

AJ

# 20.07.06 PALLANT HOUSE GALLERY

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## MOST ABSURD IN THE QUEST FOR THE HOLY GREEN GRAIL IS THE 'EXEMPLAR' PROJECT

By Isabel Allen

The AJ's former technical editor, Austin Williams, held the view that environmental evangelism feeds off exaggeration and ignorance and that architecture should be freed from such prejudice and cant. It was an unfashionable stance, and it didn't win the AJ many friends. But it did at least question the orthodoxy that buildings with exemplary green credentials were implicitly beyond reproach. That to raise questions about their purpose or planning or precedent or proportion was to 'miss the point'.

A sub-standard building with impeccable environmental credentials may be marginally more desirable than its energy-guzzling counterpart. But it is still inexcusable. To build is inherently extravagant. The most efficient way for architects to fight waste is to ensure buildings are replaced or substantially rebuilt as rarely as possible; to aspire to a Vitruvian architecture which is fit for purpose, structurally sound, and likely to command sufficient respect or affection

to ensure a long and happy life. The most absurd manifestation of the quest for the holy green grail is the 'exemplar' project; the building which justifies its existence on the basis that it represents the cutting edge of sustainable design. By definition, it is unable to lay claim to its *raison d'être* for any length of time. It is paradoxically a paean to sustainability with premature obsolescence as a key component of the brief.

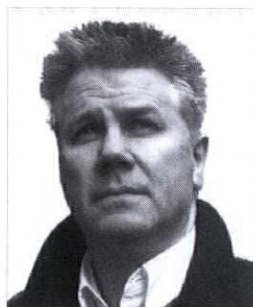
There is evidence that the flurry of green one-upmanship is subsiding. The AJ's sustainability microsite which launches today (see [www.ajplus.co.uk/sustainability](http://www.ajplus.co.uk/sustainability) and article on p39) charts a profession which is less fixated on designing the ultimate green building, than with challenging the systems which keep practice and design in a pre-sustainability age. Green pioneers are staking their claim to be mainstream. They will only succeed if they can marry sustainability with the time-honoured principles of commodity, firmness and delight.



## CONTRIBUTORS



Duncan McKinnon, whose drawing of an ecological tower is featured in this week's Sketchbook on page 58, is a director of MacCormac Jamieson Prichard, London



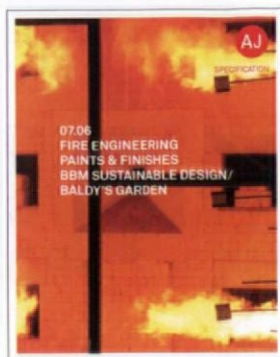
Stephen Marshall, who writes about Pallant House Gallery in the Building Study on pages 23-35, is a director of Munkenbeck + Marshall Architects, London



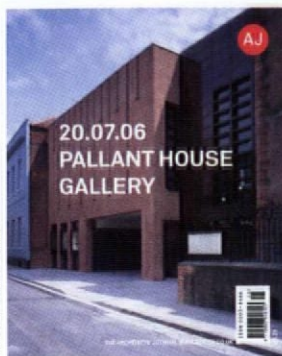
David Grandorge, whose photographs are featured in the Building Study on pages 23-35, is a photographer and lecturer at London Metropolitan University



## CONTENTS



## AJ SPECIFICATION



## P. 23 PALLANT HOUSE GALLERY



## P. 10 ZAHA HADID

### NEWS

**7**  
Weekly digest/online news

**9**  
*Richard Rogers'* latest Spanish project runs into trouble

**10 – 11**  
*Zaha Hadid's* new designs for Architecture Foundation HQ

**16**  
*ARB* walk-out leaves the board in chaos

### AGENDA

**12 – 13**  
Capital divided by the crowning of 'King Ken'

**14 – 15**  
As the delayed opening of the Bath Spa finally nears, Grimshaw's project director talks exclusively to the AJ

### BUILDING STUDY

**23 – 35**  
The extension to Pallant House Gallery, Chichester

**36 – 37**  
Working details: a gallery with a vaulted roof and suspended ceiling platforms

### TECHNICAL & PRACTICE

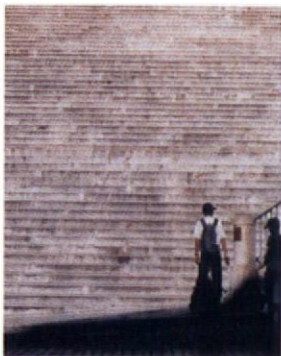
**39 – 43**  
Marking the launch of the AJ's microsite on sustainability, the first instalment of our survey of green practices in the UK

**44**  
Legal/webwatch





## P. 14 BATH SPA



## P. 46 PALLADIO'S ROME

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## P. 39 GREEN PRACTICE

### REVIEWS

**45**  
*Palladio's Venice*

**46 – 47**  
*Palladio's guides to Rome*  
*Photographs of Britain's landscape*

**47**  
*Critic's choice*

### REGULARS

**18**  
*Astragal and Hellman*

**20 – 21**  
*Letters*

**58**  
*Sketchbook: Duncan McKinnon*

### JOBS & CLASSIFIED

**48**  
Top five jobs:  
• *Atkins: senior architects*  
• *Warren & Mahoney Limited: design architects*  
• *Scottish Executive: appointment of commissioner*  
• *Southampton City Council: architecture section manager*  
• *Vincent & Gorbing Associates: architects*

**55**  
Classified advertising

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- Competitions at [www.ajplus.co.uk/awardscomps](http://www.ajplus.co.uk/awardscomps)
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27th September 2006

The Brit Oval Cricket Ground, London



# mixed-use schemes 2006

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**Land Securities**
- Roger Madelin, Chief Executive  
**Argent Group**
- Paul Monaghan, Partner  
**Allford Hall Monaghan Morris**
- Jonathan Kendall, Head of Urban Design  
**Fletcher Priest**
- Trevor Butler, Head of Sustainability  
**Building Design Partnership**
- Paul Kinsella Partner – Real Estate  
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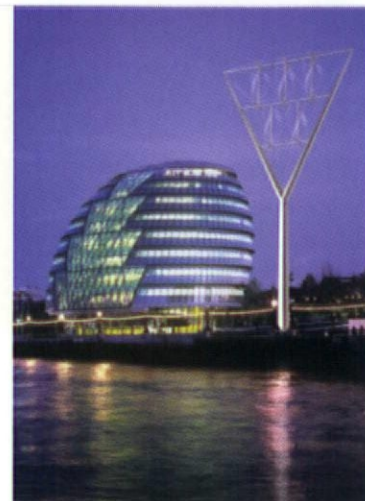
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#### THURSDAY 6 JULY

- Ken Livingstone wins new powers to revolutionise London planning (see page 12)
- Renzo Piano's 'groundscraper' looks set to be the Italian's first completed UK building
- Gareth Hoskins Architects wins second Shetland Isles project to build school
- **London Eye architect Marks Barfield unveils urban wind turbine plans (right)**



#### FRIDAY 7 JULY

- Rafael Vinoly's 'Walkie Talkie' skyscraper ordered to shrink
- ARB vows to prosecute rogue architects practising illegally (see page 16)
- **Rick Mather Architects wins second Oxford University project at Queens College (left)**
- Colin St John Wilson's home is put up for sale



#### TUESDAY 11 JULY

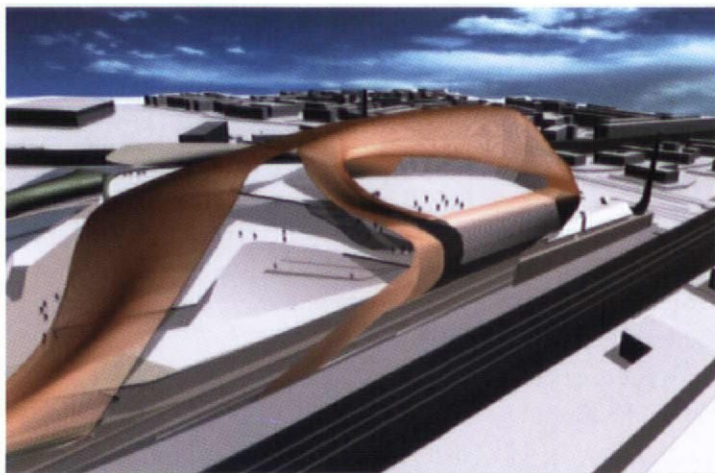
- Squire and Partners to house major art world players in Westminster
- Architects for Aid to send 40 architects to Kabul to help rebuild mud city
- Louis Kahn's 'first significant building' up for sale
- **Scottish big names fight it out on five-strong shortlist for Collieston centre**

#### MONDAY 10 JULY

- European court ruling on environmental impact reports begins to hit home
- **National Audit Office set to investigate controversial Pathfinder projects**
- Hackney council faces fresh swimming pool problems over lido restoration
- Conservationists lay into Feilden Clegg Bradley's Bath riverside project

#### WEDNESDAY 12 JULY

- **Ali Mangera blasts rumour-mongers over Al Qaeda mosque link (left)**
- Olympic Delivery Authority unveils key procurement policy
- London Development Agency 'saves' Crystal Palace sports centre
- Southwark launches search for energy centre designs at Elephant





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THE ARCHITECTURAL  
**REVIEW**



Image © Hayes Davidson and Nick Wood

# Tall Storeys exhibition

The Architectural Review and The Architects' Journal are delighted to announce that the Tall Storeys exhibition will take place at the New London Architecture gallery at the **Building Centre** from **Tuesday 4 July to Wednesday 2 August 2006.**

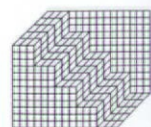
Following the successful Tall Buildings conference in May, this exhibition will focus on the Towers under construction or proposed for London. In images, words and drawings it will make clear what is planned for the city, where the buildings will be and what they will look like. If you want to get to grips with the ideas and the policy, and to see some models, be sure to visit the show.

For opening times please visit [www.buildingcentre.co.uk](http://www.buildingcentre.co.uk)

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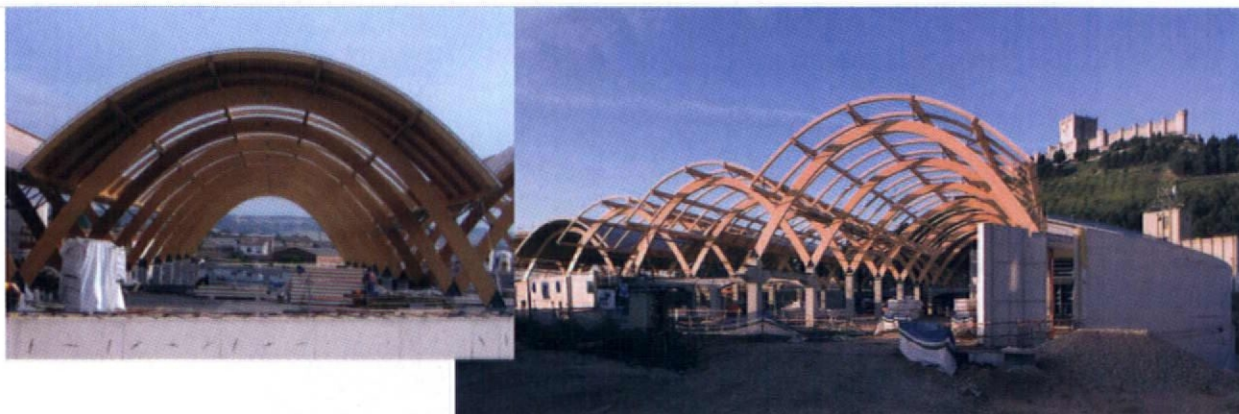


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Overloading of terracotta tiles on the roof is thought the most likely cause of the incident

# ROOF FAULT SOURS ROGERS WINERY

By Richard Waite

The shine seems to have come off the Spanish love affair with Richard Rogers after part of the roof structure at his Protos Winery project in northern Spain gave way.

It is understood that last Wednesday (12 July), a small secondary roof prop buckled underneath one section of the scheme's parabolic vault timber roof.

The project, in Penafiel, near Valladolid, was originally scheduled for completion in February of this year.

The incident comes less than four months after Rogers' highly acclaimed Barajas airport outside Madrid opened its doors to eager passengers.

Initial speculation about the causes of the Protos accident, in which no-one was hurt, suggests that the overloading of terracotta tiles

on the roof during construction could be to blame.

However, the reasons for the 'deformation' of the roof support will remain a mystery until the findings from an investigation held earlier this week are announced.

The true scale of the incident – and the time it will take to mend – are also unclear.

A spokeswoman for the Richard Rogers Partnership (RRP) was keen to play down the episode, saying the incident was not being labelled a 'collapse' by the practice.

Yet RRP director and former Arup engineer Lennart Grut admitted there had been an impact on the integrity of the roof structure.

He said: 'The incident has caused a bit of movement and for safety reasons the roof has had to be properly propped.

'The connection between the barrel roof and the arches seems to have given way.'

Grut, who has worked on Barajas and Terminal Five, was unwilling to blame RRP, the practice's locally based partners Alonso Balaguer y Arquitectos Asociados, or contractors FFC – one of the biggest construction firms in Spain.

'These things are never completely black and white,' he added. 'While it did happen during the process of laying tiles, it could have been an erection procedure problem or a design fault.'

'Whatever it is, it's no huge difficulty replacing anything that has gone.'

The new winery will process one million kilos of grapes per year and will link with an existing wine-making facility through tunnels.



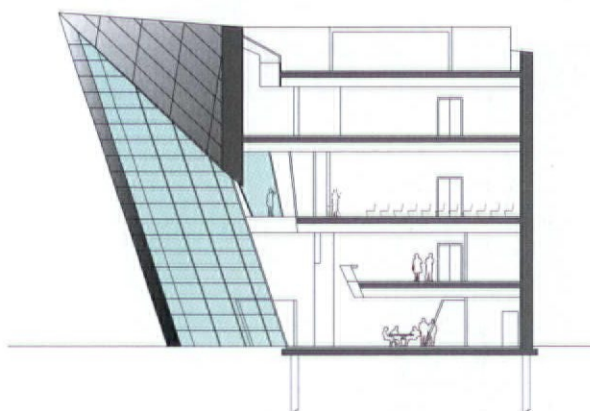
## FIRST VIEWS OF ZAHA'S AF PROJECT

These are the first images of Zaha Hadid's fresh designs for the £5m Architecture Foundation headquarters in Southwark, which is submitted for planning approval at the end of the week. The project has been radically altered, almost beyond recognition, from the scheme that won the international design competition some 18 months ago. To date, the development has not been without its problems. Costs have risen and timescales have been stretched. Allies and Morrison, architect of the adjacent 1,2,3 Bankside, was brought on board by contractor Bovis to work with Zaha. But those behind the project are now in upbeat mood. Developer Jonathan Turk, Land Securities' London boss, believes that the project will now sail through planning in eight to 10 weeks. And after its problems, AF director Rowan Moore claims this version of the project is now considerably improved on the first draft. Structurally the new gallery space – which is being engineered by Adams Kara Taylor – will be a steel frame rather than concrete. The new form takes its inspiration from the triangular shape of the site. The most radical change will be the addition of a 'mirror-polished steel facade' which is the dominant aspect of the building's main planes – a move that the architect believes will dramatically enliven the passing streetscape. This design also opens the way for the creation of a 'new pedestrianised axis' running between the third phase of Bankside buildings and the new AF headquarters. It is on this through-route that the entry to Zaha's building will be located. The interior has changed less. It will have offices and a boardroom on the top floor. The ground floor, which will also include a space the height of the building, will house a coffee shop a bookshop and some exhibition capacity. The first mezzanine will be a 70m<sup>2</sup> gallery space and the second floor 150m<sup>2</sup> for the same use.

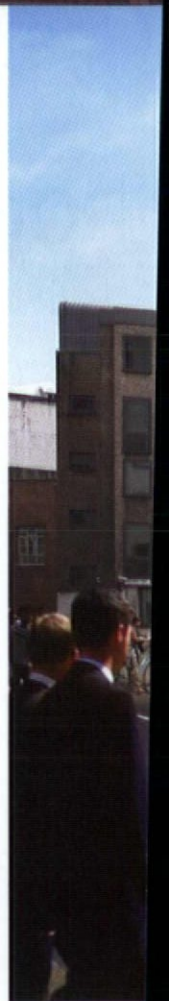
By Ed Dorrell



1.



2.



3.

1. The mirrored exterior 'will enliven the streetscape'
2. Side elevation
3. Access to the building will be located on the Bankside through-route









1.

# KEN'S CORONATION DIVIDES CAPITAL

By Richard Vaughan

When Ruth Kelly, secretary of state for Communities and Local Government, announced that Whitehall would be extending Ken Livingstone's powers last week, it sent a tremor through London.

In what is the biggest change yet to mayoral powers, 'King Ken' will have the power to approve 'strategic' proposals as well as reject projects, which could see the London skyline dramatically altered.

Ministers have yet to decide what 'strategic' actually suggests, but many councils are gravely concerned over what the decision might mean for local government.

One senior planner at Southwark council claimed the decision was a slap in the face following the good work it has been doing in recent years.

He said: 'We believe our

own track record does not warrant the mayor's increase in powers. We were led to believe the Government was looking for greater local democracy, but this move seems to go directly against this. It is taking the decision out of our hands, and the hands of local communities.

'It is a total erosion of democracy,' he added. 'It will promote oppositional politics at a local level, and seems to directly oppose the Government's move to engage the public in planning concerns.'

The announcement has led many to think that, with Livingstone's apparent love for tall buildings, the London skyline will be utterly changed.

It is also possible that had the mayor had such powers earlier, building proposals such as Vinoly's 'Walkie-Talkie' would have stayed at 45 storeys.

The scheme was subsequently reduced to 35 storeys so as not to detract from the impact of the Tower of London and St Paul's (ajplus 14.07.06).

It would also have meant that Broadway Malyan's Vauxhall Tower might never have faced a planning inquiry. The project was vehemently opposed by Lambeth council, though it was eventually pushed through by John Prescott.

And there is speculation that the first major scheme to benefit from the mayor's extended powers will be Allies and Morrison's vast 'Three Sisters' project for Waterloo.

Michael Snyder, the City of London's policy and resources committee chairman, has had a good relationship with Livingstone in the past, but he does have concerns over the changes.





2.

1. Broadway Malyan's Vauxhall Tower has been subject to vehement opposition from Lambeth Council
2. Allies and Morrison's 'Three Sisters' project could benefit from the changes

He said: 'I am all in favour of planning tall buildings in the city, if they are in the right place. The mayor and I have always agreed on that.'

'There are designated areas for tall buildings in the City. We have a heritage to protect and we must also be able to allow world businesses to have world class premises in the city. It is about striking the right balance,' he said.

Instead, Snyder's concerns lie in the checking process. Although he is in favour of an overall strategic body to be given such planning powers, there must be an equally powerful watchdog.

'There needs to be independent scrutiny, but one which doesn't slow the planning process down. It has to be simple and effective, but there doesn't seem to be one in

place as yet,' he said.

Although Snyder believes there could be a degree of anxiety among local councils over some planning proposals, he is adamant that the fears are misplaced.

'I have yet to see a single instance where a local council has managed to prevent a major scheme going through, anyway. And the mayor has always had a say in local plans in order for them to conform to the London-wide plan, so the announcement hasn't changed much.'

Until ministers firm up the proposed changes, the announcement is likely to cause a great deal of confusion, as local councils and developers await further details on how far Livingstone's remit will extend.

In a statement following the decision, Westminster

council slammed the announcement, claiming it was 'vague', and the process for planning applications is likely to become more 'complicated and unclear'.

The council's statement went on to say the new powers will mean developers will have 'no clarity over who is running the planning process for strategic schemes'.

The council also claims Livingstone's new powers appear to, 'add further layers of bureaucracy, uncertainty and delays to the planning process.'

But Simon Foxell, former RIBA London chairman, believes this is exactly what it will not do. But he does think the powers could cause problems in the future.

'It is a good idea to have an overall planning authority in London, as it will cut down

on layers of general appeal.

'However, a future mayor could abuse the powers if he has a very political agenda, which would allow him to make planning decisions on that basis.'

According to Foxell, the affect of extending the mayor's powers on planning and development in London will come down to the individual, and Ken Livingstone is increasingly seen as a good thing by developers.

He said: 'It should facilitate development, but it all depends on the mayor at the time and what the London plan is.'

'But a more streamlined planning system, will allow for more planning and development in the capital,' he concluded.



# BETTER LATE THAN NEVER

By Richard Waite

*For the first time in four years, the architect behind Bath Spa is willing to talk – exclusively to the AJ.*

Grimshaw's stone-and-glass cube in the heart of historic Bath has never, on looks alone, been a controversial building.

The five-storey honey-coloured block at the centre of an ambitious scheme to reopen the city's ancient spas is almost universally liked, even by conservation groups.

The big problem is that nobody has yet been able to use it. More than three years after locals were promised a peek inside this palace of pampering, the building remains shut.

But if the spa's operator Thermae is to be believed, next month the futuristic steam pods, massage rooms and new pools will finally be unveiled.

Of course, we have been

here before; it's not the first time the scheme's main backer, Bath & North East Somerset Council has announced a 'definite opening' date during the 10-year history of the over-budget and overdue project.

As the cracks quite literally began to appear, the problematic £30 million project was put on indefinite hold.

Fractures also began to show in the relationship between Grimshaw and the contractor Mowlem.

As more problems came to light – such as flaking paint and leaking floors – Mowlem became increasingly vocal about its innocence, blaming design specification and offering to take over the project.

The press bayed for blood, as Grimshaw maintained a dignified silence. Mowlem was dropped.

Only now has Grimshaw decided to speak about its experiences at Bath. What is clear is that the practice, a firm better known for its hi-tech designs such as the Eden Project, is immensely proud of its contextual response to the Georgian surroundings.

'Obviously mistakes have been made,' admits Grimshaw director Mark Middleton, who worked on the original competition-winning scheme back in 1996.

'But there have been no design changes. The building we wanted has been built.'

He adds: 'If we had made significant errors there would be a pitched roof on it.'

Middleton knows that people will want answers to why the project has taken so long but, diplomatically, he is not willing to blame anyone.

EDMUND SUMNER/VIEW







He does say that despite feuds and insinuations Grimshaw has never been threatened with any legal action.

What's more, he maintains the practice has been paid monthly throughout.

'The thing to remember here is that the scheme has been around for 10 years, and while the project managers and clients have changed, we are still there at the very end, along with Arup and [the scheme's conservation architects] Donald Insall.'

'That fact speaks for itself.'

Understandably for an architect who has seen so much written about the building even before anybody has had a chance to plunge into the subterranean pool, Middleton is not impressed with the press attention surrounding the spa. He believes this has blinded

people to the quality of the scheme, which is expected to make £20 million from tourists.

He says: 'Now the journalistic feeding frenzy for a story has stopped, people will start looking at the building and giving it the time it deserves.'

'There was a lot of pressure on the council from the press who repeatedly asked when it would open. In my view the council shouldn't have answered until they were ready,' he adds.

Middleton has hit the nail bang on the head. After all the sneak previews and tantalising 'opening' dates, the press were as frustrated as anybody at not getting inside.

The stories will soon dry up, once the journalists get to have a dip in the rooftop spa. Providing, that is, that there are no more leaks.

## BATH SPA TIMELINE

**MARCH 1997:** Grimshaw wins competition to design new £19 million spa

**AUGUST 2000:** Mowlem appointed contractor. Completion date set for May 2002

**SEPTEMBER 2000:** Work starts on site.

Fears raised over possible damage to spring source. Campaigners win injunction to stop further progress

**APRIL 2003:** Already six months overdue, flaking paint and cracks found. Mowlem blames Grimshaw's 'design specification'. Allegations refuted. Costs up to £22million

**SEPTEMBER 2003:** Opening suspended indefinitely. Mowlem refuses to remove paint for testing and denies council contractor access

**OCTOBER 2003:** Council takes legal action to gain entry

**FEBRUARY 2004:** Independent investigation reveals causes of problems, including improper use of render and contaminated paint. Mowlem, Grimshaw and RIW Toughseal all criticised

**JANUARY 2005:** Vandals cause £100,000 of damage to facade

**FEBRUARY 2005:** Mowlem offers to take control of project in a bid to end alleged 'smear campaign' by the council

**APRIL 2005:** Council dumps Mowlem. Mowlem brands council 'uncooperative, unprofessional and underhand'

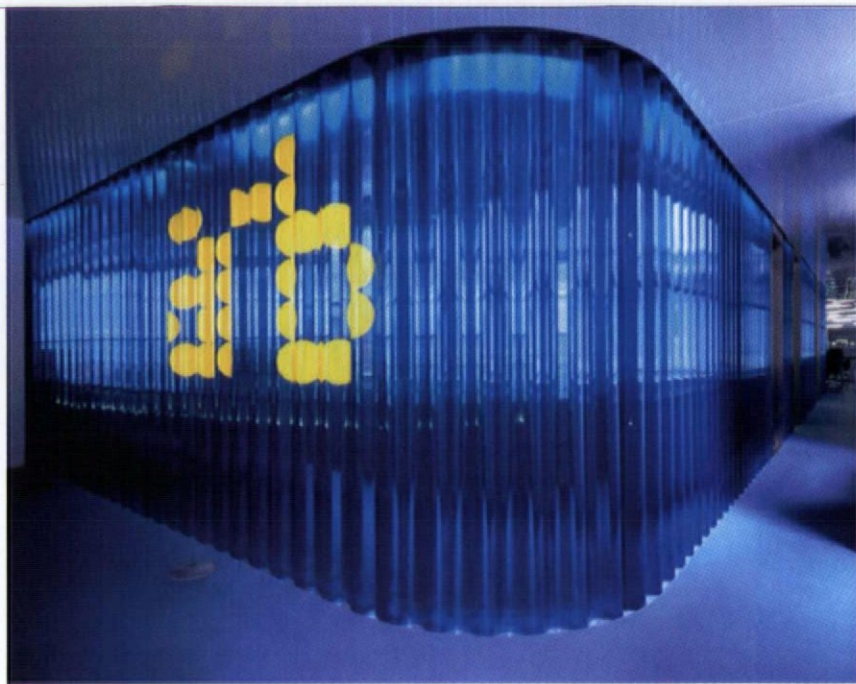
**JUNE 2005:** Troubleshooter Capita Symonds carries out full condition check and promises April 2006 opening

**SEPTEMBER 2005:** Full extent of problems revealed in Capita Symonds report

**FEBRUARY 2006:** Further issues with glazing found

**JULY 2006:** More than four years behind schedule, an August opening date is officially set by spa operator Thermae





DE RIJKE MARSH MORGAN

# ARB BOARD FACING FRESH CRISIS

By Ed Dorrell

The top five elected members of the ARB walked out on a confidential board meeting last week, leaving the organisation's work in potential disarray, the AJ has learnt.

The ARB Reform Group members suddenly departed, citing a failure of the board's leadership to negotiate over several issues.

Some believe the move left the board inquorate – as four of the seven elected members must be present for business to be conducted – but this is unclear currently.

The ARB Reform Group was elected, with the support of the likes of Richard Rogers and Norman Foster, earlier this year with a manifesto to pare back the work of the board.

The five, who all won more votes than the other two elected architect-members, believe in

a minimalist reading of the Architecture Act, which set up the ARB in 1997.

The potential consequences of the walk-out remain uncertain, although the threat to carry out the action again will leave the board on the brink of meltdown.

The three issues up for debate that pushed the reformers to act were over the ARB's policy on professional standards, the prosecution of non-architects trading as architects, and the make-up of the board's policy committees.

On the last matter, the group was infuriated when a motion to increase the number of architects on each committee to the same number as the lay members was rejected.

In the words of one board-member, 'the group felt that they had tried to be reasonable

and to negotiate, but they made no progress. They had clearly realised there was no more they could do'.

In a rare public statement, chairman Humphrey Lloyd hit out at the five reformers saying he and the remaining board members had been 'surprised and disappointed' by their actions.

'Membership of the ARB... obliges a member to provide the board with the experience and the knowledge for which that member was elected or appointed,' Lloyd said.

'I hope that those who left the meeting will recognise that obligation and will return to play a full part in order to serve, in the public interest, the profession that elected them,' the former judge added.

But RIBA president Jack Pringle, a long-term critic of

current ARB policy, said things were coming to a head.

'While I'm not privy to what went on in the meeting, if what seems to have happened, has happened, then it is evidence that we do not have a proper relationship between architects and the board,' he said.

'We at the RIBA want to have a board that we have confidence in,' he went on. 'Until we reform the ARB it will be like a weeping sore. We need to get it sorted out – we all have better things to do.'



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'Today I liked it even more, because I could see it worked. I'd like to think that the chattering critics have sent lots of champagne to Sandy Wilson but somehow I doubt they did'

Maureen Lipman on the British Library. *Guardian*, 17.07.06

'I do feel terribly Luddite, but I encourage people in my office – or force them – to use a pencil, make models in Plasticine, get their hands dirty'

Amanda Levete. *Guardian*, 12.07.06

'We are like a DJ who mixes many, many things'

Farshid Moussavi of Foreign Office Architects. *Evening Standard*, 14.07.06



#### ALL PART OF THE SERVICE

'Uncle' Max Hutchinson has been bestowing his beneficence close to home. Astragal spotted him on Sunday in full clerical regalia processing out of the Church of the Holy Redeemer on Clerkenwell's Exmouth Market with a processional cross in one hand and a clutch of helium-filled balloons in the other. The balloons were released to mark the start of a one-day festival, and to spread joy and peace to all mankind. This is the spiritual level the one-time *Songs of Praise* presenter works at these days...

#### GOOD AS GOLD?

Astragal's ever-inquisitive mind turns once again to the Royal Gold Medal. Whose year will it be? Or, more to the point, who hasn't won it already? Putting some feelers out, an unofficial shortlist seems to be emerging.

There's the perennial question of Ted Cullinan, of course. Will it finally be his year? Messages seem to be mixed on his chances. There's also speculation that either Zaha or Chipperfield might land the big one in 2006, but the jungle drums are saying that they may have to wait another year or two. And then, out of the blue, a curve-ball.

Bob Venturi. But surely his more-than-enthusiastic promotion of Po-mo had ruled him out forever? Whatever next – Leon Krier?

#### THE AGE OF INNOCENCE

One of the parties of the week was the launch at Viaduct of the Something to Sit On competition which the AJ is running to mark Tacchini's launch in the UK. Among many highlights was Tom Emerson of young gun 6a

asking Jonathan Ellis-Miller: 'What's the Architecture Club?' That is enough to set the pacemakers of some of the more aged members a-flutter... Perhaps it's time for Peter Murray to invite some of the rising stars to join.

#### KEN'S FLYING VISIT

A bash at New London Architecture marking the opening of the Tall Stores exhibition was attended by the likes of Irvine Seller and Paul Hyett. But all were upstaged by Ken 'the Yeangster' Yeang's appearance in the middle of Paul Finch's speech. Falling through the door and dragging a suitcase behind him, Ken was clearly fresh off a long-haul flight. He got the room's attention as he gently informed security that no, he wasn't just a passing tourist. Happy days.





# DESIGNS ON KING'S CROSS

6A Architects / Alison Brooks Architects / AOC / Burd Haward Architects / DSDHA / FLACQ / Foster Lomas / McChesney Architects / McDowell+Benedetti Mossessian & Partners / NORD / O'Mahony Pike Architects / Panter Hudspith / Piercy Conner Architects / Richard Hywel Evans Architecture and Design Sanei Hopkins Architects / Sarah Wigglesworth Architects / Studio Egret West / Urban Salon / Witherford Watson Mann Architects

King's Cross is the site of one of the biggest urban transformations in the UK today. The developer Argent is committed to creating an outstanding development which will attract families back into the inner-city and create a real sense of place.

The AJ teamed up with Argent to hold a one-day design charette in order to identify young practices which will help them to deliver their vision. Twenty practices were given a design brief for a high-density housing project within the King's Cross masterplan and asked to present their schemes by the end of the day.

## EXHIBITION TIMES

3 August to 2 September  
Monday to Friday 9.30am to 6pm  
Saturday 10am to 4pm

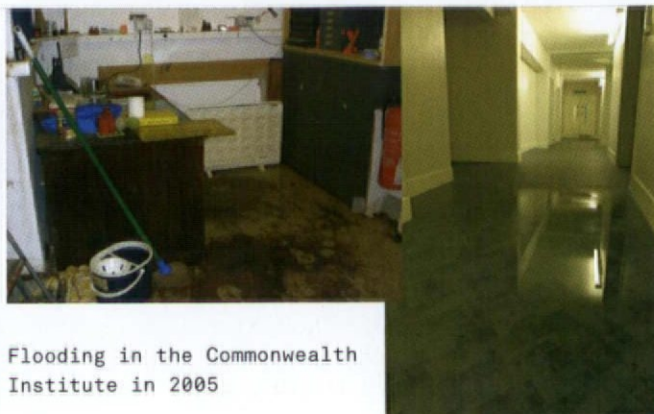
New London Architecture Gallery  
Building Centre  
Store Street, London WC1



ARGENT

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Flooding in the Commonwealth Institute in 2005

## THE TRUSTEES CANNOT ACCOUNT FOR PAST MISTAKES

The Commonwealth Institute is astonished that Ed Dorrell's article (AJ 13.07.06) not only sought to convey a fundamental difference of opinion, which does not exist, regarding the source of the leaking problems of the building (both parties agreeing that the problem lies in the drainage system from the roof), but in so doing totally ignored the technical information and material from professionals supplied in response to his enquiry – as well as the real issue. The resulting article was inaccurate and misleading.

In particular the opinion of the roofing contractors themselves which stated: 'The irregular shape/profile of this roof meant that it had two external high points and two internal low points and all the surface water (i.e. rain) would channel and collect its way down to these two low points where it would enter into a deep sump and then down into a relatively small circular rainwater pipe contained within a structural column sited within the building itself. This is where your problem lies... On day 1 of the project we [the Contractor] raised the question as to exactly what was happening to these two vertical pipes... We were told not to touch them. They were to be left alone... and we must make do as best we can... We witnessed at first hand on site during torrential rain the torrents of water finding its way down the various roof pitches and into one of the two sumps and saw this vortex of water swirling around and being unable to discharge down the pipe due to the sheer volume of water... The two downpipes (and the buried drains below them) needed massively upgrading in bore to stand any chance of coping... [the Project Managers] were advised of this [and] the Architect was told... Until these two pipes are massively enlarged, this problem will continue unabated.'

The current Trustees were not responsible for the specification or execution of these works. They have had to deal with the consequences and there is no doubt the building leaks, as recent pictures demonstrate. Furthermore, water was seen entering the building during light rain by representatives of Avery Associates

as recently as 19 August 2005.

If there is a simple solution to the problem, it seems surprising that it was not advised and tested at the time the specifications for the work were settled and before the considerable expense of the principal refurbishment was incurred.

*Judith Hanratty, Chairman, Commonwealth Institute*

## A LEAKY ROOF IS ONLY PART OF THE PROBLEM

The claim that the Commonwealth Institute's existing drainpipes are 'probably a bit too small' (AJ 13.7.06) would appear to be a bit of an understatement. The Arup report states that, as part of Avery Associates' replacement roof works, 'modifications were made to the roof drainage arrangement. These included increasing the size and number of drainage outlets. However, the original pipework, which is cast into the roof support columns, limits the capacity of the revised system. The drainage flow capacity of the revised arrangement has been assessed to be 21.4 litres/sec, corresponding to a rainfall intensity of 60mm/hr... well below both a minimum criterion for any building and an appropriate criterion for an exhibition building. The return period for an event of 60mm/hr is only 8 months.' The minimum design standard for drainage in any building today would be 179mm/hr. How puzzling, then, that Avery's 'simple and cheap solution' to the rainwater disposal problems was not implemented at the time of re-roofing.

Backing-up of the rainwater system is indeed part of the problem. As for the sensors and alarms, these will only signal that flooding is imminent: apart from standing by with buckets and mops, there is nothing the building users can do.

English Heritage's claim, after their brief visit in August 2005, that the building was 'weatherproof and watertight' is baffling. Several times during that summer, parts of the building flooded during flash storms (see pictures, above). The Twentieth Century Society's implication that the Institute did not look after the executed work also baffles. How is a building owner supposed to 'look after' a building which has been the subject of major



remedial works and yet continues to flood?

I would like to emphasise that I have always given credit to Avery Associates' skilful re-roofing of the exhibition hall. But rainwater still penetrates the building – just one of many problems.

Your article could be read as implying that I am a 'supporter' of the move to de-list through legislation. As a member of an earlier working party which studied current listed building legislation I have never expressed a view on the appropriateness of either the subsequent de-listing application or the latest proposal of a parliamentary bill. My concern has been to try to place this unusual building in a historical and technical context so that the root causes and implications of its crippling defects can be better understood.

Finally, your readers may be interested to know that the building was an economic failure as a conference and exhibition centre; the subject of three failed Millennium and Lottery bids; and, in a year-long marketing exercise in 2003, attracted not a single credible purchaser intending to use and operate the building.

*Peter Carolin, by email*

## THE INDUSTRY MUST TAKE ACTION ON CLIMATE CHANGE

The focus on the government's nuclear energy proposals in its Review of Energy Supply leaves us in danger of neglecting the key issue of achieving radical reductions in energy consumption. The Review is long on intentions, but eight years after signing Kyoto we should be much further ahead. In 2005 a copper-bottomed Code for Sustainable Buildings should have been published, but instead we had an unsatisfactory draft of a Code for Sustainable Homes, now promised for later this year. By April 2006 all public buildings should have been required to display annual energy use figures, both targeted and actual – but this did not happen because of lack of resources. Meanwhile a bewildering and sometimes conflicting plethora of energy assessment methods proliferate. Unless the many ideas in the Review, and there are some good ones, produce actionable results within the next few months, this will be remembered as another missed opportunity to provide the

leadership needed to unite industries, sectors and the public in tackling climate change.

Buildings and their use account for half of our total energy use, but 30 per cent of total energy use is taken up just by space heating and hot water. The construction industry, architects and engineers cannot wait for government and must act now. Professional institutes also have an obligation to think about the issues globally. The concept of 'Contraction and Convergence' (C&C) recognises that action on climate change must take into account the inevitability of high growth in energy use by expanding economies such as China and India, and appears to be the only credible principle available for achieving practical solutions to climate change. The RIBA is now studying C&C as potentially the best overarching policy to formulate clear and effective briefing for architects and all others involved in design.

*Sumand Prasad, RIBA Vice President, Policy and Strategy*

## WHAT COULD FOSTER DO FOR SUSTAINABILITY?

I was interested to see that Norman Foster is the Most Admired Living Architect, as voted for by AJ readers, with a massive 21 per cent of the vote (AJ 04.05.06).

I also admire his work and, along with many, enjoy the changes he has made to our city skylines, universities and schools. Following his acceptance of the 'recognition from (his) peers', I wonder if he would be willing to share some advice and wisdom of how sustainable design thought has informed his buildings and whether this has been a key part of his success as an architect.

I'm sure his comments on sustainability would offer inspiration and help us all in the drive towards more sustainable building design.

*Trevor Butler, by email*

*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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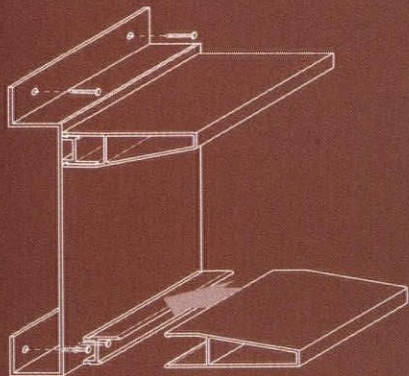
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# PALLANT HOUSE GALLERY



1. One of the most intimate rooms in the new addition



## MANY WORKS IN THE COLLECTION ARE MODEST IN SIZE, MEANT ORIGINALLY FOR DOMESTIC SPACES

*By Stephen Marshall. Photography by David Grandorge*

Originally founded by the Romans shortly after their conquest of Britain in AD43, Chichester has many historic areas of townscape, the most important of these being the Pallants – divided into North, South, East and West. It's in this sensitive part of the city that Long & Kentish, together with Colin St John Wilson & Associates, has built its new gallery: an addition to the Grade I-listed Pallant House

A Queen Anne building dating from 1712, Pallant House was commissioned by Henry 'Lisbon' Peckham, a wine merchant, and has very fine oak interiors and carved brick exteriors. Pevsner calls it 'Chichester's most ambitious Georgian house'. Chichester Council later purchased it to accommodate offices, and made a number of unsympathetic additions. The building was then offered to the trustees responsible for setting up the original gallery.

The gallery's holdings have been described as 'a collection of collections', bringing together the Hussey bequest of modern painters, the Freeman collection of porcelain, the Golder-Thompson print collection and many examples of modern British paintings and drawings from the Wilson collection. The last of these has been put together over a lifetime by the architects Colin St John Wilson and M J Long, and has works on loan to Tate Modern, the Center for British Art at Yale, Connecticut, and other major galleries throughout the world.

As the original Pallant House galleries were such a success, the trustees decided to enlarge the building. An adjacent Neo-Georgian town house was purchased with a view to its

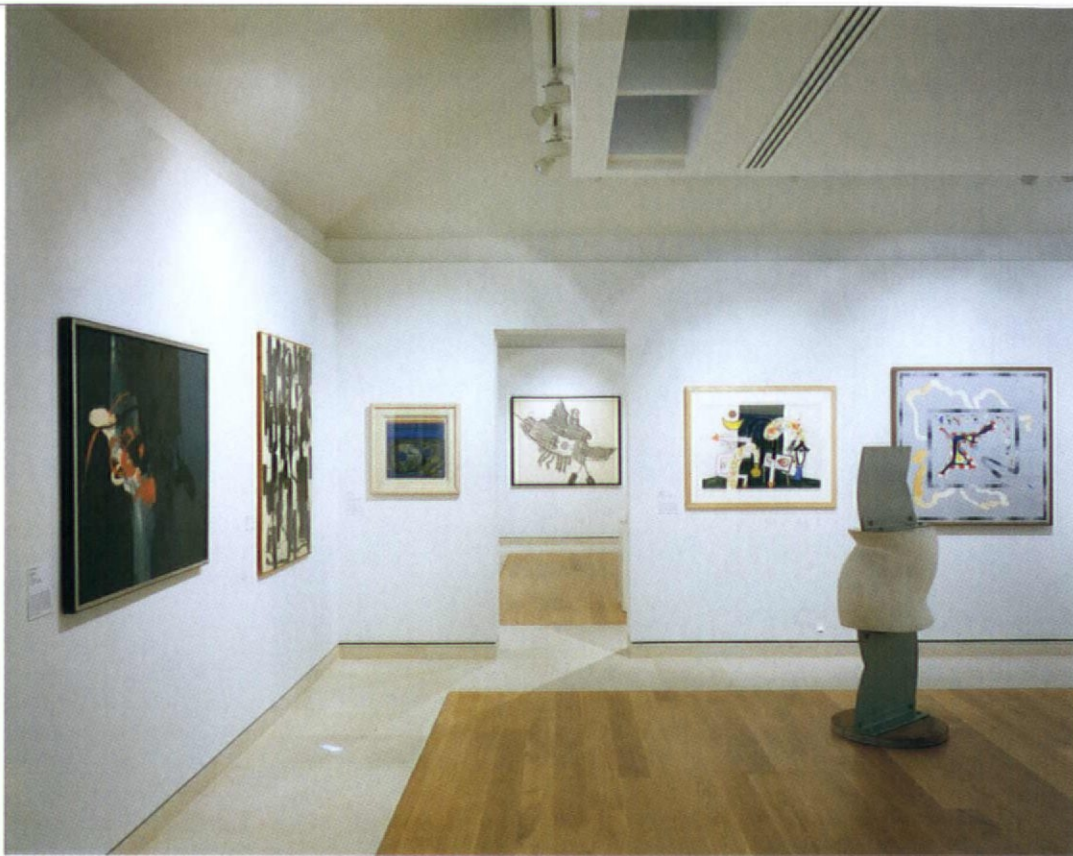
demolition and the creation of new galleries. This enlargement would, in addition, take pressure off the original house, as well as allowing improved access. Many of the unsympathetic additions could also be removed, given that more space would be available in the new building. At this stage, Long & Kentish and Colin St John Wilson & Associates were asked to prepare a design.

The new site is roughly L-shaped, formerly occupied by the town house facing North Pallant and garages facing East Pallant. It is approximately three times the area of the original house and is surrounded by historic residential properties. The task facing the architects was one of placing a substantial modern building of non-residential use into the fragile historic context of the Pallants.

Among the many design directions architects have taken when faced with a situation like this, two stand out as being the most successful. One is the approach of reflecting historic context in an abstract composition, as illustrated by Rafael Moneo in the town hall for Murcia. In contrast is the approach that dematerialises the volume of the new building by using glass reflections, melding the structure with the landscape – as in Jean Nouvel's Fondation Cartier in Paris, which sidesteps the issue of fitting in by appearing not to be there at all.

At Pallant House the architects have taken the former route. With a subtly proportioned composition and the use of local materials, they have 'grafted on' a large modern building to the historic Pallants townscape with great success.





2. In proportion and dimension, many of the new rooms resemble those in Pallant House

The new entrance elevation is set back from Pallant House itself, making the original building more 'stand alone', and this has been emphasised further by extending Pallant House's cornice around the corner (previously it was terminated by the Neo-Georgian town house). From this entrance the building unfolds, with public spaces at ground level, galleries above, and wraps round the existing garden – resulting in a plan quite similar to a traditional French *hôtel*.

The entrance elevation is formed from a combination of Sussex brick, glass and glazed red terracotta. The stairs and lift are located in a slot between the listed building and the new gallery. The architects' original design envisioned this as being entirely transparent, leaving a clear visual separation between old and new structures – a strategy which Foster and Partners adopted in its successful extension to the Joslyn Art Museum in Omaha. At Pallant the idea was developed further by introducing glazed terracotta, adding more solidity and enclosure to the slot. This material acts almost as a ligament between the solid-brick areas of the new elevation and the original Pallant House.

Terracotta is used again in the entrance area, in the form of a large screen of the ribbed tiles. The effect is dramatic and has distant echoes of Aalto's column treatment in the lobby of Finlandia Hall. The modelling of this new elevation again takes as its reference the original Pallant House facade, whose overall proportions are determined by the golden section, as is the vertical rectangle of its central entrance bay. The new elevation takes a

slotted rectangle of brickwork and sets this against the vertical circulation rectangle, both of golden-section proportion.

Further references are made by adopting the window/brick bay proportions of the original house. These are adopted at ground level as actual openings to the bookshop and are described in slots in the main body of brickwork; the slots, with their different intervals, indicate the volume and height of the first floor galleries. In the same way that Aalto's town hall at Säynätsalo sits so comfortably on its site, this combination of brick openings and slots gives the gallery entrance elevation an abstract formality that also seems at ease in this quiet Chichester street.

The elevation to still-quieter East Pallant is less formal, with an interplay between the geometry of the first-floor galleries and the ground-floor restaurant/back-of-house spaces. The galleries continue the main elevation geometry round to the angle of East Pallant, creating a series of angled volumes resting on the ground-floor spaces. The overall effect of brick and render gives a relaxed feel to the elevation and allows what is a substantial public building to sit comfortably in its historic residential surroundings.

Internally, the building is organised over two levels with connections through to the existing Pallant House galleries. This will be one of the great delights of the extension: the possibility of walking from new to old and seeing the collection as a continuous set of rooms.

Ground-floor spaces include a bookshop, library, prints collection and restaurant, organised around a central glazed area





3.

- 3. Relative informality of the East Pallant elevation
- 4. Junction of old and new at the corner of the courtyard

open to the garden. Gallery director Stefan van Raay is keen to reduce the number of works in storage and maximise those on show – an example of this occurs with the Freeman collection of porcelain, seen primarily in a display adjacent to the restaurant. A series of large drawers below glazed cabinets will ensure that the items can be stored safely, but also encourages a frequent change of exhibits.

The stairs and lift rise within the terracotta-and-glass slot to reach the first-floor galleries that are laid out as a series of rooms. Light enters the spaces from skylights within the roof void, leaving walls entirely clear for artworks to be displayed. Many of the new galleries are similar in proportion to those of the original house, adding to the flow between the two. Two more spacious galleries will be suitable for larger exhibitions and lectures but, again, these are broken down at roof level with pitched skylight clouds. The gallery sequence culminates in a small conservatory, on an axis with the central bay and stair of the original house, that looks out over the new garden, designed by Christopher Bradley-Hole.

The separation of galleries and non-gallery spaces on two levels allows a clear and simple servicing/energy management strategy. Ground-level non-gallery activities are naturally ventilated. Mechanical ventilation and air conditioning is restricted to the upper galleries, with ground water extracted via bores for cooling during summer. In addition, plant rooms, ducting and diffusers are all at roof level, with air entering the separate galleries

via central clouds below the roof pitches. This gives very direct access to services and keeps plant rooms hidden below the copper-clad roof.

The structure is straightforward, with load-bearing walls, concrete floors and precast gallery roof units. The combination of structure, service clouds and natural light results in a beautiful series of galleries. These are modern, in contrast to the original house, but relate strongly in terms of proportion and dimension. The light level is such that a degree of artificial light can be introduced to create drama.

The principle of a gallery as a series of rooms, as opposed to a hangar, is very appropriate. The separate roofs over each of the rooms break up the overall volume, allowing the building to fit neatly into the grain of this part of Chichester. Moreover, many of the works in the collection are quite modest in size, originally meant to be seen in residential spaces, reception rooms or libraries. The smaller scale enhances the viewing experience.

Talking with M J Long and Colin St John Wilson in their studio, it is clear that the bringing together of the Wilson collection, seeing it as an entity in one building for the first time, generates great excitement; while Stefan van Raay believes that there are few galleries (apart from Yale) that have so important a collection of British modern paintings. It's therefore a great achievement that a building that will have such a strong presence on the international art scene is able to sit in this quiet Chichester street in such a modest, beautifully crafted manner.



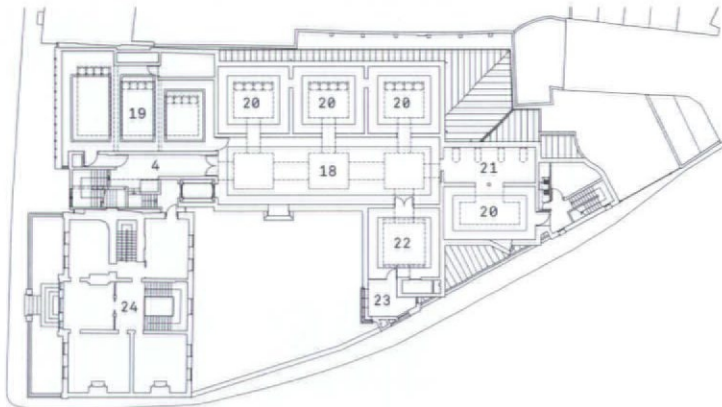
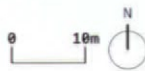


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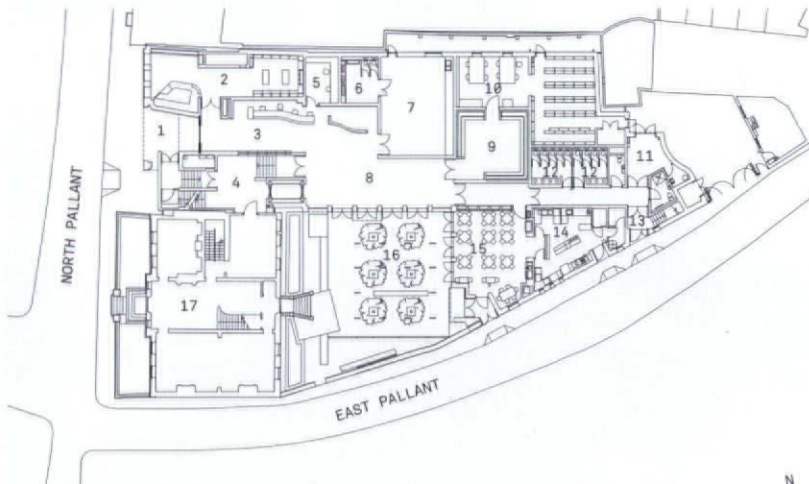


5. Site plan



6. First-floor plan

- KEY
- 1 MAIN ENTRANCE
  - 2 SHOP
  - 3 RECEPTION
  - 4 PUBLIC STAIR
  - 5 FRIENDS ROOM
  - 6 UTILITY ROOM
  - 7 STUDIO
  - 8 GARDEN GALLERY
  - 9 PRINTS ROOM
  - 10 LIBRARY
  - 11 UNLOADING BAY
  - 12 WCS
  - 13 ESCAPE STAIR
  - 14 KITCHEN
  - 15 RESTAURANT
  - 16 GARDEN
  - 17 OLD WING GALLERIES
  - 18 GALLERIA
  - 19 LECTURE ROOM
  - 20 GALLERY
  - 21 ANTE ROOM
  - 22 MEETING ROOM
  - 23 LOGGIA
  - 24 OLD WING GALLERIES
  - 25 PLANT



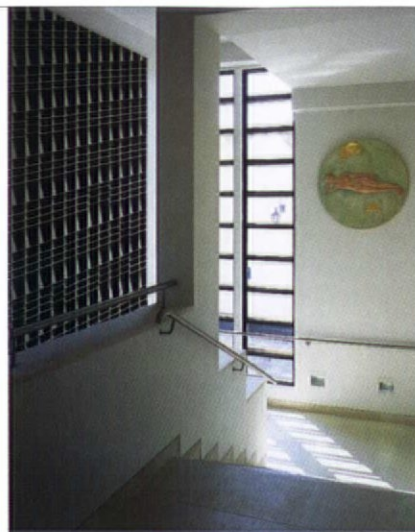
7. Ground-floor plan







8. Reception area (with allusions to Aalto?)



9. Stair to first-floor galleries

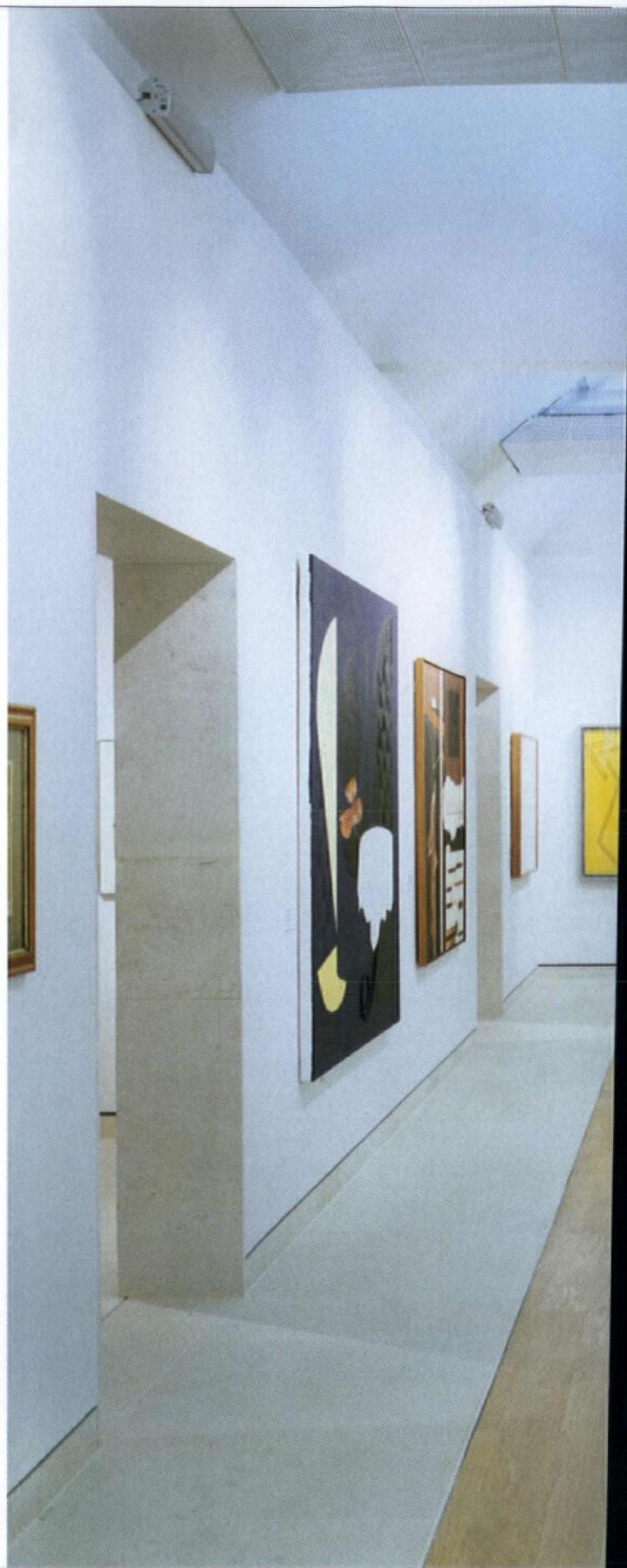


10. Section through old wing, garden, meeting room and restaurant looking north



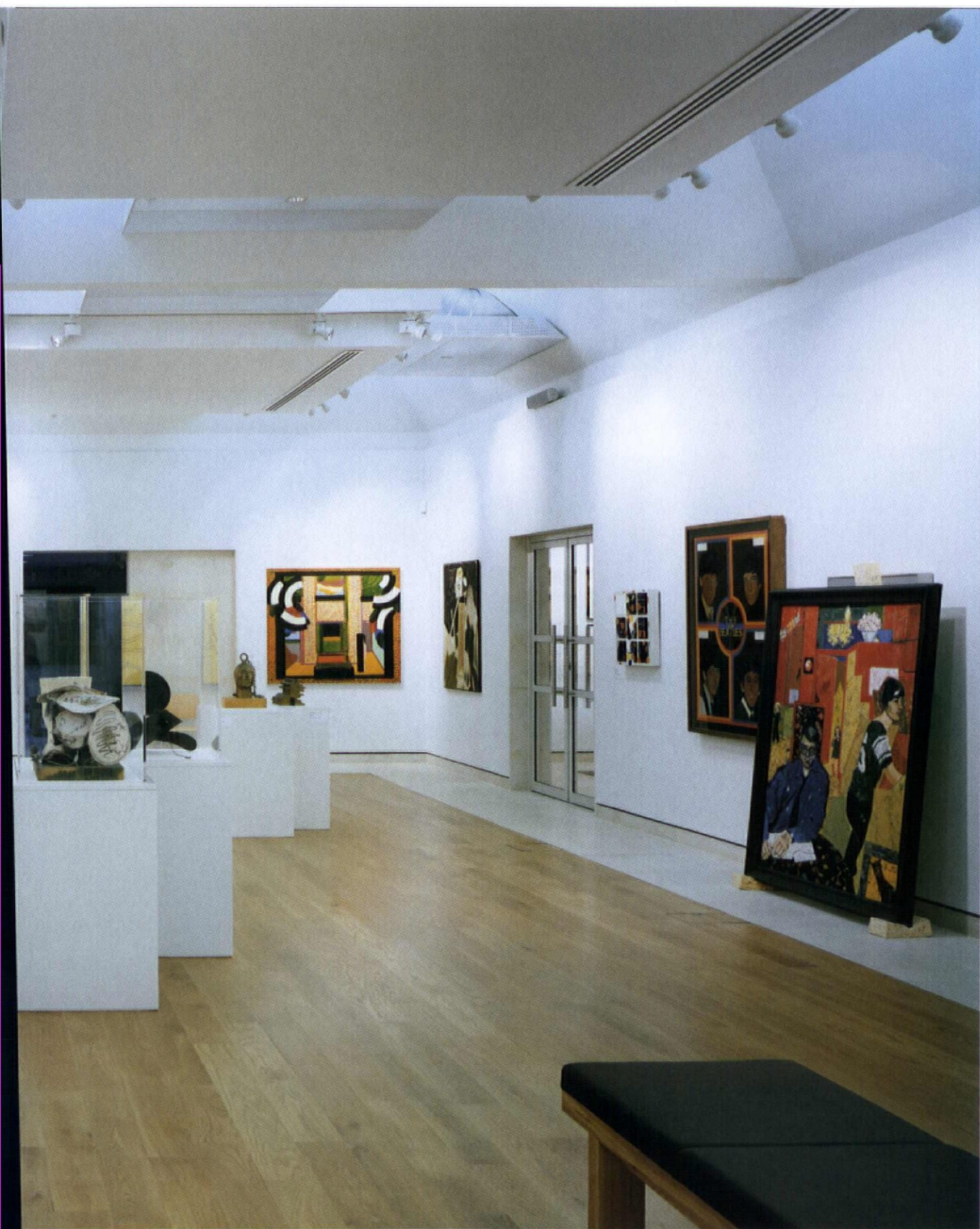
11. Section through gallery and garden gallery looking south





12. The first-floor galleria









13. Roofscape of the new addition, seen from East Pallant



## Costs

Costs apply to gross internal floor area.  
Cost analysis based on tender sum

### SUBSTRUCTURE

Foundations/slabs	£297.5/m <sup>2</sup>
Incorporating energy piles and basement for mechanical and electrical services plant	

### SUPERSTRUCTURE

Upper floors	£52.68/m <sup>2</sup>
Reinforced slab and beams with areas of hardwood flooring and some raised-access floors	
Roof	£232.81/m <sup>2</sup>
Reinforced concrete flat and sloping roofs covered with tin-coated copper and single-layer roofing	
Rooflights	£38.10/m <sup>2</sup>
Patent glazed security rooflights to galleries, incorporating louvres with daylight sensors	
Staircases	£73.66/m <sup>2</sup>
Reinforced concrete, stone and ceramic tile flooring; painted suspended ceiling; plastered walls; stainless-steel handrails	
External walls	£132.54/m <sup>2</sup>
Facing brick/block cavity walls; masonry support systems; glazed terracotta rainscreen cladding; lime rendering	
Windows	£16.74/m <sup>2</sup>
Polyester powder-coated steel double-glazed units with security glazing. Two-hour fire resistant screen	
External doors	£51.93/m <sup>2</sup>
Polyester powder-coated steel double-glazed units with security glazing	
Internal walls and partitions	£43.82/m <sup>2</sup>
Load-bearing and non-load-bearing blockwork; hardwood internal linings; WC cubicles	
Internal doors	£63.49/m <sup>2</sup>
Hardwood veneered doors; hardwood frames; polyester powder-coated steel glazing units; security shutters	

### INTERNAL FINISHES

Wall finishes	£55.10/m <sup>2</sup>
Portland stone; drylining (plasterboard over MDF); plaster; ceramic tiling; stone cladding	
Floor finishes	£69.79/m <sup>2</sup>
Granolithic; stone; ceramic tiling; linoleum; carpet	
Ceiling finishes	£33.54/m <sup>2</sup>
Plasterboard suspended ceilings; demountable suspension system; isolated GRG panel ceilings	

### FITTINGS AND FURNISHINGS

Furniture	£186.92/m <sup>2</sup>
Library; shop; kitchen; restaurant; lecture rooms; podia; loggia; entrance area; display units; general	

### SERVICES

Sanitary appliances	£7.60/m <sup>2</sup>
Integrated plumbing system; white sanitaryware; staff and public facilities; cleaners' area	
Services equipment	£7.45/m <sup>2</sup>
General equipment	
Disposal installations	£39.83/m <sup>2</sup>
Clayware and cast-iron (below-ground) drainage	
Water installations	£23.76/m <sup>2</sup>
Space heating/air treatment	£283.67/m <sup>2</sup>
Heating, cooling and humidification/dehumidification systems with energy piling interface at manifold; underfloor heating	
Electrical services	£194.83/m <sup>2</sup>
Lighting/power fittings with feature/utility systems	
Lift and conveyor installations	£24.08/m <sup>2</sup>
Single three-floor lift with one intermediate level	
Security/fire-protection installations	£66.98/m <sup>2</sup>
Communication installations	£31.32/m <sup>2</sup>
IT telephone systems; EPOS; data links and system	
Builders' work in connection	£49.15/m <sup>2</sup>

### EXTERNAL WORKS

Landscaping, ancillary buildings	£75.50/m <sup>2</sup>
Paving; trees; lighting; water feature; furniture	

### PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profits	£327.51/m <sup>2</sup>
--------------------------------------	------------------------

Cost data supplied by Davis Langdon



## Cost summary

The 2003/2004 cost for a National Standard Art Gallery was in the range £2,065/m<sup>2</sup> to £2,550/m<sup>2</sup>. Pallant House Gallery included the demolition of an existing property adjacent to the Grade I-listed building, with the need for temporary works to maintain the existing structures. Archaeological works formed part of the brief once the site for the new extension was cleared, and Pallant House itself needed additional works to render it structurally sound. Therefore the tender price of £2,480/m<sup>2</sup> represented a keen and competitive offer within the expected range and allowing for regional variations. Certain parts of the structure were designed to high embodied-energy characteristics and this led to a concrete-framed structure with a pitched, in situ concrete roof overlaid with a copper roof. The tender was based on full Bills of Quantities with a design which had been developed to provide the tenderers with details at scales of 1:25 and 1:5. There was a mid-tender interview process to better assure an understanding of the project requirements. During the tender period some changes were required to achieve planning consent, and the principal redesign needed was included as part of the tender accepted. The use of energy piles was adopted to reduce the annual running costs and keep within the design capacity at an acceptable cost of the basic utility services capacity which was available. The design process for the main fit-out evolved during the construction period and a process of tendering the main provisional sums was adopted with specialists.

*David Bailey, Davis Langdon*

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>297.50</b>	<b>11.99</b>
<b>SUPERSTRUCTURE</b>		
Upper floors	52.68	2.12
Roof	232.81	9.39
Rooflights	38.10	1.54
Staircases	73.66	2.97
External walls	132.54	5.34
Windows	16.74	0.67
External doors	51.93	2.09
Internal walls and partitions	43.82	1.77
Internal doors	63.49	2.56
<b>GROUP ELEMENT TOTAL</b>	<b>705.77</b>	<b>28.46</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	55.10	2.22
Floor finishes	69.79	2.81
Ceiling finishes	33.54	1.35
<b>GROUP ELEMENT TOTAL</b>	<b>158.43</b>	<b>6.39</b>
<b>FITTINGS AND FURNITURE</b>	<b>186.92</b>	<b>7.54</b>
<b>SERVICES</b>		
Sanitary appliances	7.60	0.31

Services equipment	7.45	0.30
Disposal installations	39.83	1.61
Water installations	23.76	0.96
Heating/air treatment	283.67	11.44
Electrical services	194.83	7.86
Lift and conveyor installations	24.08	0.97
Protective installations	66.98	2.70
Communication installations	31.32	1.26
Builders' work	49.15	1.98
<b>GROUP ELEMENT TOTAL</b>	<b>728.67</b>	<b>29.38</b>
<b>EXTERNAL WORKS</b>	<b>75.50</b>	<b>3.04</b>
<b>PRELIMINARIES AND INSURANCE</b>	<b>327.51</b>	<b>13.20</b>
<b>TOTAL</b>	<b>2,480.30</b>	<b>100</b>



14. Courtyard garden, by Christopher Bradley-Hole



## Credits

### Tender date

November 2002

### Start on site date

13 January 2003

### Contract duration

66.5 weeks

### Gross internal floor area

1,546m<sup>2</sup> new build (existing house 818m<sup>2</sup>)

### Form of contract and/or procurement

JCT 1998 – Private with Quantities

### Total Cost

£4,613,417.06

### Client

The Trustees of Pallant House Gallery

### Sponsor

The Heritage Lottery Fund

### Architect

Long & Kentish in association with Colin St John Wilson:  
Colin St John Wilson, M J Long, Rolfe Kentish, Andrew Davy  
(project architect), Mark Giles, Adrian Lau, Peter Brough,  
David Wares, Alan Monckton-Milnes, Ursula McGeoch  
Structure and services engineer

### Arup

### Cost consultant

Davis Langdon

### Project manager

Gardiner & Theobald

### Garden designer

Christopher Bradley-Hole

### Conservation architect

Richard Griffiths Architects

### Planning supervisor

Long & Kentish Architects

### Building control

Chichester District Council

### Main contractor

Haymills

### Subcontractors and suppliers

Concrete roof Laboursite; concrete frame Salkins; brickwork/  
blockwork ART Property Development; scaffolding Amber  
Scaffolding; suspended ceilings Aronn Interiors; terracotta rainscreen  
cladding Baris UK; bored piling/sheet piling/vibro compaction  
Cementation Foundations Skanska; demolition Hallmark  
Foundations; mechanical installation Halsion; joinery/timber/doors/  
doorsets Hammal Joinery; metalwork Iron Designs (Sussex);  
decorations KAR Contractors; Electrical installation Lauren Lloyd;  
roller shutters LBS Securities; rooflight louvres Levolut; steel  
windows/metal doors Multi Firescreens Systems; energy piles  
Nagele Energie-und-Haustechn; rooflights Pensher Security  
Doors; stone flooring and ceramic tiling Putney & Wood; tiling/  
slating/copper roofing Richardson Roofing; external works/stone  
paving Swanwick Construction; concrete drilling Technical  
Concrete Cutting Services; lift The UK Lift Co; timber flooring  
V A Hutchison Flooring; toilet cubicles/vanity units Washroom;

lime render/plastering Whiteways Contractors; archaeology

Wessex Archaeology; fit-out main contractor Vivid Interiors; fit-  
out joiner Parker Sussex, Howard Bros Joinery; IT/AV Plexnet;  
catering and kitchen fit-out Airedale Catering Equipment; signage  
Rivermeade; stone letter-cutter Artistic Stone; furniture  
Coexistence; garden main contractor Swatton Landscape; water  
feature Art in the Landscape; Pietra Serena stone paving and bench  
Stone Age; red paving bricks (NCP65) Blockleys; steel and timber  
bench Norton Garden Structures; LED light fittings in paving  
Iguzzini; plane trees in garden Bruns-Pflanzen-Export GmbH &  
Co.KG; grasses Big Grass Co; recessed slot drains in paving ACO  
Technologies PLC; red handmade Leicestershire brick Charnwood  
Forest Brick; lime mortar with Wareham washed sieved sand/grit/  
natural lime The Lime Centre; salt-glazed terracotta NBK  
Keramik GmbH; Portland Stone paving and wall cladding Albion  
Stone Quarry; Purbeck Stone external paving to road and delivery  
yard J Suttle (Swanage Quarries); tin-coated copper roofing  
TECU-Zinn KM Europa Metal AG; polyester powder-coated steel  
windows and doors – Janisol Jansen; tatajuba to exterior hardwood  
doors Timbmet Silverman; oak flooring to galleries – English oak  
Atkins & Cripps; timber floor sealer – BonaKemi Traffic  
BonaKemi; carpet – Westex Ultima twist 80/20 wool/nylon  
Westex Carpets; linoleum to studio workshop – marmoleum Forbo  
Flooring UK; light fittings to galleries – spots and track ERCO  
Lighting; light fittings to garden gallery and restaurant – Arne  
Jacobsen Verona 400 Thorn Jakobsson; ironmongery including door  
pull handles Izé (Yannedis)



## A GALLERY WITH A VAULTED ROOF AND SUSPENDED CEILING PLATFORMS

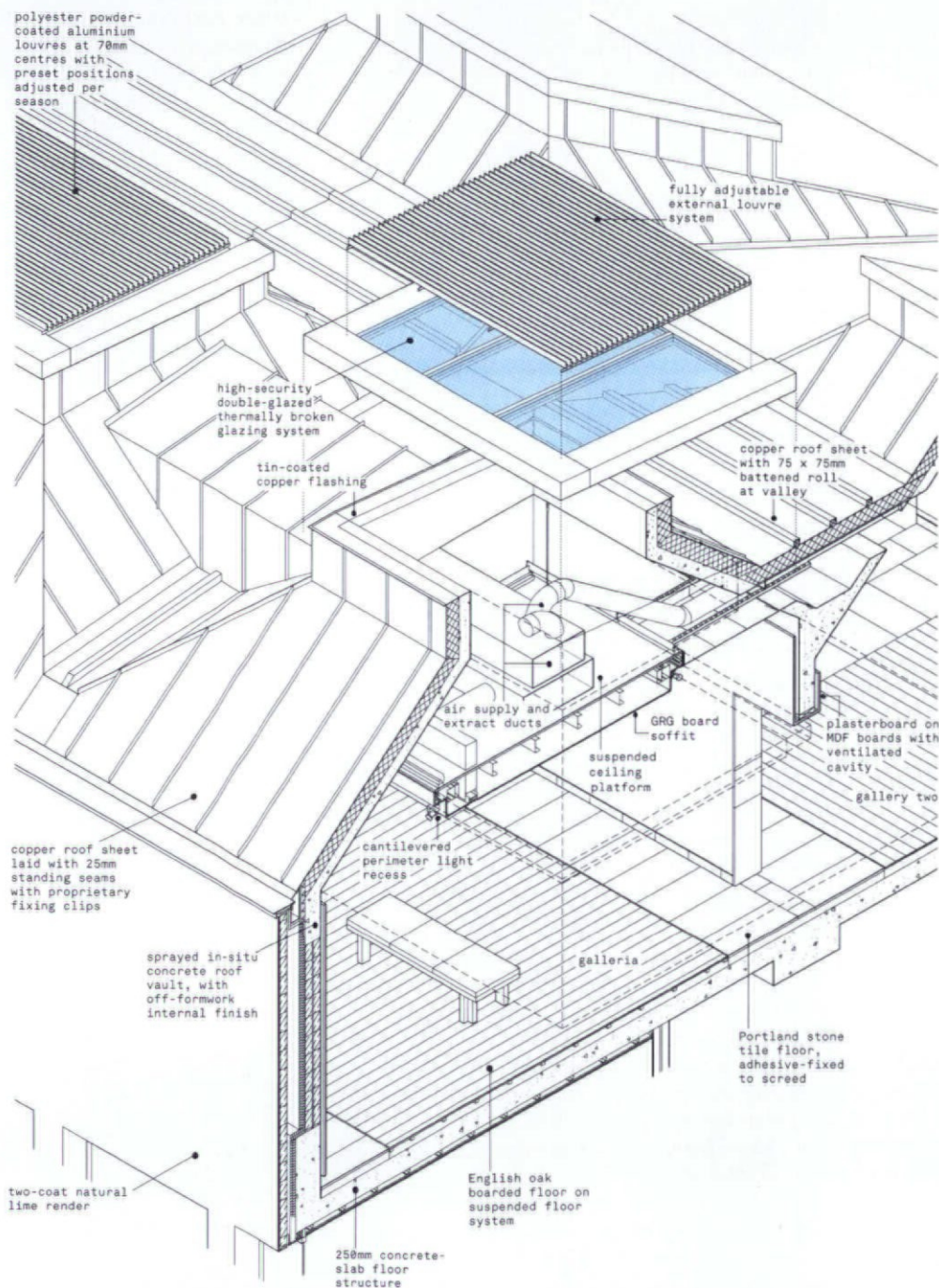
The new two-storey wing is roofed with a series of vaults resembling pyramids, each with a glazed lid surmounted by an external louvre system.

The gallery is designed to minimise energy use; walls and roof are both built of highly insulated, thermally massive materials, to keep internal temperatures relatively constant. The walls comprise a brick outer leaf, insulated cavity and double-skin blockwork inner leaf. The vaults are formed of sprayed in-situ concrete and 180mm foamed-glass insulation on bitumen primer, with a roof covering of copper sheet with 25mm standing seams.

The lids of the vaults have high-security, thermally broken double-glazing. The external louvre system controls natural light, which is reflected onto the walls by the sloping surfaces of the vaults and ceilings.

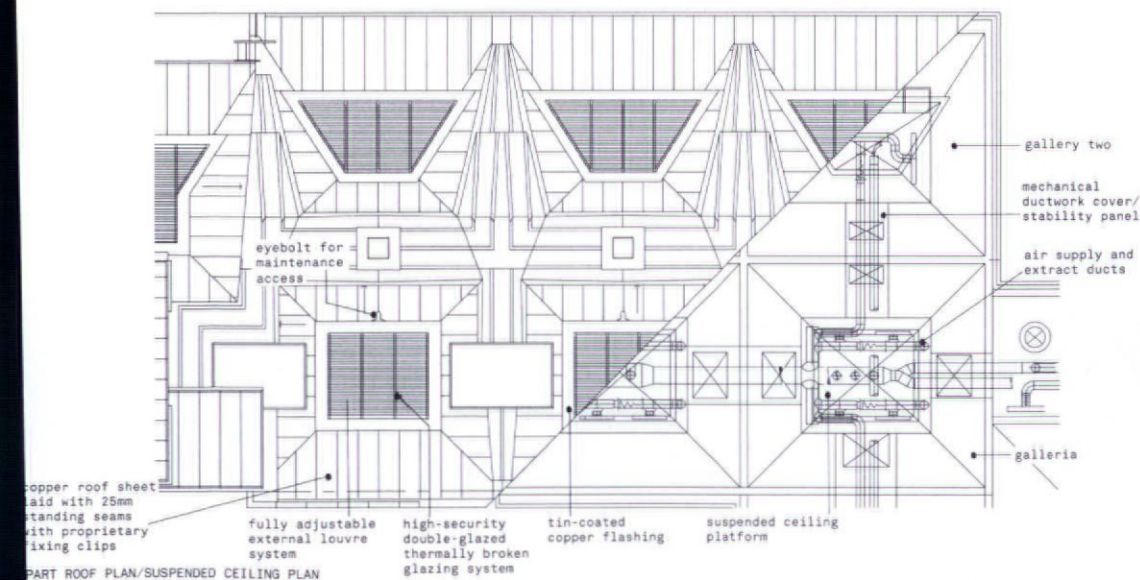
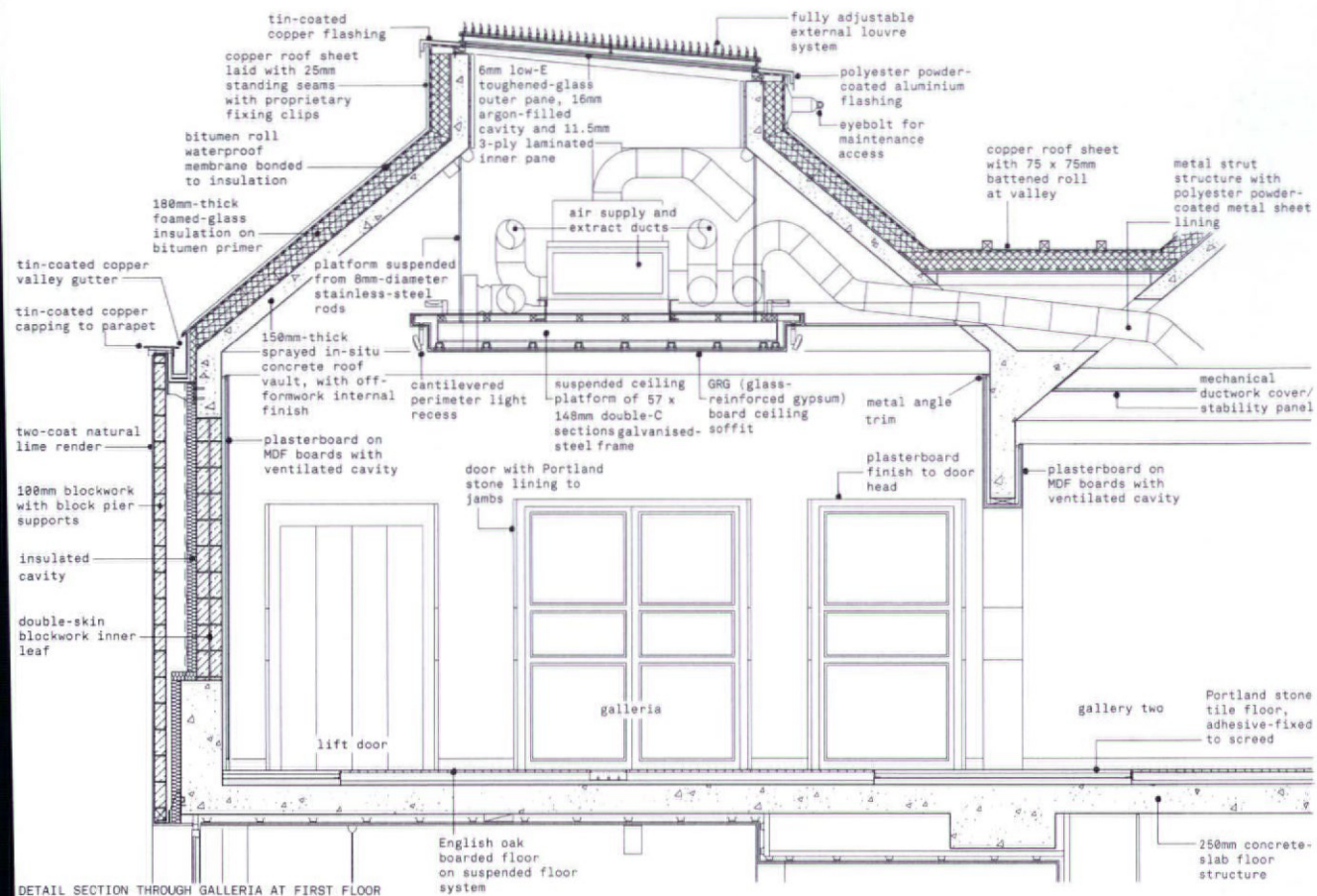
A suspended ceiling platform, a 'cloud', hangs below each glazed lid, held by 8mm steel rods. The platforms shield the walls from direct light and support air supply and extract ducts. They are constructed of 57 x 148mm C-shaped steel sections lined with boarding and a glass-reinforced gypsum (GRG) board ceiling soffit. A cantilevered light recess, of 40 x 60mm C-shaped steel sections, runs around each platform. The connecting links between supply and extract ducts on adjacent platforms are clad with polyester powder-coated metal.

*By Susan Dawson*



CUTAWAY ISOMETRIC OF FIRST-FLOOR GALLERIA







11 October  
2006

## RIBA small practice conference

at the RIBA  
66 Portland Place  
London W1B 1AD

# VALUE ADDED TALENT guerrilla tactics:

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Share the experiences of seasoned campaigners including **Roger Zogolovitch** Lake Estates, **Kirk Pickering** Square Foot Properties, **Peter Murray** Wordsearch, and **Carolyn Larkin** Caro Communications. Interrogate successful practices about their game plans, including **Cazenove Architects**, **Allford Hall Monaghan Morris** and **Jane Duncan Architects**.

### Who will claim victory based on their understanding of the client and their needs?

The day's campaign will climax with presentations from three small practices demonstrating what value they would add if they were commissioned to complete a Maggie's Cancer Caring Centre. **Judged by a panel and with a first prize of £2,000**, the competition is open to RIBA-registered practices with a maximum of ten staff.

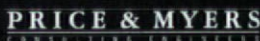
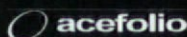
Full brief and information on the competition at **[www.ribacompetitions.com](http://www.ribacompetitions.com)**. Deadline for expressions of interest is **1 September 2006**.

For more information on attending Guerrilla Tactics, contact **[corinne.rose@inst.riba.org](mailto:corinne.rose@inst.riba.org)** at the RIBA. Further details about the conference at **[www.architecture.com](http://www.architecture.com)**

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## THE SUSTAINABILITY STATEMENT MAY NOT SURVIVE VALUE ENGINEERING

By Barrie Evans

*This week the AJ launches its sustainability microsite. This article offers an overview of the issues that are helping or hindering environmentally friendly architecture, and detailed case studies on the working processes of 15 very different practices are on [www.ajplus.co.uk/sustainability](http://www.ajplus.co.uk/sustainability)*

The 15 practices under the magnifying glass (listed on the table on page 43) range from two architects to several hundred, with green clients and clients who are indifferent to sustainability. Some green tariff electricity, some carbon offset for travel, some promote cycling and some monitor their own energy use – not forgetting a practice pilates class and a practice allotment.

There are 14 architect practices and one engineer, Atelier Ten, for an outside view of the world of architects and for an engineer's perspective – the 14 haven't much good to say about engineers, apart from a small coterie, which includes Atelier Ten.

### CHANGING CLIENTS

Client engagement with sustainability is increasing, not fast enough for most, but evidently nonetheless. Some of this is driven by government, notably in social housing. However, having a sustainability statement doesn't necessarily follow through into a detailed understanding of feasibility, project budget priorities or what survives value engineering.

Some developers too are beginning to make a name for themselves for sustainability – Quintain and Countryside get the thumbs-up from PRP, for example. At conferences the delegate

mix is broadening – it's not just the 'converted'. Legislation is seen as one of the few factors making a difference widely.

There's also the occasional pleasant surprise – the client who is pushing the architect in new directions. Practices that started out early in sustainability, such as ECD and Acanthus Holden – which back then found some clients thinking it was all a bit too 'sandals' – are deciding that now is the moment to try reasserting their sustainability commitment to prospective clients. Some practices see the chance to add new sustainability services to their offering, such as PRP, ECD and Atelier Ten. John Gilbert Architects is considering trying to be more selective in its clients, focusing more on those 'prepared to go the extra mile' on sustainability. Jon Broome advocates the community-building aspects of self-build.

### CONTRACTORS AND ENGINEERS

If the client scene is noticeably improving, practices are more sanguine about contractors and engineers. Contractors are often seen as implacable stumbling blocks that can only be moved by legislation, a determined green client or some specific financial gain, such as making money from recycling site waste. A few smaller practices have been able to make a difference on site by cultivating a small set of specialist contractors and/or by getting very hands-on with sourcing materials and with work on site.

Services engineers too are obviously critical to sustainable design, and the difficulty of finding empathetic engineers is a





1. Jestico + Whiles' masterplan for sustainable inner-city regeneration, in the Manchester Energy Revolution ideas competition, 2004

common complaint – even of Atelier Ten, which is trying to recruit them. Where they can, practices are repeatedly using the same engineers from a small selection. One sign that an engineer is 'on side' is its fee proposition. If it is still paid on the traditional percentage of the value of the services kit, it is unlikely to be too much help with passive design – where you are attempting to reduce the amount of kit in favour of getting the building fabric to do more of the work. Engineers need to be thinking of themselves more as whole-building engineers. At least Bill Gething of Feilden Clegg Bradley (FCB) stands up for them. 'British engineers are the envy of the world,' he says, and 'if you don't have good engineers you're probably not going to get a good building'. Nobody mentioned Qs, of course.

### STRUCTURING DISCUSSIONS AND SETTING TARGETS

Where there is more client ambition to pursue sustainability, it is not necessarily feasible. All the practices stress the importance of structuring early discussions and establishing realistic ambitions. Even experienced clients may be newcomers to sustainability.

To help structure these early discussions, many of the practices have developed a checklist or matrix, often port-based on EcoHomes and BREEAM. Perhaps the most interesting is FCB's Design Matrix. For a start it fits on an A3 sheet, so it's not too formidable. Down the left is a long list of building-sustainability issues about energy, materials sourcing, transport, etc. Across the matrix are column headings for four different levels of

sustainability: Standard (ie Building Regs); Best Practice; Innovative; and Pioneering. You can put in what would be Standard, Best Practice, etc, for each measure and mark in the specific project's ambitions. A key use is being able to see all the sustainability ambitions at once, as a basis for discussion and for finding a balance to what should be pursued. For example, should the project really be trying something 'Pioneering' for measure X when for several other measures the project is hardly getting beyond 'Standard'? The point is to develop a shared understanding of the plan, set achievable targets and establish where the effort (and budget) should go. For this early project stage ECD stresses the importance of putting numbers on the targets where possible, particularly for energy.

### REGIONALISM

Lewes-based BBM Sustainable Design is exploring a modern vernacular based on local materials, though not restricted to traditional construction techniques. Why peg a timber frame if it's more efficient to bolt it? This regional expression is offered to clients, especially for the one-off houses they have been designing around Sussex. Duncan Baker-Brown of BBM is intrigued by the prospect of developing this approach if jobs come up further afield.

John Gilbert in Glasgow sets out a regional response informed by climate. It's relatively wet and windy in Scotland, with longer days but lower sun. He stresses, as does neighbouring practice MAST, that with fuel costs rising, affordable warmth is a





2. Ranger station (and composting toilets) at Inchailloch, Loch Lomond, by MAST (Michael & Sue Thornley Architects)

#### RIAS SUSTAINABLE BUILDING DESIGN ACCREDITATION

The RIAS scheme was launched in 2005. Currently 13 practices are accredited – two from our case study, John Gilbert Architects and MAST Architects. But the RIAS website doesn't give the scheme a high profile – there is no mention of it on the homepage. You find it when you dig down into 'Find an architect'. At the Ecobuild conference in February, RIBA sustainability advisor Bill Gething said the RIBA had looked at the scheme and decided against its own version. They don't want sustainability to be seen as a specialism – everybody should be doing it. An unspoken reservation may also be the controversy over the RIBA's recent conservation accreditation. RIAS has had a conservation register since 1995, with more than 60 practices listed. RIAS accreditation is measured against:

- designing for effective resource use;
- minimising pollution;
- supporting communities;
- promoting biodiversity;
- creating healthy environments; and
- managing the build process.

There are four levels of accreditation (A to D) measured on completed projects submitted to RIAS. Level A is for projects applying all six criteria; levels B and C involve any five criteria, with B requiring more substantial project evidence. Level D involves three criteria. There is also a star rating, applicable to any level, where there has been innovation based on 'serious research'. Accreditation remains valid for five years, and assessment costs £150. [www.rias.org.uk](http://www.rias.org.uk): click 'Find an architect', then 'RIAS Sustainable Design Accreditation'.

neglected concern that is returning. Weathertightness is crucial, and the climate shapes the approach to renewables. For solar energy he uses solar thermal where possible, but much of the focus is passive, for example, employing a frameless glazing system to glaze in the rarely used balconies found in so much '60s and '70s public housing. Some of these balconies now include 'solar' drying cabinets, as well as prewarming air for stack ventilation systems. The practice has also been pioneering the use of geothermal energy in two social housing projects, drawing water by heat pump system from disused mines for hot water and underfloor heating.

#### KNOWLEDGE AND LEARNING

A few practices have someone in the role of knowledge manager. Most practices' systems not only address sustainability – but often the amount of learning and new information in embracing sustainability has triggered new developments in systems. There are a variety of ways to learn both as individuals and a practice:

- Formal or informal?: often the biggest question, without a universal answer. Formal systems get information collected in a planned way, made available in standard, accessible formats. They produce results, but this top-down approach may not fit with the ethos of the practice, or tap the enthusiasms of individuals, especially new staff who may not push themselves forward. But go much more informal and you risk live projects taking precedence over the philanthropic task of passing feedback to others. The broad picture is that practices are still seeking the best formal/

informal balance, but feel the need to get more serious, and organised, about knowledge management.

- Libraries: increasingly disappearing due to cost and concerns that online information is more up to date (often true). Some practices with green sections to their libraries are in transition, gradually interfilming green into the mainstream – a reflection of their practice.
- Green Teams: Associated Architects has the clearest example of a green team. In the three years since the practice 'decided that sustainability was something positive to emphasise with their more commercial clients', this practice has been working on culture change. Registering for BS 14001 is one formal method of embedding sustainability in every project. Another is using the green team both as an organisation for collecting and researching information to make available via the practice intranet and at least one team member acting as sustainability mentor to every project.
- Specialist researchers/developers: sometimes employed to accelerate progress and to pick jobs no one normally has time for within projects, for example by Atkins and PRP. They work both for projects (for example getting up to speed on geothermal energy), and for practice housekeeping, such as establishing the carbon footprint of the practice. At Atkins, Jolanda Putri is also developing e-learning packages for sustainability self-instruction.
- Personal research: to help tap individuals' enthusiasms, practices such as Feilden Clegg Bradley and Atkins have a fund to which staff can apply to finance a personal research project – that, of course, benefits the whole practice.





3.

3. Architecture Week 2006 in Vincent Street, Glasgow. Paul Barham of John Gilbert Architects campaigns for parks rather than parking



4.

4. Nant Yr Arian visitor centre for Forest Enterprise, by Acanthus Holden Architects. In the foreground is the hopper for the biomass boiler

- EcoHomes: largely because of EcoHomes' enforcement in social housing, several practices have someone trained in EcoHomes assessment, sometimes a green team member or specialist researcher/developer. But generally this expertise is used to help structure discussions with clients and to appraise projects in progress in a more systematic way. Rarely is the assessor used to formally assess the practice's own projects. Only ECD is offering this as a commercial service (through ECD Project Services).

- CPD and beyond: often staff are encouraged to explore and present aspects of sustainability. Much of this still happens at lunchtimes, plus the occasional seminar, but Jestico + Whiles has gone further. It takes a morning monthly and, rather than a session for all, groups focus on chosen topics of interest, for example geothermal energy or ETFE cushion roofing.

- Intranets: there is no consensus on how best to use intranets. Are they top down (instructive) or bottom up (sharing) or both? Usually a bit of both, the harder part often being to encourage people to contribute. You may have heard of Wikipedia (<http://en.wikipedia.org>), the online encyclopedia structured so that individuals can contribute directly online. FCB has implemented such 'wiki' software on its intranet to encourage people to contribute direct to screen, without the filter of sending material to an intranet-minder. A neat idea. As Gething says, 'It stands as good a chance as anything of working'. And there's a bit of 'encouragement' – you will be asked to talk about the 'wiki' contributions you have made during your annual review.

## SPECIALIST SERVICES

In a few cases practices are developing specialist services based on sustainability such as ECD Project Services, which includes EcoHomes Assessment. PRP has started PRP Environmental Services which includes costing expertise, to advise on development feasibility. PRP has also started a more radical subsidiary, PRP ZedFactor, working with Bill Dunster. Atelier Ten has started l'Atelier, providing engineering strategy advice and help with Regs-compliance.

## ACCREDITATION

Seeking formal sustainability accreditation is another response to the changing client scene. Generally it is the bigger practices that have gone for BS 14001 (Environmental Management Systems) accreditation – Associated Architects, Atkins, Jestico + Whiles – while PRP is getting there. FCB has looked but decided there would be too much box-ticking on top of what it is doing already. In Scotland both MAST and John Gilbert Architects are accredited under the RIAS scheme. (See boxes on BS 14001, opposite, and RIAS accreditation, on page 41.)

*This feature concludes next week with an investigation of: delivering projects; product choice; recycling; engaging with the supply chain and green-practice housekeeping.*



## BS EN ISO 14001: 2004 ENVIRONMENTAL MANAGEMENT SYSTEMS\*

Of our case study practices, Associated Architects, Atkins and Jestico + Whiles are registered; PRP is in preparation. This standard sets out 'the requirements for an environmental management system which provides a framework for an organisation to control the environmental impacts of its activities, products and services, and to continually improve its environmental performance'. BS 14001 does not itself state specific environmental performance criteria – it is a process standard. This is not specific to construction (a practice needs to personalise the implementation), and it is based on continuing improvement, so you don't need to be the greenest practice to get accredited. Accreditation focuses on the business of the practice, and design, as the headings from the accreditation document for Associated Architects illustrates:

- the business of the practice: transport, energy use, IT, disposables, recycling, suppliers and workplace environment; and
- design: improve knowledge, work with like-minded people, raise awareness, ensure that the sustainability of every project is considered, and monitoring and recording.

Annual external assessment ensures accreditation continues only if progress is made. PRP's plan illustrates the cycle involved: set policy, set organisation, set objectives and targets, management and control, keep records, audit, review, then round again to 'set policy'. Organisations may well be integrating BS 14001 with pre-existing QA accreditation under (BS EN ISO 9001: 2000 Quality Management Systems).

\*Guidance for Use (£96). Also available is Guidelines on Principles, Systems and Support Techniques (£116). See [www.bsi-uk.com](http://www.bsi-uk.com)

## THE 15 CASE STUDY PRACTICES

- **Acanthus Holden Architects:** nine staff in Pembroke, Wales. Community architecture and conservation, which informs materials choice. 20+ years of sustainability
- **Architype:** 29 staff, in Upper Twyford, near Hereford (12) and London (17). Clients mostly look for sustainability. Genesis building study AJ 08.06.06. Healthy buildings. Natural technologies
- **Associated Architects:** 48 staff in Birmingham. Mostly commercial. Now greening through BS 14001 implementation and forming a green team – part of all projects
- **Atelier Ten:** 56 staff, in London (44) and New York (12). Engineer which brings green strategy to many architecture projects. And a US perspective. Advocates UK Green Building Council
- **Atkins:** 35 staff in Leeds, part of Atkins Global's 15,000 staff. Much local public sector work. Partnering. Specialists push practice forward. Systems more informal than formal. BS 14001
- **BBM Sustainable Design:** six staff in Lewes, West Sussex. Developing a regional architecture. Very hands-on in sourcing materials and on site. Natural materials
- **ECD:** 15 staff in London. Very focused on sustainability, and on energy within that. Architecture and consultancy, including ECD Project Services. Own green building refurb
- **Feilden Clegg Bradley:** 120 staff in Bath (80) and London (40). More mainstream clients in future? Design Matrix great for setting priorities. Clever intranet – anyone can upload. Bikes
- **Jestico + Whiles:** 95 staff, in London (80) and Prague (15). Very committed to community and regeneration. BS 14001. Learning as a key practice activity. Employee Benefit Trust
- **John Gilbert Architects:** 10 staff in Glasgow. Community architecture background. RIAS accredited. Regional design with climate. Recycled components. Carbon footprints
- **Jon Broome Architects:** 1.5 staff in Lewisham, SE London. Live/work in self-build house. Promotes self-build. Very hands-on in sourcing and on site. Design for flexibility/longevity
- **Mansel Architects:** two staff in Belper, Derbyshire. Community architect in small working town, committed to regeneration. Simple, healthy buildings. Local materials sourcing
- **MAST Architects:** 14 staff in Glasgow. Background in tenement rehab – social focus. RIAS accredited. Local sourcing means jobs as well as embodied energy. Scottish timber industry
- **PRP:** 340 staff, in Surrey (150), London (140), Milton Keynes (30) Manchester (20). Core is social housing. BS 14001 planned. PRP Environmental Services. New researchers. Bikes
- **White Design:** 14 staff in Bristol. Mainly public sector. Sustainability a 'mission for us'. 'Builder of the Month' award. Pioneering use of materials; very hands-on. Practice allotment





## THE FORCES OF EVIL ARE CLOSING IN

It truly is the Evil Empire. Microsoft has this automatic update service. Which is good, in that you don't have to bother with patching bug-riddled Windows. Except that a recent automatic update includes spyware with the name Windows Genuine Advantage (WGA). That's 'advantage' as in Microsoft's advantage and 'genuine' as in genuine scumbags.

What WGA does is report back to Microsoft every time you turn your computer on about whether you are using inappropriate software. Reconfigure your firewall to watch it secretly dial out. And you can't easily eradicate it. The Evil Empire slithers its oily tentacles into the intimate recesses of the operating system you paid for and relays back the details to MSHQ (<http://tinyurl.co.uk/pjjv> has a reasoned discussion). Oh, sorry, it's a 'copyright' and 'security' measure.

Except now there is a worm, Cuebot-KA, which poses as WGA. A Mac-wielding mate smugly noted how especially offensive is WGA when your software is pukka: every day Microsoft gives you permission to use your own programs. Roll on Linux, or even OSX. Apple has denied doing something similar with iTunes. We know what that means.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# RISK MANAGEMENT

One benefit of standard contracts is that a body of case law builds up on the interpretation of particular forms, with the result that the industry knows how they work, writes *Sue Lindsey*. The Court of Appeal has recently ironed out a wrinkle in Clause 6.3b of the 1993 revision of the JCT Minor Works form (*TFW Printers Ltd v Interserve Project Services Ltd*, 27 June 2006). The clause sets out the optional insurance provision of the employer taking out joint names insurance. The question concerned how long the employer was obliged to maintain the insurance – the clause is silent on the subject.

Shortly after the practical completion of works carried out by Interserve, the building was flooded, and TFW blamed Interserve. Interserve argued that the employer should have maintained the joint names insurance until defects had been made good, and that Clause 6.3b barred TFW's claim. TFW argued that it was only obliged to maintain joint names insurance up to practical completion, and thus the contractor did not have the benefit of any protection after that date.

The judge at first instance agreed with Interserve, but the Court of Appeal disagreed, finding that the employer's insurance obligation ceased at practical completion. Many

reasons were found for interpreting the contract in that way.

The Clause 6.3b obligation relates to 'the Works', and to insuring unfixed materials and goods delivered to the Works. The Court found that these references related to the work and materials required to bring the project to a finished state, and that it was therefore unlikely that the clause related to an obligation that continued after practical completion.

It was held that there is no contractual mechanism in Clause 6.3b enabling the employer to instruct reinstatement of loss and damage after practical completion. That is because the only mechanism in Clause 6.3b to order such things is a variation instruction. The employer cannot issue variation instructions after practical completion. It did not make sense for the insurance obligation to continue after practical completion but, for the employer, to have no power to give appropriate instructions ensured that losses arose.

Clause 6.3a is the optional provision for joint names insurance taken out by the contractor. The Court decided that obligation ceases upon practical completion, and that there is no good reason why the period of the insurance obligations under Clauses 6.3a and 6.3b should be different.

The judges also considered the commercial common sense behind the clause. The more sensible a particular interpretation, the more likely it will have been what the parties intended when they made the contract. The Court concluded that when possession passes to the employer at practical completion, it makes sense for the employer to bear the risk of damage to the building and its contents from then on. While the contractor may have to return to deal with defects, there may be none. Thus the contractor's ongoing interest in the building after practical completion is likely to be minor and possibly non-existent. The other consideration in relation to defects is that the contractor is obliged to remedy them at its own cost. That does not square with the contractor having the benefit of insurance cover paid for by the employer during the defects period.

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



BOOK

By George Saumarez Smith

Palladio's Venice

By Tracy E Cooper. Yale University Press, 2006. 352pp. £45



'Gross, barbarous, childish'? San Giorgio Maggiore

There have been a great many books written about Palladio and, with the 500th anniversary of his birth coming in 2008, there are likely to be many more on the way. This is the first to deal exclusively with his work in Venice – an unbeatable combination for any publisher. Palladio's reputation as the most influential architect in history, together with the world's most photogenic city, would appear to be a marriage made in heaven.

It should be remembered that Palladio has not always enjoyed his current popularity. In *The Stones of Venice* (published in 1851) John Ruskin attacked the facade of San Giorgio Maggiore, saying: 'It is impossible to conceive a design more gross, more barbarous, more childish in conception, more servile in plagiarism,

more insipid in result, more contemptible in every point of rational regard.'

One suspects that Tracy Cooper, the author of this new book, would have little time for Ruskin. The structure of the book is novel, arranged according to types of patron: patriarchs; religious orders; the Venetian State; and charitable institutions. The text does not make for light reading, but is scholarly and thorough. There are over 1,000 books in the bibliography, but it comes as no surprise that *The Stones of Venice* is not one of them.

Palladio's Venetian works are easily separated from those in his home city of Vicenza and from his rural villas. He never succeeded in building palaces in Venice, in large part because his form of Roman Classicism did not adapt particularly well to

traditional Venetian palaces. He did, however, win several religious commissions in the city, which resulted in some of his greatest works.

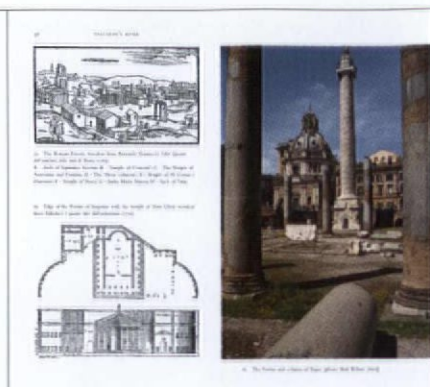
Throughout the book we find that anything with a connection to the master, however slight, is treated by the author with absolute reverence. This is a problem for a subject in which attribution presents such difficulties. Palladio built two churches in Venice (San Giorgio Maggiore and the Redentore), one church facade (San Francesco della Vigna), and a monastery (the Carità, now part of the Accademia Museum). This book, however, claims several other works, including San Pietro in Castello, a church with a Palladian facade built 15 years after Palladio's death. The fact that Palladio's design for the facade

had a six-column portico and the built version has only four columns does not dim the author's enthusiasm for the project.

The lack of a critical eye in looking at great works of architecture is symptomatic of a modern historian's view of the Renaissance. The study of Palladio, it seems, is becoming less about admiring his mastery of the Classical language, and more about understanding the social context in which he and his patrons operated. How refreshing it would be if architects started writing about Palladio again, rather than merely confining him to a box labelled 'history'.

*George Saumarez Smith is a director of Robert Adam Architects*





1.



2.

1. A typical spread from the book
2. Santa Maria in Aracoeli

## BOOK

By Robert Harbison

**Palladio's Rome:**  
A Translation of Andrea  
Palladio's Two Guidebooks  
to Rome  
By Vaughan Hart and Peter  
Hicks, Yale, 285pp. £18.99

Here is another episode in the long later fascination with the antiquities of Rome. As a publishing project it is delightfully quixotic. The book follows the tall narrow format common for guidebooks today, and the translators suggest that one might carry it round Rome, referring to the various sites it describes. I think this would be seriously frustrating.

There are two books here, bound as one. The first treats Classical antiquities not topographically but in categories such as gates, bridges, hills. But even baths, one of Palladio's favourite types, gets short shrift: all the baths in the city, plus the *naumachias* 'where they staged naval battles', are polished off in fewer than two pages. Earlier commentators who described Palladio's guidebooks as little more

than lists were not entirely wrong. They reveal more about Palladio than about Rome, and describe more about how it was seen in the 16th century than a tourist might need to know.

The split into two is one of the most interesting features of this book. The second part covers churches, not as buildings – Bramante's Tempietto is mentioned in passing without naming the architect – but as stops on a tour of relics and indulgences. I cannot believe that this accurately reflects this rational architect's interest in his favourite city. Instead of uncovering an unsuspected vein of superstition in Palladio, it reveals itself as a kind of hack work, calculated for popular appeal. Apparently it succeeded; he had noticed what brought most people into Rome and cashed in on it.

My favourite relics are a little offbeat – a coin from the 30 pieces of silver for which Judas sold Christ (an anti-relic?) and, from the site of the Crucifixion, a piece of the good thief's cross. Both of these are secreted at San Sebastiano, along with the remains of 174,000 martyrs. The highest number of named saints' bodies is recorded at Santi Apostoli, 20 complete, and a considerable number of further arms, ribs, knees and shoulders.

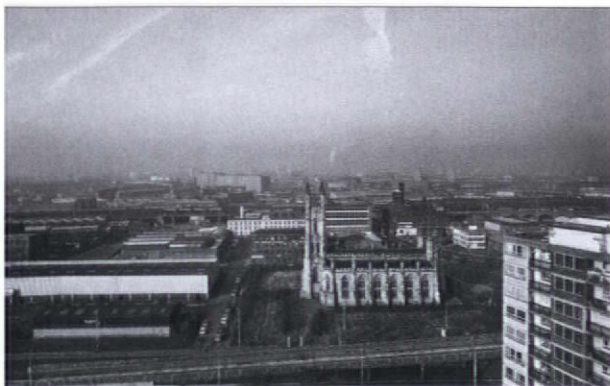
Were the two pamphlets intended for two distinct markets? I suspect so, and can't see much sign of the 'single Christian vision' common to both that the translators try to conjure up. Palladio's attention even wanders in the Classical section, while there are amusing errors he shared with his contemporaries, like Santa

Costanza as a reused pagan building. Its mosaics don't seem very spiritual, but it was nonetheless originally constructed as a Christian mausoleum.

Yale has supplied lavish illustration: current photographs as well as plates from Serlio for many pagan structures; less interesting frontal views for most of the churches. The editors' commentary is often fuller than Palladio's text and packed with information. A full translation of Raphael's famous letter to Pope Leo X about the antique monuments of Rome is included in an appendix – an unexpected and welcome bonus.

*Robert Harbison is a professor at London Metropolitan University*





One of Davies' Manchester photographs

## BOOK

By Andrew Mead

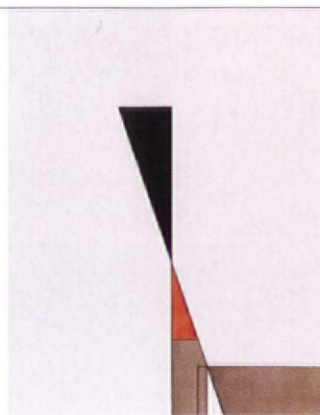
**The British Landscape**  
By John Davies. Chris  
Boot, 2006. £35

John Davies' photos have a forensic quality, picturing as they do the British landscape at the turn of the 21st century through a dense accumulation of details. Arranged chronologically from 1979, the first images seem to search for wilderness, or the illusion of it – a Lake District empty of tourists, with barely a track in sight to suggest any human activity. But then in photos of South Wales, Derbyshire and the North of England, Davies discovers his true theme: the land, urban and rural, in the aftermath of the Industrial Revolution.

Almost panoramic in format and usually taken from an elevated position, these pictures never have a single focus – the information in them is evenly distributed, revealing more and more as you

scrutinise them. Power supply, infrastructure and housing are dominant, though with a sense of the life lived among them – the football game against a backdrop of cooling towers; pigeon lofts on a Sheffield hillside. The heroic viaducts of the 19th century survive but mundane motorway flyovers are more in view; caravans colonise an old limestone quarry; Manchester still has a cotton mill or two in the distance but its future is in the sleek sheds in the foreground.

A photo of Manchester's Trafford Centre includes a roundabout with some standing stones on it – a clueless landscape architect resorting to the Neolithic? Davies' book is a dossier of our surroundings and the stories they can tell.



## CRITIC'S CHOICE

By Andrew Mead

Located off Canonbury Square in Islington, the Estorick Collection is one of London's most enterprising cultural institutions. In the way historians such as Alan Powers have brought 20th-century architects out of the shadows (Francis Pollen, for instance) through research and publishing, so the Estorick continually enlarges our understanding of its own particular field: the Italian visual arts of the 20th century.

It does this partly through rotating displays of the permanent collection, including works of strong architectural character – Mario Sironi's intense cityscapes; De Chirico's deserted piazzas; and Giorgio Morandi's still-lives, their forms like clustered buildings in an Italian town. It also supplements its holdings with well-chosen exhibitions that always convey a sense of discovery. The latest, *Italian Abstraction 1910-1960*, is one of the most worthwhile and illuminating to date.

Giacomo Balla's crayon sketch, *Speeding Automobile*, reminds us that, with Futurism, Italy was briefly in the vanguard of 20th-century art, and the show includes some well-known post-war names (Lucio Fontana, Alberto Burri) – but much else is unfamiliar. If some paintings seem derivative of work done elsewhere in Europe or the US, there is real quality too. Curator Renato Miracco suggests the influence of Italian Rationalist architecture on the 1930s geometric pieces; the 1939 drawing by Osvaldo Licini (above) is called simply *Architettura*. The exhibition continues to 24 September, with further works on show at the Italian Cultural Institute to 1 September ([www.estorickcollection.com](http://www.estorickcollection.com)).

The Italian theme continues with a number of exhibitions opening next month in Oxford, all devoted to Leonardo da Vinci and illustrating the breadth of his interests. *Leonardo and the Mathematical Arts* is at the Museum of the History of Science; *Leonardo's Plants* at the Botanic Garden; and *Imagining Leonardo* at the Ashmolean – centred on a group of key drawings and exploring his influence. Magdalen College and Christ Church Picture Gallery are also joining in ([www.universalleonardo.org](http://www.universalleonardo.org)). These shows should make a substantial prelude to the V&A's *Leonardo: Experience, Experiment, Design*, opening on 14 September. For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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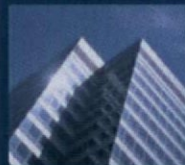
to £45K

Our client is a major, multidisciplinary, construction company with several offices around the South of England. They are looking for an experienced architect to play a lead role on a range of residential projects. This is a real opportunity for the right candidate to make an impact towards the development and expansion of the Winchester office. Good salary and a car on offer. Ref:109747

### Design Technician

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London SW10 - To £55,000 + Bens

Due to the commission of several new projects, we seek 2 individuals to work on high value, high spec residential projects in the heart of London. You must have previous experience of this work along with a full understanding of building regs, reports & working knowledge of listed buildings. These are key positions offering an attractive package to attract a high calibre person. Ref: 4508

### Associate / Associate Director

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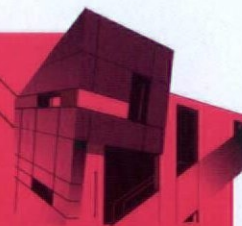
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## The Royal Commission on The Ancient and Historical Monuments of Scotland: Appointment of Commissioner

Scottish Ministers are seeking applicants who would like to be considered for appointment as a Commissioner of the Royal Commission on the Ancient and Historical Monuments of Scotland. The successful candidate will take up the position from December 2006.

**The appointment is not remunerated** but travelling and subsistence expenses are met. Reasonable dependent carer expenses will also be reimbursed. The Role involves a time commitment of the equivalent of up to 2 days a month, generally in Edinburgh. Appointments to the Commission are made by Her Majesty The Queen, on the recommendation of the First Minister and are for 5 years initially with possible reappointment, subject to evidence of satisfactory performance and to satisfying the requirements of the person specification for the role at the time of reappointment.

The main functions of the Commission are to identify, record and interpret the sites, monuments and buildings of Scotland's past; promote a greater appreciation of their value through the maintenance of a national archive and to present them by means of publications and exhibitions. The Commission operates under the terms of a Royal Warrant and is an executive body funded directly by the Scottish Executive with an annual budget of over £3.5 million.

The role involves:

- Attending and contributing to plenary Commission meetings 4 times a year;
- Attending and contributing to the meetings, twice a year, of at least one of the 6 Programme Committees;
- Contributing to the Commission's corporate planning and policy determination process;
- Providing peer review of the Commission's business.

Successful candidates will:

- Have a wide knowledge of architectural and archaeological practices and historical sources of information and skills in Scotland;
- Preferably have a knowledge of the architecture/buildings of Scotland over a wide range of historic period and geographical locations;
- Preferably have knowledge of corporate governance, business planning and resource allocation practice;
- Preferably have knowledge and understanding of at least one of the following: architectural practice in historic and modern environments; knowledge of project design and management as demonstrated by (for example qualification or practical experience); knowledge of archive management, use and storage issues.

For an application pack please see the contact details below. Application packs are available in alternative formats, on request. You should provide your name, address and the vacancy that you are interested in.

Public Appointments, PO Box 7332, Glasgow G51 2ZA

Telephone: 0870 240 1818

Fax: 0870 600 4111

E-mail: publicappointments@response-handling.com

SMS text message: 0796 013 3181

Closing date for applications is 1 September 2006.

Appointments to the Royal Commission on the Ancient and Historical Monuments of Scotland are regulated by the Office of the Commissioner for Public Appointments in Scotland. All applicants must complete and submit the application form contained in the application pack in order to be considered for appointment. Please note that application forms sent electronically will be in Word format and, if returning electronically, will only be accepted in that format.

The Scottish Executive is committed to equality of opportunity and encouraging a diverse range of applicants for public appointments, reflecting the best of contemporary Scotland and to the principle of public appointments on merit with independent assessment, openness and transparency of process.

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## Architectural Assistants & Technicians

London  
£25k - £32k

A London Bridge based practice specialising in healthcare schemes are currently enjoying a period of growth and are keen to hear from talented Assistants and Technicians who would like to join their friendly design team. You will be proficient with AutoCAD and have at least 2-3 years experience, preferably in medical design. You must be enthusiastic with a passion for innovative design and an eye for detail. Market leading salaries and unrivalled career development on offer to the successful applicants.

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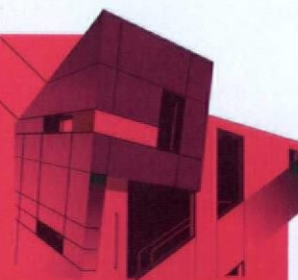
requires an architect or senior architectural technician wanting to work in Cornwall.

Small, busy, well-established practice needs an experienced, well-motivated person conversant in AutoCAD with ambition to develop the practice with a long-term view to partnership.

Please forward full CV and example of work to Andrew Thomas - AHT Design, The Old Chapel, Chapel Row, Widegates, Looe, Cornwall, PL13 1QB

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## TENDER

### Framework Agreement for Consultants

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to express their interest in joining our four year Framework Agreement by completing and submitting the prequalification questionnaire available at [www.shgroup.org.uk](http://www.shgroup.org.uk) by 18 August 2006. This requirement has been advertised in CJEU.

Over the last 100 years, Southern Housing Group has become one of the largest housing associations in southern England, housing 45,000 residents, owning and managing 24,000 homes, employing 900 people and working with more than 70 local authorities. Our activities centre on four key areas: the development of quality affordable housing, housing and neighbourhood management, a range of housing options for rent and home ownership and social investment.

If you require further details please e-mail [contracts@shgroup.org.uk](mailto:contracts@shgroup.org.uk).

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## Senior Architects & Senior Technicians

A town steeped in history and internationally renowned for its walking and angling, Castlebar, County Mayo in the West of Ireland is rapidly becoming one of the fastest growing towns in the country. It offers professionals a vibrant and varied lifestyle, encompassing a tranquil setting complemented with an excellent infrastructure and is home to an array of businesses covering a vast spectrum of products and services.

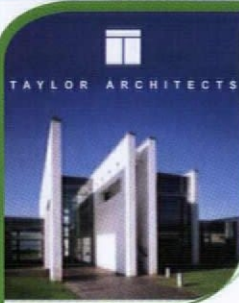
Set within this idyllic location is Taylor Architects, one of Ireland's leading design consultancies employing talented Architects, Technicians and Interior Designers. An innovative practice, they are recognised for combining first class design with professional excellence and service and have been acknowledged by the RIAI on a number of their award winning projects.

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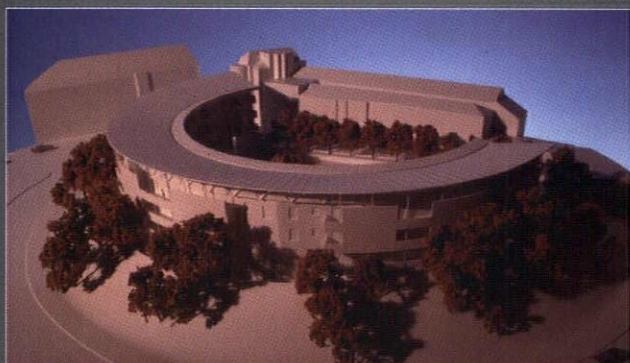
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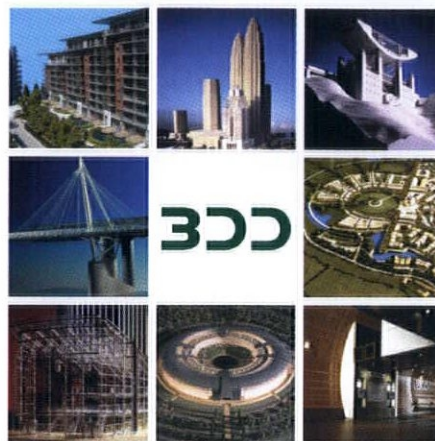
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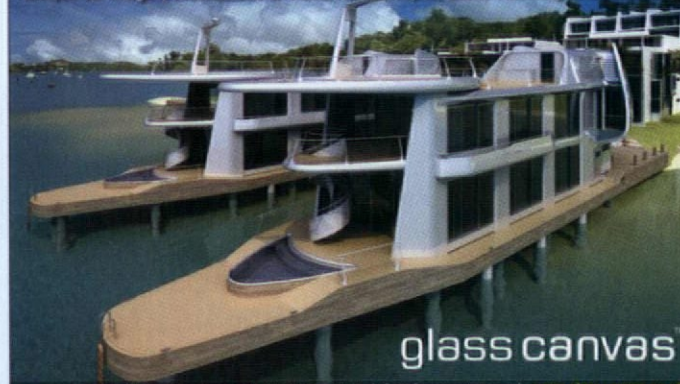
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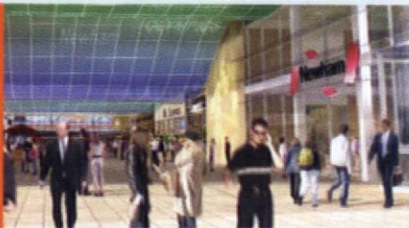
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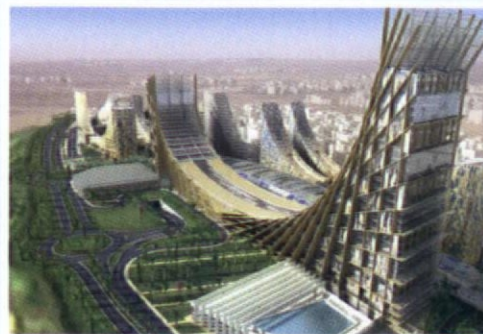
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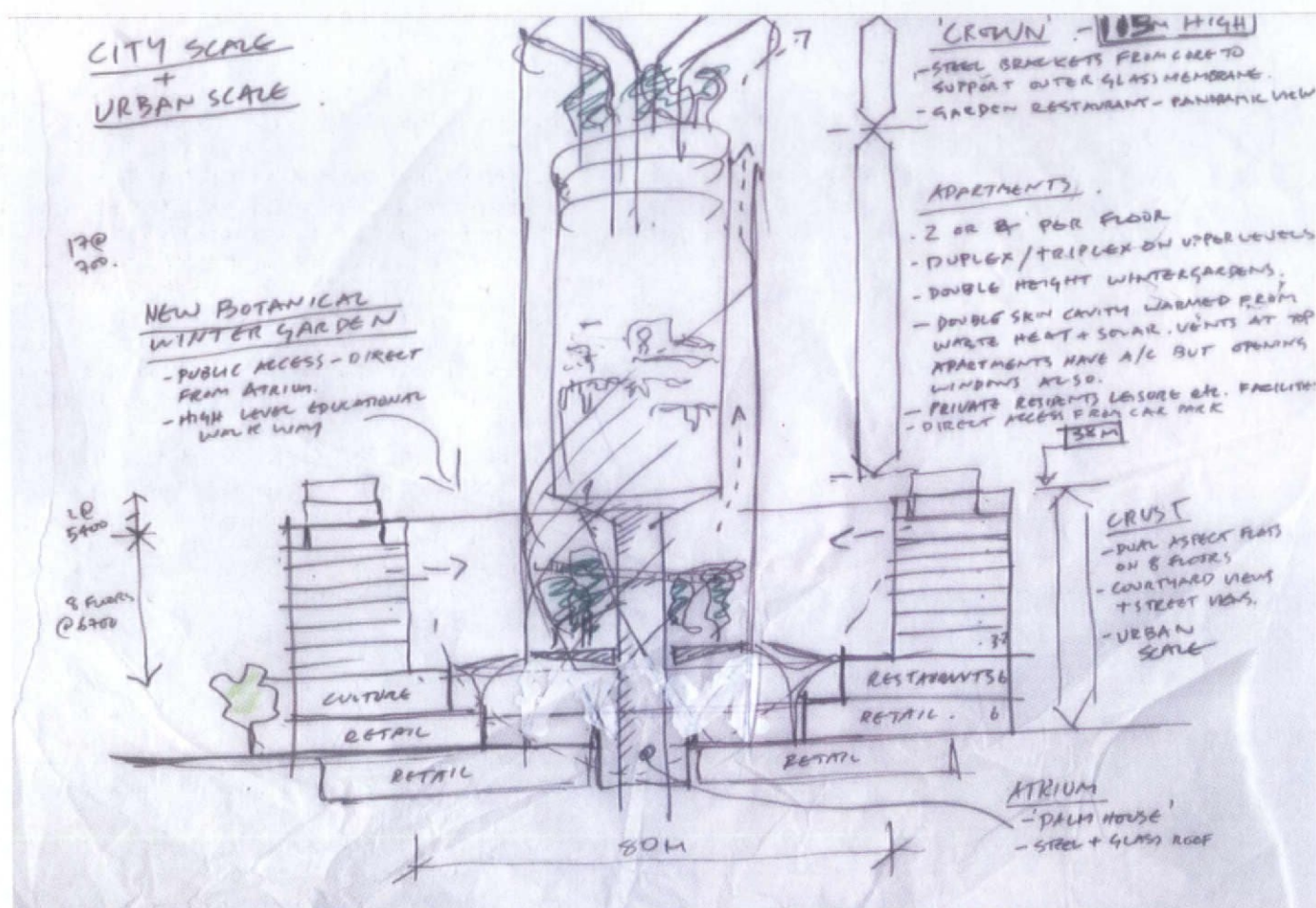
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Sketch for an ecological tower in an urban setting.  
By Duncan McKinnon of MacCormac Jamieson Prichard



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### ULSTER CARPET MILLS



### AJ ENQUIRY 201

The distinguished design of French Aubusson rugs from Ulster Carpet Mills provided the perfect inspiration for floor covering at the 19th-century Mandarin Oriental Hotel in Knightsbridge, west London. The scheme uses Classical design elements and ornate scrollwork in resonant colours.

### STOAKES SYSTEMS



### AJ ENQUIRY 202

This is a trailblazing building. Why? – because it is the first major project to use Nanogel. With a U value of 0.28, Nanogel inside the panels of the Kalwall diffused daylighting system is as insulating and energy saving as a solid wall. This is High Crest Community School, designed by architect Jacobs.

### CA BUILDING PRODUCTS



### AJ ENQUIRY 203

CA Building Products has unveiled the latest products in its revolutionary industrial gutter range – the Therma-Gutter TE and the Therma-Gutter TE-RF. Unlike conventional industrial gutters, notches are cut out from the gutter flange to dramatically reduce heat conduction from the building interior to the gutter.

### STO



### AJ ENQUIRY 204

Create beautifully seamless acoustic ceilings that amaze the eyes as well as the ears. StoSilent is flexible, acoustically superb and just one of the many industry-leading interior products available from international building materials company Sto. Tel 01505 333 555 or visit [www.sto.co.uk](http://www.sto.co.uk)

### URBIS LIGHTING



### AJ ENQUIRY 205

Indirect lighting around Belfast's Customhouse Square has helped give the area a unique identity. Floodlights, fitted with 150W CDM-T lamps, throw an alluring soft white light into a top reflector mounted on slender copper-wrapped columns. The effect brings the square to life at night.

### ROCKFON



### AJ ENQUIRY 206

A Rockfon Sonar D Ceiling System has been installed in the award-winning Rockwool Garden Room at this year's Chelsea Flower Show. The ceiling system offers a high-quality finish and strong long-term performance, combined with a high aesthetic appeal. It is made from 100 per cent Rockwool stone wool.

### ABACUS LIGHTING



### AJ ENQUIRY 207

The Kempton Park project, to be completed by Abacus Lighting, will involve floodlighting the entire track, the parade ring, the saddling enclosure and the horse walk, using 41 masts from 12m to 40m, 600 floodlights, 29km of cabling and the complete build and fit-out of a mains room.

### PUHOS



### AJ ENQUIRY 208

Puhos Board has been awarded BM TRADA Certification's forest products chain of custody recognition under the Sustainable Forestry Initiative. This relates particularly to the company's activity under the brand name iLevel Services – Puhos. Tel 01582 461717 or visit [www.puhosboard.com](http://www.puhosboard.com)



# Refurbishment

nbs

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For those projects where notes on the drawing aren't enough, yet an NBS specification seems too much, a schedule of work can be the optimum document. But who has time to write it?

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the software automatically generates a reference specification. A trade report which facilitates sub contracting is also available.

NBS Scheduler is a regularly updated subscription service and is independent of other NBS products. If your work is about alterations, refurbishments, extensions and simple new build projects, this is the ideal specification product for you.

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