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WITHOUT SOMEONE TO PUSH CHANGE FORWARD, NOTHING EVER HAPPENS

By Ed Dorrell

When I first thought about this editorial, it all seemed so easy: I'd produce a piece praising Isambard Kingdom Brunel and his immense achievements. Given the building study and the 200th anniversary this week of the great man's birth, it seemed particularly apt.

But then this simple plan came to a sudden halt when I attended a press trip to view the transformed Broadcasting House. This tour was conducted not by Richard MacCormac, the driving force behind the scheme, but instead by a community relations officer. He was pleasant, but very definitely not an architect.

The following evening, I joined the audience at an Architecture Foundation event discussing community consultation in the planning process. No one really questioned whether consultation for consultation's sake was worthwhile.

Just one short hour later I received a call from an AJ reporter attending the planning meeting being held in Camden to decide the

fate of Argent's extraordinary proposals for King's Cross. After years of prevaricating, planners had finally given the scheme the green light.

What is the point of relating these seemingly unrelated events? They all serve to illustrate that determination as an attribute is increasingly underrated in this business.

Public enthusiasm for a scheme is all well and good, but without an individual determined to push change forward, nothing ever happens.

Roger Madelin, the developer behind King's Cross, is not an architect. Nor was Brunel, but his courageous commitment ensured the construction of many seemingly impossible projects.

Architects should stop being embarrassed by the idea of individual vision and stop being entrapped by goocoy softly-softly public consultation exercises. They should stand up, Brunel-style, and shout from the roof-tops that they are the people with the big ideas, and that they know what needs to be done.



CONTRIBUTORS



Mark Whitby, who reviews the SS Great Britain Centre in this week's *Building Study* on pages 25-35, is a founder and director of engineering firm Whitbybird

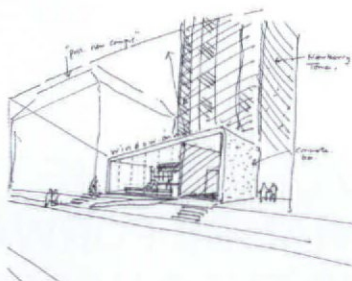


Irina Davidovici, who reviews Switzerland: An Urban Portrait on pages 44-45, is writing her doctoral thesis on contemporary Swiss architecture



Paul Riddle, whose photographs feature in the *Building Study*, is a photographer whose work has appeared in a number of books, including *Art Deco London*

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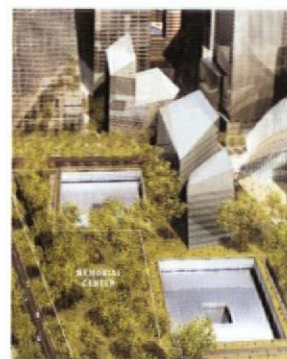


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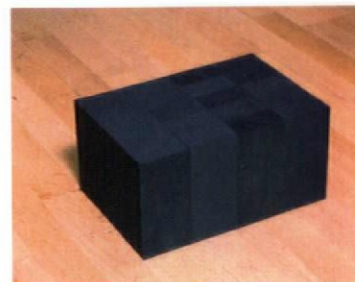
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MONDAY 13 MARCH

- Brunswick Centre 'could grow by extra storey'
- Arts boss signals more design codes support with Poundbury trip
- Feilden Clegg Bradley and Chippro (pictured above) win in Prague
- Finally... Sidney Opera House row combatants come together

THURSDAY 9 MARCH

- Rogers, Foster and Hopkins to build 20 hospitals
- Arup rapped for Holyrood beam debacle explanation
- More Celtic problems... trouble hits Welsh Assembly building
- Australian Modernist pioneer Harry Seidler dies

FRIDAY 10 MARCH

- 'Architects unprepared for disaster', planning report warns
- Camden gives King's Cross redevelopment green light at last (see page 12)
- Caltongate approved despite threat to World Heritage Site status
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TUESDAY 14 MARCH

- McAslan dropped for HKR in Deptford
- Aukett Fizroy Robinson reveals major expansion plans
- Union North wins Liverpool Pathfinder (pictured right)
- New planning regs to put breaks on casino-building bonanza



STEVEN HELLER

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- Deyan Sudjic (pictured above) is new Design Museum boss
- Tweaked Simpson tower goes back into planning in Sheffield
- Grimshaw reveals new images of 'Eden of the North'
- CABE unveils plans for regional design review panels





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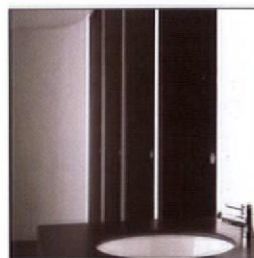
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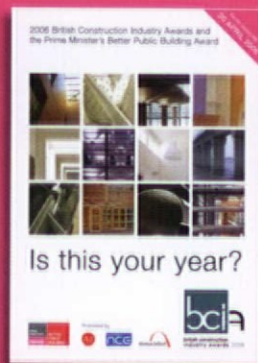


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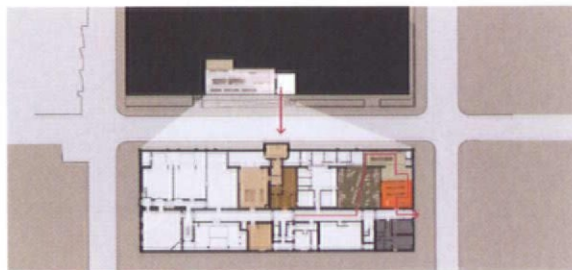
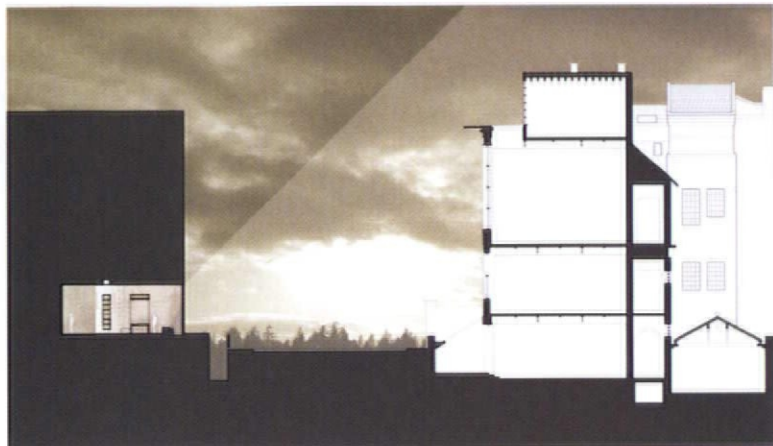


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Page and Park and ZM Architecture are planning the largest-ever renovation of Glasgow School of Art

OVERHAUL FOR MAC MASTERWORK

By Richard Waite

Charles Rennie Mackintosh's masterpiece, the world-famous School of Art in Glasgow, is set to undergo its largest-ever renovation.

The AJ can reveal that local practices Page and Park Architects and ZM Architecture have taken on the hugely important scheme, which got the go-ahead last week thanks to a £5 million Heritage Lottery Fund cash injection.

The project, which could be seen as one of the most important currently under way, will return many of the areas within the 1899 building back to their original condition.

Proposals include removing a series of partitions, screens and mezzanine floors built during the 1970s.

One of the major problems facing Page and Park, which will have responsibility for

the conservation work, will be the replacement of the aging electrical and heating systems with modern services.

Central to the project is the creation of a new 'interpretive' centre – offering visitors to the school uninterrupted views of the much-loved Arts and Crafts classic, which houses the Mackintosh School of Architecture, known as the Mac.

Dubbed the 'Window on the Mac', this 150m² freestanding structure by ZM Architecture will replace a 1980s building by Gillespie Kidd & Coia.

It is hoped the new centre, which will house a permanent exhibition on the Mac, will be the catalyst for the regeneration of the Art School campus.

It is understood that the school will soon launch an

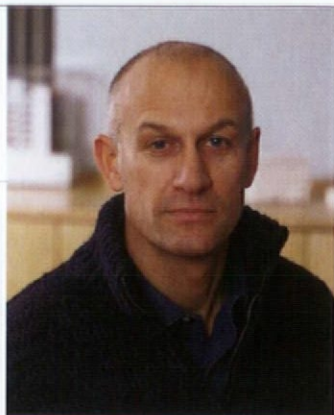
international competition to find an architect to mastermind the overhaul of the site.

Meanwhile, project architect Brian Park, who has been involved with the Mac for the last eight years, has already started carrying out a detailed survey of the building. He said: 'This will be the biggest programme of work on the building since it was built.'

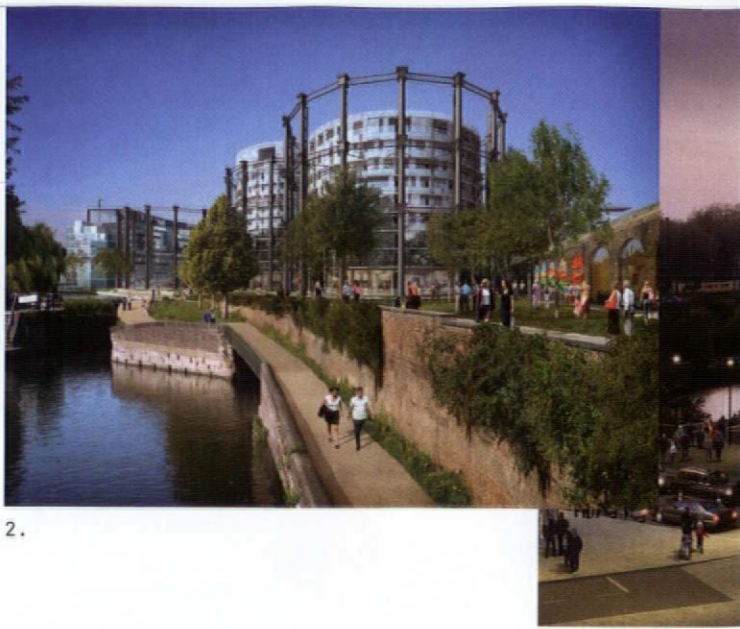
'We have worked on a number of other Mackintosh buildings and this is the most exciting so far.'

ZM Architecture's Peter Richardson added: 'Our interpretation-centre building will be integral to the whole tour of the Mac'.

The project is due to finish in late 2009, to coincide with the centenary of the completion of the building's second phase.



1.



2.

3.

KING'S CROSS STEAMS AHEAD

By Rob Sharp

Roger Madelin has revealed the full details of the 'mental and physical exhaustion' he felt after Camden councillors gave his mammoth King's Cross proposals the thumbs up last Thursday evening.

Argent's chief executive, giving his first interview in the wake of the decision, also discussed how he will select design partners once he has completed further planning negotiations.

The high-profile developer said he was worried at the beginning of the mammoth late night planning meeting that no judgement would be made about the £2 billion project, which had already spent six years in the pipeline.

He said: 'I suppose from a dispassionate point of view it was quite a spectacle. But it was high anxiety all the time.'

At one point during the committee hearing, councillors conducted a vote over whether to delay their decision, to give them more time to deliberate. But the move was defeated by eight votes to six.

Madelin said: 'It's a cliché, but it's not just my scheme, it's London's scheme. I've got the best job in the country. To delay it would have been the wrong decision.'

Now the firm must jump through several extra planning hoops before its scheme can start on site.

But London mayor Ken Livingstone is due to give the scheme his blessing imminently and observers believe that the Government Office for London will do the same.

The developer must also now negotiate planning permission for a small part

of the development that lies in the borough of Islington.

Should this and the details of Section 106 arrangements with Camden go smoothly, Madelin will go about selecting design partners to take the crucial first phase of the project forward.

This first phase includes building speculative offices, residential and retail space, along with significant infrastructure, landscaping and other public-realm work.

It also includes the demolition of the Northern Stanley and Culross buildings and parts of the Great Northern Hotel, a move which has been backed by English Heritage.

Madelin has already received thousands of letters from interested practices vying to work on the project's design,



1. Argent's Roger Madelin
2 & 3. The proposals will completely
overhaul King's Cross in central London

adding to a *Who's Who* of UK architectural talent that has already come up with concepts.

The developer will have its work cut out to decide which weapon to use in an armoury that includes the big-gunning talents of MAKE, Allies and Morrison, Caruso St John and Eric Parry.

But Madelin made clear that the project would not be dominated by industry giants. He said: 'We want to introduce some new names to London, whether they're young British practices or young Guatemalan practices.'

'We have to think of a way to select exactly who we want to work with, without inviting 1,000 people to enter the competition.'

The businessman also insisted that the selection

process of architects – which could begin as early as this summer – will occur in a 'transparent way'.

The first phase of the project is due to start on site at the end of next year. If everything goes to plan, it will be completed in 2010, with a second phase to follow by the 2012 London Olympics.

Another Argent director, Robert Evans, has previously summed up why completing by 2012 is of great importance. 'The whole of London is going to be on show. And King's Cross is going to be the arrival point for the millions of [people] coming to [the capital] to watch the Games.'

The whole scheme, it is hoped, will finish by 2020. Madelin and his acolytes will only then finally be able to put their feet up.

IN THE BEAR PIT: MADELIN PUTS HIS CASE TO PLANNERS

'Can you imagine not having to buy Time Out magazine again? You just turn up at King's Cross'

'Our plans are urban – not suburban. It's very much going to be part of London, as opposed to a part of Camden'

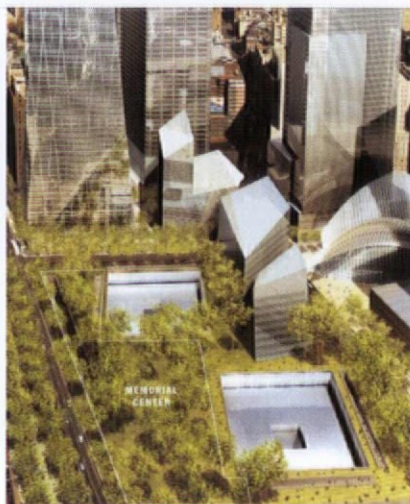
'We've already had 300 inquiries from potential occupiers abroad'

'We don't want to go denser, we want it to be somewhere where people want to be'

'[The planning committee's] job is harder than mine, but I'm sure it's as rewarding'

'I've often been asked to sum up King's Cross in a single soundbite. Opportunity'

'We are already designing a cutting edge design – we will be the most sustainable programme in London'



1.



2.

1 & 2. Aedas' new partner DBB is working on the controversial World Trade Center Memorial scheme

AEDAS BUYS INTO NEW YORK

By Ed Dorrell

Aedas has revealed a deal that will see it absorb one of New York's largest practices into its growing global empire.

The move, unveiled yesterday (Wednesday) at the MIPIM Property Fair in the south of France, will see the London-based practice bring the 100-strong Davis Brody Bond (DBB) firm into the Aedas brand.

While the two parties insist that the deal is not yet a full merger, both admit that it will only be a matter of time before the New York firm becomes a fully integrated part of the operation.

The development will take Aedas' global turnover to around the £70 million mark.

DBB is one of the Big Apple's most established practices and has recently found a rich vein of form.

Last year it was appointed the executive architect on the hugely contentious World Trade Center memorial, working with Michael Arad and Peter Walker, and full design architect on the memorial museum itself.

The practice, which was established in 1952, also has experience in academic buildings, having completed schemes for several Ivy League universities, including Harvard.

The agreement is the latest and clearest indication of Aedas' aggressive international growth strategy, which saw it placed fourth in last year's AJ100.

It has made no secret of its desire to take on North America, which is the biggest market in the world.

Aedas chairman James Handley told the AJ at the

end of last week that the firm was also keen on DBB because it has an established office in São Paulo, giving it a foothold in the emerging South American market.

'We had a shortlist of offices in the States that we were keen to work with and we cut it back to a point where we were left with DBB,' Handley said.

'We decided that it was very compatible with us – we work in similar markets with compatible skills.'

'As a firm, we are very pleased with the deal as there are not many practices which can claim to have established offices in four continents.'

Handley added that the practice was also in the process of starting up a new office in the former Soviet republic of Kazakhstan.

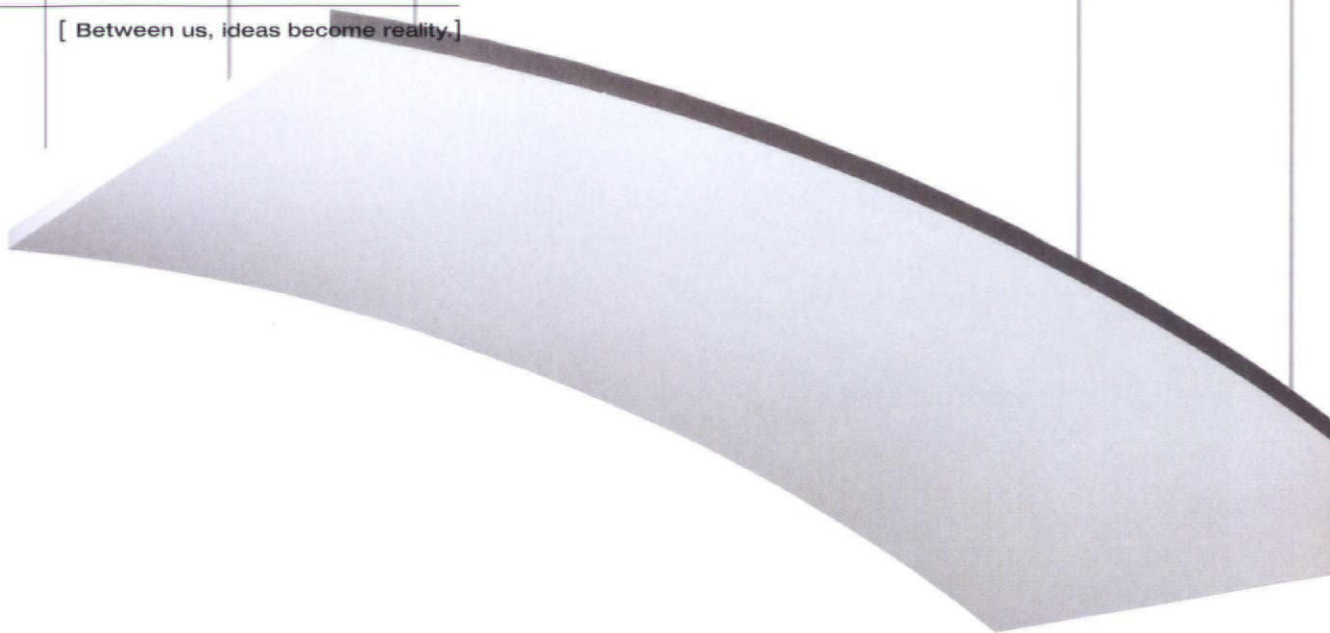
DBB principal Steve Davis insisted that his practice had not been forced into the deal. 'We had become increasingly interested in the way that practices should deal with the emerging global economy,' he said.

'The model that Aedas has been developing is a clever one. We like the idea of a "necklace" of skills, staff and expertise around the world.'

'We feel particularly comfortable with the philosophy that they are a global company that is operating with a local approach,' Davis added.

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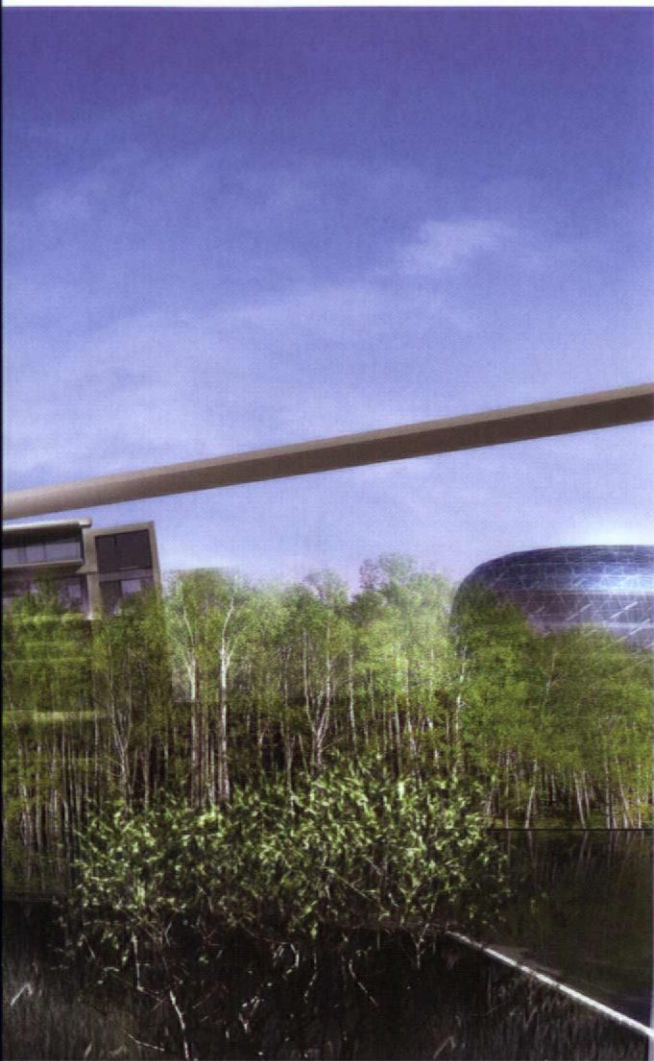


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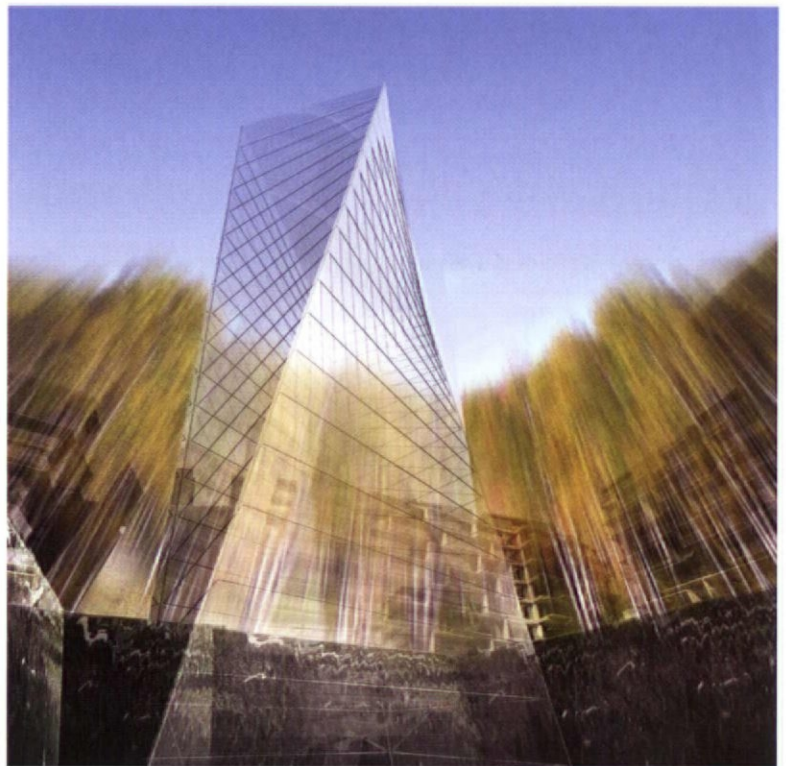
NEW PRACTICE MOSSESIAN UNVEILS LISBON SCHEME

These are the first images of the new 135,000m² Campolide Parque mixed-use complex in Lisbon, designed by newly formed London practice Mossessian & Partners. Office chief Michel Mossessian, who won the 2003 NATO headquarters building while at SOM, originally came up with a masterplan for the project in 2001, while working for the commercial American giant. The Shoreditch-based architect was subsequently asked to review the competition-winning scheme and has unveiled new designs which include plans for 400 homes and 64,000m² of offices as well as retail and leisure space. Conceived as an 'urban room', the cloistered development will wrap itself around green parkland with a contemporary art museum at its centre. Work is expected to start on site in 2007.

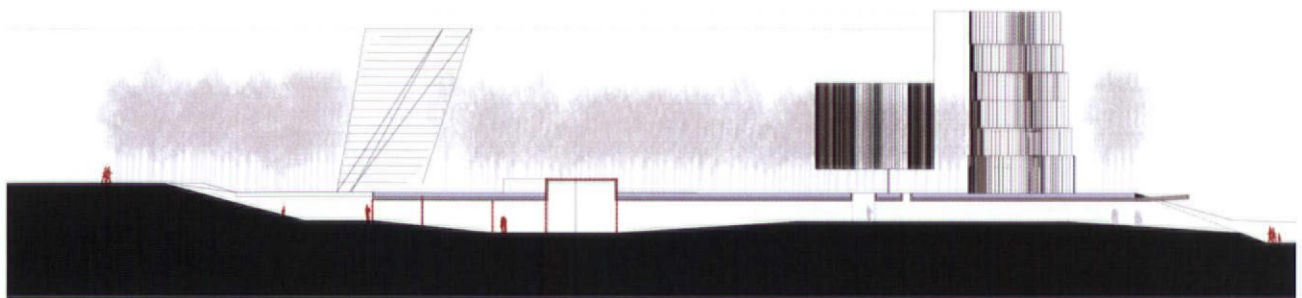
By Richard Waite



1. The development is conceived as an 'urban room'
2. A contemporary art museum will be a major element
3. Cross section of the development



2.



3.



Pascall + Watson's recently reopened Wembley Park Tube station

CLIENT SLAMMED IN TUBE ROW

By Rob Sharp

A serious bust-up over a massive refurbishment of London Tube stations has emerged after the project's client readvertised for architects shortly before Christmas.

One of three original practices contracted for the work, Pascall + Watson, has admitted it has serious misgivings over whether it would take on work from the client Tube Lines again.

And another, Ruddle Wilkinson, has revealed serious financial problems because of Tube Lines' lack of progress over the urgent revamp needed at 97 of the capital's underground stations.

Tube Lines took over the responsibility for refurbishing the stations in January 2003. Its plan was to complete all of them in seven-and-a-half years. To date, it has finished only 20.

To compound matters, shortly before Christmas the private company advertised a new 'framework agreement' for the work. This 'search' for new project partners required its three retained architects to reapply for the work.

But Pascall + Watson director Mike Haste expressed his scepticism towards the 'framework', adding that the amount of work his firm has received from Tube Lines has dwindled dramatically.

And he emphasised this reluctance to work with the client by listing a roll-call of complaints. The director said that Tube Lines was often unclear about what it wanted from its designs and had a 'poor record of payment'.

He said: 'After the first year they seriously curtailed the amount of work they were

giving us. Something appears to be amiss.'

Ruddle Wilkinson director John Durance confirmed that the decision by Tube Lines to 'change the way it procured its station work' had directly affected his practice.

The architect claimed his 2005 turnover was 15 per cent less than it should have been.

Durance said: 'We probably won't be taking any more work from Tube Lines. We've lost a significant number of people in our rail team, which is half the size it was.'

A spokesperson for Tube Lines confirmed that it was 'looking at a new framework agreement'.

Acanthus LW Architects was the third architect originally working with Tube Lines on the programme. It refused to comment.



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'I'm the only one who's not disillusioned'

Daniel Libeskind on events at Ground Zero. *Architectural Record*, March 2006

'My work does not start with logic, as this can be acquired later'

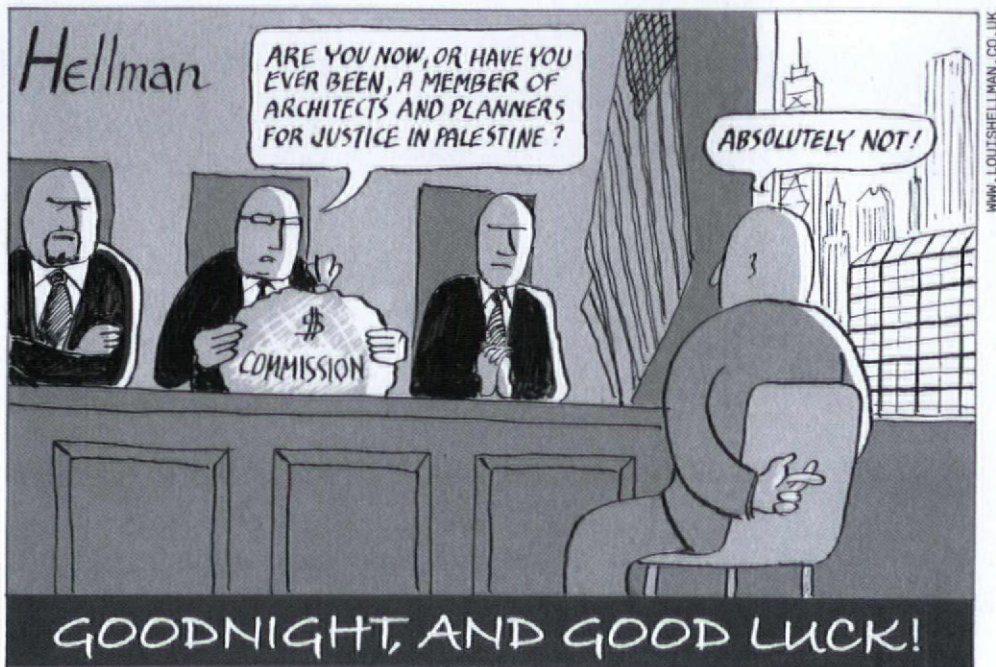
Will Alsop. *Observer*, 12.03.06

'One thing architects are great at is torturing curators'

Rafael Viñoly on museum design. *www.artinfo.com*, 10.03.06

'He's trying to do what has to be called damage control at this point'

Robert Stern on Richard Rogers as the Javits Center furore continues. *Guardian*, 09.03.06



MARX MY WORDS

Outspoken east London architect **Chris Roche** is leaving no one in any doubt as to his political leanings. With his recently announced plans to rebrand Archway Tube station 'South Highgate' and call a nearby shopping centre 'Karl Marx Square', one can only assume that he may be a little left of the current political mainstream. He proposes to include a Marx museum in the centre, and a 'communist walk' to nearby Highgate cemetery, where the 19th-century philosopher, undoubtedly his ideological hero, is buried. To think that this man once had ambitions to be president of the RIBA. It's fair to say the changes at Portland Place would probably have been a little more than cosmetic. As always

with Comrade Roche, you can't deny that he deserves top marx for effort.

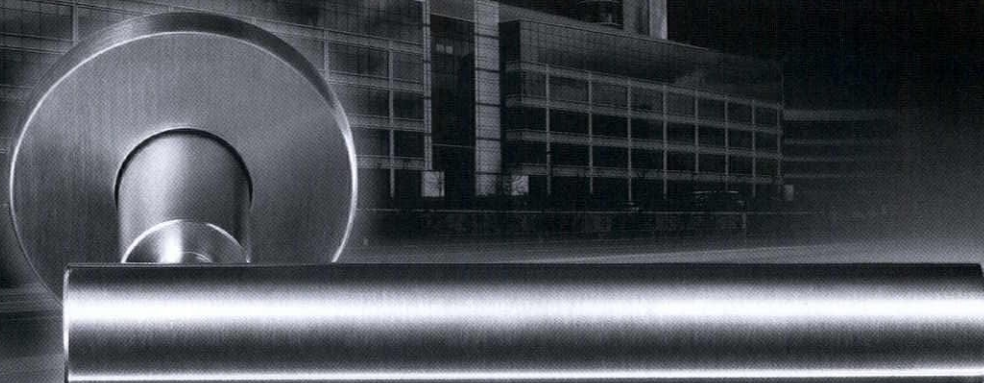
OLYMPIC COMPETITION

One of the many slippery moments encountered by Argent chief **Roger Madelin** during the marathon presentation of his King's Cross scheme to Camden councillors last week could well come back to haunt him. When unveiling his solution to the expected high demand for Olympic news during 2012, he was hardly discreet. His solution? 'We're going to stop people from going to Stratford by projecting images of the Olympics onto our buildings. But don't tell the Olympic Delivery Authority.' Not exactly the same as being there though, is it? All in all, a chorus of three cheers for

Madelin is the very least he deserves.

WAITING FOR BRUNSWICK

Aging **Patrick Hodgkinson** was all smiles at the topping-out ceremony of a new phase of development for his Grade II-listed Brunswick Centre in Bloomsbury last week. The elderly Modernist was in attendance with **David Levitt**, of Levitt Bernstein, one of the architects who worked on the original building. Various bigwigs from developer Allied London were there to see work start on a new Waitrose at the site, part of a revitalisation of the building's main shopping street. It's no surprise that Hodgkinson should feel chuffed. His 40-year plan to enhance the complex is finally going ahead. And about bloody time, some might say.



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ARB NEEDS TO BE KEPT IN CHECK

Douglas Read is absolutely right in saying that protection of function is a prize worth fighting for, but a million miles from the truth in implying that architects will first have to win the trust of the public by abrogating control of education and practice to the ARB to do so (AJ 23.02.06). On the face of it, Read's letter seems a reasonable exposition of the view that architects must first serve the consumer, but the claim that the ARB has anything other than the most limited role in consumer protection doesn't stand up.

When the government's Warne Report was published a decade ago, it found no need for an independent body to police the profession. This was because the degree of knowledge and competence of the profession as exemplified in the performance of its institute, allied with the vast array of public controls that exist, rendered the need for further safeguards superfluous. The report recommended that ARCUK be abolished and that the profession be self regulating and keep its own register.

Sadly, the new body regarded simply keeping a register and prosecuting sundry surveyors and plan-drawers for stupidly calling themselves 'architect', instead of the grander-sounding 'architectural consultant', as boring, and it presented no opportunity for expanding the organisation's power. So the ARB rebranded itself as a consumer organisation, pledged to play a watchdog role, and set about savaging the architects who, ironically, financed it.

The ARB is unqualified to represent the consumer and certainly has no understanding of the ethos promoted by the RIBA, that architects have a wider public and environmental duty than simply serving their immediate paymasters. Instead, its self-important and self-serving opportunistic attempts to supplant the role of the RIBA, (widely regarded overseas as the world's most prestigious architectural institute), and its feral pursuit through the courts (using your money) of those who question its rights to expansion, all testify to the moral bankruptcy of an organisation which then has the effrontery to claim the moral high ground.

In these circumstances, appeasement, however well intentioned or dressed up as 'constructive engagement', is

inappropriate and taints all those who advocate it. My message to Douglas Read is that the best way in which we can serve the public is not to appease the ARB, but to reform it.

George Oldham, by email

BUILDING UP CONTENTION

Rebecca Goldsmith (AJ 09.03.06) makes good points with reference to the work done by some liberal academics and architects to promote peace between Palestinians and Israelis and that this needs to be acknowledged. It might, however, be good for her to read *City of Stone: the Hidden History of Jerusalem* by Meron Benvenisti (University of California Press, Berkeley, 1998).

Benvenisti was a long-term deputy mayor of Jerusalem – much of it during the mayorship of Teddy Kollek. He said Kollek's sole aim was to 'determine physical and demographic "facts" that will ensure Israeli rule over the unified city' and 'to prevent the growth of the Arab population or the expansion of its living space'.
Ayyub Malik, by email

HOORAY FOR HOLYROOD

I am prompted by the news item 'Holyrood Should Lose Stirling' (AJ 09.03.06) to confess that I adore the Scottish Parliament building. The full story of the delays and overspend are not clear, and I am sure the 'blame' for the situation lies in many camps. The salient point, however, is that none of this is the building's fault.

By all means judge the architects as you wish, but judge the building on its dynamism, its wonderful handling of materiality and its layers of imagery and delight. When all the squabbling is forgotten, and all the defects are a distant memory, what will remain is one of the finest buildings of the early 21st century.

Tony Hughes, director, Tivo Hughes Design, Manchester

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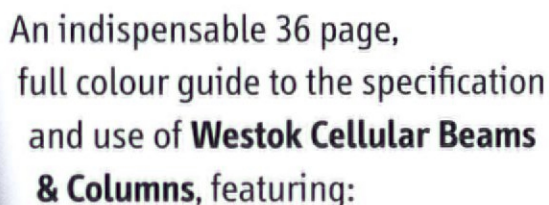
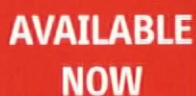
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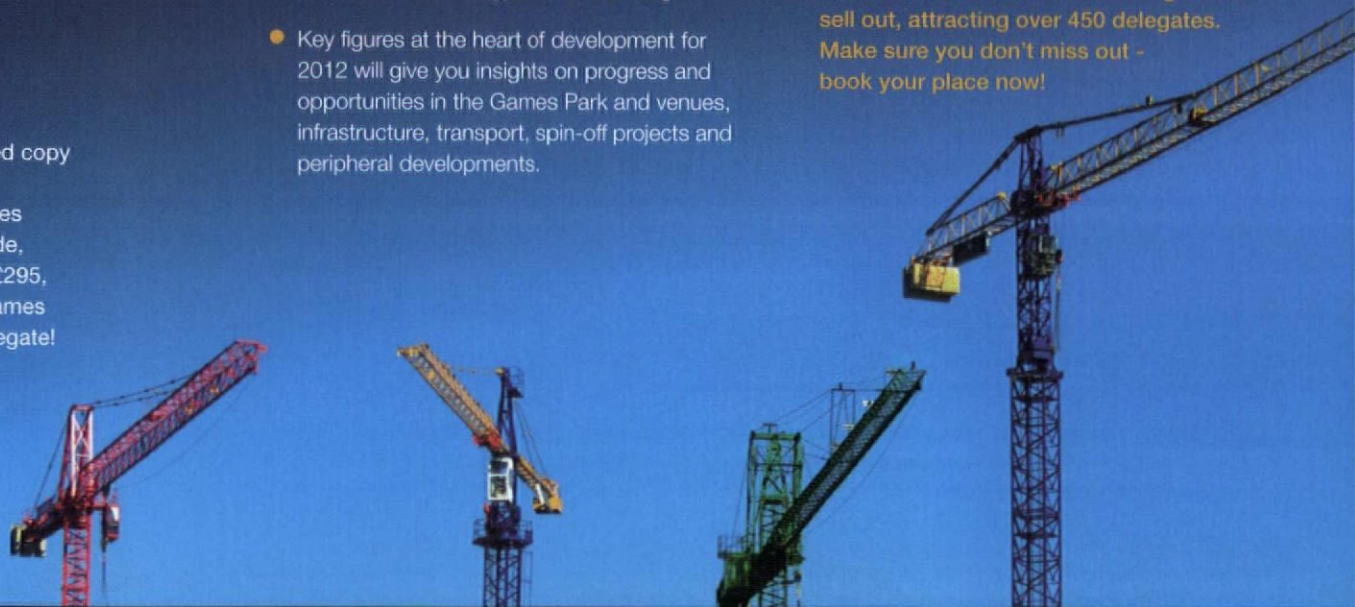
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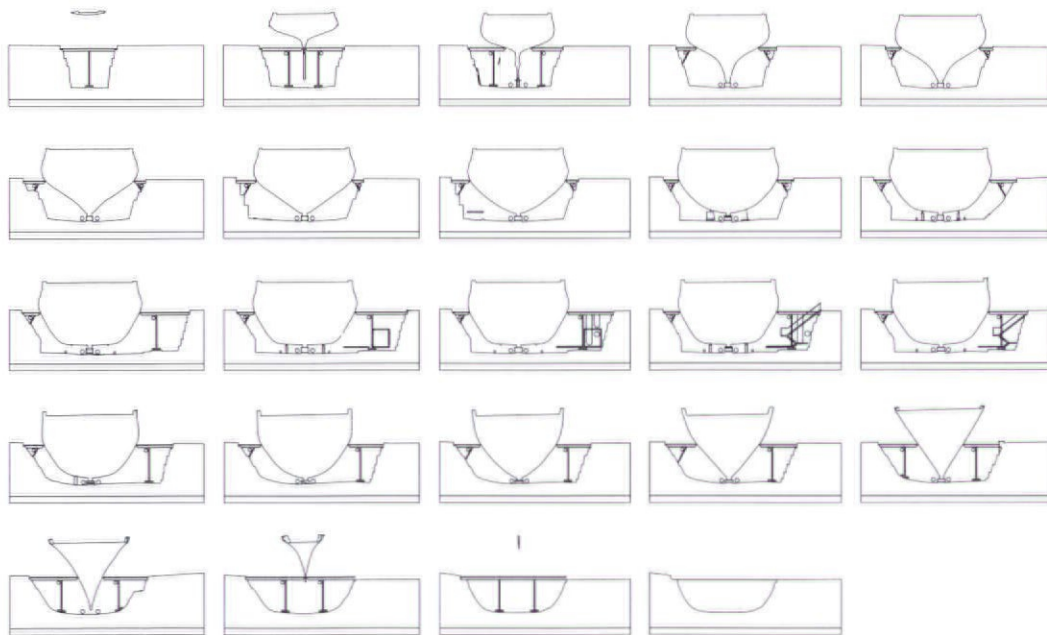
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ALEC FRENCH ARCHITECTS/ SS GREAT BRITAIN



Sections through the SS Great Britain showing the new glass ceiling to the dry dock

A STATE OF ARTFUL DECAY SUGGESTS A BUSINESS THAT IS TRANSIENT AND ABOUT THE CRAFTING OF GREAT OBJECTS

By Mark Whitby. Photography by Paul Riddle

Bristol-based Alec French Architects works in education, urban housing and on mixed-use schemes. It is currently working on a new building for the faculty of art, media and design at the University of the West of England; retail and residential redevelopment in Bristol; and a community pavilion and a new headquarters for an owner occupier.

'Bring her round, bring her round,' echoes the voice of an invisible midshipman as one starts one's journey through the SS Great Britain Heritage Centre in Bristol, a true museum set among a motley collection of dockside sheds, ship-repair yards and the great ship herself. This is a museum that is as much a celebration of what it was like to sail aboard the ship as about how she was made and, in the process, loses none of the drama for the sake of health and safety. It is a space that sucks in the young and the old alike, leaving each visitor enriched, educated and entertained.

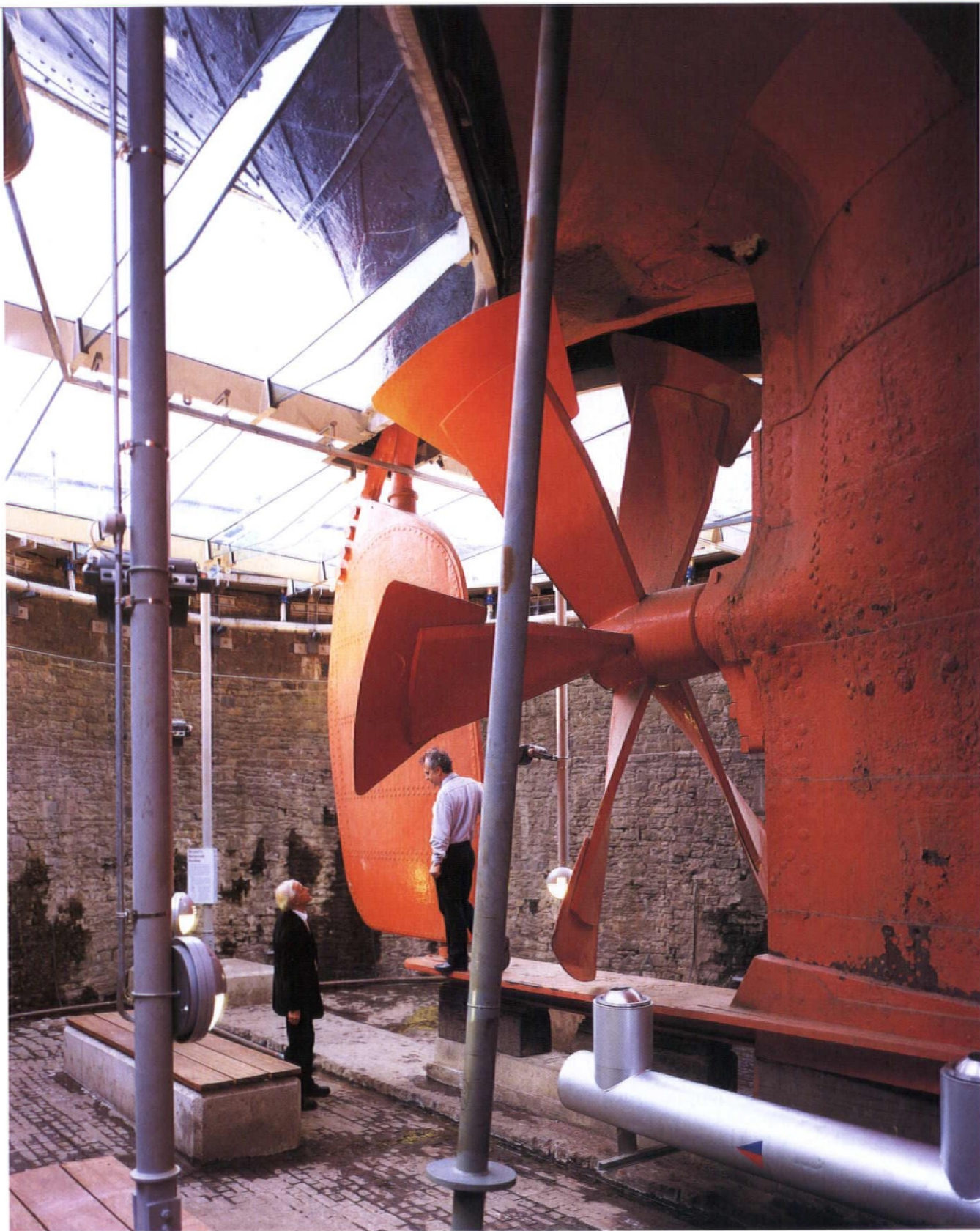
To achieve this requires architecture and engineering that can understate its purpose and sit silently alongside the objects and experiences themselves. This is not an iconic project, rather a project for an icon. Here the Alec French Partnership, with Arup, has created, both within and around the ship and in the sheds, an experience that must put the SS Great Britain Centre among one of the top ten museums to visit (on a par with the Time and Tide Museum in Great Yarmouth, which our family also visited recently and which came second in the Gulbenkian Museum Prize 2005).

The Alec French Partnership achieved this within the dockside buildings by retaining the sense of shambles that one

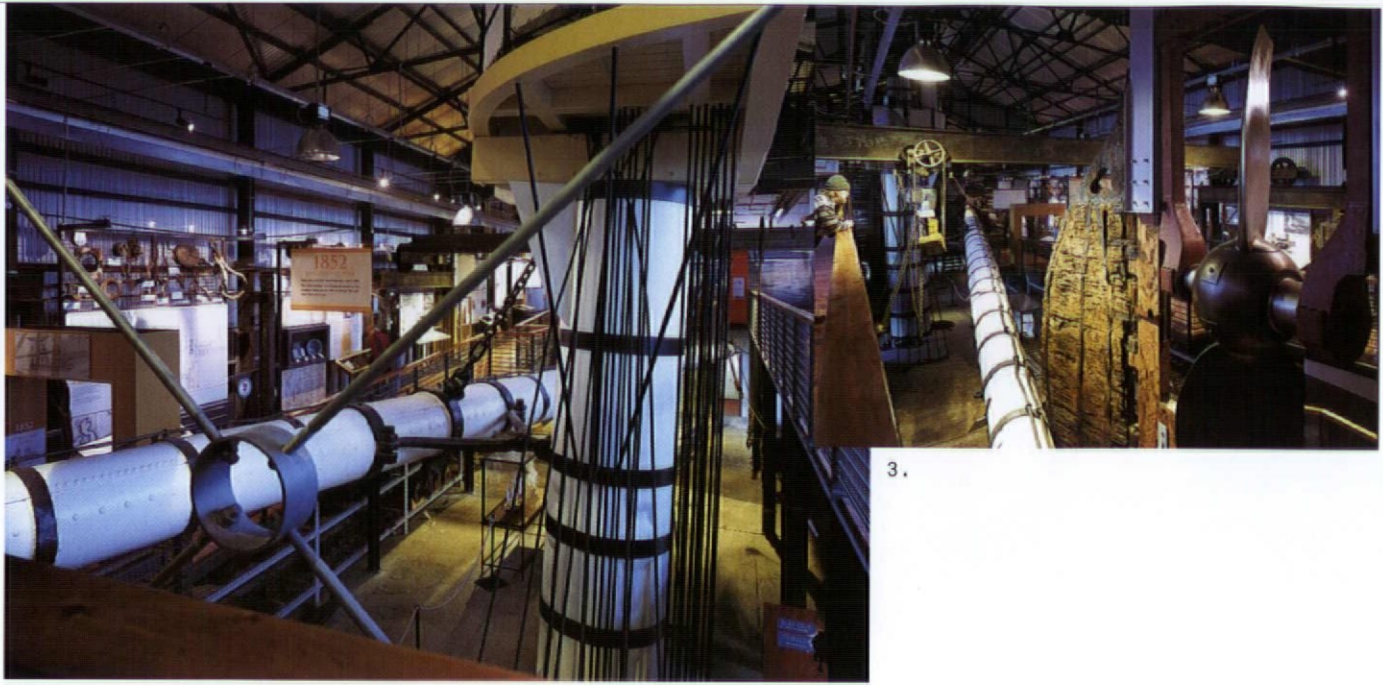
associates with decaying workshops. A huge 32m-long main yard hung from a replica mast runs the length of the space, much like the B52 at Duxford, and all around are pieces of ship that enlighten and illustrate the journey through the space that is forever off the level – one finishes at the crow's nest before bridging across onto the deck of the ship.

The fabric of the building itself appears, like the contents, to be in a state of artful decay suggestive of a business that is transient and about the crafting of great objects. Such a stage set was part of the client's brief. It recognised the concept of constant maintenance as something that would make the experience real. This creates the illusion of a working building within which it is almost possible to feel the iron dust under one's feet; smell the Player's Cut on the breath of the invisible midshipman; and sway with the ship in the crow's nest. Apparently, the latter did sway a little and, being sensitive to the matter, Arup considered it prudent to stiffen it slightly.

This shed forms the first part of three sections, the others being the ship and the below-waterline experience – set in the dry dock itself. Each is very different. The shed is the Tardis that takes one back in time and allows one to enter the ship as a passenger might, literally across a gangplank that punctures the top of the shed and takes one over the gunnel onto steps that lead down onto the deck. Previously, an opening had been cut through the hull, which now remains as a very discreet means of escape.



1. David Mellor (left) and Mark Whitby enjoy the below-the-waterline experience



2.

3.

Within the ship, the architectural interventions are delightfully minimal and sensitive and, apart from the subtle insertion of a disabled lift, are completely within the historic context. The experience within is extraordinary and one for any reader and his or her family.

The third element of the experience is altogether more heroic. The listed dock (the site within which the ship was originally built) is roofed with a glass ceiling that is flooded with water, so that the ship appears to float again in all her glory. Clearly an item of excitement, the glass ceiling, which is propped from below, is an engineering *tour de force* – albeit it a fairly modest one – although 20 names from Arup are credited as having worked on the project. This glass structure reaches out towards the ship but stops just short as the ship itself is subject to thermal movements, and so the last 100mm gap is finally sealed with a Hypalon membrane that is attached to a stainless-steel T-section glued to the ship.

The covering of the dock and the refloating of the ship, in retrospect, hardly needs justification. But, in truth, the ship, having been a wreck in the Falklands for 40 years, is so badly corroded below the waterline that it was possible to put one's hand through the hull in places. What the ceiling of the dock does is make an internal space with a controlled environment that, together with the air-conditioning of the interior of the ship itself, creates an environment within which the corrosion is effectively arrested. The space is a glorious Jules Verne adventure

playground. Modest lifts and stairs take one from above to below water level and engage everybody in exploring the hull and, most especially, the propeller itself.

The *SS Great Britain* was the first propeller-driven ocean liner. A revolution in her time, being able to reach out and touch the very thing that made her special is akin to being allowed to climb the masts of the *Cutty Sark*. Having, in the shed, already been introduced to the concept that this propeller could be raised as she went from steam to wind, and feeling first-hand that the rudder was so finely balanced that it required the lightest of hands to bring her around, makes the experience sublime. One can excuse the rather lumpen concrete bases that spread the load from the steel propping the glass ceiling onto the surface of the dock, which clearly didn't engage the engineers quite as much as the glass above (or perhaps suffered from value engineering) and the confusion between the props to the ship and the ceiling, which one could have enjoyed more had they been differentiated – the ship would have conventionally been propped with timbers.

Curiously, because it is a ship, the *SS Great Britain*, one of the UK's greatest maritime monuments, is not listed, although the dock is. Intriguingly, the whole edifice may be subject to flooding. At the dock entrance, the glass ceiling contains a series of flaps, which a curator is required to open in the event of a 1-in-200-year storm. Without the flaps, the glass ceiling would be inundated and collapse. That the ship may momentarily float again must still tax the minds of the curators and trustees.



4.

Throughout the experience of visiting the SS Great Britain Centre and the whole dockyard, there is a welcome sense of architectural modesty that sets the project apart from so many museums where the architecture in its own right is sought for as part of the pitch. The journey to and from the SS Great Britain Centre is best made by catching a little river taxi from either Bristol Temple Meads station or the city centre, and throughout that journey one can enjoy, or otherwise, architecture in all its glory in the form of the dockside renaissance. After such indulgence, the SS Great Centre project is a superb *digestif* and a particularly fitting location for an office away day.

The *SS Great Britain* was the brainchild of Isambard Kingdom Brunel and backed by the merchants of Bristol in an attempt to maintain the city as a centre for Atlantic travel, which was being lost to Liverpool and American outfits. Some of this sense of catching up remains – although Liverpool is set to become the European capital of culture in 2008, it would appear that Bristol is gaining ground.

2, 3 & 4. Visitors are taken on a journey through the Maritime Heritage Museum before they board the ship itself



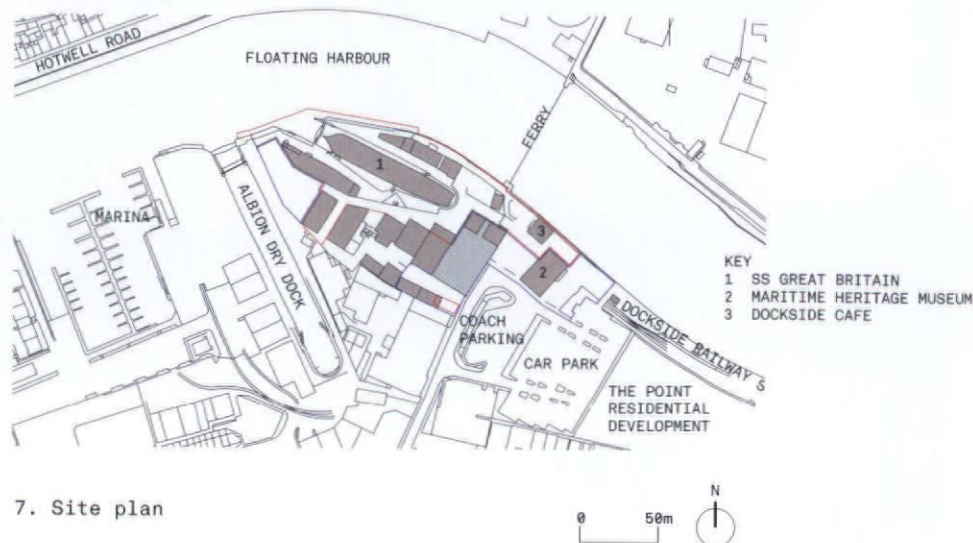
5. The glass ceiling creates a controlled environment in which corrosion is arrested



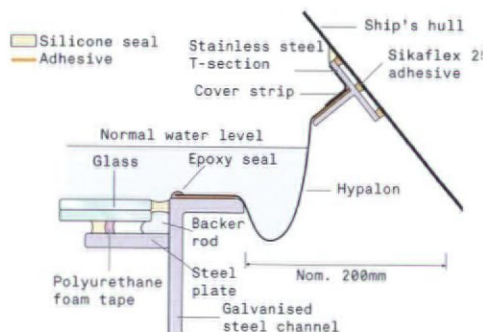
6. Visitors board the ship by a gangplank which leads from the Maritime Heritage Museum

STRUCTURE AND ENVIRONMENTAL CONTROL

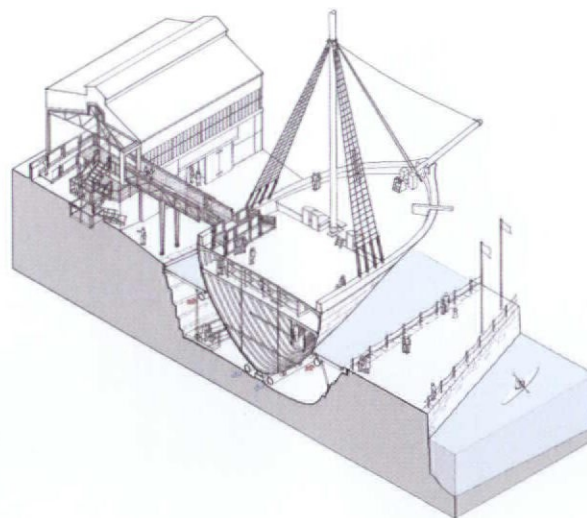
The iron of the SS *Great Britain*'s hull is saturated with salts from its time spent immersed in sea water. These salts attracted moisture which accelerated corrosion. Research revealed that the average relative humidity (RH) of the air in Bristol was 80 per cent; a reduction to 40 per cent RH slows the corrosion dramatically and a reduction to 20 per cent RH halts it entirely. To achieve this, a horizontal glass plate was installed at water level, forming a seal between the ship's hull and the dry-dock wall to allow the air below to be dehumidified. The glass waterline plate's exterior is covered by a 50mm layer of water, extracted from the adjacent harbour, giving the impression that the ship is floating and helping to cool the glass. The glass plate is supported on trapezoidal-section steel beams, fixed back to the dock walls on resin anchors. Glass fins span between the steels to support the junctions of the glass plates, while minimising the visual impact of the structure. The edge condition between the glass plate and the hull was a critical detail. A special double-layered seal was created from Hypalon – a material more often used for inflatable powerboats – to seal the plate to both the hull and the dock wall. The Hypalon covers a nominal distance of 200mm between the glass plate and the hull, allowing for any possible movement. The glass plate and the dehumidification works are designed with minimal impact to the listed dry dock and the surrounding dockyard. Necessary structural and ventilation works are designed to be reversible and are clearly expressed as contemporary interventions. Within the ship itself, essential strengthening works and extensive ductwork for the dehumidification of the interior have been integrated without altering any of the original structure.



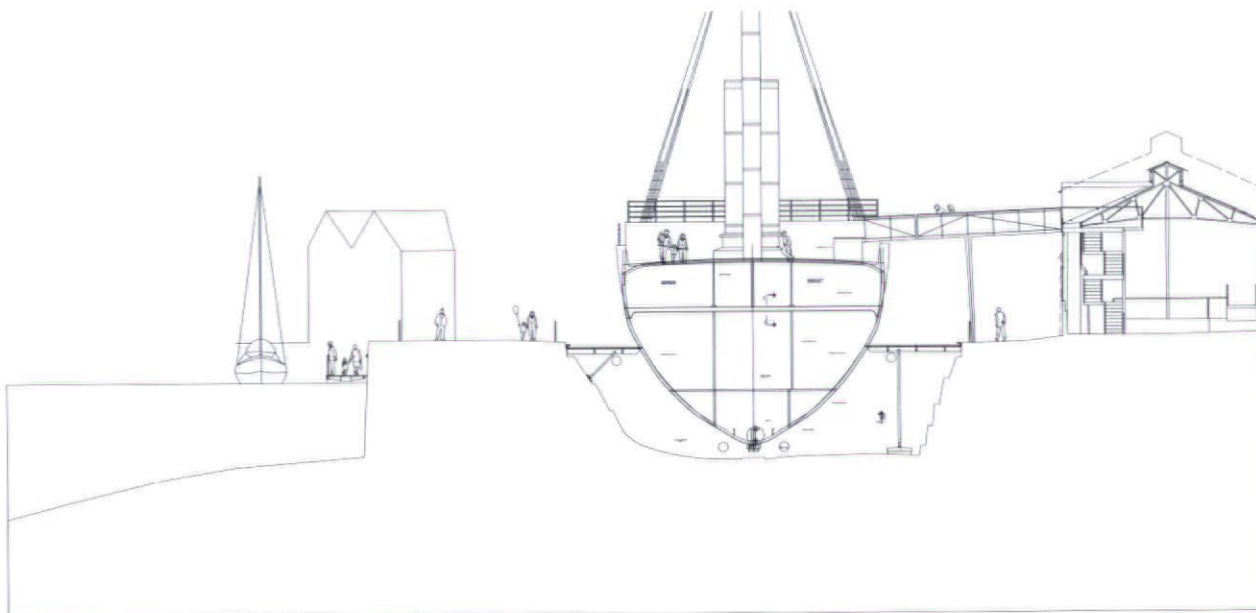
7. Site plan



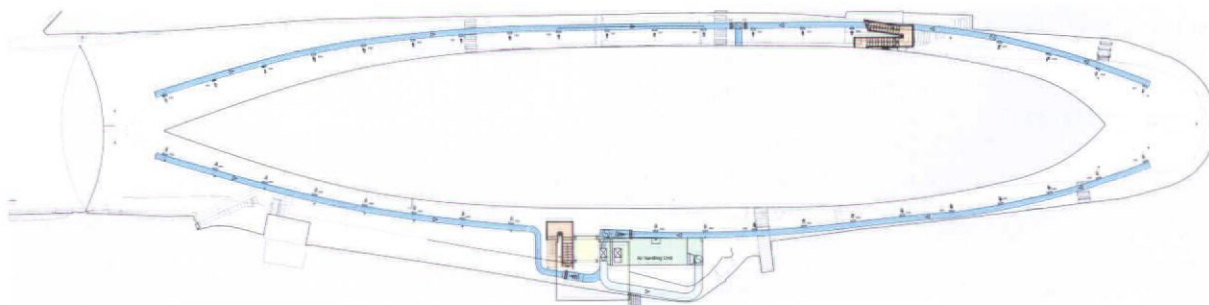
8. Junction between glass roof and ship



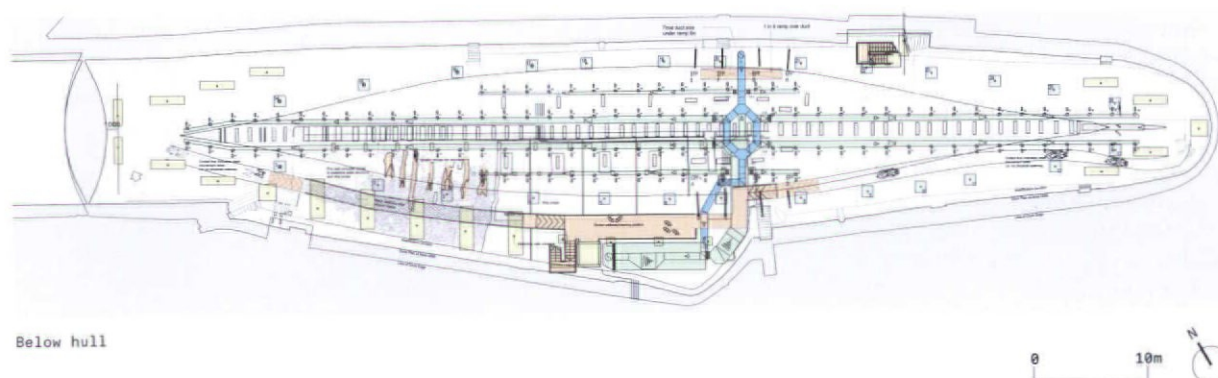
9. Isometric section through the Maritime Heritage Museum and the SS *Great Britain*



10. Section through the SS Great Britain and the Maritime Heritage Museum



Below waterline plate



Below hull

11. Plans of the SS Great Britain

Costs

	Cost £	Percentage of total
Conservation works	1,954,609	21.02
Iron/timber conservation; strengthening of the ship's hull; ships props, repairs to dry-dock floor		
MHC building preparation works package	27,778	0.30
Preparation works for conservation exhibition		
Conservation interpretation scheme	49,251	0.53
Conservation exhibition fit out		
Galley refurbishment works	72,470	0.78
Alterations to working galley (required for conservation work) and new WCs		
Dining saloon interpretation	97,844	1.05
Enhancement to dining saloon interpretation, including tables, mirrors, plasterwork, etc		
Caisson and dock entrance works	316,564	3.40
Works to strengthen, protect and waterproof the dry dock entrance		
Ship and dock development (waterline plate project)		
Alteration works in the ship	194,722	2.09
Waterline plate structure	867,050	9.32
Pavilion building	192,426	2.07
External works and drainage	445,847	4.80
M&E and lift	1,532,242	16.48
BWIC	206,023	2.22
Glass plate	509,398	5.48
Preliminaries	364,117	3.92
Total for ship and dock development	4,311,825	46.38
Glass waterline plate, ship and dock dehumidification system, dry-dock access pavilion, DDA access, infrastructure reinforcement, drainage and hard landscaping		
Refurbishment of the Jefferies range	1,041,098	11.20
Alterations and refurbishment for the new visitors' centre and visitor entrance to the ship		
Ship and Jefferies Range interpretation	1,367,730	14.71
Interactive displays, ship and museum interpretation		
SSGB direct contract packages	58,797	0.63
TOTAL PROJECT VALUE	9,297,967	100

Credits

Client
 SS Great Britain Trust
Architect
 Alec French Architects – David Mellor, John Fjeld, Tim Burgess.
Concept design
 Matthew Tanner (SS Great Britain Trust)/ Robert Turner (Eura Conservation)
Concept initial development
 Julian Harrap Architects/Jane Wernick Associates
Civil and structural engineer
 Arup Bristol and Cardiff (deck and glass plate)
Structural engineer
 Fenton Holloway (ship and museum)
Services engineer
 WSP
Project manager and cost consultant
 Capita Symonds
Iron conservation specialist
 Eura Conservation
Main contractor
 Bluestone
Waterline plate subcontractor
 Space Decks





12. The glass ceiling to the listed dock is flooded with water so that the ship appears to float



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Entry to Interbuild is normally £20 but architects and specifiers can save the fee simply by registering in advance. Go to www.interbuild.com and complete the brief online form or call **0870 429 4558**. There's also a facility to register your colleagues so they too can benefit from everything that Interbuild offers. There's no other exhibition like it. Register now to make sure you don't miss out.

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IT IS ALMOST IMPOSSIBLE TO AVOID INSTALLING SOME SORT OF ICT WITHIN A BUILDING TODAY

By Stuart Guy

In an eight-part monthly series, Gardiner & Theobald's information communications and technology (ICT) specialists will provide a working knowledge and guidance through the world of ICT and its implications for the wider construction industry.

We aim to expand, develop and enhance the architect's knowledge of the basic terms and principles that concern the industry, as well as providing a high level of understanding of ICT's implications across the various construction sectors.

We will concentrate particularly on the close relationship between the ICT and construction industries and show how, with the use of tried-and-tested procedures, we can minimise major redesign time, reduce programme implications and maintain close budget control.

We will also summarise (via weblinks) some of the technologies currently available, their advantages and disadvantages and the future outlook for the technologies. We will also provide comparable costs (where applicable) to assist in understanding any financial implications.

WHAT IS ICT?

The ICT acronym has evolved within the industry over recent years as communications have become increasingly harmonised with IT, and is now standard terminology. ICT elements generally include everything from the mainframe servers and equipment to the interconnecting cable infrastructure and desk outlets that make up a complete data, telecommunications and media network.

MARKET OVERVIEW

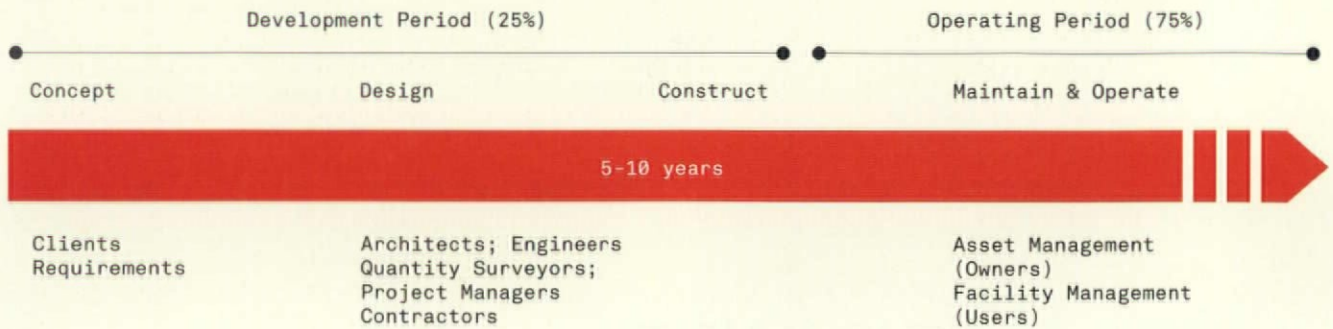
The ICT European market is currently exceeding £20 billion per annum and accelerating fast. It is almost impossible to avoid installing some sort of ICT within a building today. Every sector within the industry is embracing ICT technology, enabling higher productivity and a better working environment, narrowing geographical range, minimising energy consumption and improving services and end products.

LIFE-CYCLE COSTS

When considering ICT within a construction project, a basic understanding of the timescales involved from early concept through to the refresh period (end of life for the system and equipment and time for replacement) is required. The chart on page 38 provides a simplified view of the timescales that could be used as a rule of thumb for most types of project.

NEVER TOO EARLY

The ICT industry is in its infancy compared to construction, and so entails a significant learning curve for most individuals involved with construction projects. There will be many challenges, from the initial structuring of an ICT programme team (made up of people dedicated to the management, design, programming, administration, cost/change/risk management of the ICT packages) to attempting to procure and cost-manage ICT packages that have missed the boat as far as the construction programme is concerned.



1. This chart provides a simplified view of the timescales that could be used as a rule-of-thumb for most types of projects

So it is obvious an architect should start thinking about ICT at the onset of a project. For example, Terminal 5 at London Heathrow started forming an ICT programme team as far back as 1998, initially conducting business process mapping (identifying and understanding the business needs to enable business continuity and the flexibility to expand into the 21st century) and developing a conceptual budget that could be used as a basis throughout the project for accurate cost management.

It is a misconception that technology advances so rapidly that there is no urgent need to start thinking about ICT design, budgets and programming. While it is true technology will advance rapidly, establishing a basis for the design, costs and programme at an early stage of the project will prove to be invaluable later.

GETTING IT RIGHT

The right direction depends on a number of factors, such as:

- Type of client – private or public sector;
- Client's requirements – does the client know his requirements?;
- Client's type of business – banking, legal, property developer, retail, etc;
- Client's organisational structure – corporate procedures, management chains, etc;
- Client's in-house expertise – are there in-house ICT personnel, or is the client completely naïve?;
- Client's resources – if there are in-house resources, are they available and are they a help or a hindrance?;

- Type, shape and size of building – high-rise tower, low-rise campus, large square floor plan, small elongated twisted floor plan;
- Construction materials used – use of metallic coatings on glass or steel frames can have an effect on radio networking within a building. I will explain this in a future article on wireless networking;
- Future expandability – are there future phases planned that might extend the building?;
- Overall construction budget – this can determine the number or type of ICT programme staff required;
- Total build time for the project;
- Available budget and funding; and
- Attitude to future technology and risk.

There are 12 rules that apply to the majority of construction projects (*see page 39*). These will assist in preparation of the correct budget so that strict change-control and cost-management can be applied, ensuring that packages are delivered on time and meet the client's requirements.

AVOIDING FAILURE

Major ICT packages can be kept under control if the correct measures are applied and suitable individuals are put in place at the right time. The most common reasons why ICT packages or projects fail are:

Early

- | | | | | |
|---|--|---|--|---|
| 1. Understand the client's requirements | 2. Understand the designer's requirements (number, size & location of comms rooms/closets) | 3. Sense check concept design against client's requirements (if not available initiate exercise with the designers) | 4. Sense check programme duration (if not available initiate exercise with the programmer) | 5. Sense check budget (if not available initiate exercise with the quantity surveyor) |
|---|--|---|--|---|

Middle

- | | | |
|--|--|--|
| 6. Consider/decide on procurement route with the quantity surveyor | 7. Procure ICT package through the quantity surveyor | 8. Appoint an ICT contractor to carry out the works and take the concept design to detailed design |
|--|--|--|

Final

- | | | | |
|---|--|---|--|
| 9. Sign off the detailed design, programme and any cost alterations | 10. Initiate a risk register and maintain risk management throughout project | 11. Enforce strict change-control procedures throughout project and agree a design-sensible freeze date | 12. Initiate cost management throughout project with the quantity surveyor |
|---|--|---|--|

2. These 12 rules assist in budget preparation

1. The client's requirements are not understood or not detailed enough.
2. The designer's requirements are not understood or not taken into consideration.
3. The designers end up doing their own thing.
4. The programme duration is vastly underestimated.
5. The budget is underestimated.
6. The procurement process is not understood.
7. The contractor is appointed too late.
8. The design brief is lacking detail and is flawed.
9. The contractor has too much of a free run with the final detailed design.
10. The contractor is used to hide the designer's initial mistakes from the client.
11. New equipment is not tested within the marketplace and is introduced into the detailed design before it has been proven.
12. Risks are not identified and managed.
13. Too many client changes.
14. Change-control is not in place or not suitably managed.
15. A non-realistic design freeze date is put in place.
16. The package is not suitably cost-managed.

This series of articles and online briefings will cover various aspects of designing for ICT.

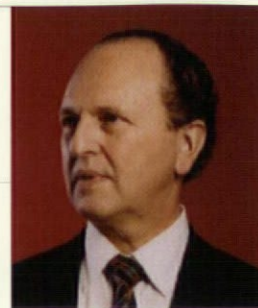
Forthcoming articles in the AJ will cover:

- wireless working
- health buildings
- leisure buildings
- case study on a major building
- education buildings
- office buildings
- retail buildings

Briefings online will deal with:

- servers
- wireless technology
- networks
- VoIP and on-screen technology
- IPTV
- data storage
- desktop technology
- future technology

By applying the 12 rules set out at the top of the page, the more common reasons for package or project failures can be avoided. See our briefing on understanding server technology at www.ajplus.co.uk/ICT



DISCUSSION TURNS TO MEASURE OF DENSITY AND WE NEED TO MAKE IT MORE SOPHISTICATED

By Brian Waters

Consultation on the draft PPS3: Housing is in full swing. PPG3 has had a dramatic impact on the ground and expectations for the new guidance are high. But the draft omits some key passages of PPG3, particularly regarding design, and these will be missed if not reinstated in the final version, notwithstanding the strengthening of PPS1 on design issues.

The other key areas are density and parking, and there are also concerns about the emphasis on new development, and the relative neglect of planning for changes in the existing stock of homes. The draft introduces the idea of ranges of densities which could usefully be applied to both.

As CABE says in its initial response: 'At the heart of PPG3 has been a debate about density. Policies on density fundamentally influence what gets built and where. But we must remember that density is just a numerical tool. Good planning is not about number

crunching, and there is no necessary correlation between density and design quality.'

It is widely accepted that there is a need to make better use of land and that the minimum-density policies of PPG3 have been helpful, but we need a more pragmatic application through local framework plans. Discussion immediately turns to the measure of density and we need to make it more sophisticated on two levels.

First, at the level of the neighbourhood we need a measure of gross site density, difficult though this can be: the land taken not just by surrounding roads but also by community facilities and infrastructure. This would balance the advantage of net site measurements, which for small sites largely ignore all this, while large estates have to embrace at least their own road circulation. Even net site density needs to encourage tighter road designs and more dual use

of land by people and vehicles.

On this, CABE says pointedly: 'We need to fast track the Manual for Streets. Every extra month that we have to live with Design Bulletin 32 means more new homes and neighbourhoods that fail the people who live in them.'

Second is residential density. The negotiation of section 106 agreements for affordable housing has exaggerated the importance of units-per-hectare, which has tended to reduce the average dwelling size. Further, the absence of minimum floorspace standards for private-sector dwellings will lead to tiny flats becoming less valuable than RSL-driven 'affordable' homes as they age.

This may all change with the introduction next year of the Home Information Packs which will describe properties' floor area.

Thus policy needs to consider density in terms of dwellings per hectare, floor area per hectare and dwelling mix

together. But policies need to be sensitive to 'market signals' and should not be so rigid as to force the building of dwelling types and sizes for which there is little demand.

CABE's position has moved on from having a national minimum density to allowing authorities to make their own decisions on density levels: 'We also need to deal with density in detail at the regional and local level. This could be achieved through target ranges embedded in sub-regional spatial plans and through specific thresholds defined in local development frameworks.'

The ghost at the party is form, the variable that mediates between density and quality. By Design is the companion guide to PPS1 and sets out national design objectives. It should now be updated to reflect the new planning system and deal better with density and parking issues. *Brian Waters is principal of the Boisot Waters Cohen partnership, see www.bwcp.co.uk*

27th April 2006, Inmarsat, London EC1



Cover image provided by Austin-Smith:Lord Architects



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THE SUBLIME TO THE RIDICULOUS

One of my happier excursions on the web has been with Eyecandy at <http://eyecandy-webcandy.blogspot.com>. No, it's not what you're thinking. What it means is that every week – and sometimes more frequently – Eric Morehouse sends out an amusing/great/interesting/whatever site. It is what blogs, for this is a blog, were invented for and it's great. Do sign up.

Recently, AJ email boxes were overloaded with the press release about www.thomasmatthews.com. The opening page has five people in Guantanamo Bay-style orange jumpsuits plus miner's helmets in a tunnel. Eh? There is a box in the top left with unreadably small text – this is, apparently, a communications company.

You click on 'enter site' and are presented with a manifesto blah in pale orange type. You click on 'our work' on the pale orange menu at the top and down drops a list of work types. You hit on 'wayfinding and signage' (a tautology, surely) and click on 'earth centre' and, whew – for this is the last of the three clicks away from the home page – there is an image of the Earth Centre with, along the top, the possibility of more images. Oddly, hitting the Back button takes you back to your browser not the previous page.

sutherland.lyall@btinternet.com

SINS OF OMISSION

Like its predecessors, JCT 2005 in clause 5 empowers the architect to order variations, including omitting work, writes Sue Lindsey. Does that mean that work can be omitted whatever the reason?

There are various circumstances in which an employer might want work omitted. They may have changed their mind. Or maybe they cannot now afford part of the work. Or they have decided to have it done by someone else, perhaps more cheaply.

There are about eight cases, some dating back to the 1890s, from common law in countries as far flung as Australia and Canada, that suggest that provisions like clause 5 do not cover work being omitted in the last of those circumstances.

They hold that to omit work for the purpose of having it carried out by someone else is breach of contract, entitling the contractor to claim for loss of profit on the omitted work. In one English case, *Sweatfield v Hathaway*, the omission was held to be such a serious breach that the contract came to an end.

Why has such an apparently broad power to omit work been interpreted so narrowly? The answer in each case must lie in the exact wording of the omission clause. But, unhelpfully, in only four

of the cases do the reports set out the wording, and that makes analysis difficult. One of them (*Gallagher v Hirsh*, an American case from 1899) said that 'omission' in the contract under consideration meant omission from the works rather than an omission from the contractor's contract. That, arguably, does not hold true for JCT 2005 where the power is to omit 'any work', while it is 'works' that defines the scope of the contractor's contract.

The past judgments give a range of reasons for finding as they did. These include that, as a matter of commercial balance, where a contractor is obliged to accept variations to do more work, the corollary is that he should be entitled to carry out the work already entrusted to him. A different angle is that the employer should not prevent the contractor from performing his contractual obligations.

So, reading between the lines, there may be policy considerations at work. Some of the cases are about omitting work to make financial gain. In *Simplex v Duranceau* (Canada, 1941) the contractor omitted work from one sub-contractor's contract and gave it to another, who did it more cheaply. The court found that the true reason for the omission was the contractor's unwillingness to pay the sub-contractor the

full amount it had received from the employer for the work.

But the striking thing about the limited number of cases that we have to help us interpret omission provisions is that they have all gone the same way. There are none that say you can omit work with a view to having it carried out by someone else. So the detailed provision of the applicable contract needs to be very carefully considered if you are asked to omit work in order for it to be done by someone else.

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

BOOK

By Richard Weston

Alvar Aalto
By Nicholas Ray.
Yale University Press.
£19.95



This book looks as if it might be part of a series. The format is compact, the length modest, and its organising scheme is eminently repeatable: an account of the life, interwoven with general discussion of the work, is followed by analyses of key buildings and themes.

Ray's biography draws extensively on Göran Schildt's monographs, but is spiced with fresh anecdotes and insights. He discusses the quirky Classical phase of Aalto's career, but more might have been made of its impact on the mature work, such as the handling of materials. The evocation of time-worn brickwork and the blue-tiled 'window' at Muuratsalo, for example, combines the realism of National Romanticism with the playful use of metaphor typical of Nordic Classicism.

Six buildings are discussed in detail – Paimio, Villa Mairea, Baker House, Säynätsalo, the Pensions Institute and Finlandia Hall – and the presentations are models of their kind, combining current scholarship with a practitioner's eye for detail. The final section is structured around the themes of 'nature, function, means, style, positive scepticism and the legacy', and Ray's advocacy of Aalto as a model practitioner draws on ideas that have exercised many at Cambridge – notably a preference for the nominalism of Aristotle over the idealism of Plato. Ray's book contains no major revelations, but as an authoritative, fluently written introduction to Aalto's achievements and legacy it could hardly be bettered. *Richard Weston is professor of architecture at Cardiff University*

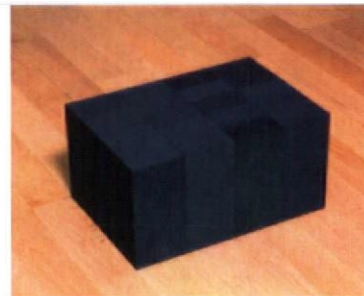
BOOK

By Morgan Falconer

Cuts: Texts 1959-2004
By Carl Andre.
Edited by James Meyer.
MIT Press, 2005.
317pp. £29.99

Carl Andre once styled himself a poet and his 'planes' (the neologism he chose for his concrete poetry) are a fitting partner for his sculpture – as this collection of his writings, statements and interviews reveals. But Andre himself admits that he never felt comfortable writing prose and, as James Meyer hints in his introduction, he isn't really in a league with the great artist-writers of the 1960s – Robert Smithson, Donald Judd or Dan Graham. He can be pithy, and just a little obscure: the shortest text here runs just DOGMA:I:AMGOD.

The publication of many artists' writings is occasioned by a mixture of vanity and academic curiosity, and this is no different. It's a window on Andre the sculptor, not Andre the writer. It covers diverse



One of Carl Andre's recent graphite-brick sculptures

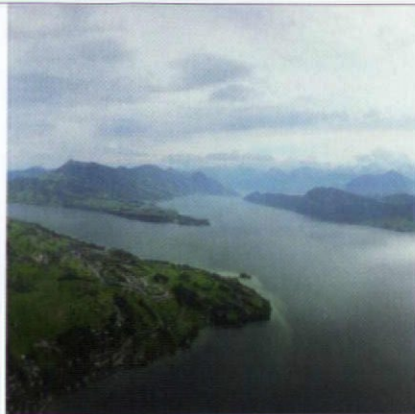
CARL ANDRE/SADIE COLES

topics, with many of his responses to other artists, but it can be disappointing.

Turn to his piece on Bernd and Hilla Becher and one finds a very bald description of their photography; his thoughts on Duchamp are half-formed, stunted by his vulgarised Marxism; and the text Meyer highlights as historically important, his preface to Frank Stella's path-breaking 1959 'stripe paintings', is rather short.

Nevertheless, with Andre's reminiscences of childhood, transcriptions of several good interviews, and rich illustrations, one still learns more from these texts than from many museum catalogues.

Morgan Falconer is a writer in London. Carl Andre's latest work is at Sadie Coles HQ, 35 Heddons St, London W1 until 22 April



1.



2.

BOOK

By Irina Davidovici

Switzerland:

An Urban Portrait

By ETH Studio Basel.

Birkhäuser, 2005.

1,016pp. £34.50

The misleading image of Switzerland as an archetypal Alpine village is part of Western popular culture. A mix of tourist advertising and chocolate packaging, this idea veers between the rural and the expensively efficient, as if the entire country was a cow-grazed pasture, ticking away like a well-wound cuckoo clock. 'We're used to seeing Switzerland through the eyes of our tourists,' said the writer/journalist Peter Bichsel in *Des Schweizers Schweiz* (1969). The tourists see mountains, villages, spas: idyllic and hygienic environments which shaped Swiss self-understanding, along with the 19th-century ideal of a miniature exemplary Europe.

The myths of rural existence, democratic equality and overall modernisation – once necessary to rationalise

the concept of a Swiss nation on grounds other than the usual ethnic, religious or linguistic unities – seem now increasingly inadequate. The decline of some of Switzerland's defining institutions, such as its airlines or military service, point to the need for rethinking its *modus operandi* in a shrinking world where national and cultural borders are becoming irrelevant.

Switzerland – An Urban Portrait is a remarkable study that confronts such issues head-on. This compact 3-volume set results from a unique research project conducted by ETH Studio Basel – an offshoot of ETH Zurich which brought together some of Switzerland's foremost architects. Roger Diener, Jacques Herzog, Marcel Meili and Pierre de Meuron collaborated on this project for four years, with the help of their

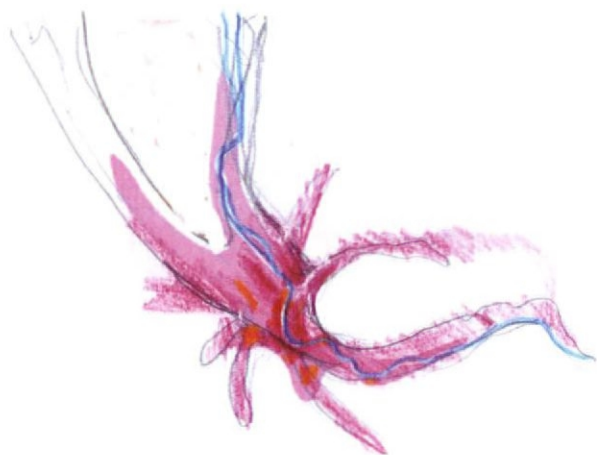
students and geographer Christian Schmid.

Studio Basel's aim is to provide an updated portrait of the country as precisely and neutrally as possible, unencumbered by national myths, historical debates or popular imagery, while acknowledging their imprint on Swiss topography and culture. This may sound to be an intimately Swiss affair, yet it raises general questions about the nature of urban territory in contemporary capitalist culture.

Backed by Henri Lefebvre's writings, Studio Basel argues that supermarkets, commuters and ex-urbis home offices, tourism and its accompanying facilities – essentially the known and mapped out nature of Swiss territory – point to the country's comprehensive urbanisation.

Thus Switzerland – with its compact size, political transparency and deep connections to three major European cultures – is shaped not only by the differences resulting from the 'hidden zones' of cultural and economic variation, but by a new layer of urban typology which evolved from their juxtaposition with the land's geophysical qualities. Studio Basel identifies five such types, ranging from the thriving metropolitan areas around Zurich and Geneva to the 'fallow lands' of less accessible mountain valleys, plagued by emigration and dereliction.

For their survival, argues Studio Basel, it's essential to recognise intrinsic differences and apply different planning policies for each type, encouraging exchanges. The long-term strategy of



3.

1, 2 & 3. ETH Studio Basel combines aerial photographs and analytical diagrams for its portrait of Switzerland today

uniform development, resulting from the unchanging nature of Swiss democratic federalism, has proved equally disadvantageous to all five. But implementing change requires a significant revision of the political system, based at present on the ferociously guarded autonomy of almost 3,000 communes.

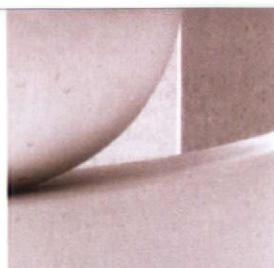
In a country seemingly held together by not much except political will, Studio Basel's thesis is incendiary – its potential *political* rather than just theoretical. Fifty years ago, in an edition of *Werk*, the architect and writer Max Frisch warned his fellow Swiss that, 'should we continue to "village around", we'll be lost. It's important that intellectuals raise decisive questions as openly as possible – because if we love something more than Switzerland, it is the immediate

possibility of a living, vivid Switzerland.' Studio Basel heeds these words.

This publication of an English version of this book, alongside the German and the French, is very welcome. In its case study of Switzerland, Studio Basel bridges the usual schism between theory and practice, suggesting the thrilling possibilities of planning research when grounded in real conditions rather than theoretical pre-suppositions.

Apart from everything else, the study uniquely benefits from the input of four practitioners of stature. The elasticity that allowed them to operate together, with such confident results, is a credit both to the world of academia and their respective practices.

Irina Davidovici is an architect and writer in London



CRITIC'S CHOICE

By Andrew Mead

The photographer *Graham Murrell* has been much involved with architecture in the last few years, though picturing it usually in a very pared-down elliptical way. During 2001 he kept revisiting the interior of Kettle's Yard in Cambridge, with special attention to the way light fell at different times of the day or year – the result was a book called *Light Spells*. During 2003 he was artist in residence at the New Art Centre, Roche Court, Wiltshire, where he photographed Munkenbeck + Marshall's Artist's House and sculptures in the grounds with a similar focus on detail. His photographs of Sandy Wilson's extension to Cambridge School of Architecture, stripped of years of clutter, were in *AJ* 12.06.03.

Now Murrell has collaborated with a ceramicist, *Jane Perryman*, and the results are on show at the Ronald Pile Gallery, 38a St Mary's Street, Ely, from 19 March–16 April. Some of Perryman's work could be seen as sculpture, with its juxtaposed, delicately poised forms (*above right*). Murrell makes a near-abstraction of the point where one form meets another, with its smudge of shadow (*above left*). They should look good displayed together in a gallery which occupies a converted 17th-century house quite close to Ely's great cathedral (tel 01353 666675).

When *Fred Sandback*, who died in 2003, set out to install an exhibition, he could travel light – the materials for his shows would fit into a briefcase. What he worked with most was coloured acrylic yarn, with which he made drawings in space. Stretched taut between floor, wall and ceiling (or any two of the three) the yarn outlines a variety of geometrical shapes which read as planes, reconfiguring the gallery with the most minimal means. 'A hand stringing a room as if it were an instrument to be sounded,' is how Joan Simon, curator at the Whitney Museum, puts it.

A selection of Sandback's pieces, necessarily installed by others but following his exact instructions, is at the Fruitmarket Gallery, Edinburgh, from 18 March–14 May (www.fruitmarket.co.uk), and to go with the show, Hatje Cantz has published an excellent book, simply titled *Fred Sandback* (£29.99, distributor Art Books International). For forthcoming events visit www.ajplus.co.uk/diary



Thursday, 30th March 2006 Hotel Russell, London WC1

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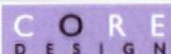


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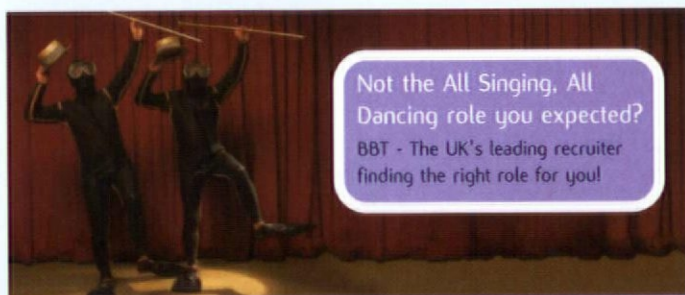
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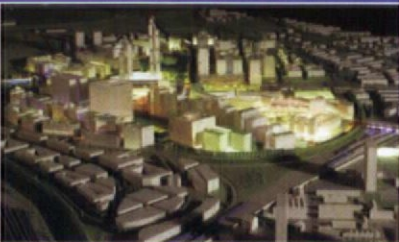
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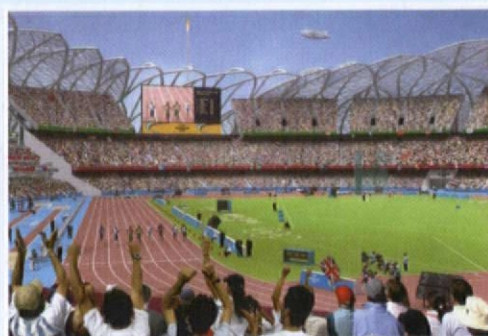
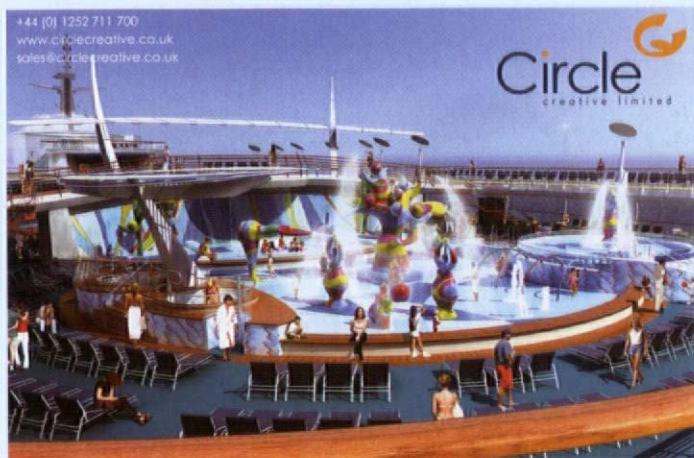
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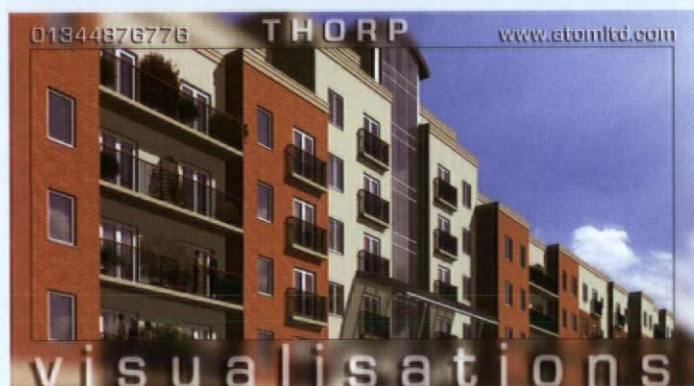
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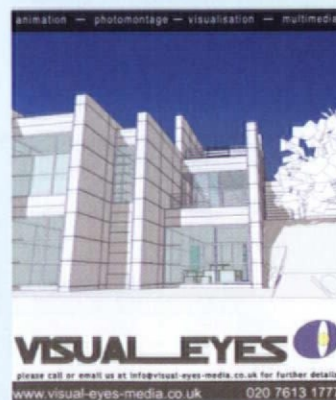
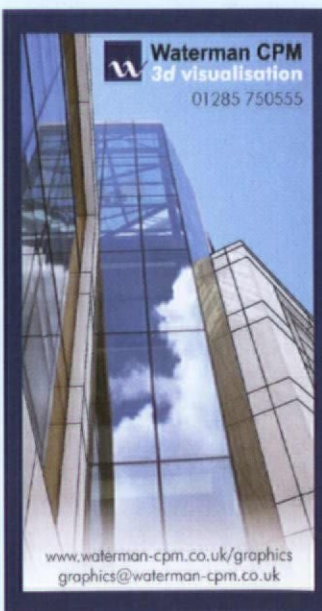
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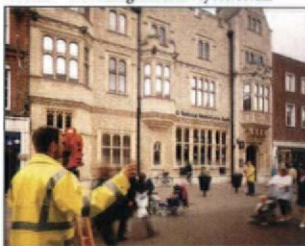
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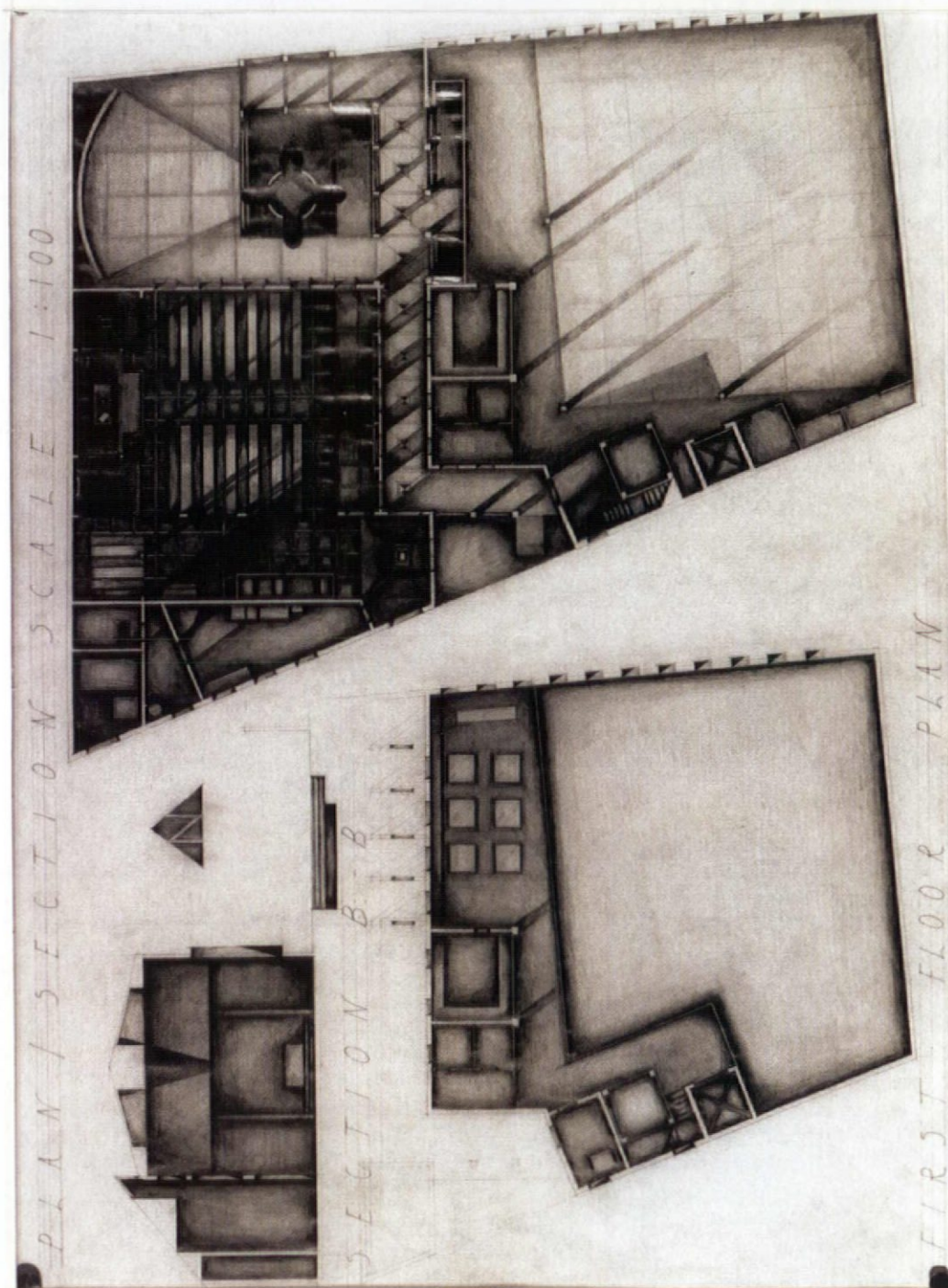
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Sketch of a design for a church in Cambridge.
By Vic Johnson of Johnson Design Partnership LLP

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CARIBBEAN BLINDS



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A Caribbean Quality Awning System, powered by Somfy and complete with a lighting system, was installed at this popular stall at Legoland in Windsor. Andrew Starr of authorised Caribbean distributor Elegant Awnings, planned a colourful design in keeping with the bright Legoland style.

STOAKES SYSTEMS



AJ ENQUIRY 202

Ortus Twin Spires in Belfast has an interesting low-profile Kalwall vault, 21m long and 4.5m wide. Highly insulating Kalwall – for cladding and roofing – diffuses natural daylight evenly without shadows or glare. The 2006 Kalwall Projects Guide is available. Tel 020 8660 7667 or visit www.stoakes.co.uk.

CMS ACOUSTIC



AJ ENQUIRY 203

CMS Acoustic Solutions is set to restore market confidence in specifying tiled floor finishes with Regupol Acousti-Tile, the first approved acoustic tiling system. Independent testing has demonstrated that it meets Part E regulations and complies with The Tiling Association's (TTA) Coefficient of Restitution figure.

METAL TECHNOLOGY



AJ ENQUIRY 204

Netpark, the North East's largest science park, is one of Metal Technology's many public-sector projects. With fabricator Fortress Architectural Systems, Wates Construction and architects Dewjoc, the Incubator One and Institute buildings use bespoke, curtain wall screens, windows and glazed doors.

REGINOX



AJ ENQUIRY 205

Sinks, taps and accessories manufacturer Reginox UK is doubling the size of its product offer. It is opening the full Reginox product range to the UK market, featuring more than 120 sinks and firmly establishing Reginox UK range as one of the largest and most comprehensive available.

CORUS GROUP



AJ ENQUIRY 206

Corus offers dedicated advice and guidance on metal envelope design, specification and construction through the Colorcoat Connection® helpline. Samples are available for the range of pre-finished steel products. Tel: 01244 892434, email: Colorcoat.connection@corusgroup.com.

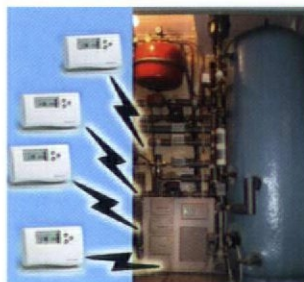
JUMEL



AJ ENQUIRY 207

Jumel launches the Hexa vertical towel rail. Made out of high-grade stainless steel, it has a five-year guarantee. Released in electric only, the Hexa demonstrates the use of the previously released electric element available from Jumel with an IP66 rating. Tel: 0870 403 0119 or visit www.jumel.co.uk.

HONEYWELL



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An oil-fired range cooker provides mains pressure hot water and four zones of energy-efficient underfloor and radiator heating for a stone cottage in Cornwall using Honeywell wireless controls, cylinder thermostats and control valves. Tel: 0800 521121, or visit www.honeywelluk.com.

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