sustainability – this book is useful for referencing, showing to clients to get more fees for additional services, and to keep Part 3 students on their toes.

### 3. The Architect in Practice, 9th edition, David Chappell & Andrew Willis. Blackwell Publishing, 2005. 384pp.

If you didn't read this book as a student, how did you ever manage to pass? This is the classic work that lays out the duties of an architect in a straightforward, readable, and easy-to-dip-into format.

It follows the logical progression of various aspects of an architect's engagement: from initial enquiry to completion; from architectural education to insurance at retirement and from setting up a practice to dissolving a partnership.

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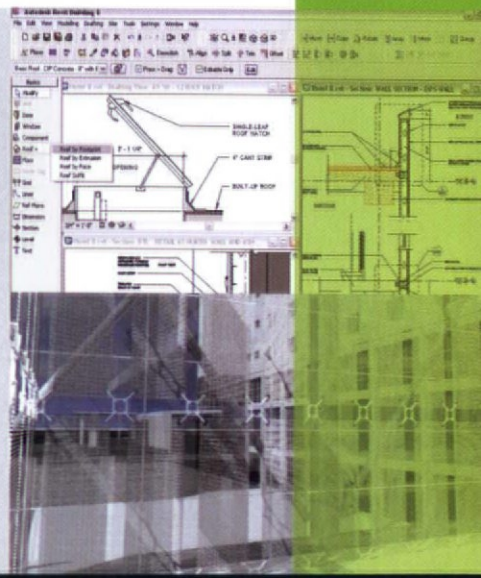
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## POWER TO IGNORE

*By Brian Waters*

In the summer, the government issued new guidance on changes to the development control system\*. It changes rules fundamental to how planning applications are handled with immediate effect.

The circular introduces measures contained in the 2004 Planning Act, curtailing the duration of detailed planning permissions and listed building and conservation area consents so that they will normally be granted with the condition that the development of works must be begun within three years of the date of grant. The previous default was five years.

For outline permissions, an authority still has to impose two time limits: the first within which applications must be made for reserved matters approvals; the second within which the development must be started.

The first will normally be three years from the date of the permission and, as now, the second will be two years from

the final approval of the last of the reserved matters.

This suggests the same timetable as currently (and allows the period from grant to commencement of development to be stretched as reserved matters are considered), but authorities are given flexibility and can impose tighter limits.

It should be noted that while authorities have the flexibility to impose longer deadlines, the ability to apply to vary such conditions has been withdrawn, so it is imperative that where the default three years may be inadequate, the applicant makes the case for a longer period before development has to commence.

The other change is more controversial. The run-up to the introduction of the new Act promised the end of 'twin tracking', the dubious practice of submitting duplicate applications with the threat of taking one to appeal should the

authority not perform promptly and positively on the first. The circular achieves this but inflicts collateral damage, apparently with some intent. It says of the power to decline to determine applications: 'These new powers are intended to inhibit the use of repeated applications that are submitted with the intention of, over time, reducing opposition to undesirable developments.' It extends planning authority powers considerably.

The guidance goes on to say: 'Where an authority considers that an application is similar, it is not automatically obliged to decline to determine the application. However, local planning authorities should be mindful of the intention behind this power.'

The judgement is in the hands of the authority, whose preference may be to resist a resubmission and to consider that the changes don't deal with basic policy objections, or are insufficient.

The only recourse the applicant has is to seek judicial review – a costly business which deals with procedure, rather than the substance, of the issue. There is no single right to appeal.

One can foresee authorities increasingly seeking not just to return applications as being somehow incomplete but refusing to determine them on the grounds that they are similar to an earlier proposal.

If this sounds unlikely, then note the Act's definition of 'similar': 'It is if [and only if] the local authority thinks that the development and the land to which the applications relate are the same or substantially the same.'\*\*

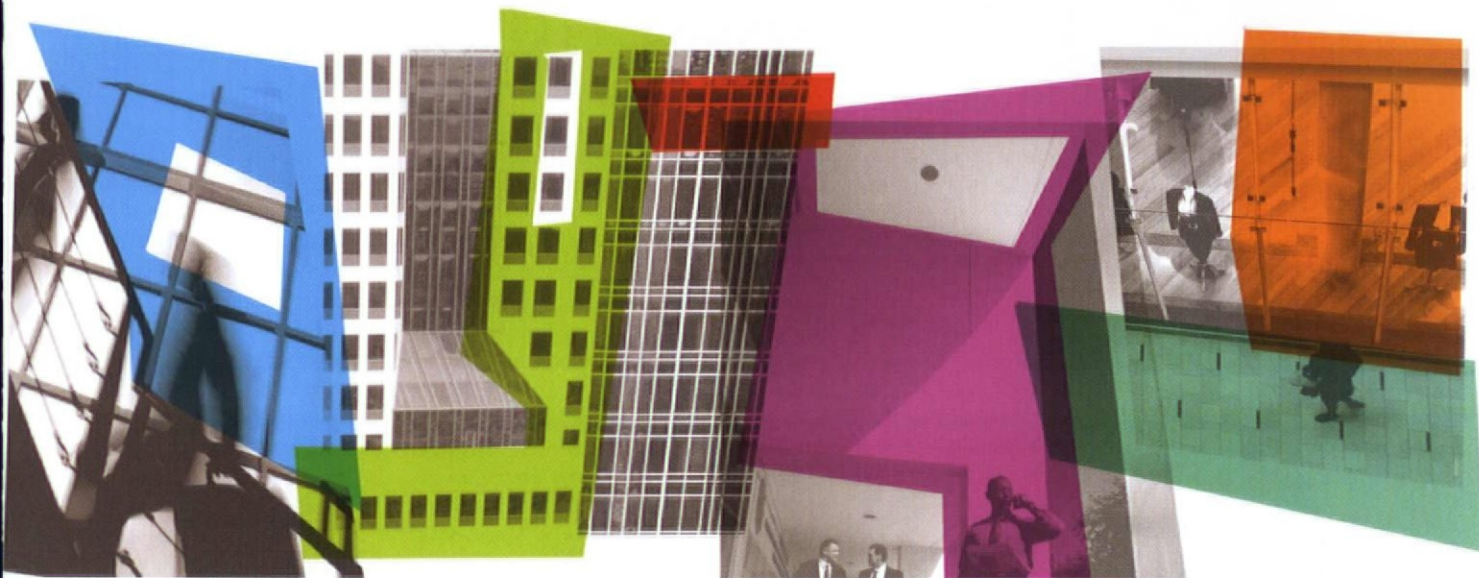
\* ODPM Circular 08/2005 see: [www.odpm.gov.uk/stellent/groups/odpm](http://www.odpm.gov.uk/stellent/groups/odpm)

\*\* Section 70A, Town and Country Planning Act(8)

*Brian Waters is principal of the Boisot Waters Cohen Partnership, see [www.bwcp.co.uk](http://www.bwcp.co.uk)*



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## NEW WORDS FOR AN OLD PRACTICE

Podslurper, Bluesnarfer. Two wonderful words. For them I am indebted to Downtime, *Computer Weekly's* version of our Astragal. Podslurping is a more expressive way of saying podsurfing, which is using your iPod as a storage device for downloading data. 'Heaven forfend,' I hear you say. 'Not the latest version of AutoCAD again.'

I hoped bluesnarfing might be a development of that Bluetooth thing where at RIBA openings and suchlike you broadcast, via your mobe's Bluetooth connection, a general invitation to potential participants for certain, ahem, mutual activities in the relative obscurity of the sculpture court. Or the president's office. Or under the library issue desk. I'm sure you've all done it at one time or another. Actually, I think bluesnarfing might be just that because *Computer Weekly* demurely describes it as: 'Using a Bluetooth device to surreptitiously seek out and connect to another.' The words surreptitiously and connect being the main clues to this probably being a pleasurable activity.

For those of you who deprecate the above use of the word 'mobe', cast your vote at The Register at [www.theregister.com](http://www.theregister.com), where that excellent electronic organ has been running a poll on its use. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# WHO CARES WINS

Unhappily, much litigation from the construction industry deals not with buildings but with injuries, writes *Sue Lindsey*. Two recent cases (*Hood v Mitie* 01.07.05 and *James v Butler* 17.05.05) arrived at opposite results, and illustrate some of the legal principles that apply.

Mr Hood worked for Mitie. On its behalf, he ventured onto a roof belonging to the Post Office. Mitie failed in its claim that the Post Office was in part responsible for Mr Hood's injuries after he fell through a rooflight that he was waterproofing.

Mr James agreed to pay his neighbour, Mr Butler, £300 to put up a conservatory. James helped with the work. While James had gone to make a cup of coffee, Butler, having finger-tightened a screw holding a rafter in place, descended from his ladder to fetch a screwdriver to fix it properly. At that moment James arrived with the coffee, looked up, and the rafter fell, injuring his eye.

Was there a duty of care? In James the Court of Appeal said yes. Furthermore, it said it was not right that Butler should be judged by the lower standard of a general labourer rather than as a professional contractor. The law calls for an objective standard which relates to the type of activity, rather than the category of actor to which the defendant belongs.

There was no common law duty of care on the Post Office in Hood. The Post Office was not Hood's employer. As the building occupier, the Post Office was fully entitled to expect Mitie to guard against any special risks incidental to its job.

The complaint against Butler was that he had done something badly. He believed he had secured the screw when in fact he had not. The Court of Appeal decided it was not reasonable for him to have believed that the rafter was secure: 'Anyone inserting a screw into a hole and turning it by hand can tell when it has engaged.'

The complaints against the Post Office were mainly about things it had not done. It did not tell Mitie the roof was fragile, or put warnings on the roof. The judge decided that while these failings might give rise to a liability to some visitors, Hood was an experienced roofer to whom the risks were obvious.

Butler tried to argue that James contributed to his own accident. But the Court of Appeal said it was unreasonable to expect James to seek permission to walk into the conservatory given that he had been working there for much of the day.

In Hood the judge concluded that Mitie was responsible to a high degree

for what happened. The system used was appalling. Hood and his colleague accessed a pitched roof made of asbestos-cement panels with Perspex rooflights using a single ladder hooked over the apex. They set about applying waterproofing materials, including bitumen in a 25kg drum. They walked on the roof along the lines of bolts, listening out for any cracking of the panels. Hood lost his balance and fell through the rooflight onto a concrete floor 11m below.

All of which shows that the courts apply a lot of common sense in analysing where fault lies. Sadly, just a little more common sense might have avoided these accidents in the first place.

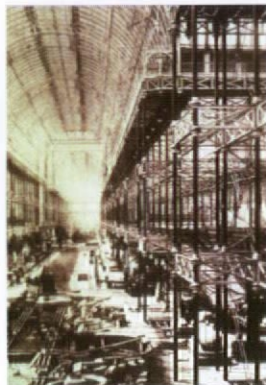
*Sue Lindsey is a barrister and chartered arbitrator at Crown Office Chambers. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



# METALWORKS/ AWARDS







1.

## WHAT CLIFTON IS TO BRIDGES, THE CRYSTAL PALACE IS TO BUILDINGS

*By Matthew Teague*

One of the engines driving the penetration of iron, and later, steel, structures into a marketplace dominated by masonry and timber was that of the architectural or engineering competition. Particularly in the early development of the material, the freedom to innovate afforded by competitions did much to increase the understanding of the behaviour of iron and steel in buildings and structures. Moreover, key structures helped to show the possibilities and advantages of these 'new' materials.

The idea that the gorge over the River Avon at Clifton should be bridged was not particularly new, but the means to do so practically with a bridge that would allow the navigation of tall ships ruled out masonry, and the elegant but precarious timber structures of, say, the American railroads were some years (and several cultural leaps) away. Thomas Telford had already bridged the Severn in several places – the Mythe bridge demonstrating a precursor to the now ubiquitous diagrid, his bridge over the Menai Strait at Anglesey being the first iron suspension bridge.

It was natural to develop technology in the 1829 competition for Clifton, but Telford was on the panel of judges and was unable to enter the competition in the normal way. It did not, however, stop him from promulgating his own ideas during the deliberations and proposing his own design.

Telford must have had more than a few proprietorial feelings towards what was essentially his *milieu* and one can sympathise with his frustration in being unable to inform the debate, other than by choosing a winner.

The other judges and the profession in general balked at the idea of an assessor indulging in such self-aggrandisement and a second competition was run in the following year. This was eventually won by Brunel, who produced the design which has become the logo for all suspension bridges.

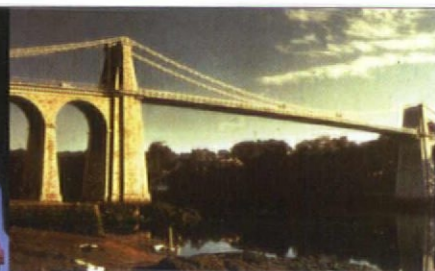
What Clifton is to bridges, the Crystal Palace is to buildings. Another aspect of these early competitions is that the prime mover, at least initially, was not an architect. The early adopters of iron and steel technology were those best placed to understand the materials' advantages in construction applications – engineers and specialist contractors. The Crystal Palace is attributed to Joseph Paxton, the head gardener on the Duke of Devonshire's estate at Chatsworth. In his position he had been responsible for the construction of several greenhouses, ostensibly designed by Paxton but realised by the specialist firm of Henderson and Fox.

For the competition to house the Great Exhibition of 1851, the winner would enjoy royal patronage. As such there was huge interest, with 245 entries, and a huge committee to oversee the selection process. In an echo of Clifton, Brunel was on that committee and must have felt equally frustrated at the monster which was being cobbled together from various bits of schemes around the table. The committee rejected all of the submitted designs and elected to do the work itself. Paxton's 'design', initially outlined on a piece of blotting paper, was adopted because it had the shortest programme of any of the schemes under consideration.





2.



3.

1. Crystal Palace - paradigm for prefabrication
2. The Pompidou competition - a chance for new talent to emerge
3. Menai Strait bridge - the first iron suspension bridge

The building itself is often used as a paradigm for the subsequent waves of interest in modular building. In some respects this is justified. Paxton's idea allowed for disassembly and subsequent relocation. However these techniques had been in use for some time in other botanical and industrial applications; Paxton had the advantage of a somewhat larger audience.

Structurally, cast iron, wrought iron and timber were used; cast-iron main beams spanned across from columnar aisles on either side of the main promenades. Post-tensioned timber elements, perpendicular to the main structural elements, known as 'Paxton gutters', supported cloche-like ranks of glass rooflights. Part of the cleverness inherent in the design was the recognition that standardisation requires a commonality of detail; most structural elements of the Crystal Palace had identical outside dimensions. Columns, for example, were the same size but had different internal thicknesses, which were dependent on their position and loading.

Architectural competitions also have a reputation for breaking new talent. The proposal by relative unknowns Renzo Piano and Richard Rogers for the Pompidou centre in Paris was a new kind of structure. Though its antecedents were in the tradition of the glasshouses and exhibition halls of the 19th century, its use of materials was firmly in the 20th.

Cast iron has certain properties - casting imparts a brittleness, so cast iron is, generally speaking, good in compression but poor in tension. Its performance can be improved by forming,

heating and shaping a raw bloom of iron into the preferred shape. Paxton used this wrought iron for the longer spans in the Crystal Palace because of its superior structural properties. Working the iron aligns the metal's molecular arrangement - cast iron is almost fibrous at a microscopic level while wrought iron has a much finer 'grain' and more closely resembles steel.

Steel, which is iron reduced to remove most carbon, can also be cast, but this technology was not yet widely used for construction at the time of the Pompidou competition. Piano and Rogers, with engineer Arup, proposed a cantilevered cast steel 'gerberette' for the Pompidou, which took load from a lattice floor beam on its short end and, using a hollow steel column as a support for the gerberette and a fulcrum point, resolved the load by use of a steel tension column placed at the extremity of the long end of the gerberette's cast-steel arm.

The floor is, essentially, levered up. This method allowed for clear-span internal spaces and created a service zone between the floor edge and the tension columns, a clear example of the material informing the architecture.

This has informed some of the recent Student Architectural Design Award entries and Constructional Steelwork Award winners. It has also informed the call for expressions of interest for a new sustainable housing competition, 'Living Steel' - for this and for entering the two above awards for 2006, see page 66. The development of iron and steel structures is closely bound to the competition format and, as a producer, so is Corus.

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Moorgate,  
Rotherham,  
South Yorkshire  
S60 3AR

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Website: [www.corusbouw.nl](http://www.corusbouw.nl)



## METALWORKS / STUDENT AWARDS

'@ the Olympics' was the title of this year's Corus Undergraduate Architects Award, open to European undergraduate architecture students. The brief could be seen as a development of Henman's Hill at Wimbledon, in this case a centrally located structure or series of structures where those without tickets for attending events at the 2012 Olympics could meet to watch them on screen. Facilities were to include at least catering and WCs, medical and press services. The overall provision would need to be large and flexible. The judges were looking for inventive and inspiring architecture, with the primary material being steel in any of its forms.



1.



2.

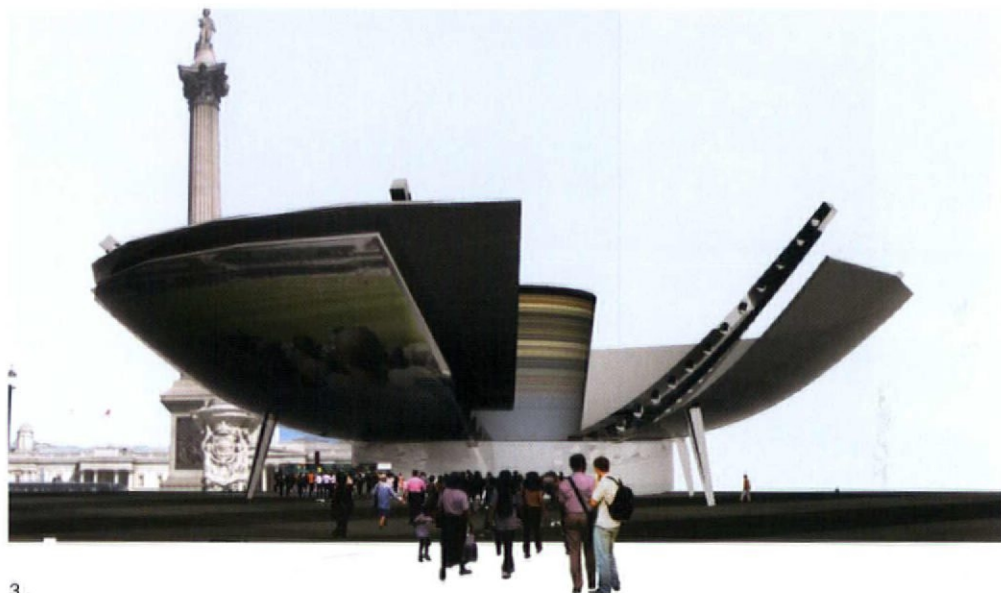


## 1ST PLACE

Blanca Pedroasa

Ignacio Nieto de la Cal

Less a big-screen event, more an immersive virtual experience, thought up by students from the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM). Continuous LCD screens and data carpets along streets let you into the action, shown at full scale, backed up with water and smell humidity sprinklers, plus sound. Lightweight multimedia lighthouses also project images onto buildings at night. An arena with inclined ribs has central conical screens visible by those seated or walking by below.



3.



1. Colonising existing urban space
2. Continuous LCD screens show sporting action at full scale
3. Arena with a central cone of screens visible to those seated and those walking below





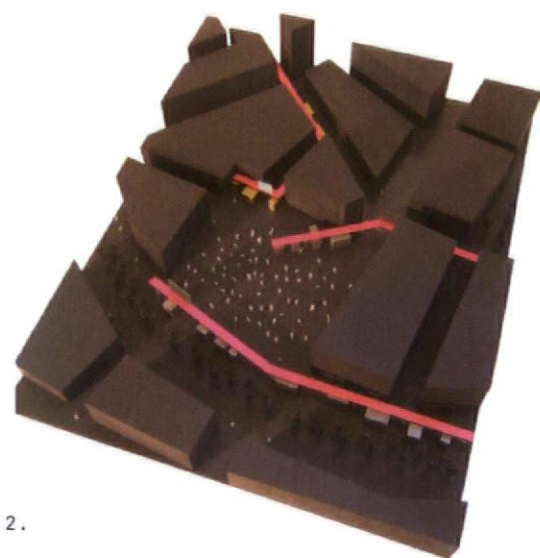
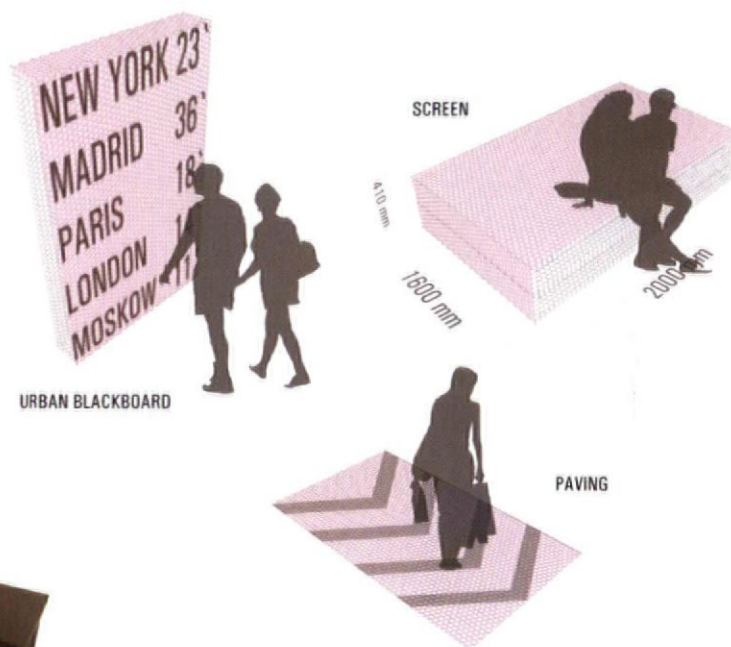
1.

1. 'Beam of light', informing and linking a network of broadcasting sites
2. Beam of light structures threading through city streets to a broadcasting site in a square
3. Re-use of beam of light components after the Olympics



**2ND PLACE**  
 Finn Williams  
 Andrew Griffin  
 Julius Kranefuss

Designed by students at Glasgow's Mackintosh School of Architecture, a network of events-broadcasting sites is included in all five 2012 bid cities. Cities would adopt underused land or remove derelict buildings, helping to initiate regeneration. Sites would be connected by overhead 'beams of light', a sort of electronic 'Etch-a-Sketch' providing changing information and aiding wayfinding. After the Olympics, beams could be reconfigured.



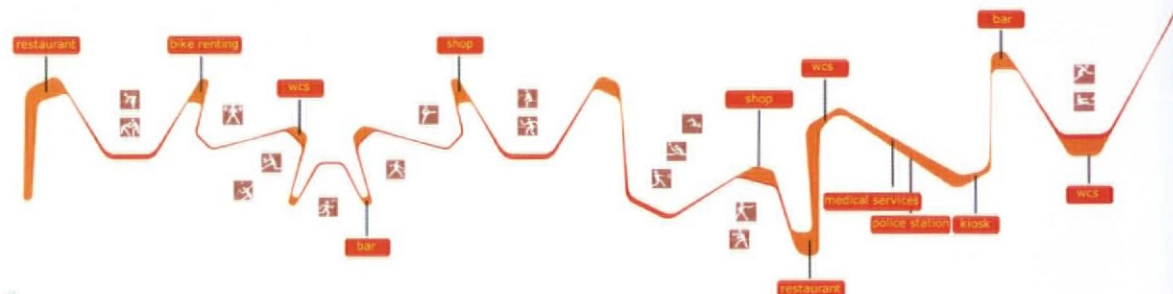
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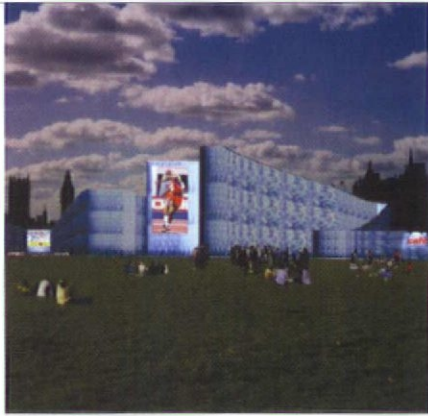
### SPECIAL COMMENDATION

Isabel Blan Fernandez  
Oscar Encabo

With a form that adapts to the place, these ETSAM students offer a continuous structure that can be a meandering string across the city or a closed loop. It provides variously: display screens; locations for facilities within its depth and permeable crossing places. By defining green spaces within the city, the framework also provides settings for concerts, local sport itself, meetings and the like, both during and after the Olympics.

3.



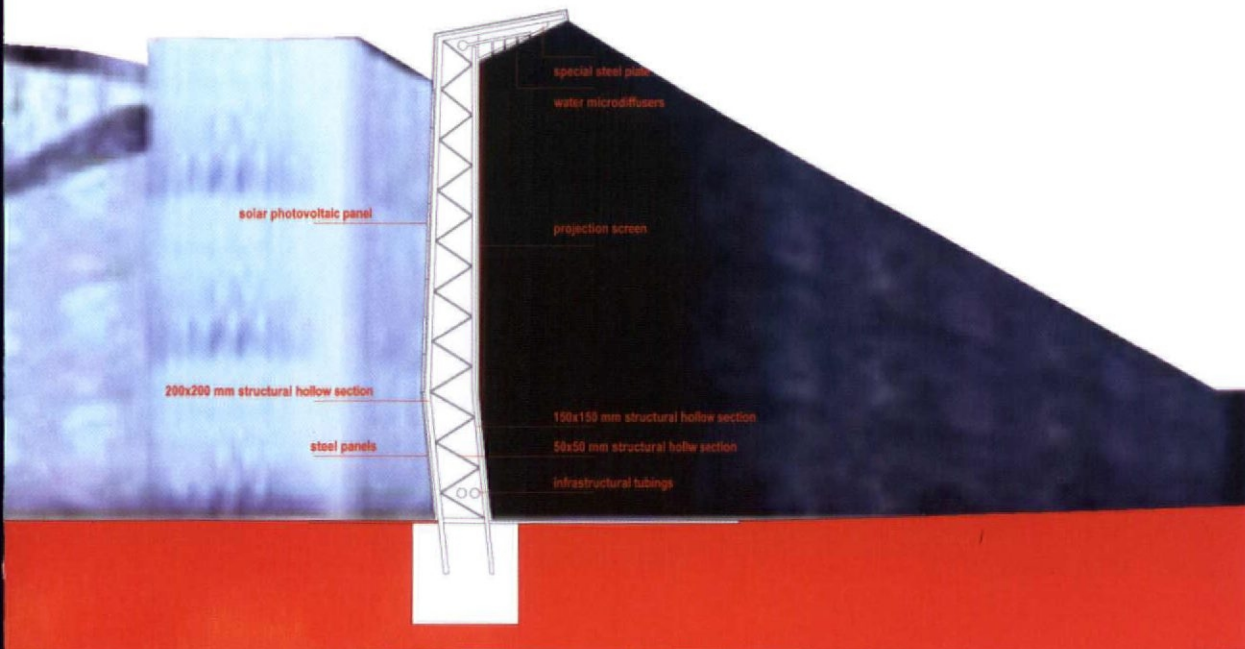
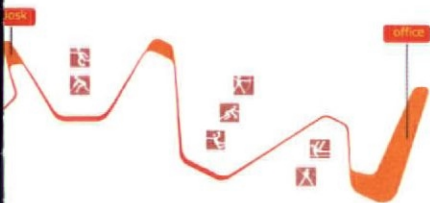


4.



5.

1. From left: service node 3 (coffee shop), service node 2, screen
2. The framework laid out as a string across the city
3. Sectional elevation of screen at service node
4. Screen along the meandering string
5. String defines semi-enclosed meeting places

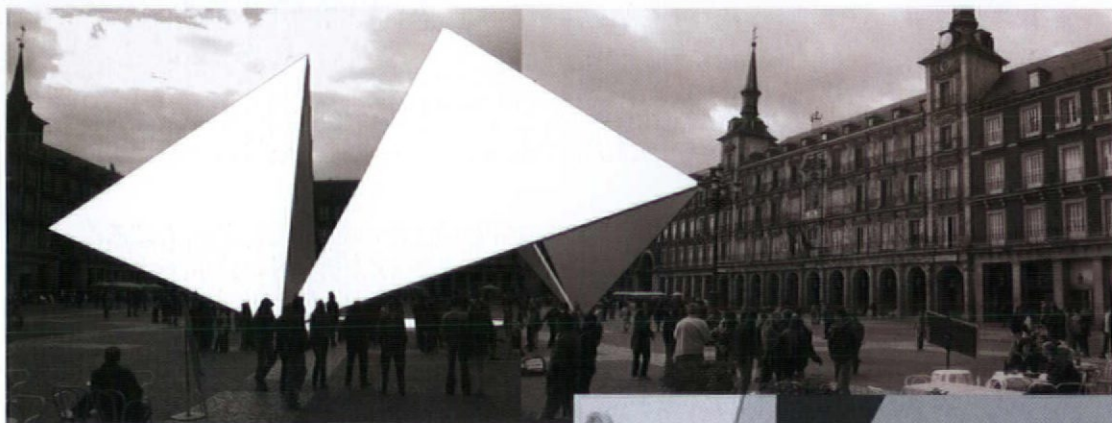




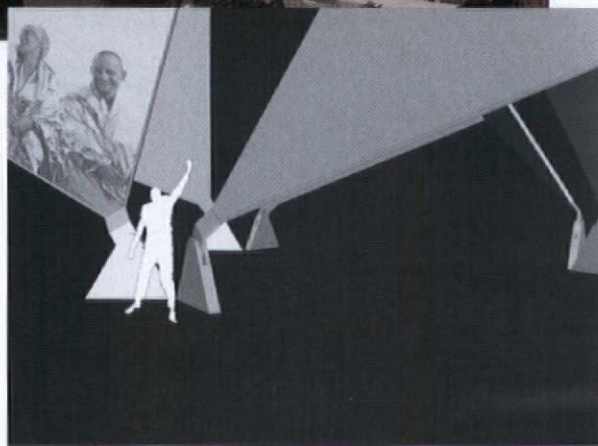
## SPECIAL COMMENDATION

Alfredo Cadenas-Santiago

An ESTAM student again, this time playing the home ticket with a structure for the Plaza Mayor in Madrid. First impressions are incomplete as you glimpse this shiny moving piece of sculpture. Once inside the plaza the whole body and its moving parts are revealed. Each fold is a big LED screen producing a kaleidoscopic effect with different screens at different angles.



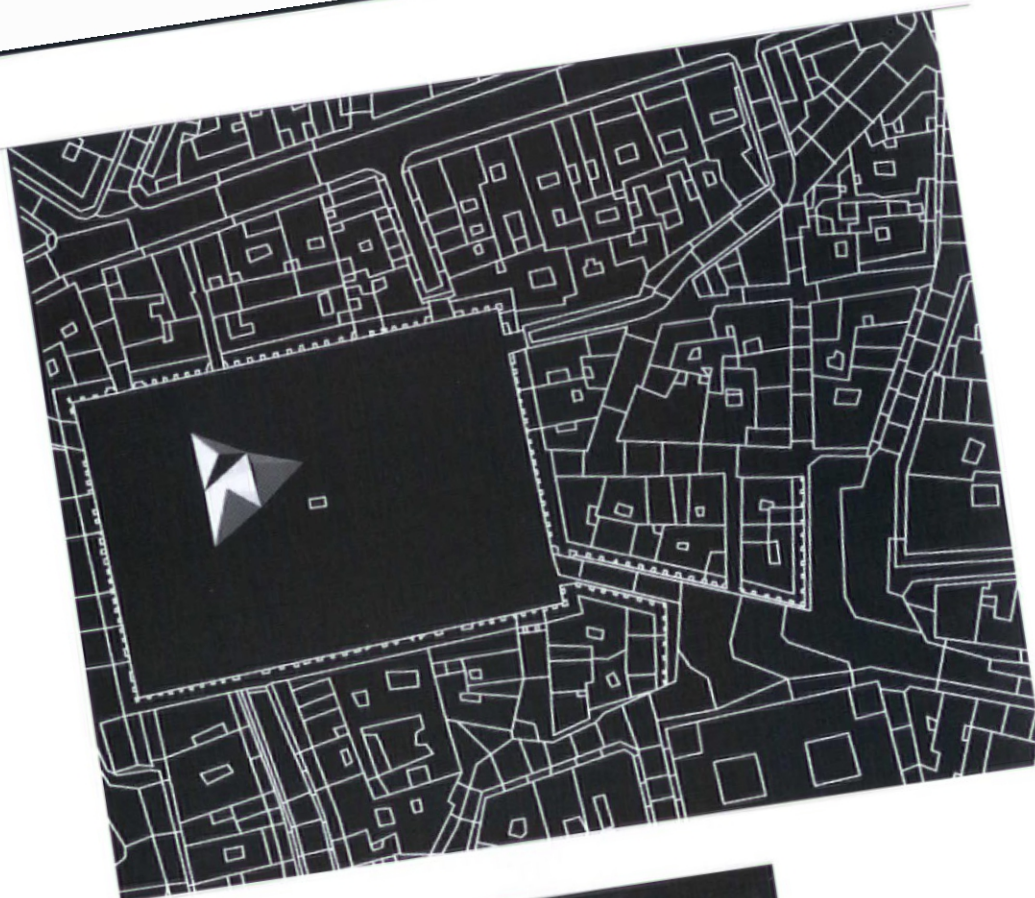
1.



2.



1. Insides and outsides of the folds are both screens
2. Screens scaled to allow larger-than-life graphics
3. Existing entrances to the plaza used to add intrigue to the site
4. Location in the Plaza Mayor, Madrid



4.



3.

AJ 29.09.05



Of 2005's awards, chair of judges David Lazenby said that 'the quality of winners remains remarkably high'. In looking at entries that range from 'complex elegance to practical simplicity', the judges were comparing buildings and structures for their 'efficiency, cost effectiveness, aesthetics and innovation'. This year five awards were given to two buildings and three bridges.

**GIBBS BUILDING FOR  
WELLCOME TRUST, LONDON**  
Hopkins Architects  
Structural engineer:  
WSP Cantor Seinuk

'A classic of its type, the most  
successful outcome of structural  
and architectural design'



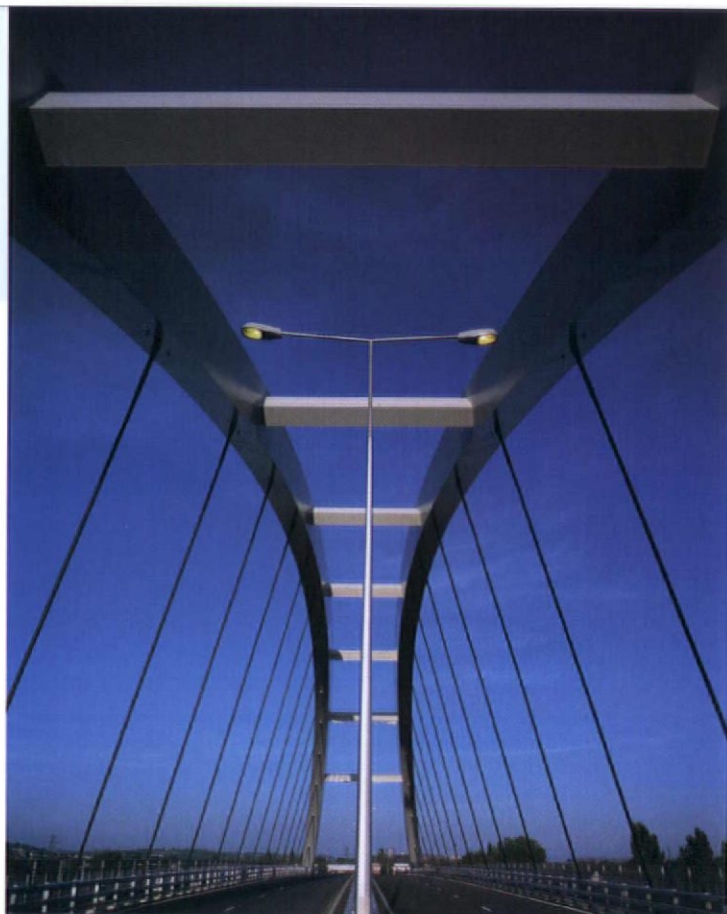
**TOWER ENVIRONS SCHEME, LONDON**  
Stanton Williams  
Structural engineer: Arup

'Miesian simplicity for a trio of modest  
pavilions that greatly enhance the visitor  
experience at the Tower of London World  
Heritage Site'



**RIVER USK CROSSING, NEWPORT**  
Yee Associates  
Structural engineer: Faber Mansell

'The best in British engineering, combining elegant design, high-quality fabrication and innovative construction'



**ROLLING BRIDGE, PADDINGTON BASIN**

Thomas Heatherwick Studio  
Structural engineer: SKM  
Anthony Hunts and  
Packman Lucas

'A joyful addition to the development area that has all the appearance of a Leonardo sketch when in the rolled position'

**MIDLAND MAINLINE RAIL BRIDGE, LONDON**

Architect and structural engineer:  
Rail Link Engineering

'An impressive achievement, which pushed the planning, logistics, design and fabrication skills of the construction team to the limit'





## VAULTS PAVILION ROOF

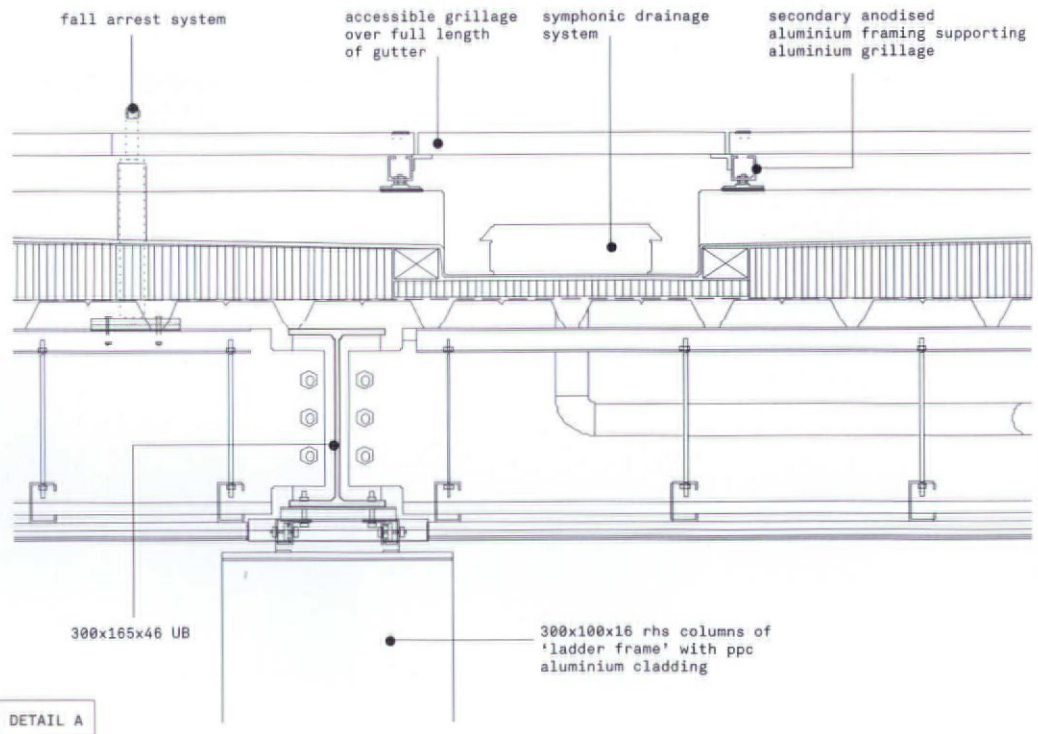
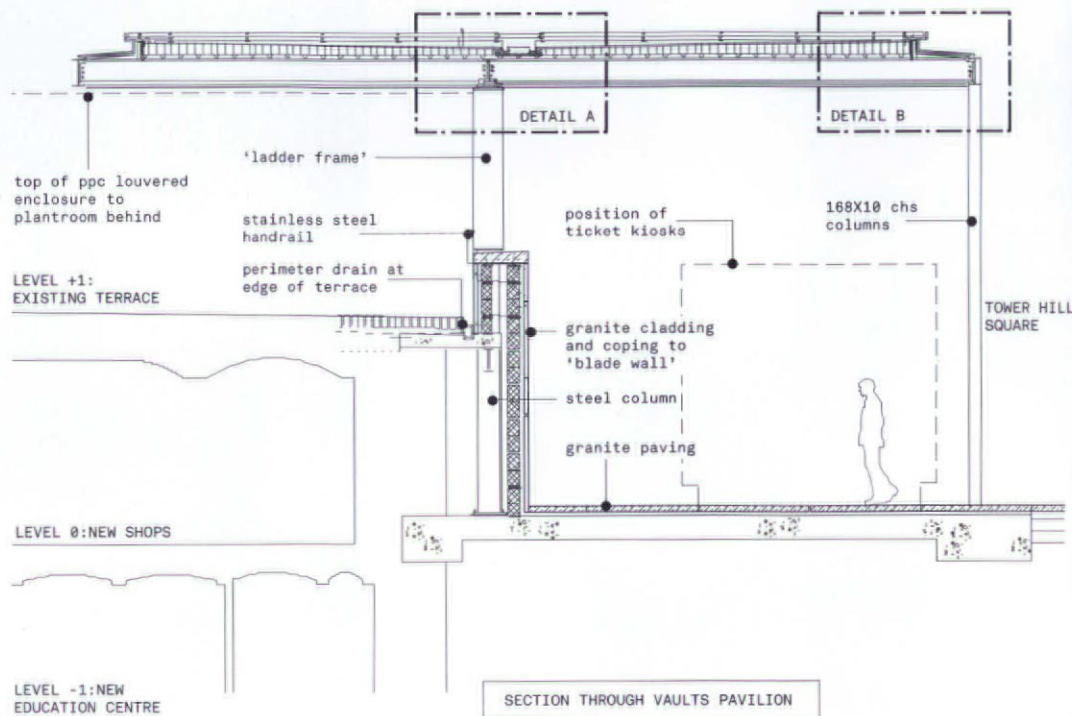
The roof of the Vaults Pavilion is an exuberant landmark on Tower Hill Square. It identifies the entrance to the original Vaults building, houses the new ticket kiosks and captures the existing raised terrace to its rear. The pavilion is one of three, conceived as a linked colonnade from the top of the hill to the river. They share a common language of stone walls that 'fold-up' from the landscape and visually lightweight roofs.

The Vaults Pavilion roof is 45m x 12m, set 6.5m at its highest end. Stability is achieved with vertically cantilevering columns in conjunction with a cross-braced roof, which avoids the need for vertical cross bracing. Pre-cambered beams address dead-load deflection.

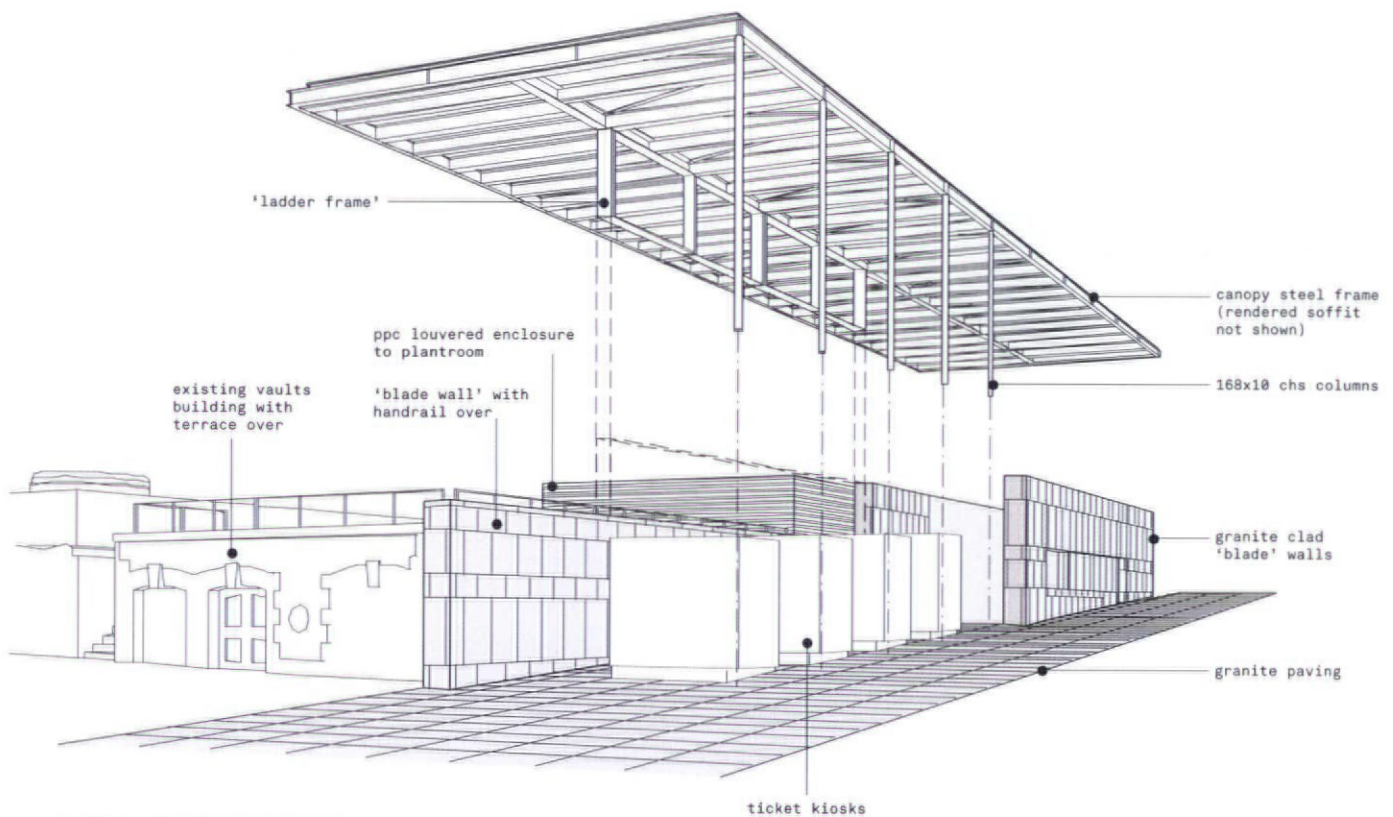
Exposed 356 x 171 x 57mm UB sections are joined to create a perimeter frame along each edge of the roof, supported by 168 x 10mm CHS columns at one side. Visible connections were designed using countersunk bolts to minimise the thickness of connection plates. A 'ladder frame' at mid roof-span uses 300 x 100 x 16mm RHS columns, clad with aluminium.

The roof structure supports a warm deck build-up, with tapered rigid insulation and a single-ply membrane over profiled metal decking. This provides a base for secondary framing supporting panels of anodised aluminium grilles. These give an uninterrupted 'fifth' elevation, visible from Tower Hill and beyond.

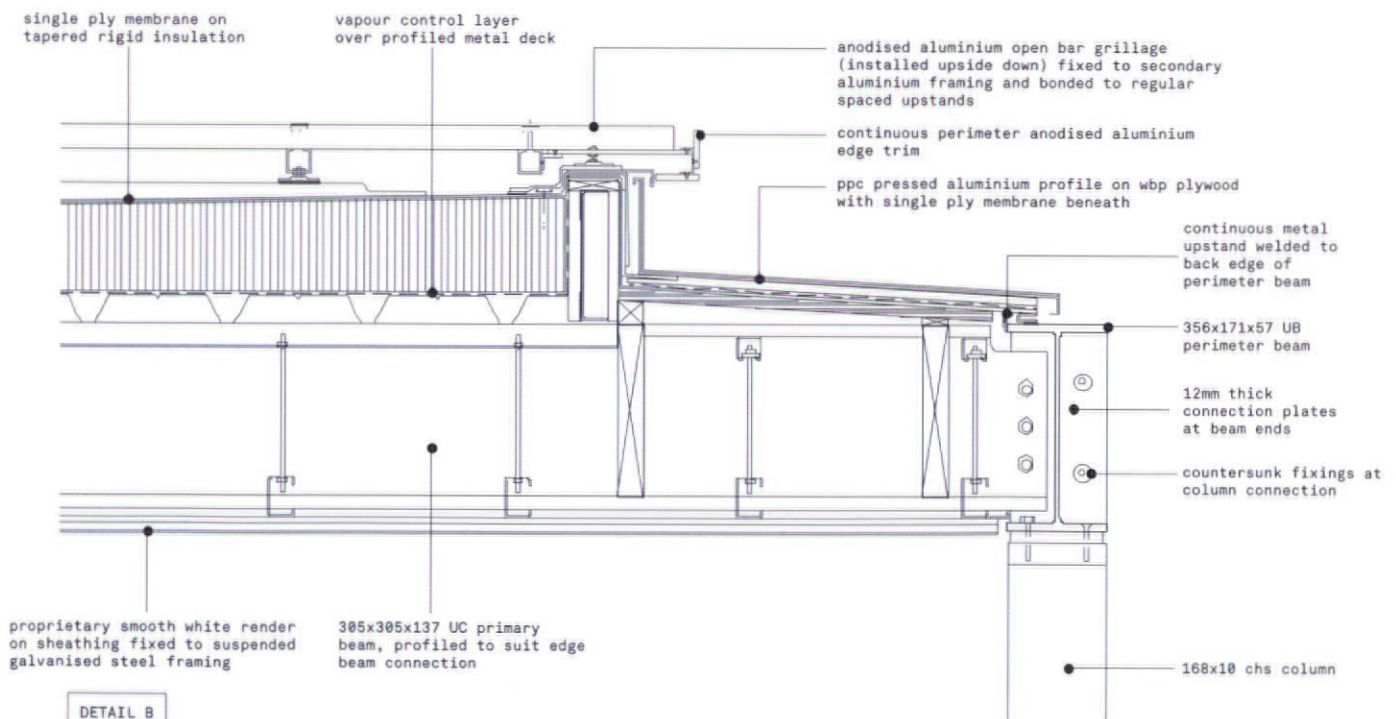
*Louise Turley*







EXPLODED PERSPECTIVE VIEW



DETAIL B



NIGEL YOUNG



## FOSTER'S VIVALDI PERFORMANCE

Construction has started on Foster and Partners' Vivaldi twin towers in Amsterdam. The 87m-high, 24-storey offices have a structural steel diagrid clad in silver aluminium over dark-glazed cladding panels that leave the diagrid to dominate in scaling the building. Floorplates are 12.6m clear-span deep, 600m<sup>2</sup> overall. Completion is scheduled for March 2007.

## UNDERGRADUATE AWARD 2006

Following the Corus Undergraduate Architects Award 2005, featured on pages 54-61, the 2006 awards brief poses the question, 'How can we use architecture to communicate global environmental issues to our communities?' Your design answer to this question should be submitted by 9 December 2005. See [www.corusconstruction.com/ugaa](http://www.corusconstruction.com/ugaa)

## STRUCTURAL AWARD 2006

Time to enter the Structural Steel Design Awards 2006. (For the 2005 Award winners, see pages 62-63.) The Awards are open to steel-based structures – buildings, bridges, etc – built by UK contractors using steel predominantly sourced from Corus. They must be ready for use. Submissions by 16 December 2005. Details from [www.steelconstruction.org](http://www.steelconstruction.org)

## METAL MAKERS

This year's Jerwood Applied Arts Prize focuses on metal. Shortlisted work ranges from car park grilles to candelabra to work in precious metals. At the Crafts Council Gallery, London N1 ([www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)) until 20 November.

## LIVING STEEL COMPETITION 2006

Living Steel, a programme of innovation in housing design and construction, has launched an international design competition – Can You House 8 Billion People? The sites are in India and Poland and the winner at each location will be built. Expressions of interest by 1 December 2005. A shortlist of up to 10 architectural practices will be provided with the detailed brief by 13 January 2006. There will be an honorarium of €10,000 (£6,700). Final submissions are due by 14 April 2006 and will be assessed by a UIA-approved jury. Winners will be paid €50,000 (£33,700), and designs developed for construction with local supply-chain partners. Email [info@livingsteel.org](mailto:info@livingsteel.org) or visit [www.livingsteel.org](http://www.livingsteel.org)



## A NEW COAT

Papa Architects' £3.2m conversion of Point West, a redundant office block in Hayes, Middlesex, has created residential accommodation for 140 homeless people on five floors, reworking the top three floors as offices. Recladding is in silver-finished Paroc Panels – steel-faced rock-wool composite units – a rare use of traditionally industrial cladding for a residential scheme.

## MANSER'S MATERIAL MATTERS

The Manser Practice is producing an occasional series of booklets called *Material Matters*. The latest, titled *Metal*, contains '16 off-beat picture stories to refresh your interest'. Ranging around London over the last 150 years, the 16 brief texts are 'hymns' by Martin Spring to items as diverse as cast-iron pillar boxes, Brunel's Paddington station arches (right), steel louvres and Hopkins' gun-metal brackets at Bracken House. Each also has a photograph by Nobuko Kobayashi, funded by a bursary from the practice.



NOBUKO KOBAYASHI





## BOOK

Patrick Caulfield  
By Marco Livingstone.  
Lund Humphries, 2005.  
288pp. £35

This book was apparently the initiative of Colin St John Wilson, a long-time supporter of Patrick Caulfield and collector of his work. Caulfield once described himself as 'a frustrated architect' and some of his early paintings, dating from the 1960s, take buildings as their subject – an early Modern house (*Concrete Villa, Brunn*), an English parish church. But what he has painted primarily are interiors, with a sharp eye for the detail that sums up a fashion or a style.

From the beginning Caulfield has been a skilled editor of a scene, isolating its key components and then painting them quite differently, treating some with minute attention – a photorealist precision – and others in a more cursory, schematic way. So this is 'painting about

painting' but also painting about perception – about our selective filtering of the visual world. Light – its sources and the patterns it makes in a room – is a key structuring device, while areas of intense monochrome colour give the paintings, big or small, an immediate impact.

The reproductions in the book are mostly high quality, and author Marco Livingstone has clearly thought a lot about Caulfield's work and what he calls its 'eerie stillness'.

At the very least these paintings are elegant *précises* of the 'world of interiors', but some people will find more in them than just Caulfield's way of looking, stimulating though they are for that.



Baillie Scott's Blackwell, now restored

## BOOK

By Julian Holder

The Arts and Crafts  
Movement in the North West  
of England: A Handbook  
By Barrie and Wendy  
Armstrong.  
Oblong Creative, £17.50

Visitors to the wonderful Arts and Crafts collection in Cheltenham Museum can buy a small touring guide to Arts and Crafts architecture in the Cotswolds. Now comes this lavish handbook to the Arts and Crafts Movement in the North West of England – an almost Pevsner-sized guide to its buildings and objects.

Arranged by county and beautifully illustrated, it comes with a thorough introductory essay and a 'Who's Who' of architects and designers (and only lacks maps and a more extensive bibliography to be still more scholarly). It not only includes buildings by such famous names as Voysey and Webb, but highlights the minor works of figures such as Harrison Townsend and, most importantly, the strong provincial practices who

embodied the movement's principles without attracting the credit that was their due. Figures such as George Faulkner Armitage or Percy Worthington from Manchester, or Thomas Shelmerdine, the Liverpool Corporation Surveyor.

To these designers the provinces weren't backwaters cut off from London but regions where tradition clung on and could even support a Northern Art Workers' Guild.

Despite such recent restorations as Baillie Scott's Blackwell, the North West still needs to highlight its Arts and Crafts legacy, when major works such as Wood and Sellars' First Church of Christ Scientist remain at risk. This delightful book should do much to help. *Julian Holder is an architectural historian based in Manchester*



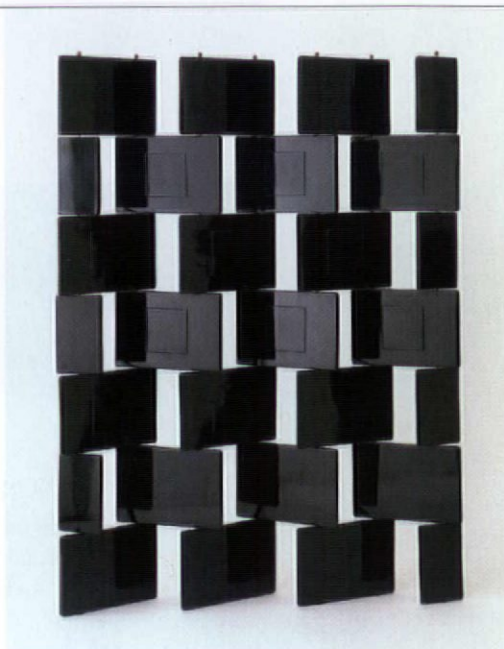


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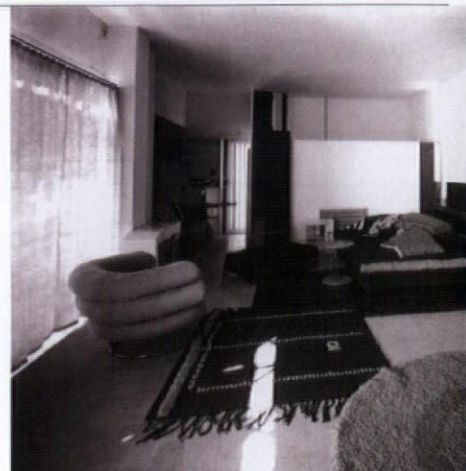
## EXHIBITION

By Sutherland Lyall

Eileen Gray  
At the Design Museum,  
Shad Thames, London SE1,  
until 8 January



2.



3.

In many ways Eileen Gray was the invention of Joseph Rykwert, who in several articles – one in *Domus* in 1968, another in *The Architectural Review* – extracted Gray from the general background noise of forgotten Modernistas. Then, in 1972, there was an auction of the effects of the couturier Jacques Doucet, for whom Gray had designed in the 1910s. Her work was the hit of the auction.

Aram began making reproductions of several of Gray's inter-war furniture pieces, including the Bibendum chair and the E1027 bedside table. And it turned out that it was from the beach below the E1027 house at Cap Martin, designed by Gray in 1929 with her lover Jean Badovici, that Le Corbusier took his fateful last swim in 1965. The Eileen Gray industry had started.

Gray died in 1976, some time before the 1980 exhibition at New York's Museum of Modern Art, which crowned her as a major Modernist. Now comes this Design Museum show. It is arranged as a long hallway with three rooms off each side – one serving as the entrance foyer. The rooms are quasi-installations, with giant photos of selected interiors populated by real examples of appropriate furniture.

Naturally the E1027 table features in several of these set pieces: a fixed, polished metal version; and two glass versions – one adjustable, one not – in both of which the glass has fractured around the hole – the result, you imagine, of inadequate polishing to relieve the stresses of cutting.

For AJ readers the most interesting bits will be the

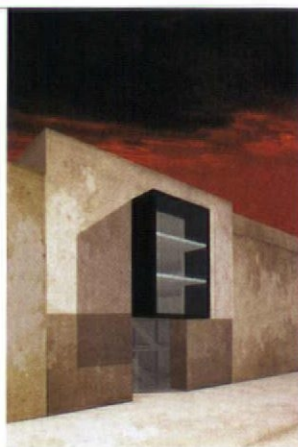
models of Gray's architectural designs. Eight of them are arranged down the central hallway on a very long and very low table. Annoyingly, the designer makes you trail down the length of the table before you are allowed to come back up the other side, where you have to crouch to read the captions – all framed in over-cute little sawtooth holders.

Built by Michigan University architecture students in plain wafer-thin timber, directly from her drawings, the models give the observer a grasp of the abstractions of Gray's three-dimensional design. The limitations of this abstracting in plain timber are revealed most in her amusing little camping tent. It reads in model form as an interesting grouping of sections of geometric shapes. When you

look at the drawings, the design turns out to be largely canvas, with lots of lacing and eyelets, relying more on pram-hood technology than on the semi-Phileban forms hinted at by the solid model. But either way it's fun.

What does the exhibition tell us? We have all learned how to do the respectful knee-jerk reaction to the name Eileen Gray. But then look at her built output. It is, as the Design Museum's notes say, 'negligible – two houses, both designed for herself'; and the notes also acknowledge that it was her family wealth that enabled Gray to continue working and living in Paris, rather than County Wexford. And, at least after the Second World War, she did so in self-imposed obscurity, during which she was 'documenting her work'.





## BOOK

Berlin Genova:  
City-Street-House  
Jovis, 2005.  
112pp. £16.25

1. The E1027 table
2. Lacquer screen
3. Living room of Gray's E1027 house

For three decades? Nothing wrong with rich, nothing wrong with misunderstood, and nothing wrong with negligible output. But, after viewing the show, you are a tad inclined to go 'hmmm'. Especially when we could do with equally serious Design Museum exhibitions on masters of the inter-war French years, starting with, say, Robert Mallet-Stevens and Andre Lurçat. 'Who?' you ask. That is exactly why we need them. *Sutherland Lyall is an architectural journalist*

Praising Philippe Panerai's *Urban Forms: The Death and Life of the Urban Block*, David Dunster remarked how the decay of urban blocks in favour of Modernist objects has made streets 'mere corridors of transit instead of social spaces' (AJ 29.07.04). *Berlin Genova* aims to reverse that trend and contribute to 'a new culture of civil urban architecture'. It records a thoughtful student project in two cities where the block, in different ways, is still integral, the students designing adjacent buildings within strict parameters to form an 'ideal street' (in effect an ideal city). Despite the Ungers-like Rationalism of several schemes, there is enough invention in plan, section and facade – an overall harmony without monotony – to make the case.

## CRITIC'S CHOICE

By Andrew Mead

In the days when the BBC made serious arts programmes, there was a rivetting little film on the Greek composer and architect *Iannis Xenakis*, who worked with *Le Corbusier* on the Phillips Pavilion at the 1958 Brussels Expo and on the Monastery of La Tourette (above). In one sequence, Xenakis paced around La Tourette, comparing the rhythm of the ondulatoires, the concrete mullions, with that of his own compositions. Xenakis' music – primal, jagged, percussive, but sometimes surprisingly delicate and plaintive – is the subject of a series of concerts at London's Queen Elizabeth Hall from 7-9 October ([www.rfh.org.uk/xenakis](http://www.rfh.org.uk/xenakis)).

Glasgow's *Block Architecture Festival 2005*, organised by The Lighthouse, takes place from 8-15 October. *Zaha Hadid*, whose proposed Riverside Museum is central to a new-look River Clyde, will lecture on the building on Friday 14 October. Guided tours include a twilight visit to Glasgow's monument-packed Necropolis and a chance to rejoin the living (or merely comatose) on 'a leisurely Sunday afternoon architectural pub crawl'. The Lighthouse presents 17 projects in its exhibition, *Landforms: Contemporary Scottish Architecture*, and aims to catch them young with *Wee Architects, Wee Builders*, suitable for four year olds and taking place daily in Mackintosh's Scotland Street School. On 13 October, at this year's urban summit, *New Urbanism and the Future of Place Making*, speakers include Glasgow's director of development and regeneration *Steve Inch* and *Hank Dittmar* of the Prince's Foundation for the Built Environment ([www.blockarc.co.uk](http://www.blockarc.co.uk)).

Docomomo UK has announced its annual lecture, to be given at the Architectural Association on 9 November by *John McAslan* under the catch-all title 'Tradition and Innovation'. Docomomo also has a promising autumn series of lectures, *Masters of Concrete*, which features *Anthony Tischhauser* on Calatrava, *Tim Benton* on Le Corbusier, and *Richard Weston* on Utzon (details: [dsharp@sharparchitects.co.uk](mailto:dsharp@sharparchitects.co.uk)). These are all held at London's Building Centre, where New London Architecture's latest show, *Civilising Spaces* – looking at some 30 projects in Ken Livingstone's Public Spaces programme – continues until 8 October. For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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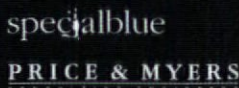
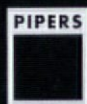
Hear speakers including RIBA President **Jack Pringle**, **Isabel Allen** The Architects' Journal, **Patricia Finegan** Spin, **Stephen Greenberg** Metaphor, **Jim Pool** DP9. Tap into the experiences of practices including **Cartwright Pickard**, **Peter Barber** and **John Pardey**.

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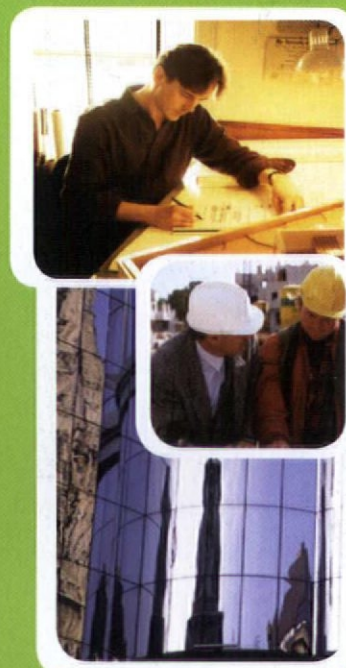
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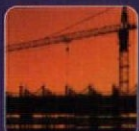
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Ref: 10059

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Vac ref 0509-010

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### Project Architect - Salalah, Oman

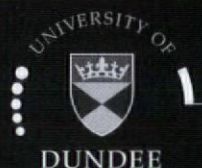
An architect is required to oversee the on-site development of a government building in Oman, working alongside our client's Oman and London offices. 5 years of experience, preferably on large projects, in the middle east is required and availability for relocation to Oman. The project is about to go on-site with an expected duration of 9-12 months. **JOB REF 0766**

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### Architectural Asst

Central London £to 30k

A/ top 20 practice with enviable growth record is now seeking to appoint a talented, experienced assistant. Successful candidates will have at least 3 years experience, preferably gained within a UK-based practice. You must be fully fluent on Autocad, and have excellent technical ability. You will be responsible for working up full drawing packages from initial sketch stage. Please contact Sally Winchester [swinchester@quayarchitecture.co.uk](mailto:swinchester@quayarchitecture.co.uk)

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# Appointment of a Technical Services Panel

## 1 Awarding Authority:

English Partnerships, 110 Buckingham Palace Road, London SW1W 9SA

English Partnerships is the national regeneration agency helping the Government to support high quality sustainable growth in England. We are seeking to appoint technical consultants to work with us and our partner organisations who include amongst others: Urban Regeneration Companies, Urban Development Corporations, Regional Development Agencies, the Housing Corporation, Local Authorities, the Olympic Delivery Authority and the London Organising Committee for the Olympic Games.

## 2 Structure of the Panel:

The Panel/Framework contract will be divided into nine main Lots as set out below with sub-sets to each Lot. For Lot 1 English Partnerships is seeking to appoint a Panel of multi-disciplinary firms, or consortia of firms, offering a comprehensive range of technical services nationally. Up to 20 firms will be appointed to this Panel. For Lots 2-9 English Partnerships is seeking to appoint specialist or smaller firms with expertise on one or more of the sub-set areas. A maximum of 20 firms will be appointed to each sub-set.

## 3 Category of Service and Description:

Expressions of interest are invited from consultants for the provision of the following services across England:

- 3.1 Multi-disciplinary firms or consortia offering a full range of technical services
- 3.2 Masterplanning and Urban Design Sub-sets
  - Masterplanning
  - Urban Design
  - Architecture
  - Landscape Architecture
- 3.3 Engineering Sub-sets
  - Transport and Highway Engineering
  - Drainage Engineering
  - Hydrology and Hydraulic Engineering
  - Geotechnical and Remediation
  - Environmental Engineering
  - Structural Engineering
  - Infrastructure and Utilities
  - Asbestos Treatment
- 3.4 Planning Sub-sets
  - Transportation Planning
  - Strategic Planning
  - Development Planning
  - Environmental Impact Assessment
- 3.5 Environmental Sustainability Sub-sets
  - BREEAM/EcoHomes/NHER Assessors
  - Energy/Renewable Energy

Sustainable Development  
Sustainable Construction  
Environmental Sustainability  
Grant/Funding Specialists  
Environmental Design  
Sustainable Procurement  
Sustainable Supply Chain Analysis

## 3.6 Socio-Economic Development Sub-sets

Community Development  
Capacity Building  
Community Consultation, Engagement and Facilitation  
Social Surveys  
Neighbourhood Renewal  
Neighbourhood Governance  
Neighbourhood Management and Stewardship  
Social and Economic Analysis  
Economic Sustainability  
Community Institutions  
Local Employment Strategy

## 3.7 Estate Management Sub-sets

Building Surveying and Maintenance  
Landscape Management and Maintenance  
Agricultural Land Management and Maintenance  
Infrastructure Management and Maintenance  
Demolition

## 3.8 Housing Delivery Strategies and Funding Sub-sets

Housing Market Assessments  
Housing Finance and Funding Specialists  
Housing Options Appraisal  
Housing and Neighbourhood Management  
Housing Allocations and Tenure Mix Policies  
Housing Delivery Strategy

## 3.9 Specialist Fields Sub-sets

Archaeology  
Ecology  
Public Art  
Heritage  
3D Modelling  
GIS/CAD  
Graphic Design  
Contract Management  
Land Surveying

All Panels will operate nationally.

It is envisaged that this exercise will establish a main Panel for each sub-heading and sub-set and also a reserve Panel. This reserve Panel will only be exercised should for operational or other reasons, the main Panel membership prove insufficient.

In order to comply with new EU legislation it is envisaged that, depending on the scale and complexity of services to be provided

by the Panel, these opportunities will be subject to mini-competition within the Panel membership.

## 4 Number of Consultants who will be invited to tender:

Up to 20 consultants for each category will be invited to tender. Following tender assessment, including a possible interview, up to 15 consultants and/or consortia will be selected.

## 5 Duration of the contract:

It is envisaged that the framework contract will commence on 1 April 2006 for a period of four years.

## 6 Legal form in the case of group bidders:

Where a consortium is established it is envisaged that a lead consultant will be identified with other sub-consultants as appropriate. All service providers must be jointly and severally responsible for the contract before acceptance.

## 7 Deadline for receipt of application:

A Preliminary Information Pack can be obtained only by written or email request from the address below. All respondents must obtain the Preliminary Information Pack that lists the information required as part of the expressions of interest for short-listing purposes. All written expressions of interest to this notice must be received by October 19 2005 at the following address:

Sylvia Short, English Partnerships  
[Reference 2005/S 177-175679]  
Central Business Exchange II  
414 - 428 Midsummer Boulevard  
Central Milton Keynes MK9 2EA  
technicalservicespanel@  
englishpartnerships.co.uk

All expressions of interest must be written in English.

## 8 Estimated date for dispatch of invitations to tender:

End of November 2005

## 9 Date of dispatch of notice:

September 12 2005



**English Partnerships**

The National Regeneration Agency

[www.englishpartnerships.co.uk](http://www.englishpartnerships.co.uk)



## Folkestone: £3.5m Performing Arts Centre

Expressions of Interest are invited for the provision of architectural services.

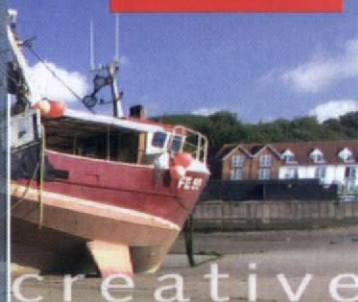
With views to France and the White Cliffs, immediate access to the M20 and the Channel Tunnel and with the coming of the high-speed rail-link to London in 2009, Folkestone is uniquely positioned at the gateway to Europe.

Under the Chairmanship of Roger De Haan CBE, The Creative Foundation is transforming Folkestone into an outstandingly creative 21st century community, with up to 1000 workspaces for artists, a new higher education campus and an international art park.

Now Kent County Council has awarded The Creative Foundation capital funds to build a new performing arts centre in the heart of Folkestone's historic Old Town. The Creative Foundation is seeking expressions of interest from innovative architectural practices able to respond imaginatively to the brief.

To obtain the brief and for details of how to submit an Expression of Interest please email [info@creativefoundation.org.uk](mailto:info@creativefoundation.org.uk) or write to The Creative Foundation, The Glassworks, Mill Bay, Folkestone, Kent, CT20 1JG.

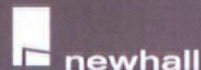
HG Wells, Joseph Conrad, Marcel Duchamp, Agatha Christie, Samuel Beckett, Henry Moore and Jimi Hendrix all stayed in Folkestone - and loved its light, its air and its people.



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### RESIDENTIAL DEVELOPMENT SITE

#### Newhall, Harlow

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LOT 2: Consisting of 5 individual  
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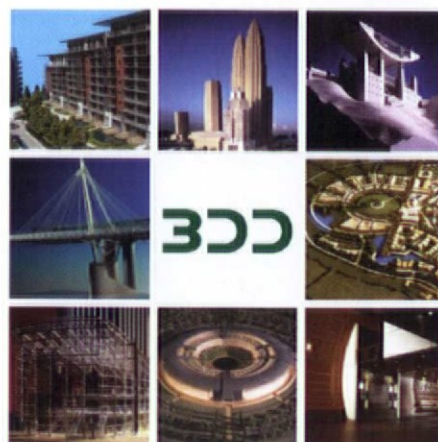
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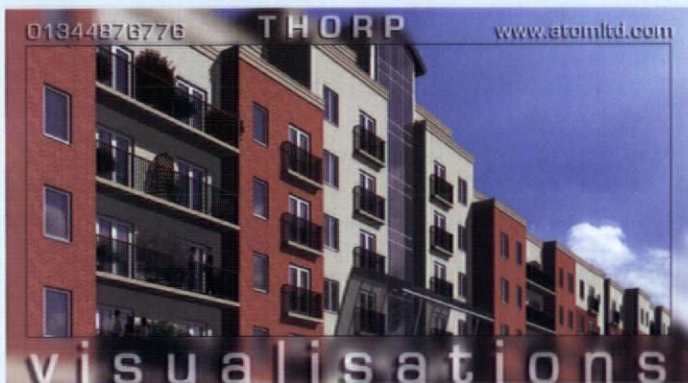
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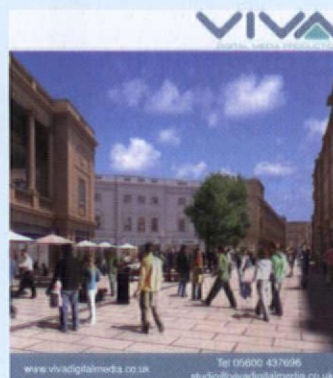
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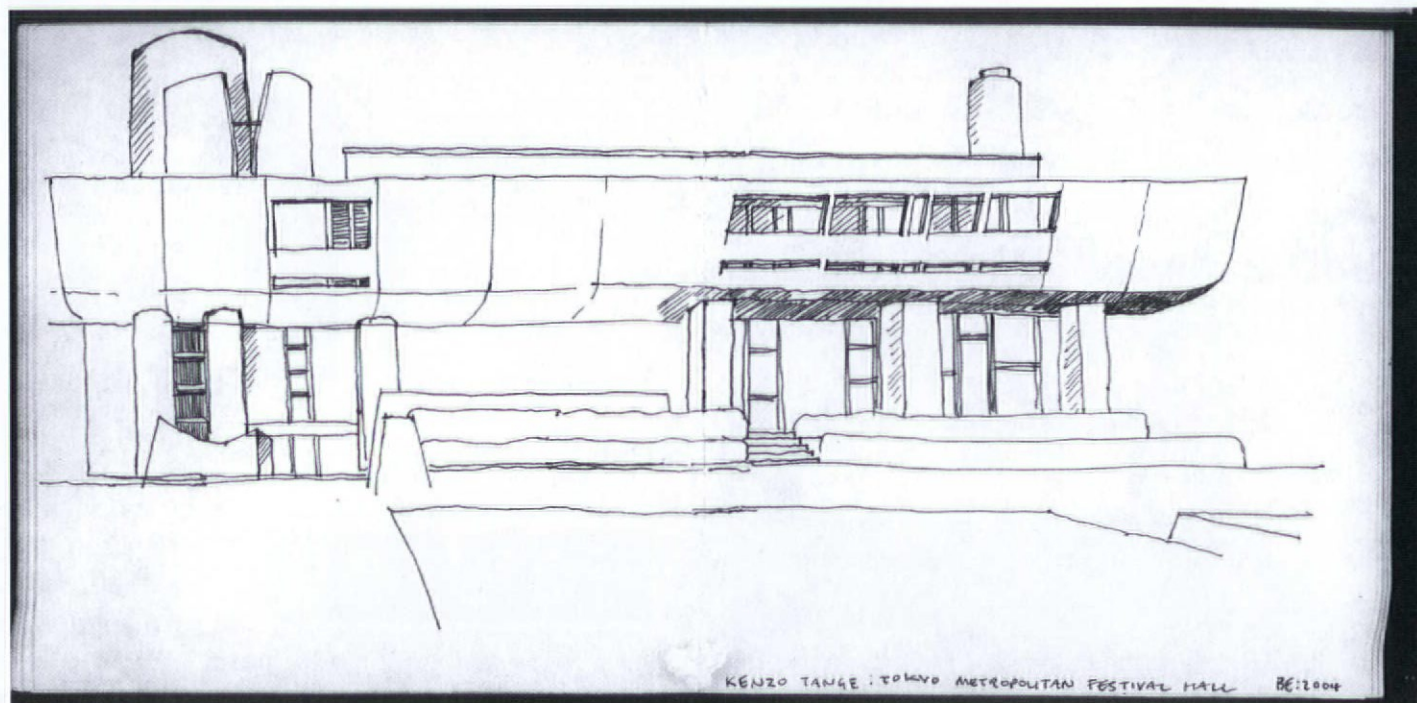
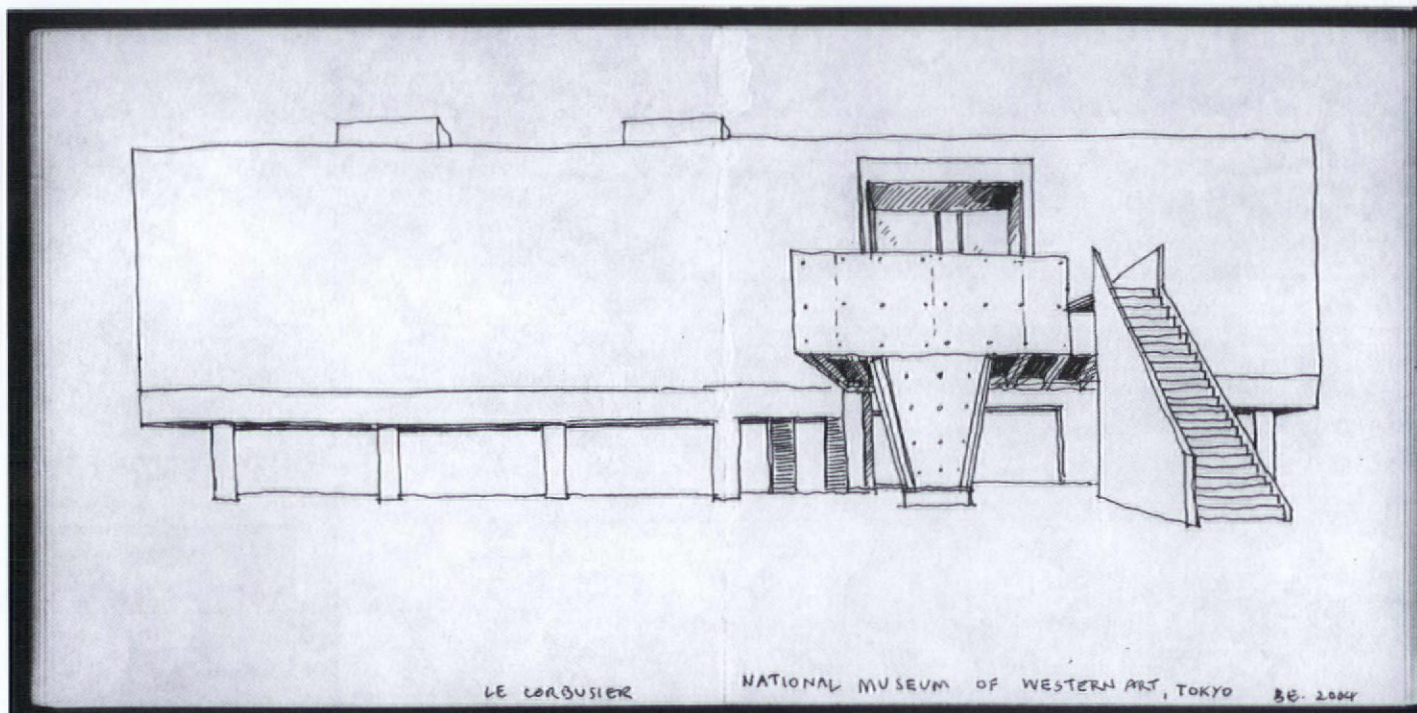
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Two iconic buildings in Tokyo. By Brian Edwards, professor of architecture, Edinburgh College of Art



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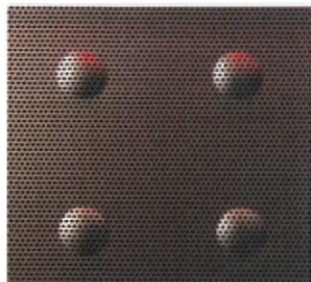
## KEIM MINERAL PAINTS



### AJ ENQUIRY 202

Keim Mineral Paints have been specified widely on the new Scottish Parliament building. Keim Granital provides long-life performance on concrete and blockwork. Keim Lotexan and Keim Ecotec provide water-repellent surfaces and Keim Concretal Lasur Colourwash unified the concrete appearance.

## GOODING ALUMINIUM



### AJ ENQUIRY 203

Impressively fronting the bar at Surrey University's student union is Gooding Aluminium's Perforated Impressional. The geometric shapes provide the bar and surrounding vertical surfaces with a distinctive signature appeal. The anodised finish provides classically elegant tones.

## WARD



### AJ ENQUIRY 204

A colourful combination of Ward insulated wall and roof panels has been used on a series of commercial units in Bedford. The Wilstead Business Park units use Ward 80mm IP1000 panels in Goosewing Grey on the roof, complemented by 70mm DW1000D secret-fix wall cladding in Corus colours.

## SWS



### AJ ENQUIRY 205

The latest addition to the range of Olsen doors from Scandinavian Window Systems was designed and tested in the National Building Institute in Trondheim, Norway, specifically for this penthouse apartment project with EWA Architects and Eugena. The 'corner door' allows two sliding panels to meet at 90°.

## MAPEI



### AJ ENQUIRY 206

Mapei's Topcem is an innovative rapid-drying special hydraulic binder for the formation of floating and bonded screeds on old and new substrates for the installation of wood, PVC, linoleum, ceramic tiles, stone, carpet and other flooring types where quick drying is needed for short installation times.

## ARNOLD LAVER



### AJ ENQUIRY 207

Arnold Laver Timber World has teamed up with Woodlam (UK) to upgrade the wall panelling and doors for all 12 executive boxes in the East Stand of Stamford Bridge – the home of Premiership football champions Chelsea. Arnold Laver stocks a wide range of softwoods, hardwoods and other materials.

## KINGSPAN



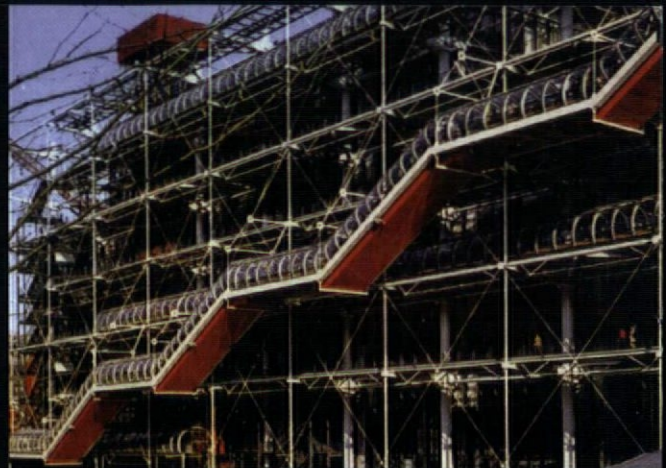
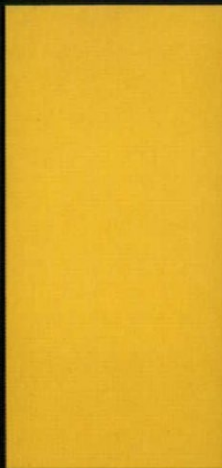
### AJ ENQUIRY 208

Kingspan Insulated Panels has supplied its KS1000 RW through-fixed roof panel system for the £5.4 million Basepoint Business Centre in Swindon. The 2,900m<sup>2</sup> scheme was completed in January 2005. Kingspan supplied 1,000m<sup>2</sup> of roof cladding for the roof area of the centre.

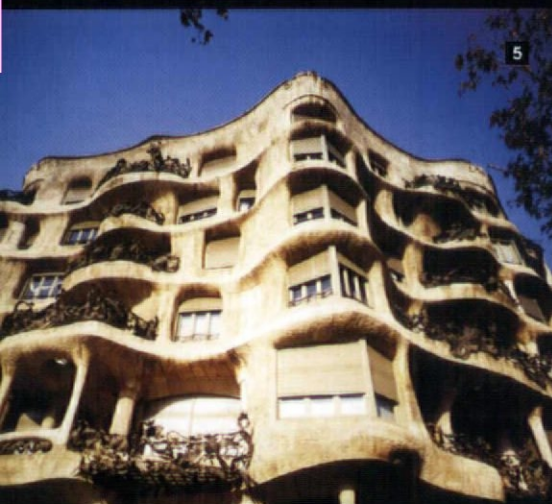
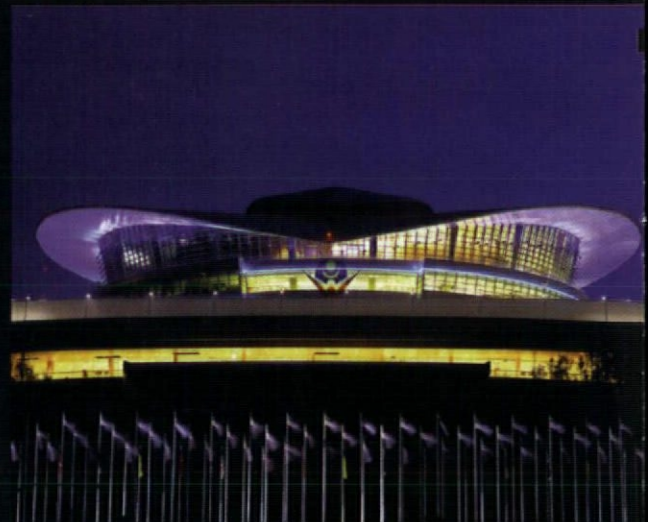
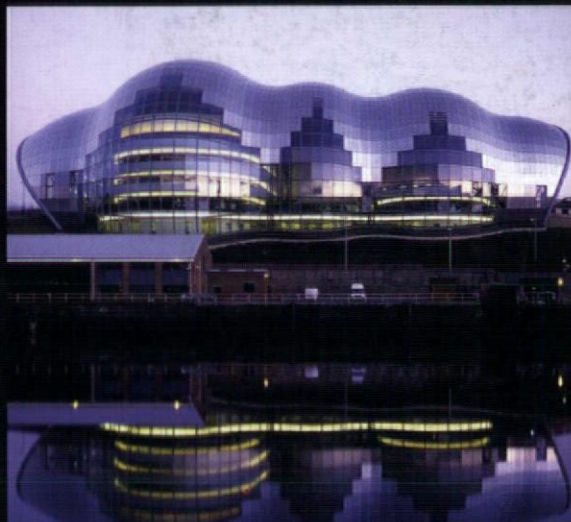




1



What do they have in common?



5



6

- 1 Teatre Nacional de Catalunya -Spain- Ricardo Bofill
- 2 Centre Georges Pompidou -France- Renzo Piano
- 3 The Sage - Gateshead - UK - Foster & Partners
- 4 Putrajaya International Convention Centre -Malaysia- Hijas Kasturi
- 5 La Pedrera -Spain- Antonio Gaudi
- 6 Opera de Lyon -France- Jean Nouvel



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