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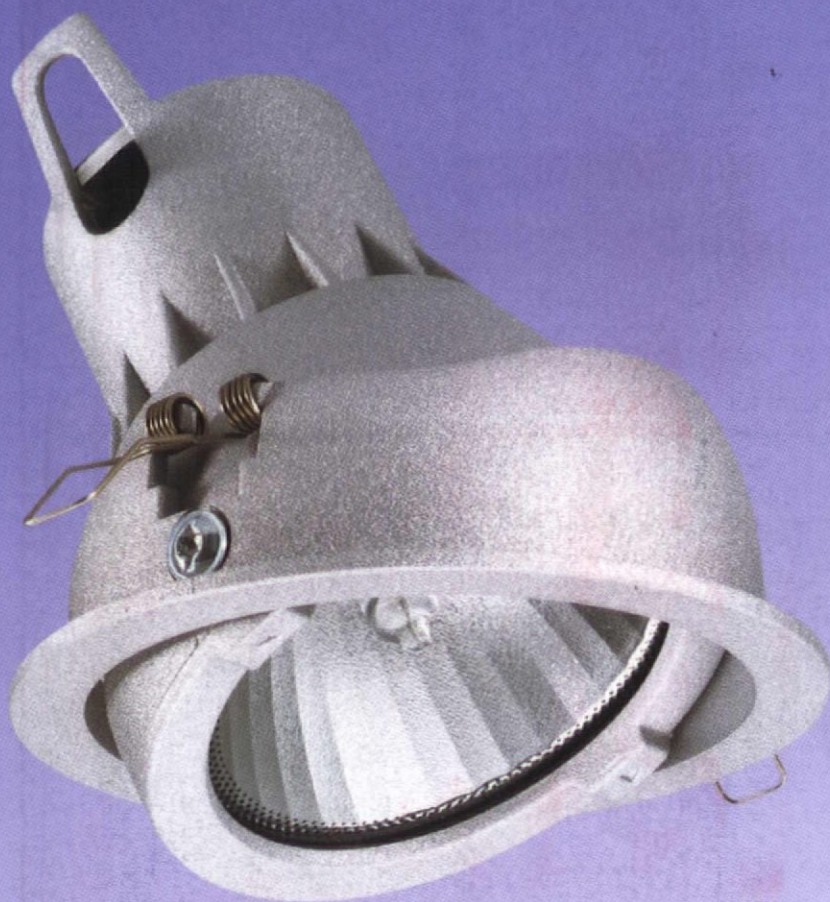
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Church of the Resurrection, St. Petersburg. Light can change the soul of the objects it illuminates. See how it enhances the harmony of cupolas and spires that grace the famous Spas na Krovi cathedral. For over 30 years, iGuzzini has worked alongside great designers, architects and lighting designers (as well, obviously, as clients sensitive to this issue) to give the world better light. Lighting design: Piero Castiglioni ②. Client: Lensvet, director Alexander Kuzyakin ①. iGuzzini Partner Assistance: ③. Products: MaxiWoody and Platea, design by Mario Cucinella, Radius, design by Piero Castiglioni. www.iguzzini.com, iGuzzini Illuminazione spa, Italy.

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Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Lucy Herdsman on 020 7505 6873.

HADDONSTONE



AJ ENQUIRY 201

Haddonstone, the UK's leading manufacturer of cast stone architectural features and ornaments, has launched a new 200-page catalogue. This is the first time the entire group, which includes Haddonstone, Haddonstone Forge and Glass Houses, has been brought together in the same place.

LOVAIR



AJ ENQUIRY 202

Lovair has recently launched an innovative new range of stainless-steel warm-air hand dryers. Details do make a real difference – just ask any washroom user. Telephone 0845 130 2907 to request your copy of the recently released all-new brochure of the Lovair Washroom fittings range.

AGGREGATE



AJ ENQUIRY 203

Charcon has launched a stunning new washed block-paving product, providing the perfect complement to any prestige development. Charcon Andover Washed, available in Silver Grey, Anthracite Grey and Buff, can be used in any high-specification project or pedestrian scheme.

KNAUF INSULATION



AJ ENQUIRY 204

Knauf Insulation has launched the first of its online learning programmes. An Introduction to Sound Insulation gives an immediate working knowledge of Approved Document E of the Building Regulations (Resistance to the Passage of Sound), and allows people to learn at their own pace and convenience.

CMS ACOUSTICS



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Fire-rated, double-skin steel partitioning from Troax UK has produced a series of test facilities, laboratories, offices and storage areas for ebm-papst UK, the UK subsidiary of Europe's largest motor and fan manufacturer supplying the OEM market, at its R&D centre in Chelmsford, Essex.

STO



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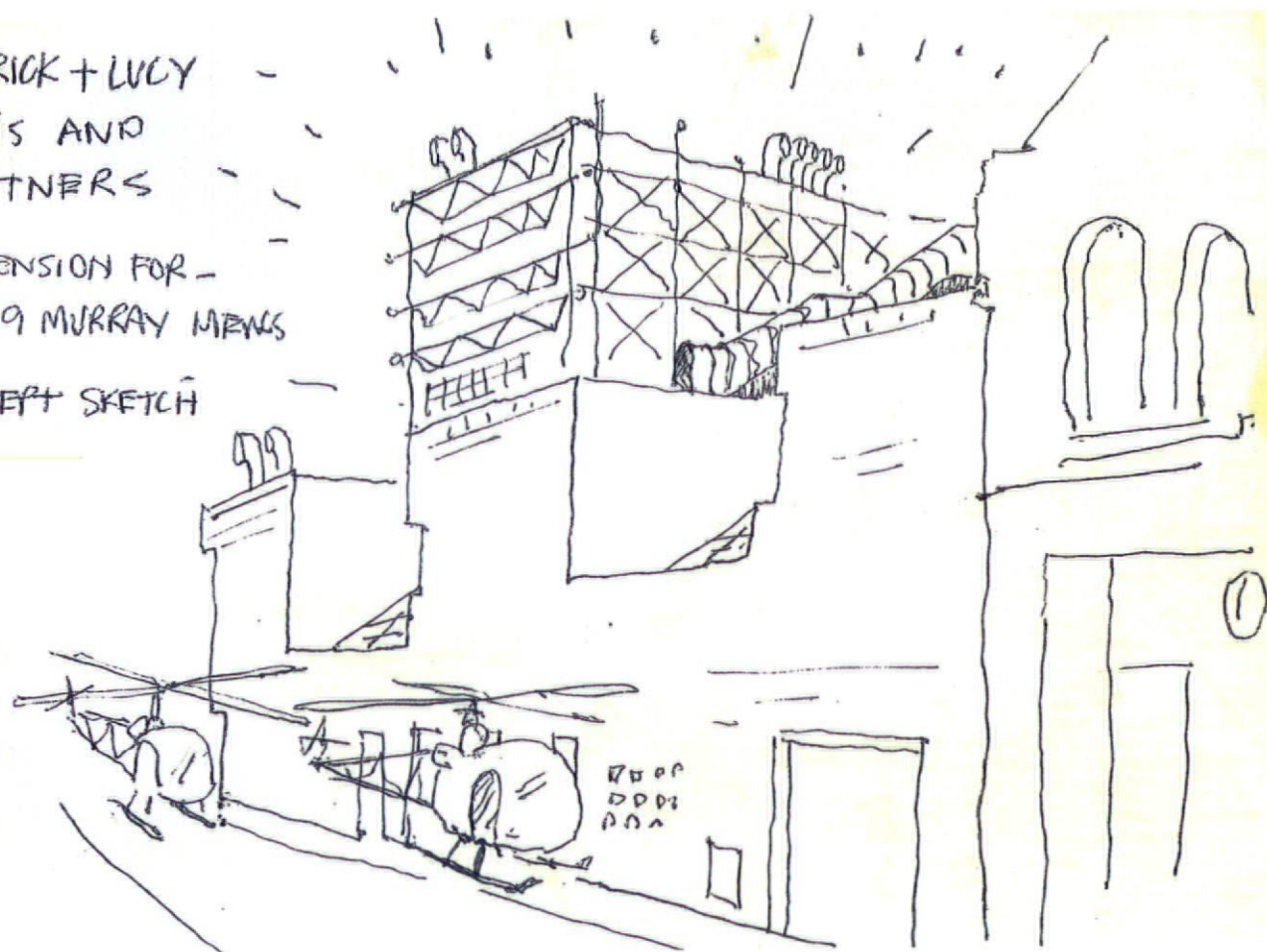
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Ainsworth Lumber, the Canadian manufacturer of Pourform plywood concrete-forming panels, now has chain-of-custody registration under the Canadian Standards Association's Sustainable Forest Management programme, thus meeting the UK's requirement for 'legal and sustainable' timber.

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Sketch of a spoof extension to the Williamses'
house at 19 Murray Mews and next-door number 17.
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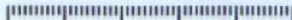
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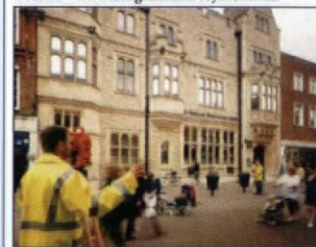
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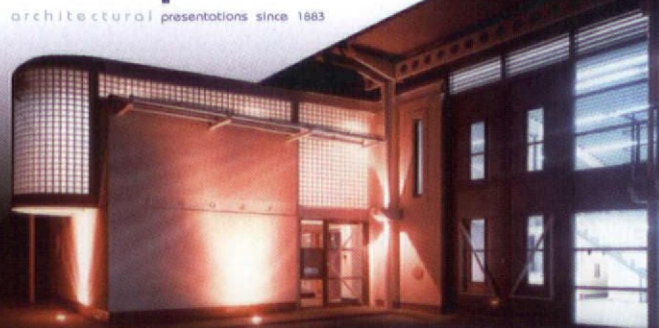
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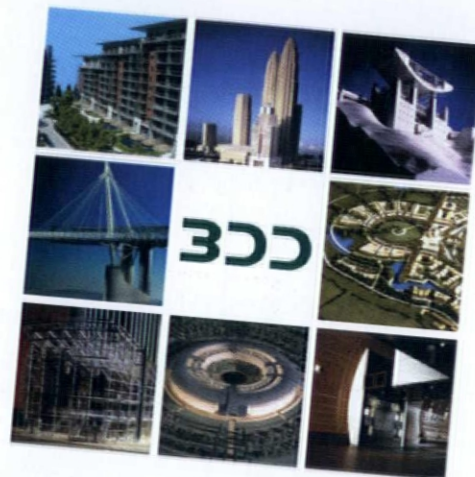
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RD Recruitment

TENDERS

Architectural and Landscape Design Consultancy Services

Bristol City Council wishes to establish a 4-year catalogue/ Framework Agreement of suitably qualified and experienced consultants who can provide a range of architectural services for schemes varying in size and nature. These will normally be related to schools, public building, offices, housing (high and low rise), leisure and landscape architecture services, and will range from feasibility studies to multi-million pound projects. Consultants appointed will be required to possess recognised professional qualifications.

Application should be made in writing, by letter, fax or e-mail quoting the contract title above and sent to the Corporate Procurement Unit, Bristol City Council, 4th Floor, College House, College Green, Bristol BS1 5SU.

Fax: 0117 9531340,

e-mail: ritu_munday@bristol-city.gov.uk

Applicants will receive a questionnaire that must be returned to the above address by 12:00 noon on 29th June 2006.



Clapham Park Homes are embarking on an ambitious programme of refurbishing and remodelling the Clapham Park Estate. Residents have been at the core of work to date and will remain so in the future.

The overall project has received Outline Planning Permission. We have identified a new build site where we wish to commence design immediately leading to a successful Planning application. This site has Outline permission for up to 6 storeys comprising approximately 85 homes. The initial appointment will be to RIBA stage D though this could be reviewed if appropriate.

We are inviting expressions of interest prior to interview. A practice will be selected following interview.

We are looking to appoint one Design practice who will then procure specialised design services within their appointment. We have appointed Ian Sayer to act as our cost consultants.

Interested parties are asked to provide a concise expression of interest by **3.00pm, Friday 26th May**.

Short listing criteria will be a proven track record in

- Beyond the "standard product" High quality high density Urban design
- Modern methods of construction
- Resident involvement
- Understanding of Planning issues, context and strategies for success
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- Environmental sustainability in particular achieving 10% renewable Energy planning target
- Proof of Insurance, Annual Accounts indemnities etc to demonstrate business Bona Fides.
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Expressions of Interest Competition for the Appointment of Consultants

For the Preparation of a Masterplan for the Redevelopment of Crumlin Road Gaol and Girdwood Barracks

Central Procurement Directorate acting as agent for The Office of the First Minister and the Deputy First Minister (OFMDFM) and the Department of Social Development (DSD) jointly wish to invite expressions of interest from suitably qualified consultancies with international standing experienced in the field of urban regeneration and design for a competition for the preparation of a masterplan for the redevelopment of the former Crumlin Road Gaol and Girdwood Barracks in North Belfast, Northern Ireland.

OFMDFM and DSD propose to hold a two-stage competition for the appointment of consultants for the masterplan to select a consultancy offering the best solution.

Interested consultants can obtain questionnaires by applying in writing or fax, quoting CPD 1385/05 to the address below not later than 3.00pm on 31st May 2006.

The completed questionnaires and additional information (hard copies only) should be returned in a sealed envelope marked "**Masterplan for Crumlin Road Gaol/Girdwood Barracks Ref (CPD1385/05)**" to:

Department of Finance & Personnel
Central Procurement Directorate
Construction and Advisory Division
Contracts Branch
Level 4
Causeway Exchange
1-7 Bedford Street
Belfast
BT2 7EG
Fax No. 028 9082 3245
Email. Construct.info@dfpni.gov.uk

Not later than 3.00pm on 6th June 2006.

Failure to supply any of the required information will result in the application not being considered.

This advertisement is a summary of the Contract Notice, which was dispatched to the Official Journal of the European Union on 28th April 2006.

From 1st April 2006 all tendering opportunities for Works, Supplies and Services can be viewed on the Internet at www.cpdni.gov.uk



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This relaxed but focused practice offers Pension, Health Insurance and adequate salary for the right candidate who will play a key role in helping the practice develop and expand.

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Senior Technician	Altrincham	£40,000

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EXPRESSIONS OF INTEREST

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Architectural Technician

£15.38 Per Hour + Paid Holidays - Belfast

Our client, a multi-disciplined practice, seeks an Architectural Technician to work within their Newtownards branch. The position will be for a minimum period of three months on a contract basis. You must have at least an ONC/HND qualification in Architecture or a certificate in AutoCAD along with 1 year's experience in an Architect's office. The client deals in commercial, residential to industrial projects, experience in these sectors is preferable but not essential.

Vincent Weir t. 02890 261 680 e. vweir@bbt.co.uk Ref: VC5564

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The Council is implementing a new pay and grading structure. This may have an effect on the salaries stated in this advert.

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Up to £20K

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My client is a growing practice that is looking for a Technician/Technologist (2nd Jobber) with around 2 years experience, looking for a move that will assist them in moving on their career and experience. You will be proficient in AutoCAD and have the ability to conduct Site Surveys and Translate information onto Computer. You will be looking to further develop your skills in Production Drawings amongst other areas. The main body of projects that you will be working on, will be Domestic Conversions/Extensions, Housing, Educational and Light Industrial.



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To head up a team, to produce high quality drawings using CAD, to liaise and meet with clients, to assist in production of design statements etc. This is an excellent role for an experienced Technologist looking for a new challenge with excellent prospects.

Architect:

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To act as project architect on selected schemes, to organise and manage projects, to brief and liaise with clients at all levels. You should have at least 3 years experience, have excellent CAD and drawing skills, have imagination and be able to inspire your team!

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Outstanding opportunities for candidates with AutoCad and housing experience to progress in the planning and technical departments of one of the UK's premier residential developers. This company has received several top awards, including the coveted Which Home House Builder of the year plus many many more.

Ref: 3416 Philip / Mark

Technologists / Assistants

Cheshire c£18K - £29K

A dynamic North West based, design practice serving an impressive client base throughout the UK? This practice is looking to employ the above to celebrate their 10 years of success. They work in all sectors and in both new build and refurbishment. If you are highly motivated and passionate about design and want to share an exciting future, call quoting.

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Architectural Technician London £40K

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Architect / Technician East Anglia £35K

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Architects / Assistants Manchester £28-45K

Design orientated architectural practice specialising in high quality town centre retail developments, residential buildings and leisure projects require team leaders, senior architects and assistants to play a full part in the design, documentation and implementation of their expanding portfolio.

Architect Midlands £37K

A Midlands based practice are seeking an Architect who can make a serious contribution to the companies goal of high standard and quality designs. You will be AutoCAD literate and be able to meet deadlines. 5 years plus experience required. Associateship available. Good salary prospects.

Job runner Manchester £45K

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Camden

To £35k pa

Project Architect

Our client is looking for a project Architect to take responsibility of delivering Airport projects. The role will involve Job Running and Design abilities. With 5 years + post part 3 experience and a proven background of Transport projects the right individual will be given a great career path. Ref AJ3

Central London

To £35k pa

Architectural Technician

AJ top 100 ranked practice based in Central London currently seeks an Architectural technician with 5 years experience to join their team working on residential and commercial projects. Our client has developed an outstanding reputation for developing their people and this is an excellent opportunity for an ambitious individual. Ref AJ7

Central London

To £21/hr

Assistant Architect

Large practice seeks more talented assistant architects for long-term contract roles, with future longer-term possibilities. Microstation proficient, you will have a real design input and presentation impact in large leisure and public schemes in the UK and overseas. Casual and relaxed office environment, the scope of work is renowned and exciting. Ref AJ6

Central London

To £20/hr

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Central London

To £21/hr

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Central London

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Mobile: 07810 624036
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Wiltshire Vacancy

Architect
0605-002
Permanent

My client is a thriving general practice with a range of projects covering the Education, Commercial and Residential sectors. They are now seeking an experienced Architect with both Design and Job Running skills to join them as soon as possible. This is a great opportunity for an enthusiastic Architect to take the next step in their career and get involved in a range of exciting projects.

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www.geddesarchitects.com
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Architects & Part IIs for Manchester! £££££

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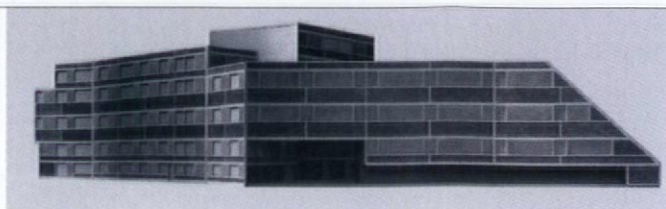
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2.

1. View of the exhibition
2. St Jakobs Platz, Munich

(presented on smaller pages inserted within the larger body of the book), of the subtle and infinitely variable modes of building brick walls, is reminiscent of Deplazes' book. These are architects who take construction seriously, who view detail as an inherent and pivotal part of imbuing a structure with meaning, yet have managed to avoid the anal obsession with fiddly, self-referential details-for-the-sake-of-details (the hybrid legacy of High-Tech and Arts and Crafts) which seems to preoccupy so many British architects.

Sergison Bates' projects display an increasingly recognisable and serious blend of Heideggerian thinking on dwelling and building and the architectural rigour of Lewerentz, the Smithsons and the Swiss school. What they

have in common, of course, is brick. Both the book and exhibition are fundamentally concerned with the language of brick, from Carlo Borromini to Carl Andre, and with the everyday fabric of the city in which they work, which Sergison covered so articulately in his Zurich talk.

Together, the book and show confirm Sergison Bates' reputation as one of the key offices in the development of a British architecture which is capable, both intellectually and physically, of responding to both tradition and Modernism, and of creating moments of real pleasure from seeming mundanity. It is brick. And it works.

Edwin Heathcote is the architecture correspondent for the Financial Times



CRITIC'S CHOICE

By Andrew Mead

After a £10 million refurbishment project, *Foster and Partners'* Sainsbury Centre for the Visual Arts at the University of East Anglia reopens this coming Sunday, 21 May. Whatever reservations one might have about the experience of looking at art in this building – the uncharitable would say it makes works look like items in an upmarket B&Q (AJ 14.08.03) – there's no doubting the quality, interest and individuality of the Sainsburgs' collection, so it's good that it's accessible again.

Perhaps, along with a new entrance; a new link between the centre and the Crescent Wing; a new shop; and a refurbished café, some of those problems for viewers will have been addressed, but as they're intrinsic to the whole warehouse concept of the building, that's not too likely. The opening show, which includes pieces from other collections, is called *Pacific Encounters: Art and Divinity in Polynesia from 1760-1860* and it runs until 13 August (www.scva.ac.uk). Pictured is one of the inclusions.

Two other exhibitions in eastern England sound promising. *De Sign*, which opens today at the University of Essex Gallery at Wivenhoe Park, Colchester, features seven artists (including *Langlands and Bell*) who claim to 'deconstruct the way architectural language shapes our perception and interaction with space'. Perhaps a trip to the Essex campus does that job quite well in itself, and anyone planning to visit might want to look up the AJ's special issue (20.09.72), in which *John McKean* explores its contradictions and failings at length. 'Movement in the building must be purposeful; there is no space open to relaxed usage', is one of his comments, more far reaching than it seems at first. *De Sign* continues until 8 June (details: ahugo@essex.co.uk).

While Firstsite awaits its new building by Rafael Viñoly, due for completion at the end of 2007, it continues to stage shows at The Minories, 74 High Street, Colchester. The latest of these, *An Indoor Heaven*, has an architectural flavour, featuring as it does the Brazilian artist *Brígida Baltar* 'who will develop a new installation across four gallery spaces using the fabric of her Rio de Janeiro home'. It can be seen until 24 June (www.firstsite.uk.net).

For forthcoming events visit www.ajplus.co.uk/diary

EXHIBITION & BOOK

By Edwin Heathcote

Sergison Bates
Architects *Brick-work:*
Thinking and Making
At the RIBA, 66
Portland Place, London
W1, until 8 June
gta Verlag, 2006.
100pp. £23



1.

At the original launch of this exhibition and book at the ETH in Zurich, Jonathan Sergison gave a short illustrated talk about the use of brick on buildings near his practice's Fitzrovia office. Architects' talks, regardless of their titles or the theme of the event, almost always descend into overlong explanations of their recently completed projects. They are our equivalent of the fluff which fills newspaper interviews when 'celebrities' have a new product to plug.

Sergison's talk was the diametric opposite: brief, observational, unpretentious and geared to its (educated, interested, Swiss) audience. It was followed by Stephen Bates' quick run-through of some largely unrealised projects, which formed the basis for the show and monograph.

The exhibition slotted seamlessly into the lobby of ETH, an almost municipal aesthetic hosting Sergison Bates' models and drawings to perfection. I was unsure whether the formality of the RIBA could work as well, yet it does – the brick seemingly thrown into even greater relief. The superb models bring a real texture which is so often lacking in the bland, perfect structures that are the staple of architects' presentations, and are complemented by the graphic rigour and striking format of the monograph.

Sergison Bates' architecture is based on a combination of rootedness in place and the everyday; of a passion for the ordinary; and a fascination with construction and material which – despite its obvious Englishness and its precedents

from the Arts and Crafts though to the Smithsons – can seem closer to contemporary Swiss concerns, particularly Andrea Deplazes' unparalleled *Constructing Architecture* (AJ 20.10.05).

That both Sergison and Bates have taught at ETH, and acknowledge Deplazes' influence and help in the book is revealing, as is their interest in another of the school's former teachers, Gottfried Semper. He, of course, was instrumental in developing the notion of construction and building technique as a bearer of meaning, relating to traditional crafts. His conception of a brick wall as a cipher for textile, as the fabric of a tent, exerted a huge impact on proto-, actual- and Post-Modernism.

But it also raises interesting questions about the relationship

between literature and architecture: a text too can be woven; a page colonised by letters as a plan imposes figures on a landscape. The book *Brick-work* – designed (by Carlidge Levene) as an extremely conscious extension of a carefully tended identity which sees graphics as an integral part of architecture – is both a beautiful thing and as important an architectural statement as Sergison Bates' buildings.

Like the book on Jonathan Woolf's pair of north London houses (AJ 06.04.06) with which it shares many preoccupations about making, meaning and presenting, this is text light, although what there is, including a brief essay by Peter Salter, is solid.

The dwelling on constructional sections

BOOK

By Alan Powers

The Stirling Prize:
Ten Years of Architecture
and Innovation
By Tony Chapman.
Merrell, 2006. 224pp. £35

Will the years 1996–2005 go down in history as the great period of transformation in British architecture? When we feel ready to decide, Tony Chapman's book will help. Coming from a media background, he is the hero of the Stirling Prize, after taking over its management from Chris Palmer in year three. His introduction sketches the background and sets the breezy tone of the fast-moving year-by-year survey, as the prize became more public, fulfilling the initial ambition to rival Booker and Turner.

The buildings and projects parade through the pages much as they do on TV, with upbeat descriptions and analysis, accompanied by the usual glossy pictures and rather small-scale plans. These mini-essays by Chapman are a model of

good communication, neither assuming too much prior knowledge nor talking down.

Each year's crop is reflected upon by a different critic, assessing the jury's choice. As masters of their craft, they do this job well, but real critical thinking would be out of place, as it is on the prize night.

Issues about icon versus non-icon architecture are briefly raised, as the prize was bound to favour the strong image in line with the rising graph of its public profile. Even if, as Deyan Sudjic suggests, Jim Stirling's work is currently 'trapped in a critical deep freeze', the use of his name is apt, since his buildings always photographed like fashion models, and image seems to rule the prize unquestioned.

Each year has included one or two projects that have

had to struggle with adversity in a hostile world in order to create the kind of everyday decency that has long held a high position in British architectural culture.

The Brighton Library by Bennetts Associates in the 2005 shortlist was a good example. BedZed, on the 2003 shortlist, was a step beyond, into consideration of the longer-term consequences of building, hinting at qualities deserving a different kind of recognition, but not primarily visual ones. As Sudjic says: 'The real problem faced by the Stirling Prize... has been its failure to come up with a coherent sense of what the award is for and then to stick to it.'

Beyond its usefulness as a record of an idea that flew, the book fails to act as a mirror of architecture in our time without

reading between the lines. The way we talk about architecture, especially to those outside its rather enclosed world, is loose and impressionistic. One type of good is balanced against another, with no notion of their relative weight and public opinion, while canvassed, is mostly ignored.

Maybe, as Reyner Banham suggested, architects are like a 'tribe intent on preserving their integrity as a social grouping' and for that reason are committed to retaining the mystery of their black box, even if 'there may be nothing at all inside the black box except a mystery for its own sake'.

Alan Powers is an architectural historian



LEFT IN THE PINK BY A PERFECTLY HATCHED SITE

One of those friends who tells you stuff hoping you will make a terrible mess with it, knowingly suggested the ostensibly un-PC site, www.chickswithbricks.com which bills itself in a ghastly mega-girly white on pink copperplate font as a 'celebration of women in the built environment'. Happily for readers of a family publication it has nothing to do with site hut decorations and is actually an 'exclusive members network' for female construction representatives. I'm sure that breaches some discrimination law or other but personally I think it's cool. Please don't write in.

The founders are architects Pascale Scheurer and Holly Porter, who have organised the People in Space project (www.peopleinspace.com) and the new Injection Magazine which is distributed with this copy of AJ and which was launched with a piss-up last week in the Dream Bags Jaguar Shoes Bar, Shoreditch. Can't be all bad with a venue name like that.

Their website is crisply designed, easy to navigate and, oh frabjous day, has adjustable type. Even if that were the only thing, and it isn't, you wish them well. One question though, what is performative space? sutherland.lyall@btinternet.com

THE RIGHT ADVICE

Here's an exam question for you. A mountaineer, about to undertake a difficult climb, is concerned about the state of his knee. He goes to a doctor who negligently makes a superficial examination and pronounces the knee fit. The climber goes on the expedition which he would not have undertaken if the doctor had told him the true health of his knee. He suffers an injury which is an entirely foreseeable consequence of mountaineering but has nothing to do with his knee. Does he have a claim against his doctor?

This particular example was posed by the law lord, Lord Hoffmann to test causation – the causal link between breach and damage. On one view the doctor was liable for the mountaineer's injury because, had he been given correct advice, he would not have gone climbing and would not have suffered the damage. In Lord Hoffmann's view however, the doctor's bad advice and the injury were unconnected because, even if the doctor's advice had in fact been correct, the climber would still have been injured.

These lofty legal principles were called upon to assist in the more prosaic case of *Green v Alexander Johnson* (28.6.2005) which involved the quantification of a landlord's losses on an investment property in north London. The claimant

trustees owned two adjacent Edwardian buildings with shops at street level and flats above. The properties were attractive for investment purposes because most of the flats were let on assured shorthold tenancies, leaving the landlord free to manage the block without becoming embroiled in the complexities of service charge recovery. Three flats, however, were let on long leases to a Mrs Tuttle, who applied under the Leasehold Reform Act 1993 to acquire new leases at a premium. The claimants settled these proceedings on advice that turned out to be wrong. Independently, counter-notices subsequently served by the claimants were invalid. The claimants were obliged to grant new long leases to Mrs Tuttle below market value. This reduced both the claimants' revenue and the investment value of the block as a whole.

When assessing the claimants' losses, the court calculated the difference in investment value between the block with and without the long leases. It then deducted the higher market value, not the actual price, of the leases sold to Mrs Tuttle, and came to a figure of £200,000, which satisfied neither party. The defendant appealed the calculation of investment value and the claimants cross appealed the allowance made for the value of the leases.

The Court of Appeal upheld the calculation. It confirmed that the conventional market approach to assessing capital losses was the diminution in value. Any departure from this approach was not necessarily objectionable but should be clearly argued and justified by the evidence. Lord Hoffmann's climber analogy assisted with the allowance for the leases sold to Mrs Tuttle. The claimants would have received a reduced premium for the flats even if the advice they received had in fact been correct.

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



Task	Patient assessment		Prescription of drugs	Collection of drugs	Audit drug storage
Hardware	PC terminal	Electronic chart	PC terminal	Automatic drugs storage unit	Pneumatic drug delivery service
		Bedside medical			
Software	Electronic patient record			Nurse information system	Hospital information systems
				Pharmacy information system	

2. How ICT can be used in the healthcare sector

The architect will have a pressured position to carefully balance and co-ordinate requirements from an early stage if they are to optimise the design.

PLANNING AND DESIGNING FOR ICT

Proposed hospital design will usually consist of a mixture of new and existing technology.

An understanding of which technology will be maintained and which technology will be purchased new is essential. This involves key decision-makers inspecting the existing equipment for capabilities against market alternatives.

Once this is determined, architects need to understand the following:

- how the staff will use the technology;
- how the technology will effect the environment;
- how the environment will affect the technology;
- how the building should house the technology;
- how the technology will interface with other technology; and
- how the technology will interface with staff and patients.

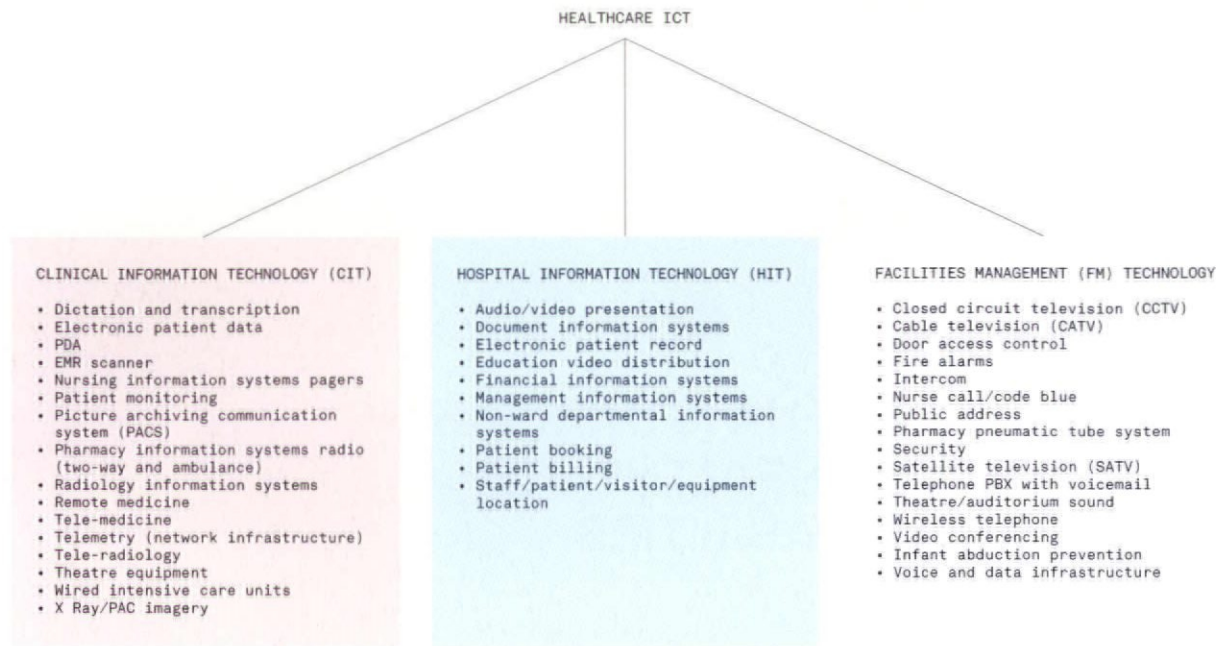
The table above shows how these technologies (hardware and software) may be used. Time-efficient and cost-effective operation may be achieved by integration of the three divisions of health care technologies, as seen in the diagram above-left.

Making decisions on the procurement of ICT can be achieved in a number of ways:

- interviews with staff who used the equipment;

- presentations, demonstrations and interviews with the technology vendors;
 - interviews with in-house IT staff that have managed the equipment; and
 - interviews with ICT healthcare consultants who have to use integrated healthcare technologies (existing and new ICT).
- During design, consideration must be given to:
- how technology affects staff and patient safety;
 - integration of technology: additional technology may be required to bridge the gap between technologies. This is expected when using a mix of new and existing technology;
 - future flexibility: an example is the laying of dark fibre (spare cables) which is used if systems are moved or new systems are brought in;
 - dual redundancy of the system: the technology may need to be duplicated in case of failure; and
 - co-ordinating the location and sizes of the communication rooms, cable runs and network sockets.

This series of articles and online briefings covers various aspects of designing for ICT. For more information visit www.ajplus.co.uk/ict



1. The three divisions of healthcare technology

After the introduction of The British National programme for IT in 2002, the UK is currently increasing ICT healthcare capabilities and will continue to do so over the next six years. This programme aims to bring all patient records into an electronic format, taking communication between health staff to the Internet. Other European countries such as Germany and Switzerland are already users of this system.

HEALTHCARE DESIGN DRIVERS

In the Agency for Healthcare Research and Quality's October 2005 paper *Healthcare Research and Quality*, the requirements for design selection were outlined as the following:

- focused patient care and improved staff satisfaction and safety;
- the need to incorporate new technology;
- more efficient and cost-effective operations rather than capital spending; and
- flexibility to meet new hospital guidelines and regulations.

We could say that healthcare building design is heavily influenced by the availability and sophistication of services and facilities rather than by capital costs. Governments aim to bring operational costs down using technology.

SATISFACTION OF ICT REQUIREMENTS

The building design should not only cater for the new technology, but new and existing technology should also be selected and positioned to help satisfy other requirements.

For example:

- PC terminals and network points need to be positioned in the correct treatment rooms to give doctors access to electronic patient booking and record systems;
- imaging technology may require wall shielding to prevent external interference and floor recesses to cope with the equipment height; and
- the careful positioning of information screens and public-announcement systems is required for safety.

There are three key areas of healthcare technology:

- the hospital information system: this includes information such as finance, purchasing, and patient flow/booking;
- the clinical information system: this includes clinical data, decisions and communication; and
- facilities technology: this includes mechanical and electrical maintenance, energy monitoring, estates management, security, cleaning, catering, waste management, laundry, portering, equipment management, deliveries etc.

ICT DESIGN ADVICE AT THE RIGHT TIME

The complexities of the healthcare sector mean the architect will need to be informed prior to and throughout the design process. Healthcare consultants, ICT consultants, structural engineers and sound engineers may be required as part of the design process.

In addition, the sheer diversity of health consultants and patient demographics impacts on design requirements.

THE UK IS INCREASING ICT HEALTHCARE CAPABILITIES

By Stuart Guy

The health sector is a complex beast for architects to tackle. And the demands of Information Communication Technology (ICT) in both the public and private sectors add another layer of complexity to the design process.

This article highlights the fact that healthcare complexity is currently exceeding healthcare budgets. This is despite the fact that the UK and US Governments are focusing on healthcare ICT as a way of reducing the cost of administration and medical errors. Therefore the selection of healthcare design is likely to be influenced by the need to incorporate new and old technology to optimise the efficiency in hospitals, rather than to make capital cost savings.

The successful architect will need to understand how healthcare ICT is used and how it will impact on healthcare to meet these drivers. They will need to hear the opinions of the many individuals that hold the knowledge behind ICT healthcare.

INCREASING COMPLEXITY

The health sector consists of many departments that contain a multitude of functions and operational tasks. According to the Department of Health costs report (2005), there are in excess of 35,000 different treatments from over 600 NHS providers.

The sector is dependent on information, knowledge and communication to perform its task. Efficiency hinges on how this knowledge and information is stored, accessed and communicated across the health sectors.

The examples shown below demonstrate this complexity:

- there are more than 100 million patient records held by the NHS. These records need to be accessed constantly and communicated between treatment centres;
- modern-day intensive-care units use a huge amount of specialist knowledge and resources to keep pace with the technology revolution;
- complex information from EMR Scans and other imaging data needs to be communicated between health sector staff;
- as the pharmaceutical industry evolves, so does the amount of drug information communicated between doctors, nurses, pharmacies and patients.

The increasing number and complexity of treatments leads to increased budgets. The National Health deficit is currently running at around £700 million and the pressure to bring the cost down from governmental bodies is increasing.

INCREASING DEMAND FOR HEALTHCARE ICT

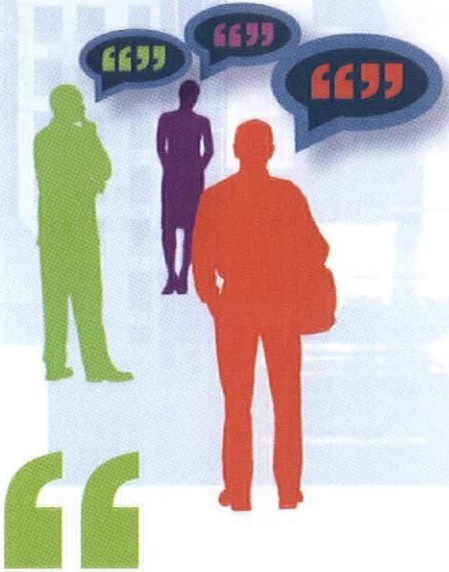
America, a market leader in health technology, is continuing to increase its healthcare technology budget. A new directive from President Bush has been issued to target medical errors and decrease healthcare administration. This initial technology is intended to bring long-term efficiencies.

As America takes the market lead and the cost of technology research and clinical risk reduces, there are signs the rest of the world is following.

Wednesday 7th June 2006 / Millennium Gloucester Hotel, London SW7

community engagement and public consultation

Innovative approaches to public participation in the design process



Community involvement is now recognised as a vitally important factor in the creation of socially sustainable designed environments. A variety of interest groups and stakeholders with different viewpoints can make a positive contribution to the design process, and it is vital that their voices are heard.

Community Engagement and Public Consultation is a one-day conference exploring best practice in setting up and executing public consultations. Hear from specialists actively involved in public consultation work, and understand how to approach this vital aspect of bidding for work and winning planning approval.

Get to grips with the statement of community involvement

The Government is pushing for architects and planners to be more open and responsive to local people when planning the built environment. To this end, a statement of community involvement must now be submitted as part of the planning application, demonstrating how the

stakeholders have been consulted. **Attend this essential new conference to find out how this affects you.**

Key topics to be addressed:

- An explanation of the Statement of Community Involvement and its impact on the planning process
- How to set up and get the most from public consultations
- Discover how to engage the right people in public consultation
- How to avoid negative feedback and cultivate a positive response
- An in-depth look at consultation projects across a number of different sectors
- How to get 'buy in' from the community for your sustainable scheme

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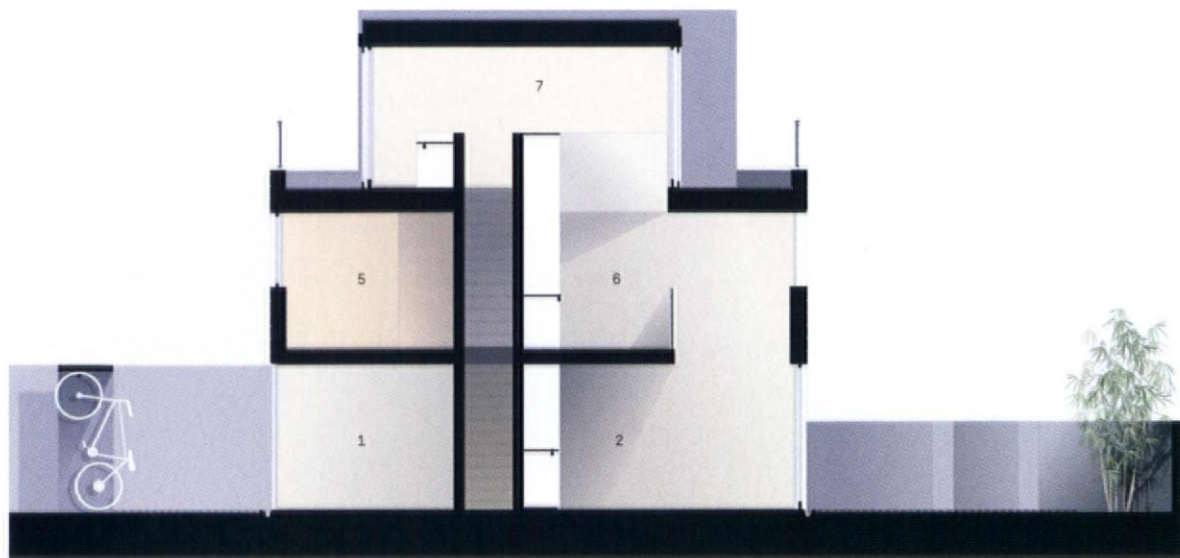


*A Vision of Britain, 1989





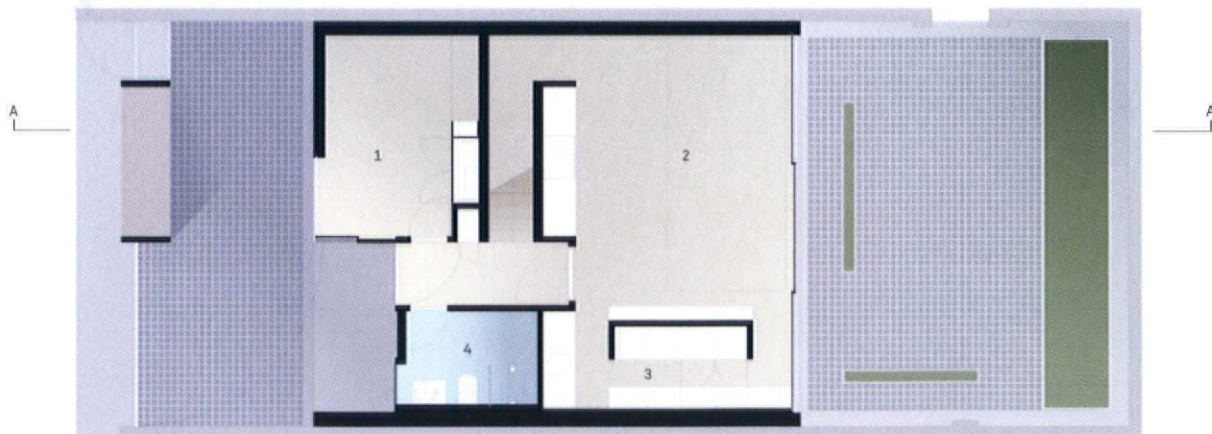
20. The setting back of the house to provide a paved area was Currey's own choice



0 5m

18. Section AA: all three levels are connected by a staggered void which extends the full height of the building

- KEY
- 1 PLAYROOM
 - 2 DINING & LIVING
 - 3 KITCHEN
 - 4 SHOWER/UTILITY
 - 5 BEDROOM
 - 6 PLAY DECK
 - 7 STUDY/LIVING



0 5m

19. Ground-floor plan with the kitchen/dining space as the natural heart of the house. Internal and external space merges as sliding doors are thrown back in warm weather



17. The top floor is set back on both sides to provide external terraces



16. Hal Currey's house, with zinc panels and aluminium window frames, is a radical innovation for Murray Mews



15. The kitchen is a step down from the dining area so the person cooking is on the same level as guests



14. A door in the first-floor living space opens onto steep stairs down to the garden level



13. Kay complied with the planners' preference for stock brick but resisted setting the house behind a courtyard



12. Tom Kay's house: the generous first-floor living area is day lit principally from the roof



11. The Williamses insisted on space for a Welsh dresser received as a wedding present



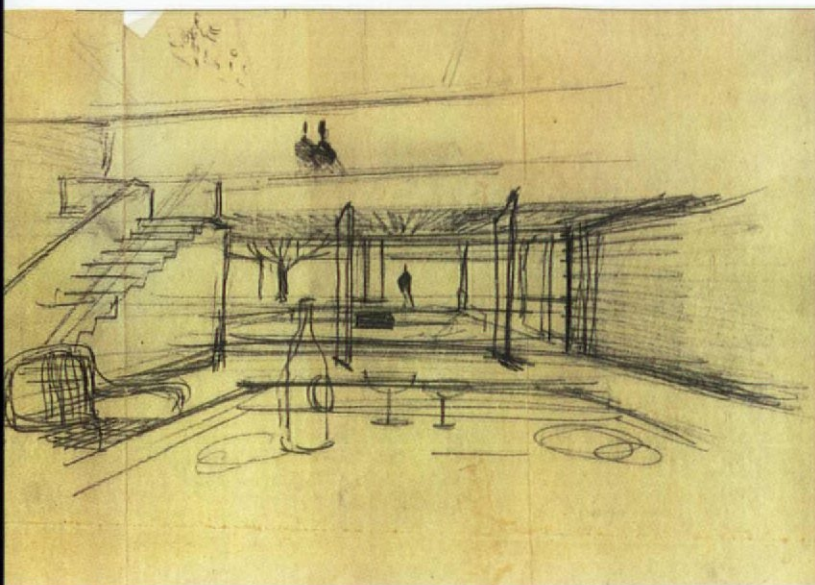
10. A premonition of High-Tech? Gallery access to the bedrooms is beneath a sloping glass roof



9. The ground-floor living room enjoys garden views

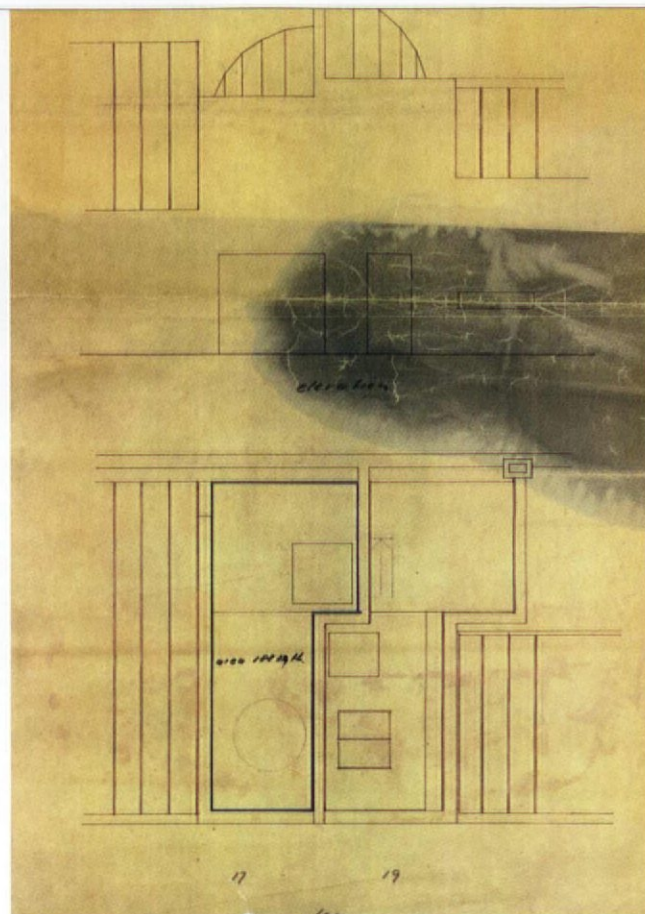


8. Anna and Graeme Williams are the only Team 4 clients still in residence today



6.

5, 6 & 7. Team 4 sketches
for numbers 15-19 Murray Mews



7.

throughout, providing thermal and acoustic insulation – all steel houses have problems in this respect. A high degree of insulation is provided throughout. Currey admits that earlier houses in the mews were a point of reference, especially the Kay house, with its staggered section. With young children, Currey wanted to create a workable mix of communal and personal spaces – and plenty of storage. The diagram provides for living spaces on the ground floor and at the top of the house, with three bedrooms and a play area sandwiched between. Visually, the levels are connected by a staggered void that extends the full height of the building, useful when it comes to summoning the kids to supper and enhancing the sense of space in what is a relatively small house.

Currey has, in fact, managed to inject an entirely new element into the Murray Mews scene, subverting the old rules to allow for the use of zinc cladding, exposed steel frame at top floor level and plenty of glass. On the ground floor, where the kitchen/dining space is the natural heart of the house, internal and external space merges when the sliding doors are thrown back in fine weather. The top floor is set back on both sides to provide external terraces.

Currey is no Rogers clone, but nobody emerges from RRP unmarked by the Rogers stress on legibility and the clear expression and delineation of structure and services. This is a house in a great tradition and, 40 years after the completion of Team 4's Murray Mews houses, a reassuringly fresh statement about the role of modern architecture in enriching the established urban context.



5.

secure space, a sense of identity and place'. (A house he designed in Hillgate Street, Notting Hill, was disparagingly compared to a Medieval castle.) While Foster and Rogers moved on to a new way of building, Kay stuck with masonry construction. His vision of architecture has always been unequivocally social, even crusading – he spends half of each year teaching at a Palestinian university. Back in the '60s he was one of a group of friends who helped Ted and Ros Cullinan self-build their house in nearby Camden Mews, a structure that combined solid and lightweight construction, a dialogue between London and west coast USA.

Kay's house was designed for family occupation, with a possible small element of office use included. The plan is rigorously axial, with a central concrete beam dividing the use structurally at upper level and defining the main first-floor living area, a generous space, day-lit principally from the roof. The kitchen area is a step down to the north, the rationale being that the family member doing the cooking would be on the same level as the dinner guests enjoying their *aperitifs*. The house is entered at this level, up a flight of steps from the street, past a small external patio where you can eat out, with a view of the street, without being overlooked. From the front door, a very steep (47°) staircase leads down, somewhat intimidatingly, to the garden level, where a garage had to be provided. Most of this floor is now used as Kay's studio.

Kay describes Murray Mews as '40 years of what's current in architecture'. Other houses in the street politely refer to the vernacular and Post-Modernist fashions of the '70s and '80s.

In 1989 Sean Madigan completed a house where the stock brick idiom reappears in a highly formal manner – the house was built for a developer, not for Madigan's own occupation. Murray Mews is no longer quite the architects' compound that it used to be, and there is just one site now left for a house. This makes the completion earlier this year of Hal Currey's house at 32 Murray Mews something of an event. Currey (ex-RRP and a partner in FLACQ Architects, a young practice with all the energy that Team 4 had 40 years ago) benefited from a less prescriptive planning regime than that earlier builders in the mews had faced. In particular, there was no longer an insistence on brick or on the need for houses to directly abut the street, though the planners wanted limited fenestration on the street elevation. The setting back of the house to provide a paved area was Currey's choice. The space is defined by a concrete arch: there are no walls or gates and nothing of the stress on 'defensible space' seen in earlier developments in the mews. The 149m² site was acquired in April 2000 and work began on site later that year. Currey and his family moved in a year later, but the fit-out of the house has been completed only recently – as usual, the exigencies of practice took precedence. The cost of the house was around £250,000.

The house is steel-framed and structurally simple, with conventional joisted floors. Externally it's clad in zinc panels, with sliding window frames of aluminium – a radical innovation for Murray Mews. Internally, a central blockwork shaft provides a measure of structural restraint. Blockwork is used as an inner skin



1.



2.



3.



4.

1. 19 Murray Mews, by Team 4
2. 22 Murray Mews, by Tom Kay
3. 32 Murray Mews, by Hal Currey
4. '40 years of what's current in architecture', Murray Mews today

Serge Chermayeff, with his concern for mediating between the public and private domain. The street frontage of the development, set hard against the pavement, is blank save for house and garage doors – narrow windows look out obliquely from the bedrooms. 'We insisted on a window you could see through', Graeme Williams recalls. 'Foster wanted them no more than 3 inches wide!' Internally, the three houses, each customized to the requirements of the three clients – the Williamses insisted on an open fire and space for a huge Welsh dresser, a wedding present – shared a common section, with a double-height living room on the garden side and gallery access to the bedrooms at upper level, all beneath a sloping glass roof, a premonition of 'High-Tech'. Number 19 was the most elaborate of the three, featuring built-in concrete furniture recently demolished – no small feat – by the present owner.

Though they experienced none of the problems of number 17 (including a serious flood), the Williamses had to wait three years for their house to be completed in 1966. Today, however, they are devoted to it, 'for all its faults' (which include the failure of the original underfloor heating system). In 1970 they commissioned Richard and Su Rogers to design a glazed extension on top of the house, but planning consent was refused.

With the Team 4 project underway, other architects began to eye the vacant sites in Murray Mews, with themselves as the prospective residents. Typically, they were alumni of the AA and a number worked in the then-booming public sector. 'It was a matter of architects gossiping amongst themselves and the word

getting round about possible sites', recalls Ian Fraser, who acquired the site for number 34 as the Team 4 houses were nearing completion. Richard Gibson's house at number 20 was built in 1965-69. Already the planners had begun to take an interest in the mews, prescribing that the house be set back from the street behind a courtyard and faced in stock brick – in the demolition-minded '60s, recycled London stocks were readily available. Tom Kay bought the site for number 22 in 1964 – 'the news about Murray Mews had been passed around', he says. 'My plan was to put something like a Nissen hut there and go off to the USA for a few years.' But his practice got established and the US jaunt was cancelled. Getting planning consent for the new house took several years and was only secured on appeal. Kay describes his house as 'a sideways extension' of the Gibson house, using the same vocabulary and materials. He was, however, determined not to set the house back behind a courtyard – 'they were inevitably dank, unused spaces' – and he won the point at appeal.

The Gibson and Kay houses, and some of the other early houses in Murray Mews, reflect the broader debate about housing that emerged in the 1960s. Darbourne & Darke's ground-breaking Lillington Gardens scheme in Pimlico went on site in 1964, inspired no doubt by Stirling and Gowan's Ham Common. There was much talk of community; of streets and squares; and of the proverbial 'Italian hill town' as an alternative model to the Corbusian point block and slab. Aalto's Säynätsalo civic centre was surely another background influence. For Kay, 'brick is about

THE STEAM TRAINS HAD ONLY RECENTLY GONE WHEN RICHARD ROGERS AND NORMAN FOSTER DISCOVERED MURRAY MEWS

By Kenneth Powell. Photography by Oliver Godow

Murray Mews will be familiar to readers of Bryan Appleyard's racy 1986 biography of Richard Rogers. The book details how, after a particularly depressing site meeting sometime in 1965 at the three houses Team 4 was building in Murray Mews, Rogers 'trudged in the darkness up to Hampstead Heath, flung his head into his hands, sobbed and vowed to give up architecture'. For Rogers, and his then partner Norman Foster, Murray Mews was a watershed in their approach to design – that alone secures this obscure north London street a place in the history of architecture.

Murray Mews is located on the eastern fringes of Camden Town, altogether a grittier and more socially variegated quarter than the genteel avenues of Primrose Hill to the west. St Pancras station, currently a huge construction site, lies immediately to the south. It was the opening of St Pancras in the 1860s that derailed the fashionable aspirations of this area. The Midlands line passed immediately beneath the mews, with smoke vents billowing out the grime of passing trains. The development of Camden Square, immediately to the north, was put on hold for a time and the mews itself curtailed, with few of the coach houses and stables typical of grander areas of London.

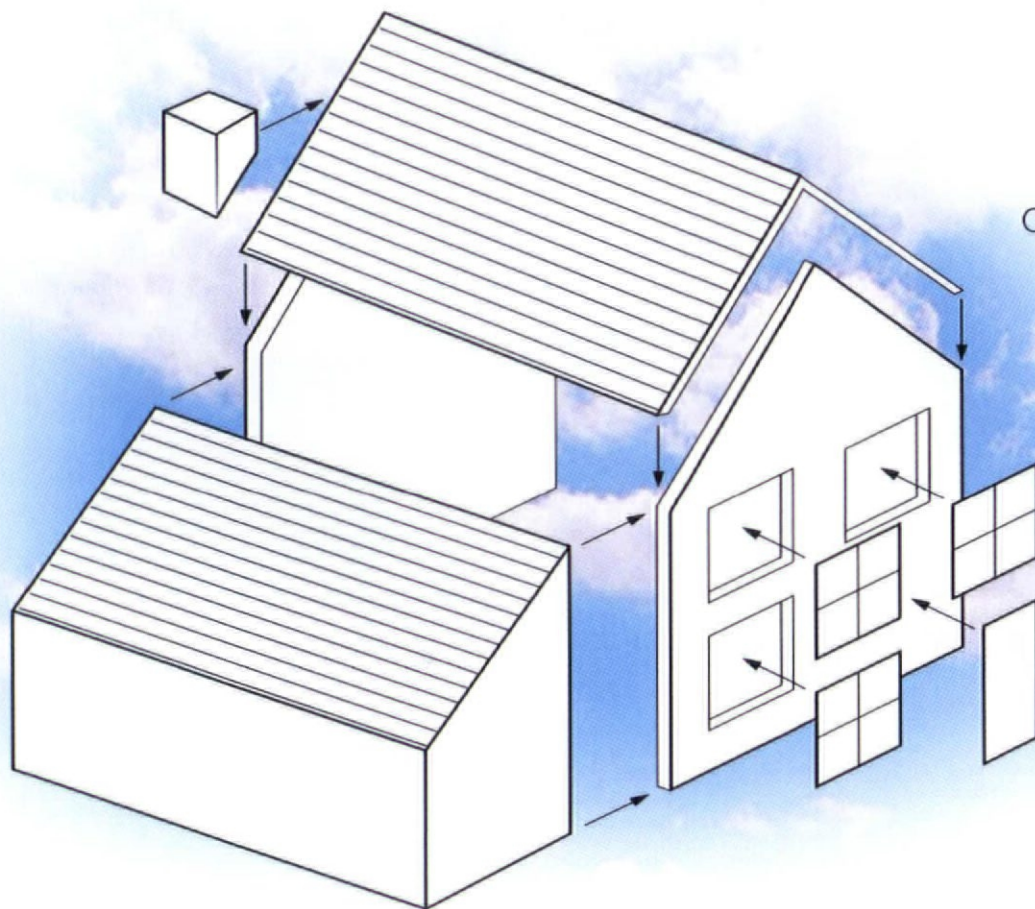
The steam trains had only recently gone when Richard Rogers and Norman Foster discovered Murray Mews. Team 4, newly established in 1963 and desperate for work, had initially tried, without success, to build in nearby Camden Mews. At Murray Mews there was a reliable client for the first of the three projected houses at numbers 15–19 in the shape of Owen Franklin,

medical practitioner, art collector and the wealthy stepson of the artist (and friend of Rogers' parents in law) Naum Gabo, who took number 17. Next door at number 19, Graeme and Anna Williams, both young lawyers and recently married, bought into the project with the help of a £7,000 wedding present from Graeme's GP father, who knew Rogers' father, a medical consultant. The third house went to Richard de Marco and was the smallest of the three – de Marco reportedly disliked it from the start. Today only the Williamses remain of the original residents.

At Murray Mews, as in the case of Creek Vein in Cornwall (built for Su Rogers' parents) and the Skybreak House at Radlett, Team 4 remained wedded to traditional 'wet' construction of brick cavity walls and concrete floors. The practice poured all its energies into the project. John Young, who joined Team 4 in the summer of 1966, recalled working all night to produce a tiling diagram for a bathroom – to have it ignored by the contractor. He said discovering that an unscrupulous contractor had substituted newspaper painted black for a damp proof course was virtually the last straw. The trials of Murray Mews helped to convince Rogers there was a better way of building – Reliance Controls, Rogers' Wimbledon House and Foster's IBM Cosham were the progeny of this rethink, all lightweight steel-framed buildings inspired by Mies and the Case Study Houses. The influences behind the Murray Mews houses were Wright, Aalto and Jim Stirling (who had taught Foster and Rogers at Yale). There was also something of the teaching of another Yale tutor,

MURRAY MEWS





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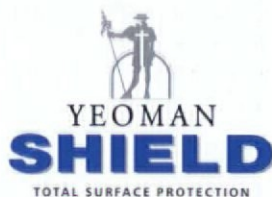
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LETTERS

COUNCIL MUST ENGAGE FOR CUMBERNAULD'S FUTURE...

It is true that North Lanarkshire Council ignored our seminar on design proposals for Cumbernauld (AJ 27.04.06). The council, through a private company it has formed named Campsie Centre Cumbernauld, is planning the redevelopment of the town in secret. So secret that one of the company's directors claims he has not even met the new developer.

Campsie Centre Cumbernauld has sent a glossy brochure to every resident telling them the Antonine Centre is 'transforming Cumbernauld town centre'.

The Community Forum's approach is to plead with the council to provide an overall strategic plan to show how the shopping centre can be transformed into a town centre with the facilities and excitement of every other Scottish town centre.

TD Stark, of Keppie Design, is much more realistic in his claim when he says the Antonine Centre 'allows the main owner of the centre to consider a more radical redevelopment masterplan'. Surely 'a more radical masterplan' is the role of the local authority planning department working with the local residents.

Architecture and Design Scotland has agreed to get round the table with North Lanarkshire Council, the developer and the residents to show that our town centre can arise from its neglect.
Tom Reilly, chairman, Cumbernauld Community Forum

... AND A+DS IS READY TO OFFER ITS HELP

You are right to draw attention to Cumbernauld's legacy (AJ 27.04.06). Architecture and Design Scotland (A+DS) is ready to assist a shared process of thinking about the future for the town.

Unfortunately, some key stakeholders were unable to attend the Community Forum workshop in April – but we hope they can come together shortly and A+DS is keen to engage.
Sebastian Tombs, Architecture and Design Scotland

AFHUK RESPONDS TO CRITICISM OF ITS CONTRIBUTION

As one of the founders of Architecture for Humanity UK I am surprised at the letter that you published (AJ 11.05.06).

I am curious to know how your reader feels we should prioritise our work and contribute to the other causes mentioned.



CORRECTION

In the story on the competitions shortlist for the Bradford Odeon site 'Triple Bill for Bradford Odeon Site' (AJ 11.05.06) the captions for the entries by Studio Egret West and Carey Jones were transposed. Studio Egret West's scheme is shown here above left and Carey Jones' above right.

We have financed the whole development of the organisation and, through the hard work of over 200 architect volunteers, have contributed thousands of hours designing and building shelters for Crisis at Christmas; a sports pavilion in Sri Lanka; and the arnica-drying facility in Romania.
James Holmes-Siedle, Architecture for Humanity UK

AJ AWARDS ARE AN ACHIEVEMENT BUT NOT A SURPRISE

Many congratulations to Isabel Allen on winning Editor of the Year and to Sarah Douglas on winning Designer of the Year at the PPA Awards. But I'm not surprised.

Your new format of e-news and a journal was bold, but it's worked. I get news every day and the magazine looks great.
Jack Pringle, president, RIBA

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

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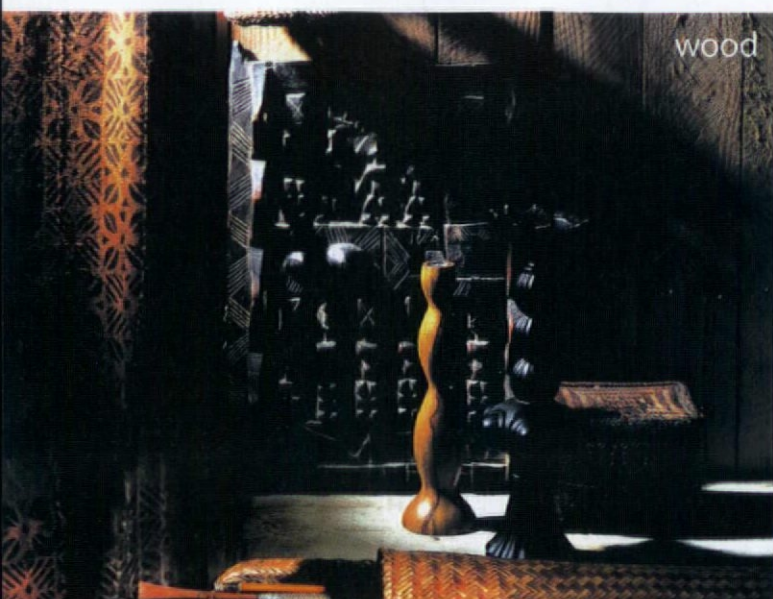
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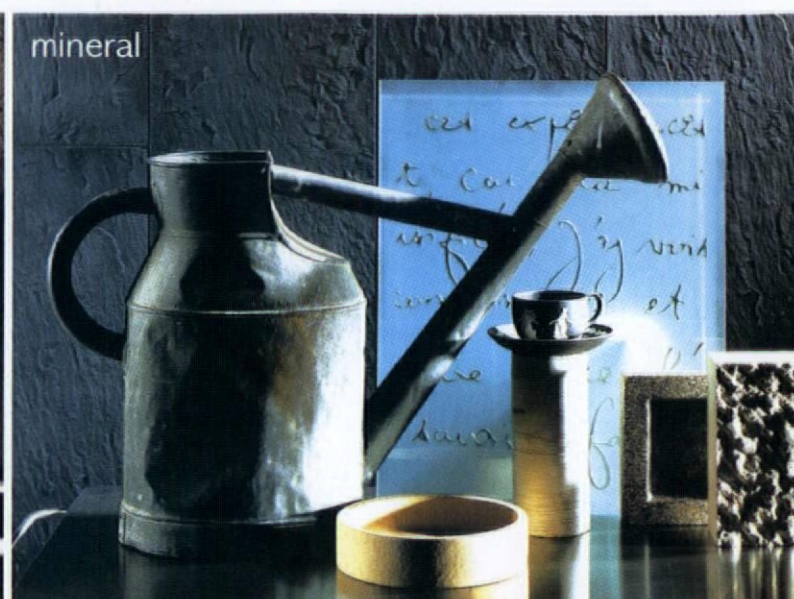


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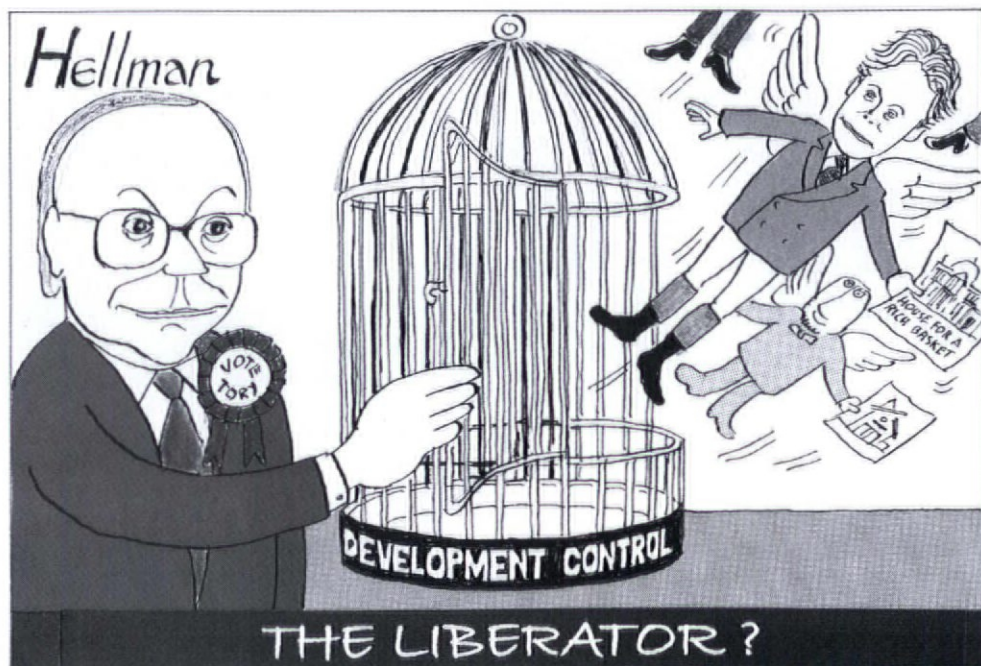
Edwin Heathcote on an over-reliance on computers. *Financial Times*, 12.05.06

'Some may see Classicism as equivalent to hunting: by espousing it, clients raise an aesthetic two fingers to the New Labour elite'

Clive Aslet. *Sunday Times*, 07.05.06

'The sadness is something we deal with in private'

Rem Koolhaas on the decision of his partner Joshua Prince-Ramus to start his own firm (with 35 OMA staff). *New York Times*, 14.05.06



GAMES NOT MELVYN'S BAG

Yes, the Olympics are coming and everybody across the country is still jumping for joy. Well not everyone. Cumbrian broadcaster, Labour life peer and smutty novelist **Melvyn Bragg** is a little worried. The big-haired thinking-woman's totty believes the government's infatuation with the Games could endanger the arts. Speaking in the House of Lords, Bragg said even a small cut in cash for cultural projects could 'bring down the best-constructed schemes'. Perhaps he should air his concerns to his chum **Tony Blair**.

RAISING THE RUTH

One wag remarked in the aftermath of the Cabinet reshuffle carnage, that the ODPM would not be dying altogether as **Ruth Kelly** took

over the helm in its new incarnation as the Department for Communities and Constitutional Affairs. Surely, this amateur comedian said, there would still be an organisation with the same acronym at Bressend House. Opus Dei Property Management will be the new sign on the door, apparently.

WAYNE'S WAYS TO WIN

Designer **Wayne Hemingway** was in fine form at the AJ affordable housing conference last week. While holding court, he revealed to the gathered delegates the secrets of winning over planners. One ruse saw him dishing out cheap EasyJet tickets to all comers. Apparently if you get homebuilders to Amsterdam they become putty in your hands. Another strategy saw his business partner and

wife Gerardine handing out M&S chocolate-covered raisins during key planning meetings. How could anyone possibly turn down a Hemingway application with these little incentives, one wonders?

THE WONDER OF ROGERS

Avid Astragal readers will remember last year that the **Richard Rogers Partnership** was found to have a soft spot for **Stevie Wonder**'s classic *Superstition* when a request was overheard on a commercial radio station. And now this. News reaches Astragal that RRP has entered a band in next month's Biennale event Architecture Rocks. Will they play any more Stevie classics one wonders? The image of **Lord Rogers of Riverside** belting out *Sir Duke* is a truly brilliant one. Let's hope so.



MARMOLEUM INHIBITS
THE GROWTH OF MRSA

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1.

HAWKINS\BROWN HAS GOT BOTTLE

Hawkins\Brown has won the go-ahead to transform the former Watney Brewery site in Stockwell, south London into a £53 million mixed-use development. The Bottle Store project will create private, shared-ownership and social housing together with 8,300m² of commercial space. Most of the offices will be housed in the 1962 bottling building, which is to be re-clad with a semi-translucent facade. The warehouses on the rest of the site will be demolished to make way for almost 290 residential units. Developed with Max Fordham, the scheme will be supplied with water from two boreholes originally used by brewers in the 19th century.

By Richard Waite

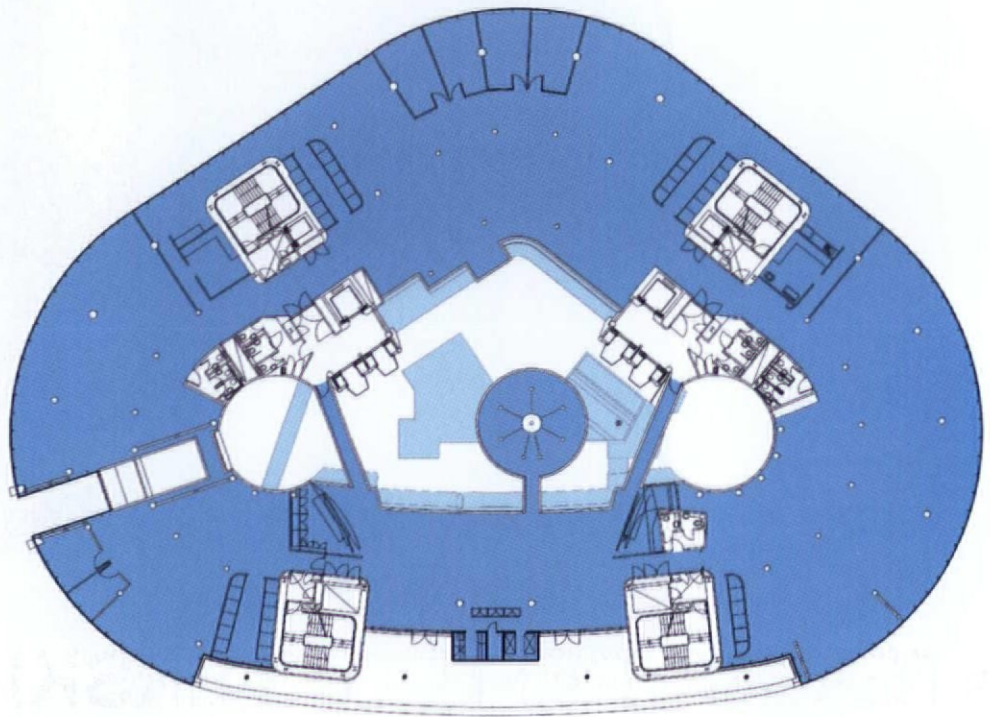


2.

1. The rear of the refurbished 1962 bottling plant block, to the left of the image, will feature a 'living wall'
2. Most of the structures on the former brewery site will be cleared - except for the bottling building (circled)
3. Planned elevation

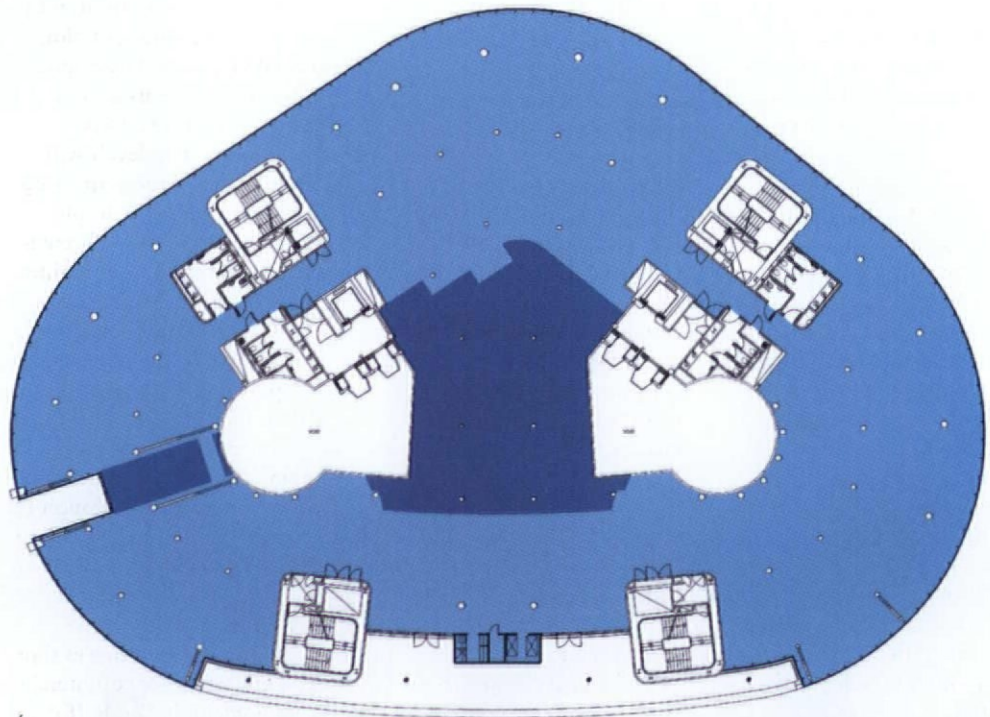


3.



3.

1. Cross section
2. Some floors will use space currently taken up by the atrium
3. A plan of the current level five
4. DN-A's proposed changes to level five, showing the dark-blue floor space replacing the atrium



4.

AGENDA



1.



2.

INTERNAL REFIT FOR ERSKINE'S ARK

By Ed Dorrell

Practice DN-A has won an extraordinary commission – to totally transform the internal structure of Ralph Erskine's famous west London icon, The Ark.

Developers GE Real Estate, Landid, and O and H Property have taken on the Richmond-based practice, which was set up by three former Aukett directors, to look at ways to make the landmark building easier to let.

Despite being one of the capital's most recognisable offices, The Ark has had a far from successful commercial history. It has only been let for four of the years since completion in 1989.

The accepted argument is that, despite its iconic status, the lettable ratio of the office space in the Hammersmith building is completely untenable in the current market.

DN-A's solution is to rearrange the floorplates of the interior. The key move is to remove a stand-alone structure in its massive lobby called 'the village', which was added to Erskine's design at a late stage.

At present, the higher floors are surprisingly small given the volume of the building. DN-A's solution will see some of these extended into the space taken up by the voluminous atrium (see plans, right). The changes will see the floor space increased from approximately 13,000m² to 15,000m².

One of the advantages of Erskine's designs is that the building was largely over-engineered – a move that will allow for the easy addition of the extra floor space.

The practice argues that its designs will retain a sympathy for the original building,

creating two volumes at either end which resemble, in plan, a 'keyhole' form. These spaces will allow all floors a view up to the dramatic roof.

The top two levels will retain many of their amazing vistas up to the ship-inspired roof-structure. DN-A foresees these floors as being premium space for the rental market.

Other changes include plans to create a 'proper reception', which the original design failed to do.

Interestingly, DN-A believes that all these proposals will not have to go through the planning process because they are purely internal, a move that improves the finances of the project.

The practice believes that the building is not commercially sustainable as it stands. If it were to go through planning,

the architect would argue that the building would have to change if it is to remain.

There is little likelihood that the extraordinary building will be spot listed, although DN-A admits that there is a small chance that conservationists may try to stop the changes.

As a result of this situation, the exterior of the building will be completely untouched by the work. While the practice would like to transform the entrance, it claims to be largely happy with the facade, which, with its copper cladding, will continue to turn green in the years to come.



CABE said it was unable to advise on Farrells' Eagle House in Shoreditch as it did not have the resources, according to project co-ordinator Alberta Matin

team leader at Southwark, are in dire need of CABE's golden words. He cites Allford Hall Monaghan Morris' Barnham Street commercial development, which met with a similar response to Eagle House.

'They were advised that CABE is not a design agency to advise all developers on their applications but has to be selective due to its limited resources,' says Dennis.

'Big projects will have a major impact on the London townscape and the public so should be looked at very carefully by everyone including CABE. I get the impression that there are currently so many major applications that are of interest to CABE, it has to turn down the more routine or mundane type of development. But many would say that mundane schemes are in

more need of design input,' he continues.

As a rule CABE assesses individual planning departments' own ability to conduct design reviews before wading in with advice. And it is this discretionary approach that could, it seems, be misinterpreted as indifference.

'Westminster has one of the best staffed planning departments so it doesn't tend to bother CABE and vice versa,' says CABE's former design review director Peter Stewart.

But, in truth, Westminster deals with fewer large-scale planning applications simply because so much of the borough is shielded from development by strict conservation orders.

A solution to the problem could lie in the creation of a regional design review panel

for London. Like CABE, such a body would need to be transparently independent and not simply a poodle of the Mayor. Crucially, it would require sufficient kudos to persuade design experts to give up their time, adds Stewart.

'Local authority design panels would not attract this kind of expertise. The answer lies in establishing a review body for the whole of the capital,' he says. 'Hackney and Southwark should be directing these concerns about resources to central government, not back at CABE.'

A potential template is the Inspire East design review and enabling panel, set to be launched next month, which will offer advice on projects in north-east England. It will be chaired by Ben van Bruggen, Hephher Dixon urban design

director, who insists any London review team should complement CABE rather than act as a substitute.

'A well-run and well-funded London panel would go some way to taking pressure away from CABE. But again it will only be capable of reviewing a limited number of projects,' says van Bruggen.

In the immediate term CABE remains caught between a rock and a hard place. In reality its design panel has never been stronger. Yet it can only continue to scratch away at the growing mountain of large-scale planning proposals unless the government intervenes with serious cash.

CABE'S CAPABILITIES STRETCHED

By Clive Walker

Name any recent landmark London development and you can be sure that CABE's fingerprints are all over it. Renzo Piano's New London Bridge House and Foster's Gherkin are cases in point. But for every Piano or Foster masterpiece to drool over, there are thousands of less notable but equally worthy projects that CABE is unable to look at due to financial shortages.

The paucity of CABE'S input is being felt most acutely in historically underprivileged boroughs like Southwark, Hackney and Haringey. It is in places like these that massive government investment in urban regeneration is fuelling an unprecedented boom in large-scale development.

A prime example is Farrells' new tower, Eagle House, in Shoreditch, east

London, which won the green light from Hackney's planning department in April. Project co-ordinator Alberta Matin is worried about the fact that CABE – one of its statutory consultees – has politely but firmly declined pleas for advice on such a significant development.

Matin says: 'The response we received in this case was: "We are consulted about more schemes than we have the resources to deal with and, unfortunately, we will not be able to offer any further assistance on this scheme".'

She adds: 'We have experienced this response on other schemes as well, which is a problem. We mean to look to our neighbouring boroughs to learn their experiences but expect this will be similar to what we are encountering.'

It's no secret that CABE's design review panel has been starved of resources since its inception. It has but 30 experts to its name who – at a push – can formally comment on about 75 major schemes a year.

Given that there are 300 UK local authorities processing anything between 15,000 and 20,000 large-scale planning applications in 12 months – the bulk of them in London – it is all too obvious the panel is a victim of its own success.

Arguably it can be forgiven, then, for cherry-picking prestige projects. After all, it is this type of scheme that will have the greatest impact on the London townscape and the psyche of its 10 million-odd inhabitants.

However, it is the less flamboyant schemes that, says Adrian Dennis, a planning



John Gummer wants to scrap planning consent on domestic properties built since 1945

REUTERS

TORY PLANS PLANNING REVOLUTION

By Isabel Allen and Ed Dorrell

Tory veteran John Gummer has outlined an astonishing raft of proposals that could transform planning if the Conservatives win the next election.

The former cabinet minister – who chairs Tory leader David Cameron's Quality of Life task force – revealed the plans at Robert Adam Architects' annual dinner last week.

The changes would see a culture shift in both planning process and procedure, freeing up planners to work on major projects.

Under Gummer's recommendations, the public would not be required to go through the traditional planning system for work on domestic properties built since 1945.

He plans to turn the system on its head. Homeowners

would no longer have to win planning permission – all they would have to do is lodge a statement of intent with the local authority.

If this statement proved unacceptable, planners would have the right to veto a scheme only if it was 'truly dreadful'.

The assumption would be that homeowners could do what they wanted to their own properties, a right that would, Gummer claimed, 'civilise estates'.

'Some 60 per cent of the work of most planning departments is with proposals to add to or to change houses that have been built since 1945, and I don't think there are many of these estates that wouldn't benefit from a bit of eccentricity,' he said.

'What I'm going to propose is the abolition of

the need for all planning consents on any estate built since 1945. So if you want to build a carport or extend your house you can simply lodge a statement of intent.

'If it's dreadful, the local authority can intervene, but it has to stop you, and it has to pay for it.

'If you ask, "Has it been worth all the effort that has been gone to control carports on estates?", you would have to say, "No".

'What we are suggesting is that we change to proper planning,' Gummer added. 'And we can't do that unless we release planners from the stupidity that is development control.'

Gummer also outlined a planned revolution in building regs. 'We would abolish all building regulations, and set

standards instead,' he said. 'So you tell architects that they have to achieve, say, a thermal efficiency of X, or a grey water system, but you don't tell them how to do it,' he said.

Unsurprisingly, the Twentieth Century Society (C20) hit out at the suggestion. 'Development control is not "stupidity",' director Catherine Croft said. 'It's about making sure that changes respect the rights of neighbours – making sure that one person's selfishness or thoughtlessness doesn't blight someone else's home.

'It's often not exciting stuff but it's about stopping things that can have a really big impact on people's lives,' she added.

For an extended response from C20's Catherine Croft, visit www.ajplus.co.uk

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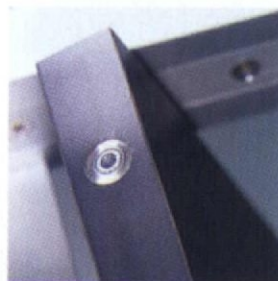
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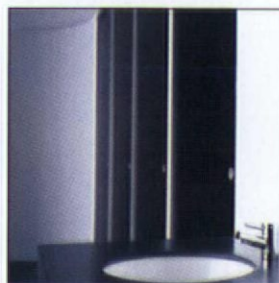
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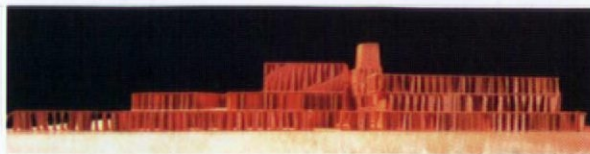


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THURSDAY 11 MAY

- New communities minister Ruth Kelly accused of hypocrisy over nimbysm claims
- London Biennale founder Peter Murray to take back-seat role after this year
- **Massimiliano Fuksas walks off with African science institute win (above)**
- Classicists and Traditionalists lined up to design Queen Mother Memorial



FRIDAY 12 MAY

- Green Party goes to EU to stop King's Cross redevelopment
- **Murray slams 'Medieval' critics of his £180 million Edinburgh regeneration plan**
- Government refuses to release report assessing Olympic finances
- Software hold-up adds further delays to full Part L implementation

MONDAY 15 MAY

- **Niall McLaughlin sees off competitors to land Deal Pier café scheme (above)**
- Robert Adam suffers major blow to Classical PPS7 house proposals
- More candidates join the race to become the next RIBA president
- Holder Mathias' Center Parcs holiday village proposals stall



TUESDAY 16 MAY

- **Budget slashed for scheme to replace Richard Rogers' ditched Glasgow bridge**
- BBC shows preference for commercial practices with new design framework
- Residents relaunch attack on planned Poundbury expansion
- Rem's top man in New York makes break and takes office with him

WEDNESDAY 17 MAY

- **British year-out students come second in Chicago international competition (left)**
- CBE design review stretched in London's poorer boroughs
- Vandals force changes to Stirling-shortlisted Phoenix Initiative
- American New Urbanist behind Seaside to design new Highland town



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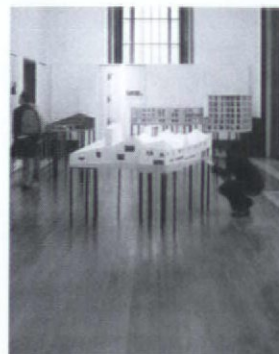
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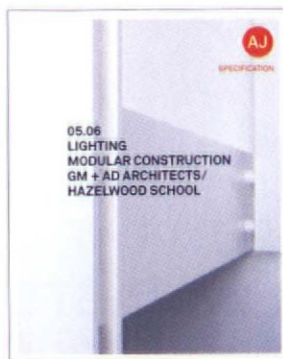
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THIS IS THE FIRST REAL CHALLENGE TO THE OFFICIAL MONOPOLY ON TASTE

By Isabel Allen

In 1984, when Faith in the City set out the then-radical agenda to revitalise city centres through planning control, John Gummer and his Tory colleagues proved that the most pioneering policies can come from the most unlikely sources. With his proposal to absolve post-1945 housing estates from conventional development control (see page 11), Gummer has done it again. You can take issue with his implication that post-war housing is intrinsically less precious than pre-war housing stock. Or detect a distasteful snobbery in the advocacy of one rule for housing estate residents, and one for everybody else. But you have to admire Gummer's guts.

Post Community Architecture, we understand the importance of engendering ownership, and have learned that it is rather more complex than simply transferring public housing stock into private hands. And we use the knowledge to justify all manner of spurious initiatives, from painting different housing blocks in different

colours in a quest to impose 'identity', to conducting tortuous consultation exercises in order to give residents the illusion of power. Gummer's suggestion that homeowners should be encouraged to develop their properties in whatever manner they see fit represents the first real challenge to the official monopoly on approving development and sanctioning style.

At the AJ's Affordable Housing Conference last week, English Partnerships' Trevor Beattie, the man charged with delivering the £60K house, declared: 'We don't prescribe architectural style, but I pride myself on being most prejudiced about what I don't like. I personally do not like porch extensions, mock columns stuck on the front of the house, and any form of concrete garden ornament.' The government is wholly in tune with the middle-class impulse to curb aesthetic excess. But the opposition may be ready to sacrifice some of its prescriptive powers, and to yield to the vagaries of popular taste.

CONTRIBUTORS



Alan Powers, who reviews Tony Chapman's book *The Stirling Prize: Ten Years of Architecture and Innovation* on page 45, is an architectural historian



Kenneth Powell, who writes about Murray Mews in the *Building Study* on pages 23-39, is an architectural writer and critic based in London



Oliver Godou, whose photographs of Murray Mews are featured in the *building study* on pages 23-39, is an artist and photographer based in Stuttgart

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