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151 Rosebery Avenue,
London EC1R 4GB

Editorial enquiries
020 7505 6700
Editorial fax number
020 7505 6701
Email
firstname.surname@emap.com

Editor
Isabel Allen (020 7505 6709)
News editor
Zoe Blackler (020 7505 6636)
Senior reporter
Ed Dorrell (020 7505 6715)
Buildings editor
Barrie Evans (020 7505 8609)
Technical and practice editor
Austin Williams (020 7505 6711)
Working details editor
Sue Dawson (015242 21692)
Review and information editor
Andrew Mead (020 7505 6717)
Editor, AJ Focus/special projects
Ruth Slavid (020 7505 6703)
Editorial assistant
Cristina Esposito (020 7505 6716)
Production editor
Paul Linsell (020 7505 6707)
Sub-editor
Matt Hill (020 7505 6708)
Art editor
Minesh Parmar (020 7505 6704)
Assistant art editor
Sarah Douglas (020 7505 6705)
Editorial administration
Angela Newton (020 7505 6700)
Victoria Huttler (020 7505 6700)

Display advertising
020 7505 6823
Recruitment advertising
020 7505 6803/6737
Advertising fax number
020 7505 6750
Account managers
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Samuel Lau (020 7505 6746)
Katie Deer (020 7505 6743)
Sales manager
Malcolm Perryman (020 7505 6698)
Senior account executive
Lucy Herdsman (020 7505 6873)
Account executives
Nick Roberts (020 7505 6662)
Chris Bond (020 7505 6816)
Key account manager
Midge Myatt (tel 01902 851645)
(fax 01902 851496)
Recruitment
Charlie Connor (020 7505 6737)
Laurie Shenoda (020 7505 6803)
Advertisement production
Andrew Roberts (020 7505 6741)
Marketing manager
Zoe Phillips (020 7505 6615)
Sales director
Andrew Knight (020 7505 6811)
Group publisher
Jonathan Stock (020 7505 6744)
Group editorial director
Paul Finch (020 7505 6702)
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Graham Harman (020 7505 6878)

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Tweaked plans for the £1 billion overhaul of Battersea Power Station have been submitted to Wandsworth Borough Council. The project includes Grimshaw's scheme to turn the historic landmark into a leisure and entertainment centre along with designs by Reid Architecture for 50,000m² of offices. The latter is working with Benson and Forsyth for 705 homes and with Canadian firm Sceno Plus on a 2,000-seat theatre. A spokesman for the developer, Parkview, said the revised plans included 'a more welcoming and impressive new frontage and free up a lot more open space'. A new public area has been formed by repositioning the theatre below ground. Parkview also submitted an environmental-impact assessment by Arup. Restoration of the power station is due to start this summer, new-build at the turn of the year, and the whole 15ha site is due for completion in 2008.

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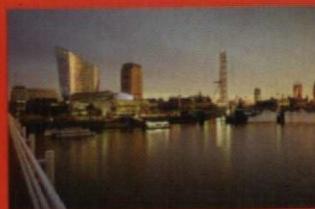
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“In the bustle of Japan the silence of a stone park can be calming. But not in Birmingham”

Councillor Peter Douglas-Osborne objects to plans for a Modernist urban park » page 12



Delivering the verdict on RHWL's proposals for a 125m-high office block at Waterloo » pages 14-15

aj news

PRINCE GETS PERMISSION

The Prince's Foundation's plans for a 200-home extension to Northampton, masterplanned by EDAW, has won planning permission. The English Partnerships-backed scheme, in the suburb of Upton, uses design codes modelled on 19th-century Victorian terraces.

BATH SPA IN MORE HOT WATER

Grimshaw's troubled Bath Spa project has hit yet another dispute. Bath and North East Somerset District Council has issued a writ against engineering giant Arup, relating to piling work carried out during construction in 2000.

SUSTAINABLE SHOWDOWN

The key stakeholders in government plans to create 200,000 new homes over the next 15-20 years met on Tuesday in Letchworth Garden City to discuss the creation of sustainable growth in the South East, for the first time since the Communities Plan launch last year. Attendees included CABE, English Partnerships and the Housing Corporation. +

RIBA'S PRE-BUDGET CALL

The RIBA is calling on the chancellor to balance tax on refurbishments and new-builds in his budget next Wednesday. It will also be hoping for additional fiscal measures to encourage brownfield development. Visit AJ plus for the latest. +

Twin Towers architect attacks design partner

Daniel Libeskind, the architect charged with rebuilding New York's World Trade Center site, has launched a searing attack on his design partner on the project, SOM boss David Childs.

The competition-winning architect warned observers to be 'vigilant' of changes the international design giant would make to his proposals for the 1,776ft Freedom Tower.

And he also hit out at SOM's working practices, accusing the firm of being over-committed to 'steel and glass architecture'.

Libeskind won a competition organised by the city's authorities to masterplan the site in 2002, seeing off the other shortlisted practices including Britain's Foster and Partners.

However, the site's landowner Larry Silverstein failed to sanction the competition and, instead, appointed Childs as his own architect last year. Libeskind and Childs collaborated throughout 2003 on designs for the skyscraper.

Following the official unveiling of the final design at the end of last year, Libeskind handed 'executive

responsibility' for the tower to SOM's office.

But, despite a public show of togetherness, Libeskind chose the launch of his London Metropolitan University Graduate Centre (see *News*, pp6-9) to admit that there had been a major clash of personalities.

'I can't say I enjoyed working with him. I can't say that at all,' he told the AJ.

'We are not on the same wavelength. They are the biggest corporation of architecture in the world.

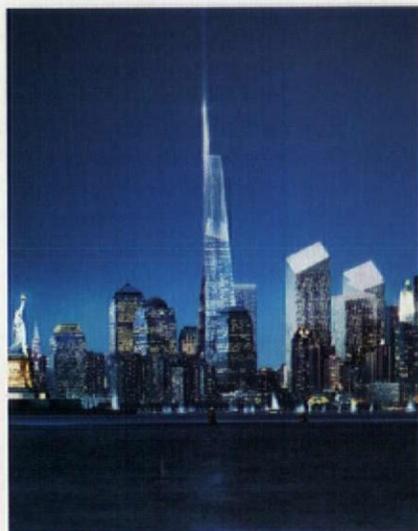
'We have a very different agenda. I believe in the cultural aspect of architecture and that it should be about linking up with all sorts of other issues not just wedded to steel and glass.'

And Libeskind also warned that SOM may alter the agreed design concept. He said that although the

project was 'probably' secure, 'it is important that we are all very vigilant'.

'There are differences between buildings and drawings,' he added. 'There is always the danger of backtracking.'

Ed Dorrell



The latest Freedom Tower design

Local architects speak out over Potters' Fields towers 'horror'

The battle over London's Potters' Fields site has hotted up this week following a fresh assault by Southwark council against Ian Ritchie's 'micro-towers'.

The council, which rejected the scheme in September, has instead published a new planning brief that calls for a cultural institution to inhabit the controversial plot.

And its councillors have also demanded that the planning inquiry scheduled for later this year refuses permission for the cluster of residential towers.

Opponents have found a new ally in local practice Azhur Architecture, which has distributed a series of visualisations that, it claims, illustrate the 'full horror of the proposals' (pictured right).

The practice claimed that Ritchie's towers are an 'inappropriately scaled development, dwarfing the area, and ruining one of London's best open spaces'.

'As residents of the area we are extremely concerned about the damaging effect a development on this scale will have, not only on

Southwark but more importantly on two London icons: Tower Bridge and the Tower of London.'

And Southwark leader Nick Stanton agreed, calling for the project to be replaced by a cultural building. 'As the last remaining developable site along the central belt of the Thames, Potters' Fields has huge potential.

'It stands opposite the Tower of London World Heritage Site and any future development should benefit such a stunning location,' he added.



Ritchie's micro-towers proposal

“The decision was made when the future of the RIBA drawings collection was less certain”

Simon Smithson explains why the Smithson archive is being sent abroad » page 16

Will English Heritage's management agreement frameworks protect buildings like Congress House?
» pages 20-21



Symbols of democracy – will we have a Supreme Court to match?



Rogers' Court of Human Rights, Strasbourg



Oscar Niemeyer's Congress, Brasilia, Brazil



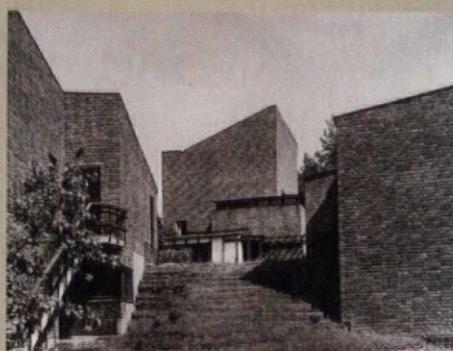
Louis Kahn's Parliament, Dacca, Bangladesh



Hopkins and Partners' Portcullis House, London



Foster's Reichstag building, Berlin



Alvar Aalto's SÄynätsalo Town Hall, Finland

Public jury 'must decide' on court

The government's contested plans for a new Supreme Court must include a citizens' jury to decide whether to commission a bespoke building, a leading think tank said this week.

The IPPR has called on the government to appoint 12 random members of the public to decide between refurbishment of an existing building or construction of a new one.

The government is determined to push through its plans for constitutional reform, despite suffering a setback in the House of Lords earlier this week. Between £2 million and £32 million has been earmarked for a new home for the court by Lord Falconer, the Lord Chancellor. And Lord Woolf, the Lord Chief Justice, in a rousing speech at Cambridge University last week, demanded a purpose-built home with a budget of £50 million.

The government, however, has yet to decide if it will acquire space within an existing prestigious building – such as Somerset House or Middlesex Guildhall – or begin afresh. Controversy surrounding the Dome fiasco and Scottish Parliament cost overruns could explain its reticence.

IPPR's senior researcher Ben Rogers insisted the people should decide: 'This is a classic case where the government should be imaginative about engaging public opinion. The citizens' jury should act like a regular jury, hearing evidence for and against a building as well as cost considerations.'

'The government should take account of what they say,' he insisted. 'It

would diffuse criticism from the tabloid press if we can say we have explained the case for it and the people have chosen.'

Tory peer Lord Lucas told the AJ any new court would need adequate space in a bespoke building and the budget to deliver it.

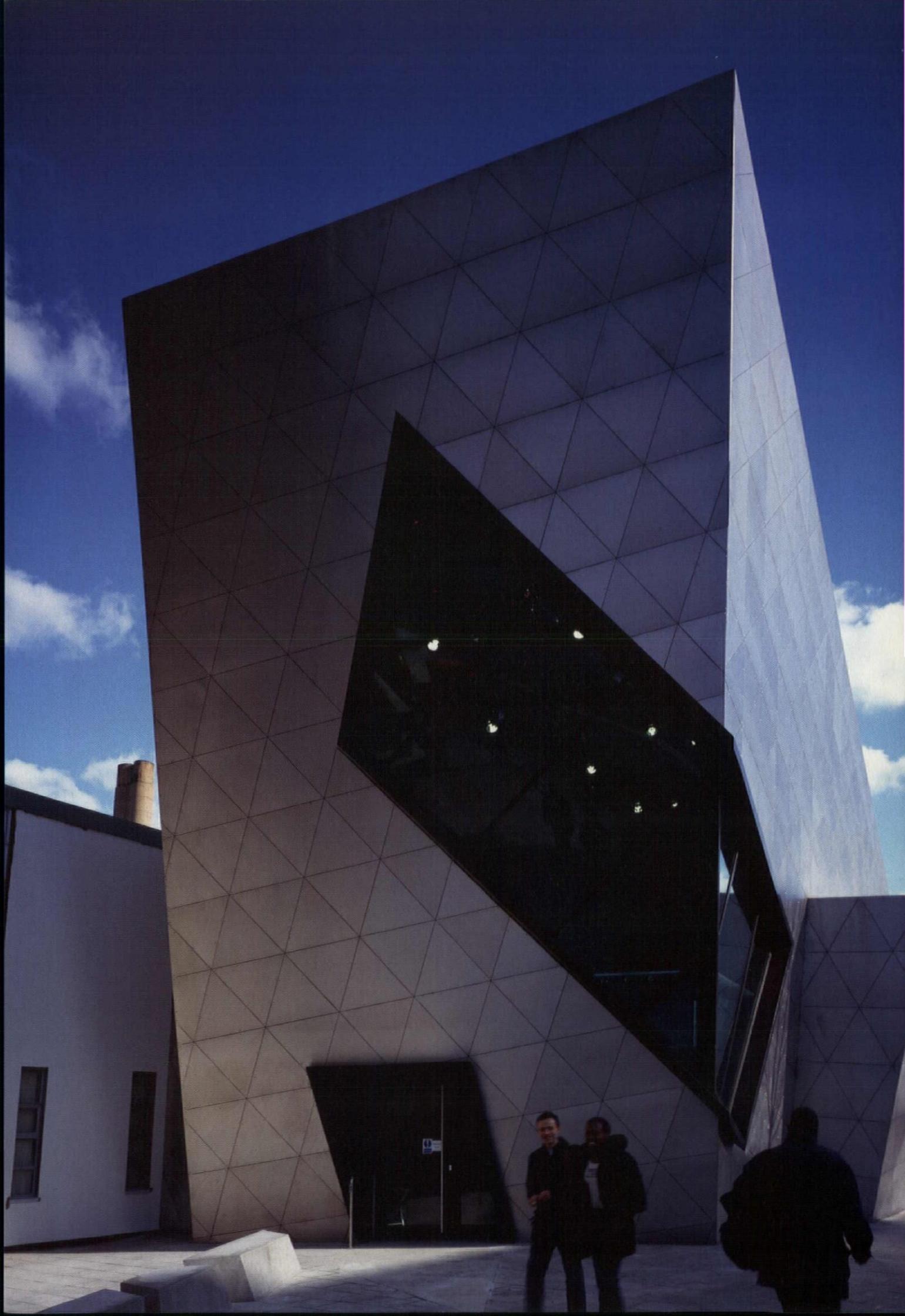
'If we get a new Supreme Court it will be a very important part of the state in the wider sense and if we don't have a separate building it will look as if it's not been given any status at all. It's vital that things that are important look important. We don't have that many opportunities to create great new civic buildings.'

And RIBA president George Ferguson said the key to avoiding another Holyrood debacle was to ensure there was a proper programme and brief from the outset, driven from the top with a clear client.

Rogers insisted the building should be open and transparent: 'I think people are much less willing to give public institutions the benefit of the doubt than they were. Public institutions have got to be constantly in the business of winning people over. Architecture helps the political process to become legible. It allows people to relate to the democratic process and communicates political ideas to them.'

However, a spokesman for the Lord Chancellor's Department said there were no plans to use such an examination in public: 'The public will have their say through the ballot box,' he said.

Zoë Blackler



Libeskind's star shines on London

Ground Zero designer Daniel Libeskind has traded the bright lights of New York for north London's Holloway Road with this star-inspired student centre. Barrie Evans takes a first look inside

Students set foot inside Studio Daniel Libeskind's new London Metropolitan University (LMU) graduate centre for the first time this week.

The project architect, Jean-Lucien Gay, told the AJ that although the centre aims to be iconic, it is also 'very practical'.

LMU wants to raise its profile, particularly for postgraduate work; it currently has 5,000 postgraduate students, mostly on taught courses.

In response, the New York-based practice designed the centre as a high-quality facility for graduate students, which both symbolises the university's aspirations and produces a landmark on the Holloway Road. Practically, it is a mix of lecture and function spaces to be used by the university on a day-to-day basis and on occasion for the local community.

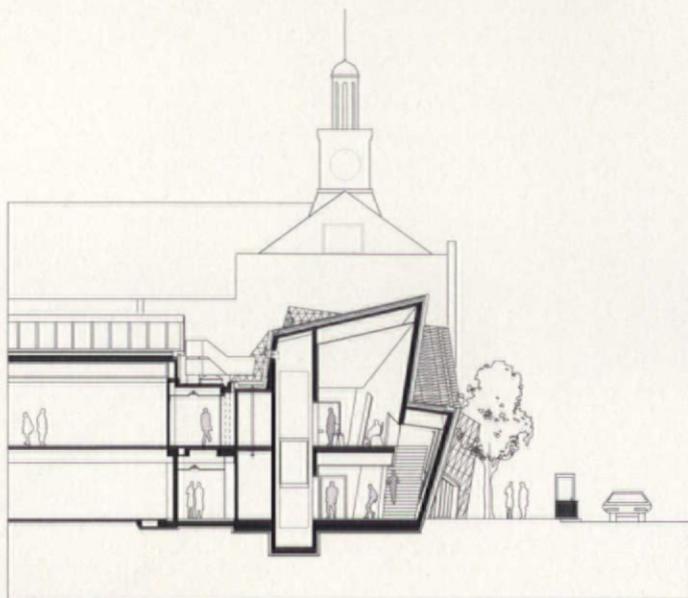
According to the practice, the designs were 'inspired by the Orion constellation', representing the 'northern stars and the north of London'.

The result, attached to the front of an existing university building, has three intersecting volumes making up the sculptural exterior and which continue as the principal wall planes, enclosing a straightforward plan.

It comprises a large reception area, and a lecture room for 50 on the ground floor, each having ground-level windows on to the pavement, and a ceremonial stair leading to a multi-purpose first floor for student gatherings and more-formal functions, alongside a 100-person lecture room.

Just as the embossed stainless-steel cladding panels create a robust presence in a tough neighbourhood, so the interiors are built to survive the rigours of student treatment, primarily in drywall and exposed concrete. Throughout the fair-faced concrete is finished in translucent Keim paint to increase the surface uniformity of the canted concrete planes.

It is a building of space more than materiality. As Gay promised, it is practical as well as iconic. And it wins approval from Robert Mull, head of architecture at LMU. He sees it as 'a brave building... a wake-up call to those in London more timid in their outlook to architecture'.



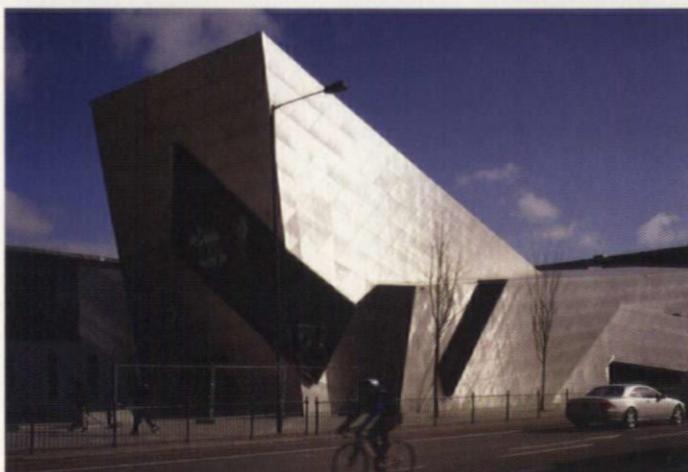
section aa



BITTER BREIDT, BERLIN



STEVE BLUNT/LMU



OPPOSITE PAGE AND LEFT: ROF MARCA/VIEW



Daniel Libeskind this week made a fleeting visit to London to launch the new landmark graduate centre for London Metropolitan University on the less-than-glamorous Holloway Road. **Ed Dorrell** caught up with him

What first attracted you to the graduate building?

It has a very simple but complex problem – it has to weave a lot together including the local university and the local streets. I wanted it to be a stand-alone building but also one that will create small, new public spaces outside. This is a modest building in a complex area. I wanted to use the energy of the street and of course the energy of the university. It deserves to be in the foreground just as much as big banks or big institutions. When people used to say to me ‘why would you do a building on the Holloway Road? What a horrible place,’ I would say ‘you are wrong. It’s great.’

I understand the concept designs were inspired by star constellations?

When I first visited the site it was at night and I looked up and I saw Orion. I realised the building should relate to the north and the northern lights, and after all it is in north London. It is not a hybrid building and it is not a building that is about the concept of a facade. It is about a typology of spaces within this fairly limited footprint that moves from a modest basis to something more grandiose.

Is it fair to say that symbolism plays a large part in your design philosophy?

I think all architecture is symbolic, whether you want it to be or not. Buildings can also evolve into symbols. It is not something you create. The Twin Towers, for example, were not symbolic to New Yorkers, but did become so to the terrorists. And, as a result, afterwards they became symbolic to New Yorkers. At the beginning they were simply seen as two big towers. It is not something you can invent.



OPPOSITE TOP AND LEFT: STINE BLUNK/AMU



PETER DICK/VIEW

CREDITS

CLIENT

London Metropolitan University

ARCHITECT

Studio Daniel Libeskind
Cadogan Tietz

STRUCTURAL ENGINEER

WSP Group

SERVICES ENGINEER

WSP Group

PROJECT MANAGEMENT

Robinson Low Francis

MAIN CONTRACTOR

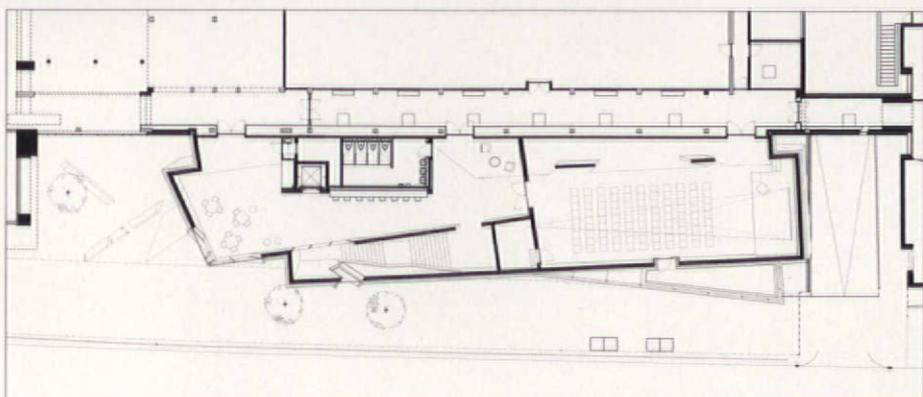
Costain

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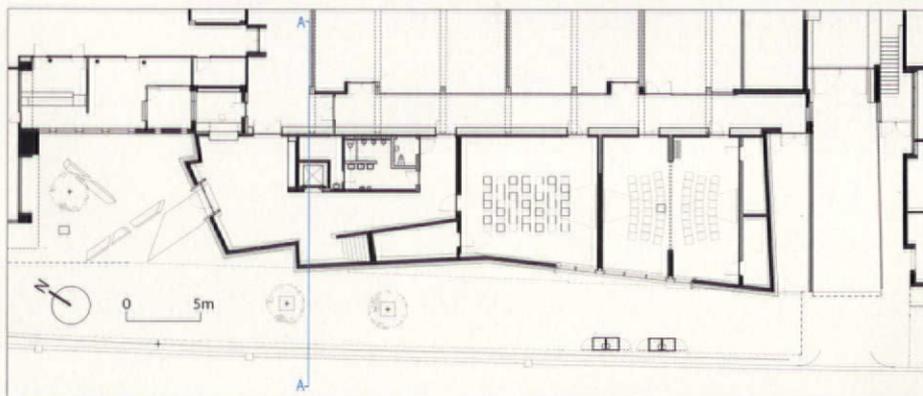
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PAF BARCO/VIEW



first-floor plan



ground-floor plan

Top and opposite: the first-floor gathering space. Above: main staircase down to the foyer, shown emerging there, top right

Symbolism is part of space and you have to be conscious of what it is and work with it. I never look for symbolism, it simply emerges out of the complex. In the same way you never go looking for the stars, you simply see them.

Do you have a favourite city?

You can't have a favourite city. If you asked 'what is your favourite colour?', I would have to reply 'the spectrum'. Now I live in New York, I love New York, but I also love Berlin and, of course, London. And some of the small cities are very beautiful.

You must be pleased then to have built in London for the first time?

Working in London was great. Of course we have been waiting to build the Spiral at the V&A Museum, which is not yet off the ground. I know the area around Holloway Road very well because I lived very nearby when I first moved to London and my son lived here when he went to University College London. He lived round the corner.

Given your love for London, do you have any plans to pick up more work here?

No, not right now. But I am in a competition in Dublin [for the Dun Laoghaire Harbour Pier].

Do you have a favourite building?

This is an impossible one. Sometimes a very new building and sometimes a very old one will inspire me. Nearly always they come out of nowhere. Sometimes I might see a vernacular building with no named architect and think that it is very beautiful. I wouldn't say that I have a favourite building because I don't think of architecture as objects, just a place in time and a space. It is also part of a spirit. I think a lot of people miss the whole point because they see architecture as a bunch of pictures in a history book instead of part of life.

Do you really expect your Spiral proposals for the V&A Museum to go ahead?

We are trying to raise the rest of the money. Unfortunately it is not easy for cultural

institutions to raise money. We have the full planning permission, the new director is very committed, we have a full, new team so we are still very confident. We would not have worked on it for so many years if we weren't fully committed to it. I believe it is a very important building for the V&A, for London and for the public.

Did you expect to win the Twin Towers competition?

Whenever I enter a competition, I never think of winning or losing. I just think of creating something that contributes something interesting or an idea. If I did it as a calculation, I would never enter anything.

You must have been very proud when you did win?

Indeed, I was very proud. I emigrated to New York as a teenager and it was fantastic to be given this immense responsibility in among the thousands of voices and interested parties.



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Schwartz park falls on stony ground

An alliance of conservationists and Conservatives has pledged to fight the creation of a Modernist park in the heart of Birmingham.

The group is locked in a dispute with local government officers and Labour councillors, who want to commission Martha Schwartz, the American landscape designer who first found fame in 1979 with her bagel garden.

The 3.6ha park forms part of a masterplan of Birmingham's East End by HOK, which aims to set off economic regeneration in the area. Supporters believe a Modern design – possibly in the style of a 'Japanese garden' – will project the image of a 'thrusting young city'.

The row came to a head this week in the run up to a summit today that will officially decide the park's design style.

But councillors claim they have been 'briefed by officials'



Schwartz's projects include the Gifu Kitagata Apartments garden, Japan

to expect a Modern design to be forced through despite the local opposition.

'There is a place for a Japanese-style park but this is not it,' Conservative Councillor Peter Douglas-Osborne said. 'This is the

first park to be reclaimed in the city for more than 100 years and we want it to have grass and trees.

'In the bustle of Japan the silence of a stone park can be calming,' the planning committee member said. 'But not in

Birmingham – which is a city famous for its trees.'

Other opponents include the Birmingham Civic Society. 'We have told the council that our understanding of what makes up a landscaped park is greenery,' chairman Brian Tanner said.

'This was originally billed in the masterplan as a park,' he added. 'But we are now facing something else. We want to see more trees and more water features, not concrete and paving stones.'

However, plans for a Modern park have found the support of the Labour chair of leisure facilities Ian Ward, who has been lobbying for Schwartz to take on the job.

He told a council meeting last week that a 'Modern Japanese-style' garden would assist the economic regeneration of the area.

Ed Dorrell

Politics and profit the focus as RIBA councillor Valerie Owen launches presidential campaign

Architect Valerie Owen has thrown down a presidential challenge by vowing to make the RIBA a hardcore political and profit-making machine.

The RIBA councillor launched her campaign in front of construction minister Nigel Griffiths at the international property fair MIPIM, insisting the institute was 'at a crossroads'.

Owen is squaring up against firebrand Chris Roche, who may drop the RIBA's royal charter and move its headquarters to King's Cross, Brian Godfrey, Simon Foxell, Richard Saxon, Ian Salisbury and Jack Pringle.

'The RIBA needs to raise its political profile and standing, deliver a more businesslike and profitable profession, and place design at the heart of sustainable development,' she said.

'It has a good brand, international reach and a new, more competitive structure. But the architectural profession is probably facing

more challenges today than at any other time since it began.'

The institute needed to 'square up' to its challenges and make the most of its restructuring and Labour's sustainable-communities agenda. RIBA needed a 'new and different type of president', who could create opportunity from challenge, she added.

Owen said outreach programmes by the RIBA Trust should champion good design through innovation in sustainable developments. She was awarded an OBE in 2001 for running community-education programmes for disadvantaged women.

Owen has worked for Shenstone and Partners, been an architect director for property consultant Jones Lang LaSalle, and more recently a managing director at London First, a business group working to promote the capital. She was chair of RIBA London from 1998 to 2000 and elected a national councillor in 2001.

CABE lets MIPIM into design review

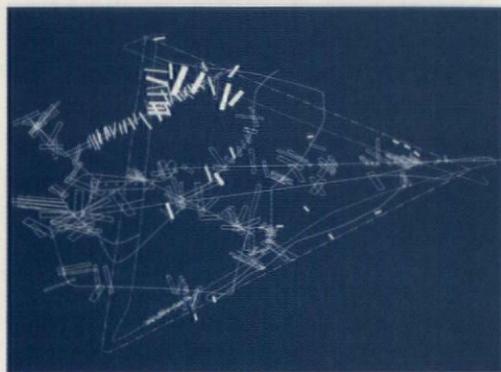
CABE held its first public design review session at the international property show MIPIM yesterday.

The session – hosted by both the current head of design review, Paul Finch, and his successor Ken Shuttleworth – attempted to illustrate how the process works to those unfamiliar with the set-up.

Schemes under evaluation included Alsop Architects' masterplan for New Islington in Manchester and Aedas' proposed new Harefield Academy for the Department for Education and Skills.

Finch, also CABE's deputy chair, said he hoped the session would remove some of the mystery surrounding the system. ☺

STUDENT SHOWCASE

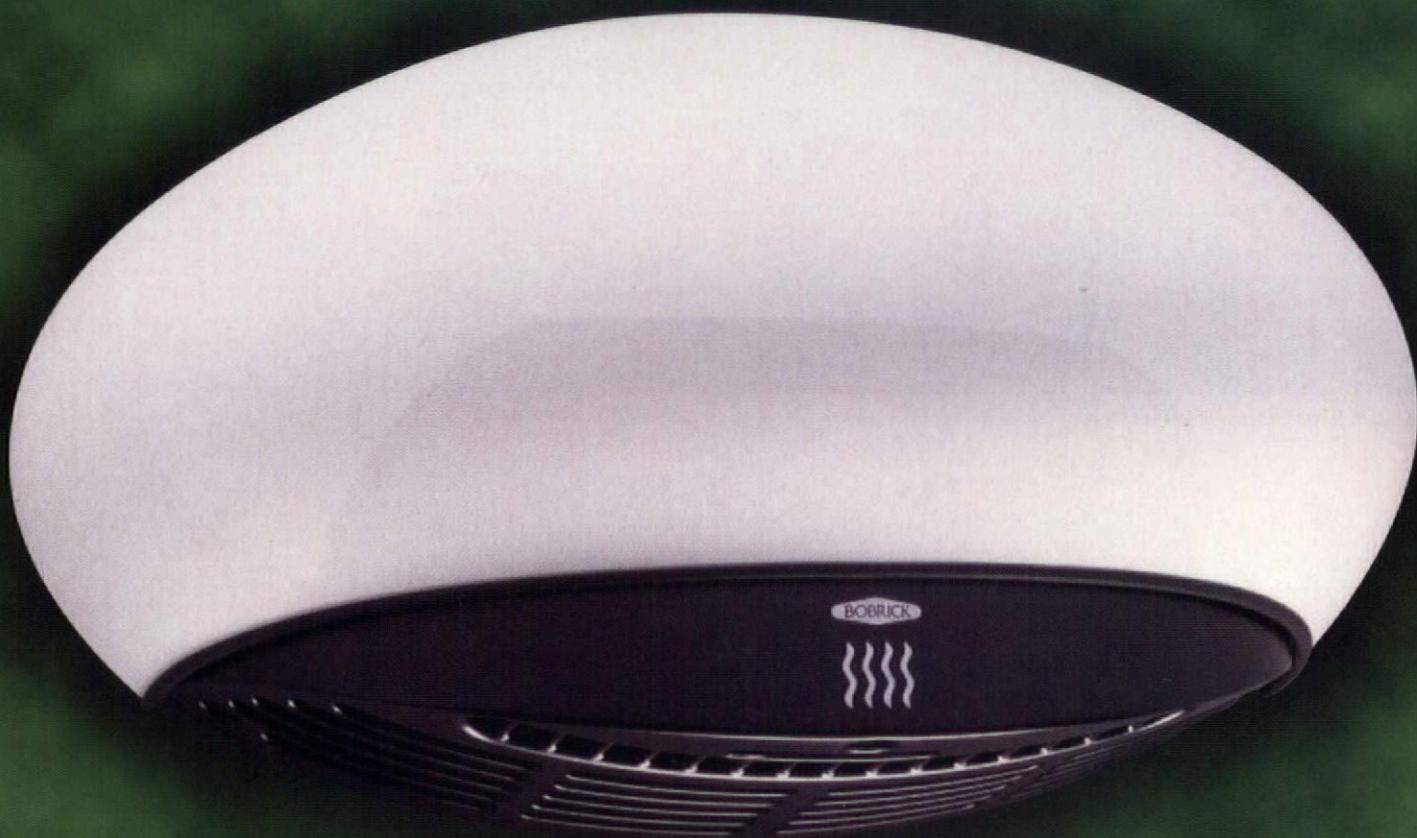


Gemma Douglas, a third-year student at the Bartlett, designed this piezoelectric dog track in a project based on Cedric Price's 'Magnet'. Douglas' interpretation of Price's hypothesis for overloading an underused site with new attractions is for a dog track, market square and new motorway services bridging the M11 at Chigwell, and uniting three villages divided by the motorway. The roof has a piezoelectric system that filters dust and allows clean air particles to be sprayed into the air via ionised water sprays. Tubes filled with air line the motorway surface; as vehicles pass over them, the surges of pressure produce waves of electricity to light up the dog track periodically. Douglas' tutors are Felicity Atekepe and Karl Unglaub.

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RHWL says its controversial tower proposal will vary throughout the day due to the light's effect on the building's curves and twists



London before (left) and after the project. Although planned to 'give the area a centre of gravity,' there are fears it will dwarf nearby landmarks

RHWL sets sail with P&O tower...

RHWL hopes its plans for a £250 million office block shaped like a sail will cruise through the planning process.

The architect has submitted a detailed application to Lambeth council for a 33-storey sweep of glass and steel to house offices for shipowners P&O. The skyscraper will be sited next to Waterloo Station and the much-maligned Shell Centre of 1963.

RHWL partner Geoff Mann said: 'The sail curves and twists and rises from a podium of six storeys that is made with cast-aluminium sheets. The sculptural form of the building will make it totally unpredictable as the light catches the facets at different angles and times of the day.'

A major part of the project will sweep away a maelstrom of road and pedestrian traffic outside the station. Adjacent York Road will be

realigned to follow the line of the terminal's snaking plan form. A new entrance to the train platforms will sit beside the tower, making the office a much-needed signpost for the station, said Mann.

'We are proud of it and think it will be a wonderful addition to the London skyline,' said Mann, who created the 120,000m² design with artist Christopher Le Brun. 'The tower will give the area a centre of gravity and help shift emphasis from the West End to the South Bank.'

Mann said Waterloo had lost 5,000 jobs through downsizing at places like County Hall and Shell, and the office was just what the area needed. The planning application is likely to be considered this autumn before workmen start on site next summer for two years of building.

Jez Abbott

...but storm gathers

RHWL's detailed application for P&O's 125m-high sail-shaped office block has whipped up strong feelings.

Architecture Foundation director Rowan Moore has likened the Waterloo tower to a huge protruding tumour, more like a tombstone than a sail.

Moore told the AJ: 'London is a city of towers; we can have more of them and maybe even at Waterloo. But because towers are so visible from far away, you raise the bar massively in terms of design quality.'

'There are also issues with the backdrop to County Hall and Big Ben. I'm not a heritage nut, but sometimes when you have really significant democratic buildings you need to think carefully about their settings, and with a project of this size it's hard for any architect not to make it look like something quite so looming.'

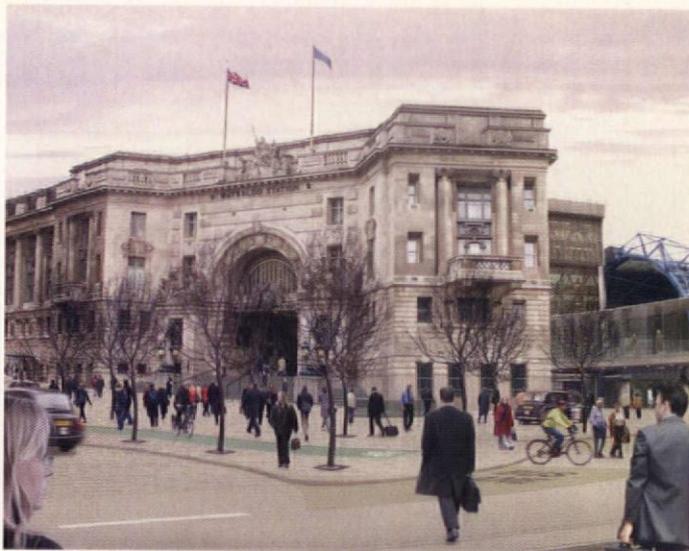
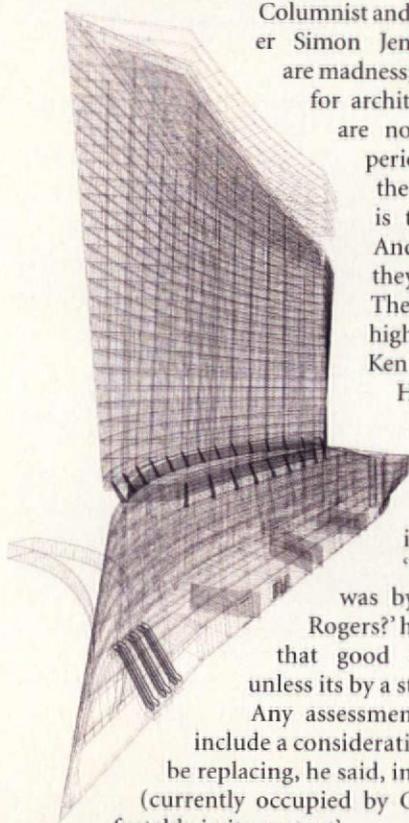
Twentieth Century Society caseworker Cordula Zeidler echoed his worries: 'Our main concern is for the Royal Festival Hall and the London Eye, iconic buildings that will be dwarfed and lost if there's such a huge backdrop. The facade is rather mediocre for such a major building and we are concerned about its impact on the South Bank.'

Columnist and anti tall buildings campaigner Simon Jenkins added: 'These things are madness; I hate them – they are foibles for architects and developers. Towers are not appropriate for London, period, but if you must have them the conventional design wisdom is they should go in clusters. And, apart from Canary Wharf, they are dotted everywhere. There is effectively no policy for high buildings in London under Ken Livingstone.'

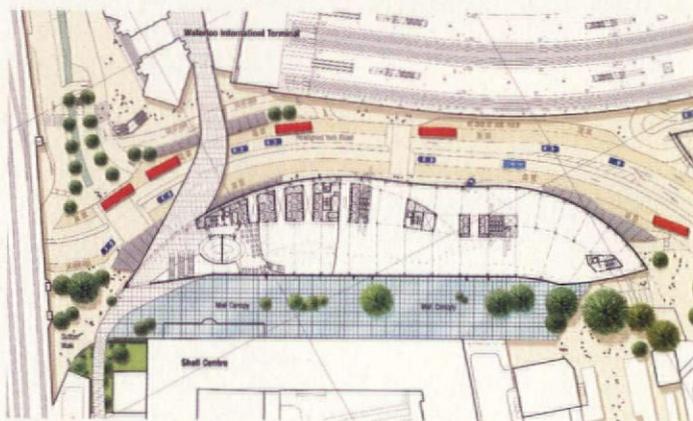
However, AJ columnist Simon Allford called on the building's critics to give it a more measured examination before condemning it outright.

'Would they say that if it was by Renzo Piano or Richard Rogers?' he asked. 'It's the assumption that good architecture can't happen unless it's by a star architect.'

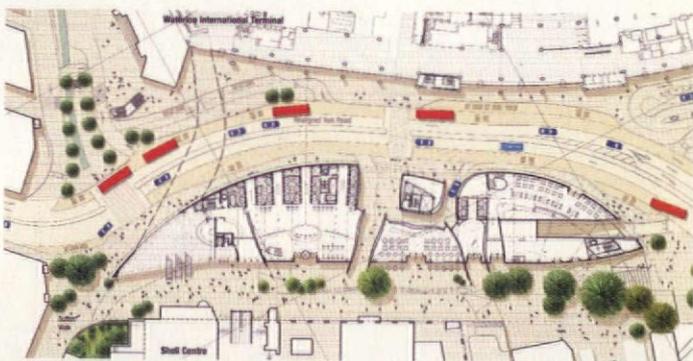
Any assessment of the proposals should include a consideration of the buildings it would be replacing, he said, including the Tower Building (currently occupied by CABE), which 'sits uncomfortably in its context'.



A new road will sweep away traffic outside the station (above). The concept for the tower (left) is based on a Le Brun sculpture



first-floor plan



ground-floor plan

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Smithsons' archive leaves UK

Alison and Peter Smithson's seminal archive has been lost to the United States and the Netherlands, the AJ has learned.

Ownership of the collection of drawings by the Brutalist husband and wife team has been divided between Harvard University and the Netherlands Architecture Institute.

Peter Smithson, who died last year, bequeathed most of his collection to Harvard University, where he had taught.

Material relating to Team 10, in accordance with Alison Smithson's wishes, is now owned by the Netherlands Architecture Institute. Additional items remain with the family.

Exhibits from a recent retrospective of the Smithsons' domestic work will go to their new homes once the show completes its tour of Rotterdam, Glasgow and Newcastle.

Simon Smithson, the couple's son, told the AJ the bequest of the 'very well-organised, concise gem' was an outright gift: 'There was a very particular set of circumstances that led us to feeling it was the right thing to do,' Smithson said. 'The decision was made when the future of the RIBA drawings collection was less certain.'

The curator of the RIBA's drawings collection, Charles Hind, said he was disappointed

the archive had left the country.

But he added that the institute already owned a number of drawings gifted during the '70s and '80s, including the Economist Building and Hunstanton School, and a model of the competition entry for Coventry Cathedral – to be included in the V&A's permanent exhibition.

Hind, who has a budget of just £2,500 per year to acquire new work, called on the government to make it more attractive for architects to donate material while they are still alive by offering a personal benefit equivalent to its 'in lieu' scheme for inheritance tax.

Zoë Blackler

● The Canadian Centre of Architecture holds Cedric Price's archive, and that of James Stirling, which it bought from his widow.

● Chamberlain Powell and Bon's collection was largely destroyed by the receiver after the practice went bankrupt.

● The RIBA holds Leslie Martin's archive, but lost out on 52 works by John Soane that went to the National Trust. It is negotiating for the Denys Lasdun and Archigram collections.

● Richard Rogers' extensive archive has been digitalised and original material stored outside London.

Lomax Cassidy Edwards committed to Libya's Olympic challenge



The rehabilitation of Libya's image continued apace last week with the appointment of Brighton-based Lomax Cassidy Edwards to oversee a new quarter in Tripoli for the Libyan Olympic Committee.

The £150 million scheme is seen as the first tentative step towards proving that the city could host the Olympic Games in 2016.

The 200,000m² mixed-use development – which is a regeneration scheme, not an Olympic village – will include sports, leisure and entertainment facilities, shops, offices, hotels and housing.

The scheme, which focuses on a 1ha lake to create a temperate microclimate, aims to match the demands of modern development

with the 'importance of family life in Libyan society'. The practice hopes the project will form a 'model for regeneration in the city'.

Director Nick Lomax said the Libyan market as a whole is opening up. The firm set up a Tripoli office in 2001 with local architect Walid El Turki.

'We are very excited to be working on such a groundbreaking project,' he said. 'Libya has always had extensive development potential and the country has really opened up to international possibilities.'

'The country is very keen to improve its infrastructure further and is looking to tap into European expertise to help it do this,' Lomax added.

Student interest on the rise for architecture says UCAS

Applications for architecture courses have risen by 17.5 per cent this year, according to latest figures from the Universities and Colleges Admission Service (UCAS).

Schools had received 18,357 applications by mid-January compared to 15,623 by the same date in 2003. The rise is considerably higher than the national increase in university applications, which stands at just 3.4 per cent.

Kit Allsop, chair of the heads of school body SCHOSA, said the introduction of top-up fees in 2006 may have encouraged school-leavers to go straight to college, rather than taking a year out, to minimise costs.

He added it was too early to predict the effect it would have on schools, but that 'we should not see this as a problem but as an opportunity'.

Gehry's Sunderland scheme set to be unveiled 'within weeks'

Frank Gehry is on the verge of formally agreeing to design an 'iconic' bridge over the River Wear in Sunderland.

The global star has been locked in deep negotiations with local regeneration bosses, who hope the bridge will trigger an economic renaissance in the depressed town.

The move represents the latest move in the practice's increasing UK workload. Gehry recently

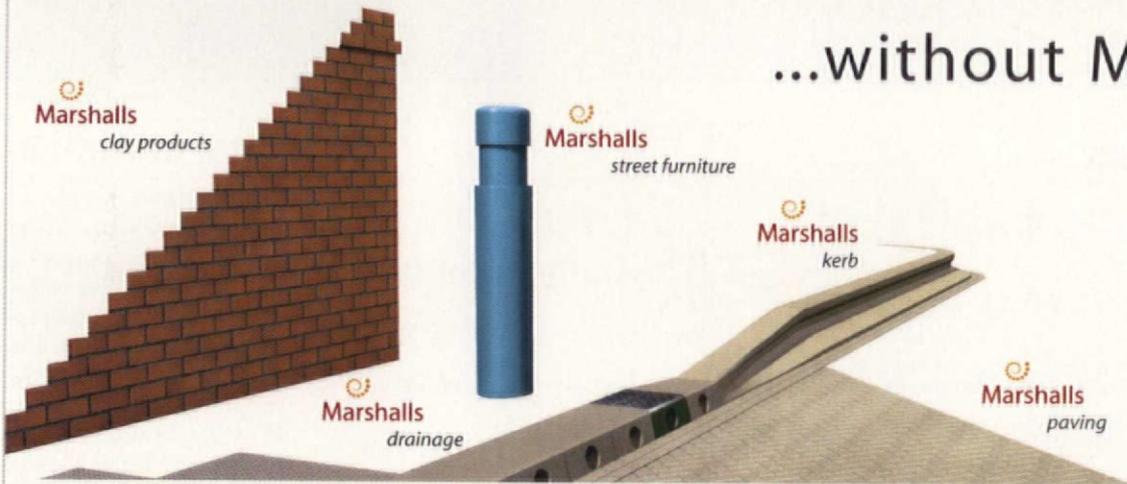
completed the Maggie's Centre in Dundee and is currently working-up his competition-winning proposals for the King Alfred site in Brighton.

A source inside regeneration agency Sunderland Arc told the AJ that there are 'just one or two formalities' that need to be 'ironed out' before Gehry's scheme can be formally unveiled 'within weeks'.

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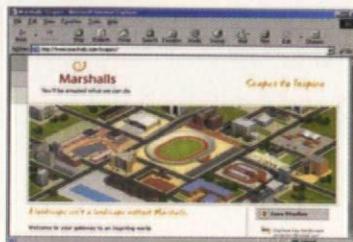


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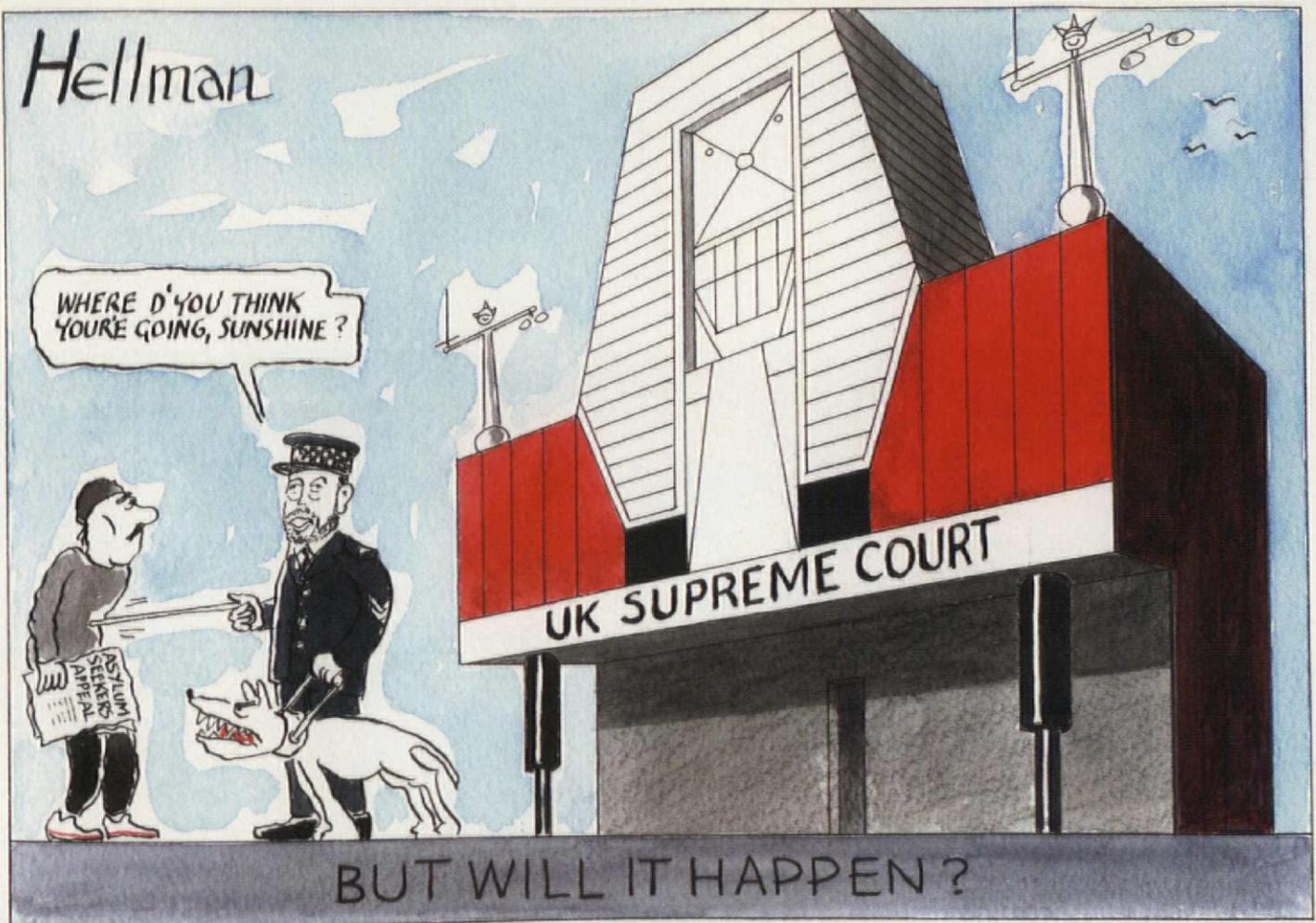
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who said what

'Berlin is the capital of guilt. There is a horrible industry of memory there'

Rem Koolhaas. *Financial Times*, 6.3.04

'I think an architect is only really a glorified tailor and if people want a suit – as long as they don't ask for three sleeves or something – it's do-able'

Quinlan Terry. *Observer*, 7.3.04

'I don't want to give the impression I'm a workaholic. Nothing would stop me being at Loftus Road if we [Queen's Park Rangers] are at home. And I'm also very involved in my local church'

New chief executive of the Housing Corporation, Jon Rouse. *Guardian*, 3.3.04

'I was public enemy number one, but I am not interested in that any longer. I am just trying to forgive and forget'

Colin St John Wilson. *Daily Telegraph*, 4.3.04

vital statistics

- Supermarket shoppers are spending £470 a year – a sixth of their food budget – on packaging, the Liberal Democrats have claimed. The party questioned the UK's nine biggest supermarket chains, concluding that packaging costs us £15 billion each year.
- One in ten motorists are still using hand-held mobile phones while driving, despite the threat of £1,000 fines, according to new research. The police survey showed that 10 per cent admitted flouting the phone ban, which came into force in December.
- The ability of employees to formally communicate is under threat from sloppy English used in electronic communications, claims a poll of directors. The survey says that 70 per cent of bosses felt email and texting had damaged workers' written English skills.
- A new report – by logistics firm Excel – has warned that the London Underground is heading for meltdown. Within 10 years each tube carriage will carry 19 more passengers than today's already-high levels and over one-third of all services will qualify as 'overcrowded'.

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Managing preservation



Next month English Heritage will launch 30 pilot studies of potential candidates for management agreement frameworks, a new method of managing change in listed buildings. Kenneth Powell discusses an approach that many see as the ideal solution for preserving the post-war built environment

Little more than 15 years ago, the statutory listing of post-Second World War buildings was seen as a radical move – it was, after all, only after the demolition of the Firestone Factory in 1980 that significant numbers of inter-war buildings were listed. When English Heritage (still a relatively new body) put forward 70 candidates in 1988, nearly three-quarters were turned down by the Thatcher government. Since then, however, up to 400 examples of post-war architecture have been steadily added to the lists. They include ‘traditionalist’ as well as Modernist work and range from small private houses to entire housing estates (Park Hill, Sheffield, and Newcastle’s Byker Wall, for example) and a limited number of commercial buildings.

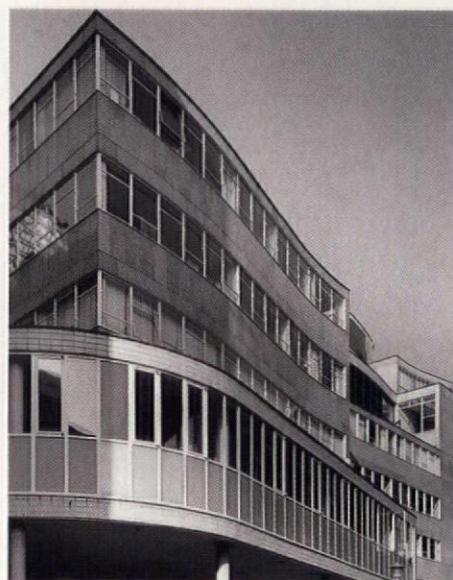
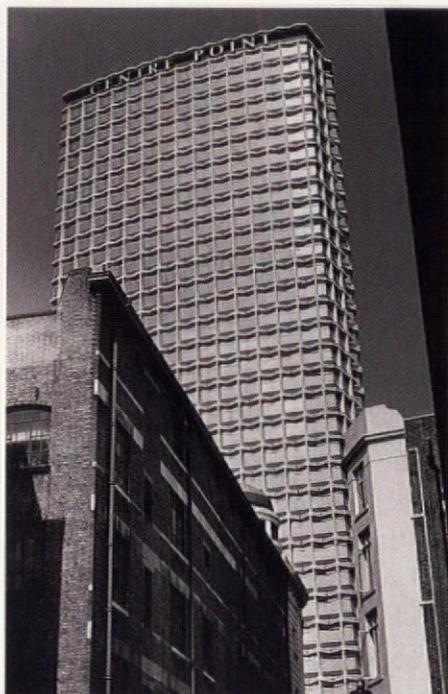
The election of New Labour in 1997 gave the conservation movement something of a fright. In the minds of Labour politicians, it seemed, conservation and conservatism were allied and ‘heritage’ was a dirty word. Since then, there has been a marked tension between the government’s pro-regeneration, pro-business stance and the imperative to protect the historic environment. English Heritage has fallen over itself to embrace New Labour thinking – its latest annual report was a model of political correctness. But the tensions remain, with the property industry lobbying strongly against the further extension of listing into the commercial

field, and continued concerns about the appropriateness of applying this mechanism to mass housing on the Park Hill model.

The development of management agreements, such as that now in force for the Grade II*-listed TUC Congress House (*Building Study*, pp28-35), is a practical response to these concerns. The concept originated in 1992, following the controversial listing (at Grade I) of Foster Associates’ Willis Faber Dumas building in Ipswich. While the issue that sparked off the listing (the infilling of the staff swimming pool) was resolved – the pool is still under a suspended floor – it remained unclear how listed building controls could square with the operational needs of a major company. Would specific consent be needed to reconfigure office layouts or upgrade services? A three-way agreement between the building owners, the local authority and EH confirmed only major changes affecting the look of the building would require such consent.

Outstanding interest

By 2001, 15 such agreements were in force. Neave Brown’s Alexandra Road housing estate in Camden (listed 1993) was the subject of one of them. The II* listing placed the estate in the category of ‘outstanding’ interest and implied EH would be consulted on all proposed alterations, external or internal.



The Firestone Factory, far left, was demolished in 1980, but (from left to right) the Byker Wall and Alexandra Road estates, Centre Point and TUC Congress House are all now protected by listing

But could EH 'police' 520 flats, ensuring that the residents sought consent, for example, to remodel their kitchens? Kevin Murphy, the EH inspector who has also been involved with the refurbishment of Congress House, was a key player in the development of an agreement for Alexandra Road. One idea that emerged, the designation of 'heritage flats' (that retain most of their original features), is also being pursued in the case of the Barbican in the City of London. These flats could merit a specific listing in their own right, it is argued.

Internal alterations

Since the whole Barbican development was listed, the City and EH have been bombarded with applications for internal alterations (though flats retaining original features now command a premium, it seems). Even the Twentieth Century Society concedes that it is difficult to process so many applications, most of which are benign. Nobody, in effect, monitors internal work to most listed Georgian and Victorian houses, so is the imposition of controls on occupants of 20th century historic properties really justifiable?

A report drawn up last year by Paul Drury for EH and the ODPM progresses the idea of 'streamlining listed building consent' (in tune with the government's allegedly anti-bureaucratic stance), judging management

agreements potentially 'an ideal approach to the positive management of listed buildings' based on 'constructive dialogue' and 'mutual understanding'. Works that do not affect the 'special interest' of a building should not require formal consent, Drury argues. (The issue of who decides which features possess this interest remains – local authorities have a conflict of interests where they are both owners and guardians of listed buildings.)

Next month, EH, with government backing, will announce the launch of a series of around 30 pilot studies of potential candidates for management agreement frameworks. These include London's Centre Point (where an agreement was drawn up in 1999 but not implemented because of the sale of the building), the Lasdun buildings, recently listed (to the reported annoyance of education ministers), at the University of East Anglia, and the Byker Wall. Also included is a group of listed stations on the eastern end of London Underground's Piccadilly Line: safety and operational imperatives have long been seen as conflicting with the 'heritage' status of some of LUL's stations. University College London is seeking an agreement to manage its estate, a mix of listed buildings and much-later fabric, focusing on a congested central London site. According to EH's Roger Bowdler, 'there is no reason why the strategy of management agreements

should not be extended to buildings and sites of any period, back to prehistory'. But, he admits, the listing of modern buildings, some of them not necessarily loved by the general public, some even perceived as disastrous failures, has created an urgent need to reassert the purpose of listing and also to ensure that it is in tune with social and commercial realities.

Detailed research

EH is insistent that there is no prospect of management agreements being seen as a prerequisite of listing, which will continue to depend on architectural and historic merit, not practical viability. Nor will they be applied to the typical listed building for which the present arrangements work well. All agreements will be based on detailed research and the development of an informed programme for protecting what matters: Avanti Architects is working on the proposed agreement for the Barbican's 2,100 flats. As the present government continues to review the broad issues of designating and protecting the historic environment, management agreements, properly applied, could be a way of heading off the argument that conservation stifles economic growth and social change – and ensuring that the listing system, which has generally served Britain well, is not derailed.



Libeskind's V&A extension now has the look of a museum piece

Remember all the cant about how Libeskind's Spiral for the V&A was not simply an elaborate exercise in look-at-me shape-making, but a considered intellectual response to the peculiarities of context and brief? Dubious at the time, the argument is verging on risible as it becomes increasingly clear that Libeskind is perfectly happy to peddle his particular brand of shiny, jaggedy corners and deconstructed theory to pretty much any commission he chooses to accept.

The Spiral, which once marked the institution out as forward-looking and courageous, has rapidly become a symbol of the institutional inertia that weighs it down. Having been pipped at the post by both Imperial War Museum North and London Metropolitan University, it now finds itself in the impossible position of trying to drum up enthusiasm for a 'new' building that already seems rather too familiar and hopelessly out of date. Doubtless the prospect of a U-turn has been dismissed at this late stage. But surely the truly courageous path of action for the V&A would be either to ditch all pretence of being an *enfant terrible* and invest its resources in improving, and perhaps intelligently but discreetly extending, its existing premises, or to reclaim ground as an imaginative patron by commissioning a genuinely untried talent – or, at the very least, a genuinely original design.

There have, of course, been occasions when the decision to commission Libeskind has been positively inspired. The Jewish Museum in Berlin and the Felix Nussbaum Museum in Osnabrück stand out as instances where the resonance between the disorientating spaces and the disturbing subject matter create an unsettling, eerie beauty wholly appropriate to the task. But the formula had already worn a little thin when applied to the rather more forthright ambitions of Manchester's Imperial War Museum North.

There was a time when every city that wanted to prove itself as culturally enlightened simply had to have a building by Richard Meier. Then it was Frank Gehry. And now, it seems, every self-respecting city needs a building by Daniel Libeskind. But two?

Isabel Allen

Safety features must be present at the start

With regards to your editorial on 'Learning from Newham: uncovering the cracks in PFI' (AJ 22.1.04), the inherent problems associated with the specification of standard window designs in the security sector can lead to many problems, the most tragic being suicide and attempted suicide by detainees.

Fenestration for prisons and detention centres must meet stringent criteria – the primary feature being that it offers no ligature fixture point of any kind. Clearly, too, it must be extremely secure and provide inmates with no opportunity to use any part of the window as a potential weapon. In addition, the design of the window assemblies should ensure optimum resistance to vandalism to minimise maintenance costing service.

The only way to ensure that these criteria are fully complied with is for the relevant authority to insist on products that have been designed from the outset to meet the task and which are capable of being adapted to meet any specification demands.

Monitoring costs on any project is, of course, vital, although any cost/benefit must take into account the paramount importance of prisoner safety and security.

JH Pyatt, managing director,
Crittall Windows, Essex

'Can-do' Cowley will be sorely missed

As well as working on Peckham Library and the Maggie's Centre, Dundee, Cowley Structural Timberworks was the designer and manufacturer of the timber structures for the new Scottish Parliament and, at the other end of the scale, the roof on our Nene community centre and pool in east Northamptonshire.

It was Gordon Cowley who made our project possible by

agreeing to run with our original idea and giving confidence to our client that such an unusual roof configuration was achievable and economically viable.

CST's demise can be seen as a sad reflection on the state and workings of the UK construction industry. As a subcontractor, CST was at the lower end of the pecking order. It appears that the industry was not able to accommodate and nurture CST's idiosyncratic ways – more that of craftsmen than a confrontational construction business.

The skill, pride and 'can do' attitude that were the hallmarks of CST are unfortunately rarely encountered in our construction industry. I sincerely hope Gordon and his team will pick up the pieces and will not give up on us.

Cezary M Bednarski,
Studio Bednarski, London W10



Cowley's 'unusual' roof at Nene

On the verge of a great step forward

I read with interest Brian Waters' article outlining the contents of a recent Arup report on planning fees and services (AJ 26.2.04). As Waters suggests, the processing of applications through a preferred authority or certified private consultancy, as now happens with Building Regulations submissions, may be a great step forward.

We operate a 'partnering'

arrangement with Birmingham Building Control, whereby we have a handshake agreement that we will submit all of our Building Regulations applications across the country through Birmingham. The result is that we have a single point of contact for all our submissions regardless of size or location. We have pre-application advice on tap, our applications are dealt with much more speedily than in the past, and when problems are encountered the surveyor works positively to help us solve them.

Although development control is, of course, subject to much more variation from authority to authority than building control, due in part to the differing demands and constraints in each local authority's development plans, our partnering experience for Building Regulations applications suggests that something similar would be of great benefit to us and our clients.

Our ongoing dealings with a notoriously poorly performing London planning authority reinforce this view. We have submitted a mixed-use scheme for planning approval, costing our client £22,000 in application fees. However, the service our client has received for this not-inconsiderable fee has been appalling – for example, two months to merely register a planning application! A healthy dose of competition has to be the way to sort out this kind of extremely poor service.

*Ian Allerston,
Daniel Hurd Associates,
Birmingham*

Fantastic interior but a forbidding facade

I admire the interior and wonderful, floating rear garden terrace of Eldridge Smerin's house (AJ 26.2.04). However, the flat-pack facade of the new



Eldridge Smerin's 'shocking' facade

extension has all the cheerfulness of a very odd piece of furniture stranded in a gap between two buildings. The lack of meaningful detail, in sharp contrast to the original Victorian house, is truly shocking.

It is a great pity that the fantastic interior space of the new structure was projected as an alienating, forbidding facade. The impression, on approaching the house from the street, may be more like 'divide and rule' than 'connect and contrast'.

Andrew Stys, London

Ratings idea is a five-star disaster

Regarding Richard Saxon's star-rated chartered practice league tables (AJ 5.2.04), this is such an awful idea on so many counts it is difficult to know where to start.

The first and over-riding issue is the general nature of a 'star-rating' itself. The problem is that, no matter how clearly terms might be defined, the inevitable customer inclination would be to assume that the more stars you have, the 'better' you are in a broad and generally all-inclusive way. The perception would be that the RIBA is endorsing one practice over another, not simply in terms of some measure of 'management performance', but in a general

way – that one practice is simply 'better' than another. This is just not viable.

And why is it that the RIBA should be seen to be specifically endorsing 'management performance' over and above what are, to my mind at least, other equally important practice skills – for example, technical know-how, fiscal control, communication, presentation, levels of commitment and – not least – design and aesthetic abilities? It is the ability to perform and coordinate all such sometimes conflicting skills, which particularly differentiate the business of architecture from so many other professions.

Saxon wants to award qualifying practices the title 'chartered practice' (my understanding is that all RIBA registered practice have traditionally retained the 'chartered' title in any case) and then further differentiate with a league table star-rating. Offered to insurers as he suggests, this would surely result in differentiated risk assessments and the potential risk of differentiated PII terms and premiums. The impact upon non-qualifying practices could be untenable.

A practice with less than the full star-rating quota would be constantly having to explain to clients why they fell short and then, if employed, would probably suffer from reduced fee expectations as a consequence. There would remain an irreconcilable negative attachment.

Particularly crass and offensive, in his response to the charge that it would stifle small practices, is the quote attributed to Saxon: 'if small practices want to play in the bigger pond they must arm themselves to play in the bigger pond... It's all about raising standards'.

He seems to be implying from the outset that small prac-

tices are not going to qualify and if they want to – well, they'll just have to become big practices. Personally, I find it unbecoming for a potential president of the RIBA to be so belittling of so-called small practices. Size has nothing to do with standards. You don't get better by simply getting bigger. If the qualifying criteria were such that small practices could not possibly qualify, simply because of their size, I can, without too large a stretch of the imagination, envisage seriously illegal discriminatory issues arising.

Saxon also talks about paying a couple of hundred pounds to 'join', compensated with reduced PII rates and marketing advantages. I cannot believe the RIBA has a mandate to so blatantly be seen to be, in effect, commercially promoting one practice over and above another in this way. The notion that by paying an extra sum to the RIBA you can buy advantage over other member practices is atrocious.

Of course it is right that practices give proper attention to improving their management strategies, and if Saxon feels the profession is short in this respect, then I fully support the RIBA in bringing such matters to its members' attention. However, his concept of how to achieve such improvements is, to my mind, crude and divisive. It is an inappropriate discriminatory concept, totally unsuited to our profession. I can only hope this awful idea goes quietly and quickly away.

Peter Bernamont, London

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simon allford

people

Jerry Spencer, as part of his new regeneration task in Stoke-on-Trent, is aiming to improve standards and give something back to the underfunded city

We must change the way we think to avoid planning delays

Discussion of the planning of essential new housing currently focuses on the supply of land and the technology of delivery. The government's solution is to build it off-site (because that's in vogue) and deliver it where no one is available to complain (because that's easy and looks strategic).

This option is attractive primarily because it circumvents the development control regime. Why? Because the democratic activity of planning is one of the few remaining areas where individuals have a voice. National government is too big and distant, and local government, while near and small, is emasculated; but the words development and planning will rally previously disaffected neighbours in the chance to have a say.

Protest is understandable; the David and Goliath battle has appeal. It is thanks to such battles that huge swathes of our towns and cities have been saved from the blight of motorways (only to sadly ossify as conservation areas). Similarly, numerous species of wildlife now live within developments in well-protected sanctuaries.

As a result, consultation has become a key new activity in development – from the mightiest to the most humble, professionals present schemes and participate in (but never lead) workshops. Much is learned from this democratic engagement and few would say otherwise. There are, however, problems. People are naturally conservative. They don't want development in their street (in principle yes, but in practice no); they certainly don't want over-development (anything beyond existing density); and they are most definitely unhappy about modern buildings (which would look good somewhere else).

The outcome of all this consultation is that small groups of individuals, acting democratically if not always with tolerance,

are having an impact that far outstrips their self-proclaimed mandate; and planners acting professionally are for legal reasons forming previously unimaginable alliances with clients. The latter because planning committees, consisting of councillors confronted by protesting prospective voters, are likely to reach conclusions that debunk officers' advice and their own Unitary Development Plan. I was witness to a recent application where, in the space of a few moments, the chairman used his casting vote to force a committee not to defer a difficult decision, as a councillor voted against the scheme to ensure that the committee was tied, and then used his casting vote, once again as committee chairman, to pass the scheme. It makes a good story; it was also a farce.

So what of the possible solutions? The most fundamental is to change the mindset of planning from one of development control to one of development design: identifying areas of opportunity for new buildings constructed to new densities. These 'densification areas' (an invention of Roger Zogolovitch), the counterpart to conservation areas, can then be the subject of consultation and democratic debate. Who will pay for all this? The applicants; the most significant delay and risk in any project is not in construction, but the time spent in planning. This is why planning approval has become a tradable commodity and the biggest generator of value.

If changes are not forthcoming, we will remain mired in a world of planning delay and development by stealth and compromise – a world where it is easier for government to propose the development of prefabricated housing on uninhabited floodplains than risk fallout from democratic debate of the inherently more complex consideration of brownfield development.

Stoke-on-Trent is a city in search of a skyline. For Jerry Spencer, who has joined the city council as assistant director for regeneration strategy, this suggests an opportunity for a new vernacular architecture that evokes its unique but lost urban signature: the bottle and beehive kilns that once produced 90 per cent of the UK's pottery and ceramics.

But first he has to get to grips with Stoke's administrative anomalies. 'Stoke is a city made up of six towns, seven town halls and, amazingly, 87 villages,' Spencer says. 'If you ask someone where they are from, they don't say Stoke, they tell you the village. The challenge is to respect the individuality but somehow get it functioning as a whole. It has a tremendous location between Manchester and Birmingham and, with the new dual carriageway, superb links to Nottingham and the East Midlands. But you don't hear much about it. With a population of 260,000 it should be punching its weight more than it is.'

Spencer, who has degrees in urban geography and urban design as well as a diploma in town planning, has carried his particular remit of driving up standards of urban design and architecture through a distinctive public-sector career. He worked on the conservation and design teams for the London Borough of Hackney and later City of Nottingham Council, where he helped regenerate the Lace Market area. He then moved to Gloucester where he produced an urban design strategy to inspire the regeneration of Gloucester city centre and docks.

He moves to Stoke from the North West Development Agency (NWDA), where he was head of design. He believes local architects should have a central role in the Stoke regeneration strategy but must pull together with other partners if any radical transformation is to be achieved. He will also be managing a council team of urban designers, architects and landscape architects, and hopes to import some of the design initiatives he started at the NWDA.

These included guidance on best practice for commissioning public art and street design, design training, encouraging the adoption of design statements for agency-funded development schemes, as well as conferences and seminars on building confidence (literally and figuratively) – particularly among conservative elements of the building fraternity, who, as Spencer puts it, 'think design isn't for them.' The Urban

'People don't want development in their street, don't want over-development, and are most definitely unhappy about modern buildings'



PAUL SHINTON

Regeneration game

Design Uplift concept, for example, looked at bringing facilitators and urban designers to small market towns to tie in design potential and community interest with regeneration plans. 'It's not just about the Fourth Grace or the Lowry,' says Spencer. 'In Chester we stimulated a passionate debate on the design for the new civic centre by Ian Simpson. It's been immensely satisfying working with local architects in the hinterlands too.'

In the Cumbrian town of Workington, for example, Spencer worked with a Carlisle-based practice on a scheme for the Lillyhall Business Centre. 'The architect had designed a standard, rather squat, building but there

was an opportunity for a more risk-taking design, a signature building that would be seen from 20 miles away and could look like a sculptural slash on the landscape – like something that has grown out of its own geology. He did it, and it's fantastic. It's still a work in progress, but it's a good example of how initial fear of the unknown can be overcome, by both conservative clients and an architect who had never been pushed to produce something more challenging.'

In Blackpool, where a new strip of mega-casinos is planned, Spencer managed to get the masterplan altered. 'These casinos completely block the incredible

woven mesh of Blackpool that people graze through. They would be making money but lending no joy. I asked them to put small shops and cafés around the outside of the great boxy buildings to preserve that rich density of interaction. The Americans call it "upholstering". It's a much more humanistic approach.'

If architects get short shrift from Spencer for designing 'clumsy, lumpy buildings with little to say about the places they are in', firms that offer the 'urban design package' are further castigated. 'There's a fundamental difference between "big" architecture and urban design,' he says. 'Big architecture is one firm's vision for an area, where urban design is about healing an area that has lost its original function. We don't want a silo mentality where people keep within their own specialism and never talk to each other, but neither do we want jacks of all trades who are not skilled enough to deliver the whole package.'

The regeneration business that has burgeoned in the last five to 10 years does what it says on the tin, says Spencer, but he is concerned that diversity and subtlety are being lost in the mix. 'Regeneration is measured by the number of new jobs created or the amount of floor space. But it also often narrows the choice: for example, city-centre apartments that cater only for young professionals who want private gyms, not health centres and schools. Or on a business park you have buildings that are pushed apart by, say, the need for car parking, with all this space sloshing around them that people can't cross or sit in. Space should be defined by the buildings, or be designed so that it appears almost to be carved out from the buildings. There needs to be more diversity, which in turn would bring more choice, and this is where the regeneration industry really needs to focus.'

The danger, believes Spencer, is that the so-called successes of regeneration, including acclaimed architecture, can leave behind the very people they purport to help. He wants to ensure this doesn't happen in Stoke. 'The challenge for architects is to move to a much more sensitive, people-based approach and develop a language they can use to talk about space to the people who will be using it.'

'Urban design is about people, and people know when it's not working. The Potteries has had a phenomenally productive history. Its workers contributed to others' fortunes – whether they were doing the hard, dirty, dangerous jobs where they had to walk into the furnaces to retrieve the trays of pots, or finishing beautiful hand-crafted products – but they got a raw deal because little was reinvested. It's time something was put back.'

Deborah Mulhearn



HP's tiny advance will have a huge impact – so why no interest?

Did you know that more than two years ago researchers at the Hewlett Packard Palo Alto laboratories announced that they had developed a new manufacturing process capable of producing molecular-sized circuits much more densely packed than the most advanced semiconductor chips?

More importantly, do you know now what such a breakthrough means? To answer the second question first: it means that the boffins' dream of assembling billions, or even trillions, of molecule-sized electronic switches in an area smaller than a fingernail, and at a cost far lower than today's computer chips, must be coming true at last.

More than two years later this advance has led beyond the iPod in the direction of machines with 16,000-bit memories, tiny yet immensely powerful and inexpensive computers capable of holding entire libraries of text, music and moving pictures, as well as making routine complex scientific calculations that are presently incalculable.

Just imagine walking down the street with the entire contents of the British Library in your wallet, or *A Brief History of Time* pulsing away through your headphones. It seems incredible that such a prospect does not ignite your enthusiasm much more than it does. Take the discovery that there was water on Mars (millions of years ago), or all the excitement generated by the revelation that a small and now useless cast-iron bridge designed by Isambard Kingdom Brunel could be 'saved' from demolition and put back into use, provided one of our numerous antiquarian organisations (eg Westminster City Council) stumps up half a million quid. Or even the claim that the number of drivers caught speeding and running red lights had soared by 600 per cent in one year. Or the revelation that London Underground was plan-

ning to shut down groups of lines for weeks on end to carry out long overdue repairs and maintenance. Or the legal battle brewing between the environmental lobby, on the part of thousands of migratory birds, and the alternative energy crowd, represented by a number of big propellers overlooking a tidal mud flat. Or – to come to the point – the vacuous 'debate' about whether more tall buildings should be built in central London.

All of the above would be considered today to be of greater import than any number of increases in the memory size of a new computer system, and yet they have nothing to do with the problem of survival as defined by resource exhaustion, pollution and overpopulation.

As far as we know, the one-time presence of billions of gallons of water on Mars is immaterial for the foreseeable future. In the same way the Brunel bridge is scrap iron, worth considerably less than the £500,000 quoted to 'save' it. The others follow the same pattern of easy dismissal. The number of drivers nicked for speeding or light-jumping correlates to traffic conditions which index to the asymptotic decline of petroleum reserves (in short, while we've got it we'll burn it: while we burn it we'll find or make more of it).

As for the Underground closures, these will happen, but they will not be the disaster that is expected. Instead the inconvenience will be seized upon as a welcome precedent for total closure of the system on safety grounds.

As for the saga of the debate about tall buildings in London and migratory birds and propellers on masts, they will follow the dismal trajectory of speed bumps and bollards. None produce news items that excite the kind of person who would enjoy carrying around the contents of the British Library in a box the size of a fingernail.

'They have nothing to do with the problem of survival; the Brunel bridge is scrap iron, worth much less than the £500,000 quoted to "save" it'

Ian Salisbury

Ian Salisbury Limited

When and where were you born?

1951, Marlborough Buildings, Bath.

What is your favourite building and why?

My home, because it's that.

What is your favourite restaurant/meal?

Usually the last one I had. Though breakfast on the plane this morning could have been better.

What vehicle(s) do you own?

A 1963 Series IIA SWB canvas-topped Land Rover.

What is your favourite film?

Again, usually the last one I've seen. It's normally a family event so the last I saw was the *Lord of the Rings: The Return of the King*.

What is your favourite book?

I'm reading *Wuthering Heights*, which I should have read a long time ago, and *Pepys' Diary*.

What is your favourite 'design classic'?

Arne Jacobsen's knives. I had to use them when I was at St Catherine's College.

What is the worst building you've ever seen and why?

I went into a very beautiful monastery near Kyrenia in Cyprus. The wall at the end of the refectory had three large clusters of bullet scars on it, at chest height. I hadn't expected it. The shock was colossal. The place still troubles me.

Who or what is your biggest architectural influence and why?

At the moment, Raphael Brandon because I'm working on his cathedral at Leicester.

Who is the most talented architect you've worked with?

Robert Maguire taught me most in the conventional sense – he is a hugely gifted architect.

If you hadn't been an architect, what would you have been?

VSO is an attraction. I could settle boundary disputes in Polynesia.

What would your advice be to architectural students?

Give up before it's too late. You'll get addicted and work for nothing.

What would your motto be?

I have one: 'Led but not driven'.

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Workers' paradise

One of the most distinguished public buildings of the 1950s, Congress House, has been renewed by Hugh Broughton Architects within the framework of its Grade II* listing

By Kenneth Powell. Main photography by James Brittain



TUC

Congress House

Trades Union Congress

Hard Dowdy

Thompsons Solicitors

T U Fund Managers

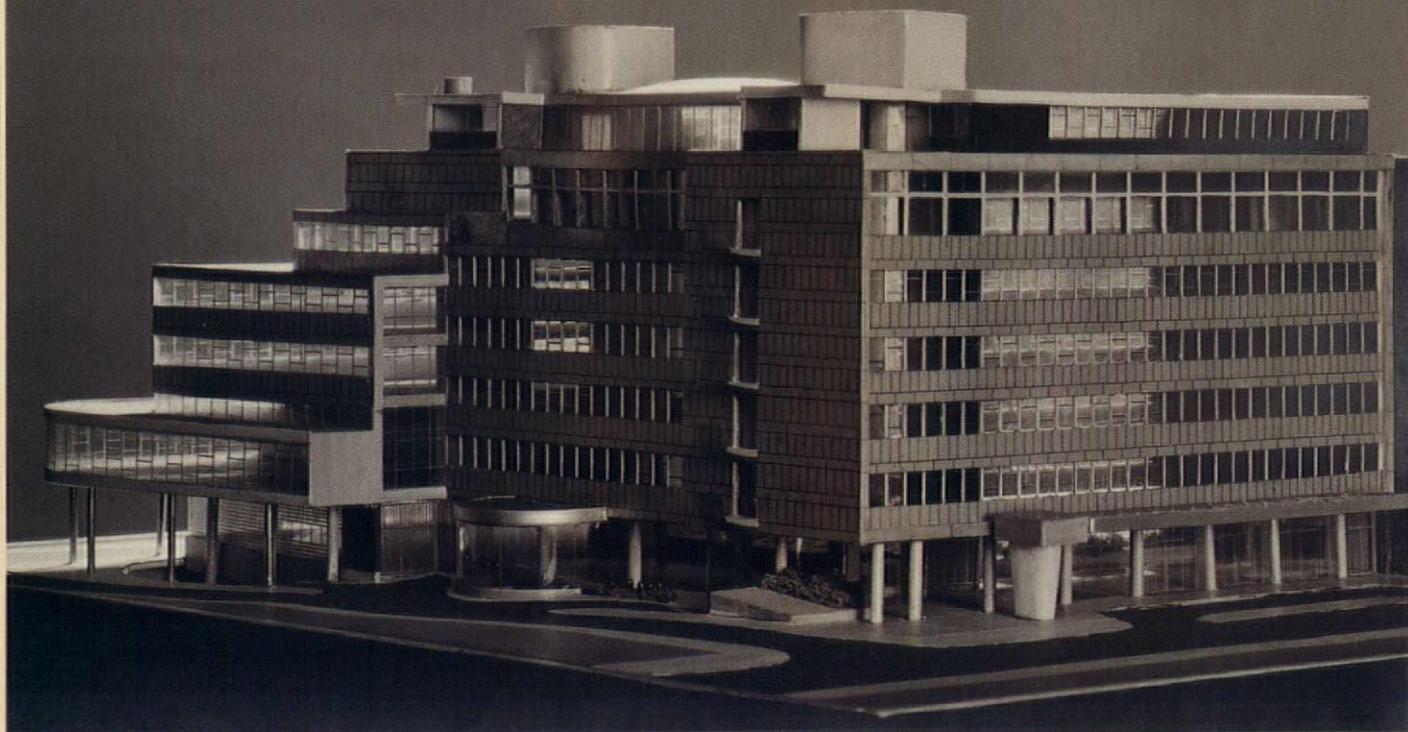
UNIFI LASER Office

UNISON - Greater London Region

Unity Trust Ban

TUC

Model and exterior images of polite neighbourliness at the front, on Great Russell Street, with a stark contrast in massing on the south-east corner. Note balconies and circular glazing to ground-floor staircase. Bottom: the top of the ramp down to the car park



Congress House, the Trades Union Congress building in Great Russell Street, was the first major public building, apart from the Royal Festival Hall, completed in London after the Second World War. The Festival Hall's prominent riverside site makes it a familiar London landmark. In contrast, the TUC building is located in a side street alongside Georgian houses, Edwardian hotels and Lutyens' prim Neo-Georgian YWCA (now a hotel). Completed in 1958, it addresses this varied scene with politeness and restraint, though its Modernist credentials are never in doubt.

Founded in Manchester in 1868, the TUC had already moved its London headquarters six times when it came to rest in Bloomsbury. The 1944 Congress resolved that a building be erected as a memorial to union members killed or injured in two world wars. Congress House was conceived not only as offices for the TUC but equally as an 'educational and cultural national centre'. There would be a union training college and a large public hall.

In 1946 a site was found and a year later an open competition (the first since the war) was announced. Sir Percy Thomas, sometime RIBA president, was assessor. There were 181 entries, most of them to some degree 'Modern', though Raymond Erith submitted an inspirational Neo-Classical scheme (unplaced) and Gollins Melvin a curious Neo-Georgian effort, which was highly commended. In 1948 the winner was declared as

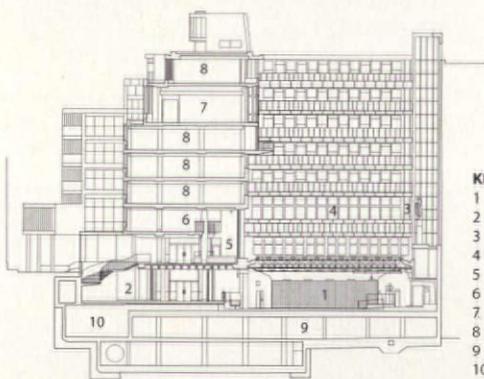


David du Rieu Aberdeen (1913-87), a graduate of the Bartlett School. His career, like that of so many others, had been interrupted by the war, during which he worked on ordnance and aircraft factories. On the strength of the TUC job he established a practice with offices in nearby Southampton Place. Of his later works only the Swiss Centre in London's Leicester Square is well-known, though like his market hall in Shrewsbury and the office building (now demolished) in Gresham Street in the City of London, it lacks the distinction of his first major work. Aberdeen's practice was wound up a year before his death.

Construction started only in 1953 – building permits were hard to secure – and Congress House was finally completed in 1958. By this time it was, James Dunnett has suggested (AJ 11.4.90), 'something of an anachronism'. While the plans had waited in limbo, the Smithsons had completed Hunstanton School and the New Brutalism was launched. The omnipresent influence of Le Corbusier (whom Aberdeen venerated, imitating his style of dress) is apparent. So is that of Alvar Aalto. The playful balconies on the eastern facade, which have no obvious practical use, recall those on the Paimio Sanatorium. Aberdeen's orderly Great Russell Street frontage, clad in grey granite, is strongly contextual, set back slightly from the street line of the YWCA from which it takes its cue in terms of scale. (A maximum height

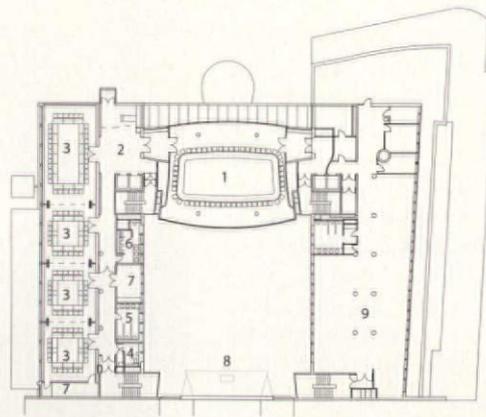


Upper left: architect David de Rieu Aberdeen between TUC officials, dressed in homage to Le Corbusier. Lower left: original opening ceremony; the marble slabs were later detached and have been replaced by mosaic. The hexagons are part of the space-frame roof to the Congress Hall. Above: the council chamber, no longer smoke-filled with a smoking ban throughout the building



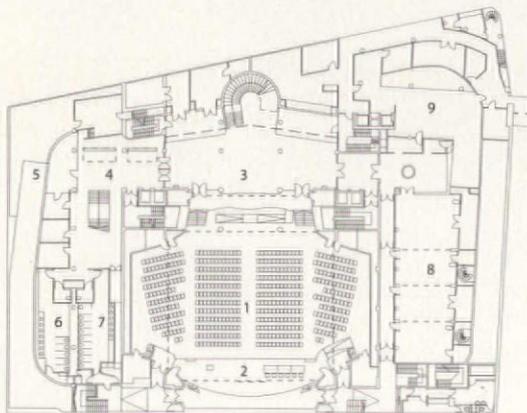
section aa

- KEY**
- 1 main entrance steps
 - 2 Bernard Meadows sculpture
 - 3 conference centre reception
 - 4 office
 - 5 courtyard
 - 6 congress hall
 - 7 meeting room
 - 8 invision conference suite
 - 9 general secretary's flat
 - 10 car park



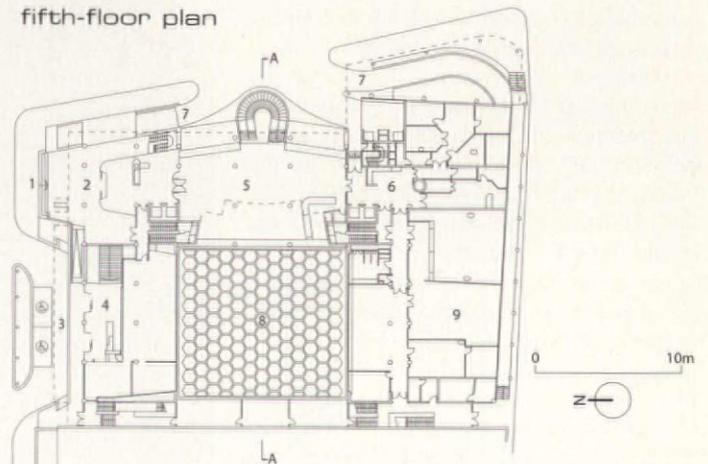
fifth-floor plan

- KEY**
- 1 council chamber
 - 2 reception
 - 3 meeting room
 - 4 disabled WC
 - 5 female WC
 - 6 male WC
 - 7 store
 - 8 memorial wall
 - 9 office area



lower ground-floor plan

- KEY**
- 1 congress hall
 - 2 stage with curved backdrop
 - 3 congress hall foyer
 - 4 conference centre reception
 - 5 conference centre offices
 - 6 male WC
 - 7 female WC
 - 8 meeting rooms
 - 9 kitchen



ground-floor plan

- KEY**
- 1 main entrance steps
 - 2 main reception
 - 3 disabled drop-off area
 - 4 conference centre reception
 - 5 marble hall
 - 6 Dyott Street entrance reception
 - 7 car park ramps
 - 8 roof over conference hall
 - 9 offices

Top: the main entrance with access ramp – see Working Detail, pp36-37. Middle: conference centre foyer. Bottom: Congress Hall with reconfigured stage. Lighting and audio trusses are suspended from the space frame. Opposite top: new servery within restored Marble Hall

of 80 feet (24.4m) was one of the competition conditions.) There is a vision here of how urban architecture might have evolved in Britain, had there not been a war, of a contextual Modernism with a commitment to the reconstruction of the city. Sadly, Aberdeen's example was not widely taken up by the commercial architects of the 1960s.

The composition of the building to the east (Dyott Street) is far freer, with curves, projections and setbacks and the incorporation of ramps to the underground car park – a then highly innovative provision for London. The glazed staircase down to the Congress Hall is a prominent element on this elevation. The wing to the south, on Bainbridge Street, included the TUC Training College as well as office space always intended for letting. Because of the positioning of the parking ramp, the pavement on Bainbridge Street was raised as an enclosed arcade, an almost Italian device (though it has now been closed in for security reasons). The 500-seat hall was at the heart of the building, located at lower-ground level, its glazed roof a pioneering space-frame structure forming the surface of the central courtyard where one might have expected a paved or planted square.

Two major works of public sculpture formed an integral part of the building. Initially these were to be chosen by competition but the jury, led by Sir Herbert Read, dismissed most of the entries as 'puerile'. Subsequently Bernard Meadows was commissioned for the group representing the spirit of the unions on Great Russell Street, while Sir Jacob Epstein (then aged 76) carved the fine war memorial sculpture in situ, from a huge block of stone. It dominates the central court of the building. The original setting of this work, of fine green Ligurian marble, was unfortunately removed some years ago after it began to shear away from its concrete frame, and was replaced by mosaic.

Aberdeen stated that his objectives were efficient circulation, 'an openness and spaciousness in three dimensions', ample provision of natural light and fresh air, and 'to create a building of elegant simplicity, logical and beautiful in expression'. Most critics would judge that he succeeded amply in the latter aspiration. Indeed Congress House has never lacked admirers and in 1988 was one of just 18 post-war buildings (out of 70 suggested by English Heritage) to be given listed-building status.

The listing coincided with substantial refurbishment works. In 1985, Cedric Price, a friend of TUC general secretary Norman Willis, had produced a report on the condition and future of the building. The basic fabric was in extremely sound order, Price





reported, thanks to the use of fine quality materials inside and out, but the services required extensive upgrading. The conference facilities, an important source of revenue, also needed improvement. The most conspicuous change to the appearance of the building as a result of works completed in 1989 (with Huckle Tweddell Partnership as executive architects) was the extension of the entrance foyer towards the street to create an improved reception area. An additional, and visually intrusive, layer of glazing was subsequently added on top of the Congress Hall. In fact, it was soon clear that the building needed more thoroughgoing treatment.

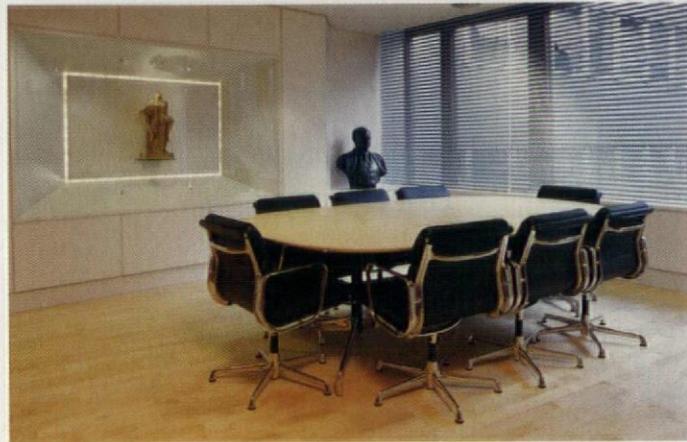
Hugh Broughton had recently left Troughton McAslan (where he had worked on the Bexhill Pavilion) to establish Hugh Broughton Architects (HBA) when, in 1996, he was contacted by Ian Fellingham of Arup. Fellingham was project manager for the ongoing refurbishment programme and had consulted the RIBA Client Advisory Service at the suggestion of the TUC. HBA's appointment to develop a substantial refurbishment project was a remarkable breakthrough for a small new practice.

The upgrading work of the '80s notwithstanding, it was clear that the building needed further substantial improvements if it was to pay its way – one alternative was for the TUC to relocate. With union membership much reduced from 1950s' levels – now under seven million – the organisation lacks the solid financial base it once had. 'The conference centre was running at a loss,' says Broughton. 'It now pulls in a very healthy profit.'

Conference facilities were, in fact, poor. Meeting rooms lacked proper sound insulation. The main hall was a shabby space where, in the absence of blackout, it was impossible to have audio-visual presentations during daylight hours. Equally significantly, staff amenities (the TUC employs 150 of the 250 people working in the building) were poor.

Given the building's listed status, both architect and client were resigned to consulting English Heritage, as well as Camden planners, on any proposed improvements. Seven years on in a phased programme, with much achieved but a good deal still to be done, both report a relationship with EH that has been cordial and productive. Kevin Murphy, the EH inspector who has dealt with the project from the beginning, commends the client for appointing one person, TUC director Mike Jones, to deal with the project: 'Mike, Hugh, Ian and myself would meet and come to a conclusion quickly on detailed issues,' he says. Most importantly, there was an assumption on EH's part that the building should be upgraded further to ensure its continued use by the TUC.

Externally, the changes are minimal. They include the installation of an unobtrusive access ramp alongside the front steps (see *Working Detail*, p36-37) and some reorganisation of the tiny parking area. To the side



Clockwise from top left: a conference facility within an office shell; female WCs with architect-designed cubicle doors; general secretary's meeting room, and apartment. Opposite: fifth-floor interconnected meeting rooms with original light fittings and timbers carefully restored – white marks new work

and rear of the building, access ramps and basement wells are a problem – the area around Tottenham Court Road has a major drugs problem and these areas are often littered with syringes. HBA and EH are consulting on the least obtrusive way of securing them.

Internally, the project has tackled (at a cost of £5.8 million to date) the main hall and other conference/meeting areas, the principal public and circulation spaces, the upgrading of offices, the creation of a new apartment for the TUC's general secretary and substantial works to services. The refurbishment of the main reception area, with a new desk, screened seating area and improved lighting, sets the tone for the rest. The Marble Hall beyond the foyer, overlooking the central court, now contains the staff restaurant. The staircase leading down from here to the Congress Hall, a virtuoso design in its own right, has been refurbished and discreetly upgraded (the uprights in the balustrade have been neatly doubled up as a safety measure).

Broughton rightly regarded lightness and transparency as the key to the building's interior character. The opaque glazing installed at the rear of the Congress Hall in the 1980s has

been replaced with clear glass, with blinds to provide privacy when required, restoring the views through the building. The hall's new lighting scheme (neatly integrated into the space-frame roof), its updated ventilation system, reconfigured stage and state-of-the-art audio-visual facilities – which do not require blackout – bring it into line with other frontline London conference spaces. Full disabled access is provided, with glass side-ramps at the rear and front of the hall. The Twentieth Century Society argued that these additions, if needed, should be 'in keeping', taking their cue from existing staircases, but HBA (and EH) took the view that they should be clearly distinguishable from the historic fabric. The original veneered paneling lining the hall was extensively restored. Like the Festival Hall, Congress House embodies much fine craftsmanship, 50 years ago still readily available to architects.

Improving conference facilities was a fundamental element in the project. A new lower-ground-floor conference reception area (there was always a separate entrance to Congress Hall from the street), a well-equipped business centre, completely refitted WCs and conference organisers' office (behind an elegant etched glass screen) have further transformed the perception of the building. Four new interconnecting meeting rooms have been formed in the space vacated by the former canteen.

A series of quite distinct conference facilities is located on the fifth floor. The four timber-panelled meeting rooms along the street front have been restored carefully, with new sound-attenuating partitions replacing

the originals (which were acoustically ineffective). The white lacquer finish on these interventions is widely used for new elements in the building. Hugh Broughton is anxious to proceed, when funding is allocated, with a similar restoration of the Council Chamber on this level, removing the suspended ceiling and the wire mesh (a regrettable 1980s' intrusion) which screens the windows, collecting grime and obscuring views out.

Aberdeen provided a flat for the general secretary, but for some reason this was abandoned in the '80s and colonised as offices. HBA has created a new apartment on the third floor. The general secretary also benefits from a refitted office suite on the fourth floor, furnished and equipped to the standard a CEO in the private sector would expect. Offices throughout the building have been comprehensively upgraded, with cellular space generally converted to open plan.

All this was achieved within the context of Grade II* listing. For the TUC, in fact, the project has been invaluable in generating a management strategy for the building, approved by EH, indicating clearly where listed building consent is or is not required for internal works. So the Congress Hall, foyers, and Council Chamber are among the 'heritage' spaces, while office areas, it is acknowledged, may be subject to periodic change. For owners of distinguished modern buildings, the prospect of listing is often regarded with dread. The Congress House project shows that, given willingness on all sides, conservation and practical and commercial realities can coexist.



COST SUMMARY

DATE	PROJECT	COST (£)
1996-7	Refurbishment of WCs (15 blocks)	545,519
1998	Invision audiovisual and video conference facility	636,500
1999	Congress Suite meeting rooms at lower ground floor, conference hall foyer redecorations, basic kitchen refurbishment	194,905
2000	General secretary's flat, 3rd and 4th floor offices converted to open plan, computer room refurbishment, lift lobby redecorations	414,992
2001	Conference hall refurbishment and upgrade, Congress Centre reception and external works	1,068,587
2001	Low voltage switchgear and electrical mains renewal	207,775
2001	Lifts refurbishment	323,064
2002	Fifth floor meeting rooms and ancillary areas, ground floor main and back reception	927,848
2003	Lower ground floor WCs, Marble Hall café, general secretary's office suite, comfort cooling to conference hall	1,436,038
2003	External decorations	75,000
OVERALL CONSTRUCTION COST		5,830,228

CREDITS

STAGED PROJECT REALISATION

1996-2003

CONTRACT

JCT, IFC 98

GROSS INTERNAL FLOOR AREA

14,355m² (inc 5,935m² below ground)

CLIENT

Trades Union Congress

PROJECT MANAGER

Arup; Ian Fellingham

ARCHITECT

Hugh Broughton Architects; Hugh Broughton, Adam Knight, Gianluca Rendina, Philip Wells, Alison Holroyd, John McLaughlin, John Carey

STRUCTURAL/SERVICES ENGINEER

Arup

QUANTITY SURVEYOR

Stace Quantity Surveying

AUDIOVISUAL ENGINEER

Arup Communications

ACOUSTIC ENGINEER

Arup Acoustics

LIFT ENGINEER

Arup Lifts

FACILITIES MANAGEMENT CONSULTANT

Arup Facilities (Bristol)

ACCESS CONSULTANTS

Centre for Accessible Environments

PLANNING SUPERVISOR

Stace Health and Safety

MAIN CONTRACTORS

Benson Interiors (conference hall, external works, fifth floor, main reception, basement WCs, Marble Hall café, General secretary's office); Overbury (Invision conference suite, toilets); Altered Interiors (apartment, office areas); Langmans (office areas)

SUBCONTRACTORS AND SUPPLIERS

Carpet Sommer UK; ceramic tiling Reid Harris; raised floors Atlas Access Floors; marble floor repairs Surrey Stone Company; joinery, lacquered and stainless-steel wall panelling, vanity units Purposetree; lower ground-floor curved screens Altered Interiors; glass wall cladding to Marble Hall servery Glass Express; lacquered panels in Invision and fifth-floor meeting rooms Page Lacquer Company; veneer restoration, timber floors and finishes Boyles; coated aluminium services trusses in conference hall John Desmond; hall ramps, balustrades Architectural Structures; steel-framed fabric canopies in conference hall Architen; hall anodising aluminium

grilles Trox UK; entrance sign John Desmond; stainless steel PT Fabrications; café servery in Marble Hall Anchor Food Services; veneer doors in Invision FR Shadbolt & Sons; ironmongery Yannedis, Joseph Giles; automatic entrance doors Dorma Entrance Systems; floor springs, door closers Dorma Door Controls; acoustic sliding/folding doors London Wall Design; acoustic brush seals Lorient Polyproducts; blinds, motorised blinds Levolux; secondary glazing Vitral UK; bomb film Durable; WC cubicles, duct panelling Amwell Systems; sanitaryware Twyfords Bathrooms; wash-hand basins Trent Bathrooms; taps Pegler; WC equipment Bobrick Washroom Equipment; stage furniture Luke Hughes & Company; reception desks John Weaver; conference hall furniture, Perry chairs Furniture for Business; congress centre and office furniture JS Seating; stone Woodkirk Stone, Brick, Block and Stone Ltd, Aztech Stonework; external ramp balustrade and glazing Clarkes All-Metal Products; stone cleaning Paye Stonework and Restoration; non-slip strips Design Sealants; mosaic tile restoration Alpha Mosaic and Terrazzo Co; external decoration Sykes & Son; signage D Line UK, Bull Signs; manifestations Bedford Engraving; electrical Celcius Services; lighting Wila Lighting; lighting controls Luxmate; fire, security FM Honeywell; fibre-optic lighting Andrewson Fibre Optic Lighting; audio-visual Cave Systems; lift replacement Thyssen Lifts and Escalators; mechanical Sale group; LV switchgear Essex Electrical; BMS replacement Powell Systems Engineering

WEBLINKS

Trades Union Congress

www.tuc.org.uk

Congress Centre

www.congresscentre.co.uk

Hugh Broughton Architects

www.hbarchitects.co.uk

Arup

www.arup.com

Stace

www.stace.co.uk

Centre for Accessible Environments

www.cae.org.uk

Benson Interiors

www.benson.co.uk

A stone ramp with a glass balustrade

The TUC Headquarters, a Grade II*-listed building completed in 1958, was designed with a rich palette of materials. At the main entrance, grey York stone steps lead to a Sicilian marble-floored vestibule, sheltered by a canopy and flanked by a facade of bronze-framed glazed screens with mosaic-tiled columns set between them.

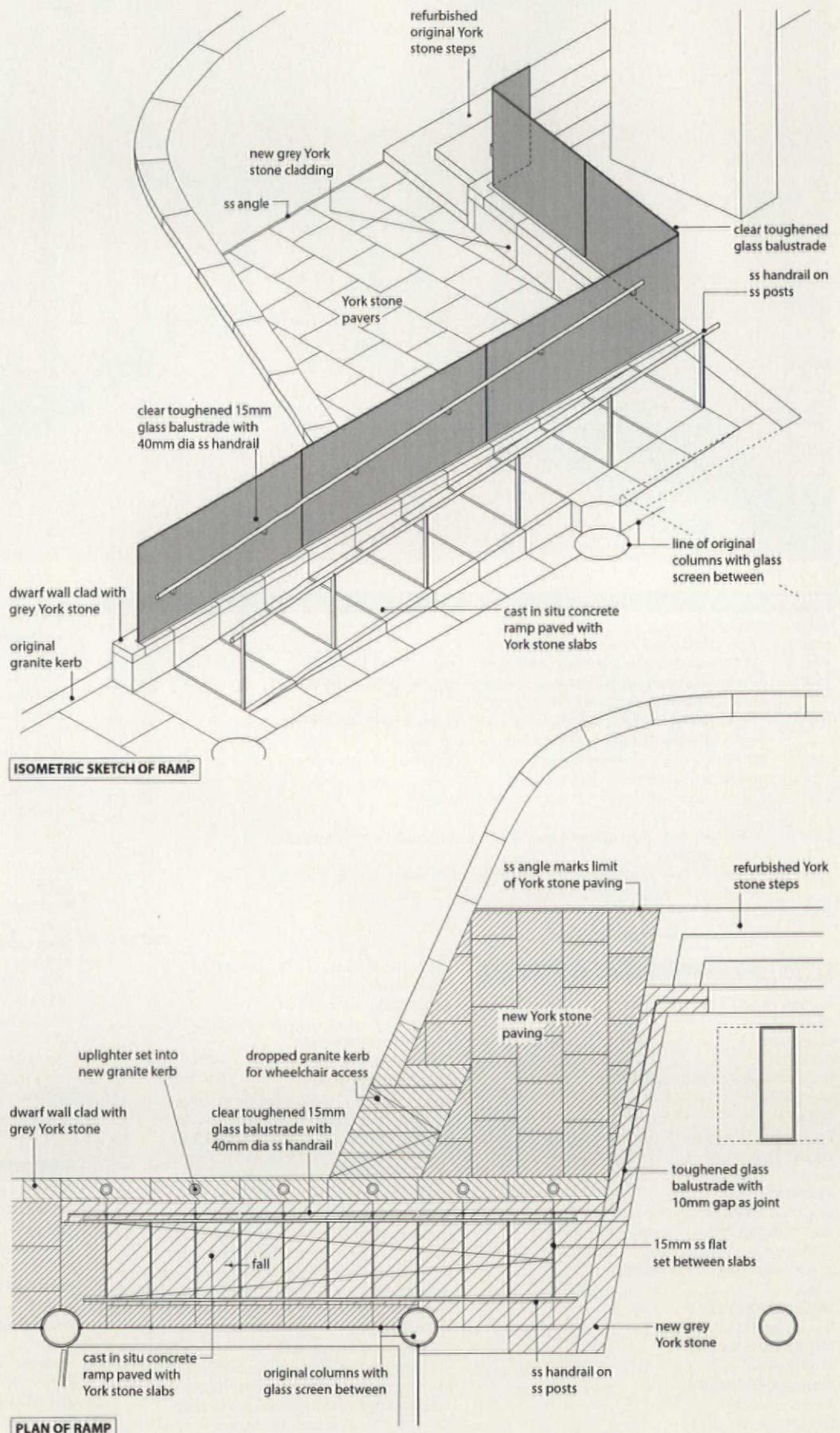
The entrance areas have been restored and a new ramp has been built to give access to the disabled. It replaces a relatively steep ramp, clad in slate and positioned intrusively at right angles to the facade.

The new ramp runs parallel and just in front of the facade to one side of the entrance. It is built of materials sympathetic to the original concept; the grey York stone comes from the same quarry – Whinney Hill – as the original. A balustrade of clear toughened 15mm glass allows the bronze-framed glazed screens of the facade to be clearly visible through it.

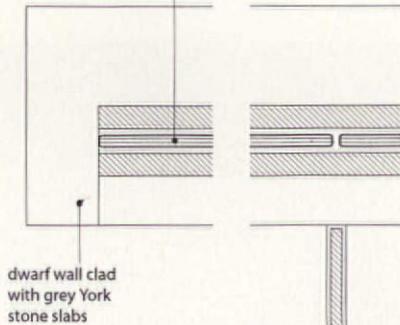
The glass slots into a dwarf concrete wall clad with grey York stone, which forms a seamless extension to the vestibule plinth, identical in height and materials. The wall is flanked by granite kerbs inset with uplighters. A 40mm stainless-steel handrail is fixed to the glass balustrade panels, the matching handrail on the other side rests on 40 x 15mm posts.

The cast in-situ concrete ramp is paved with 50mm-thick slabs of grey York stone. All joints – between stone slabs, dwarf wall cladding, glass balustrade panels and granite kerbs – precisely match the geometry of the circular columns and bronze-framed glazed screens behind. To emphasise the geometry and to give added grip, the joints between the stone slabs on the ramp are infilled with 15mm stainless-steel flats.

Susan Dawson

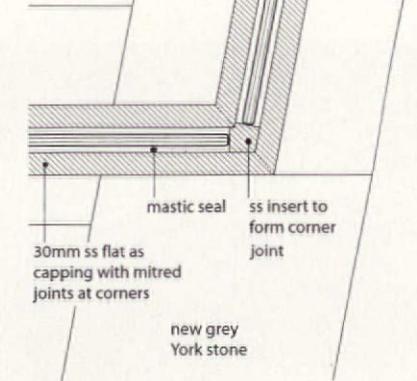


clear toughened 15mm glass balustrade with ground and bevelled edge



dwarf wall clad with grey York stone slabs

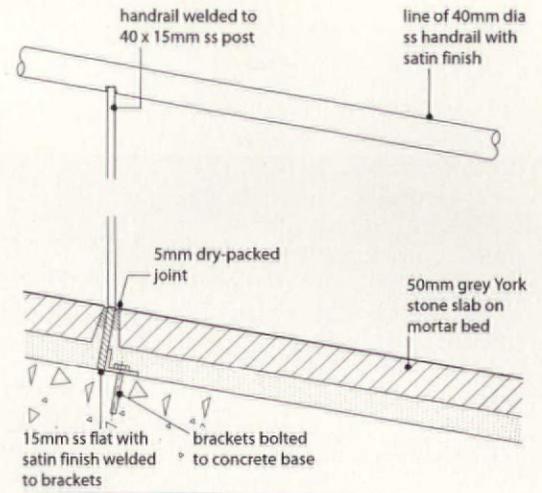
clear toughened 15mm glass balustrade



30mm ss flat as capping with mitred joints at corners

new grey York stone

DETAIL PLAN OF GLASS BALUSTRADE



handrail welded to 40 x 15mm ss post

line of 40mm dia ss handrail with satin finish

5mm dry-packed joint

50mm grey York stone slab on mortar bed

15mm ss flat with satin finish welded to brackets bolted to concrete base

DETAIL THROUGH RAMP AT SLAB JOINTS



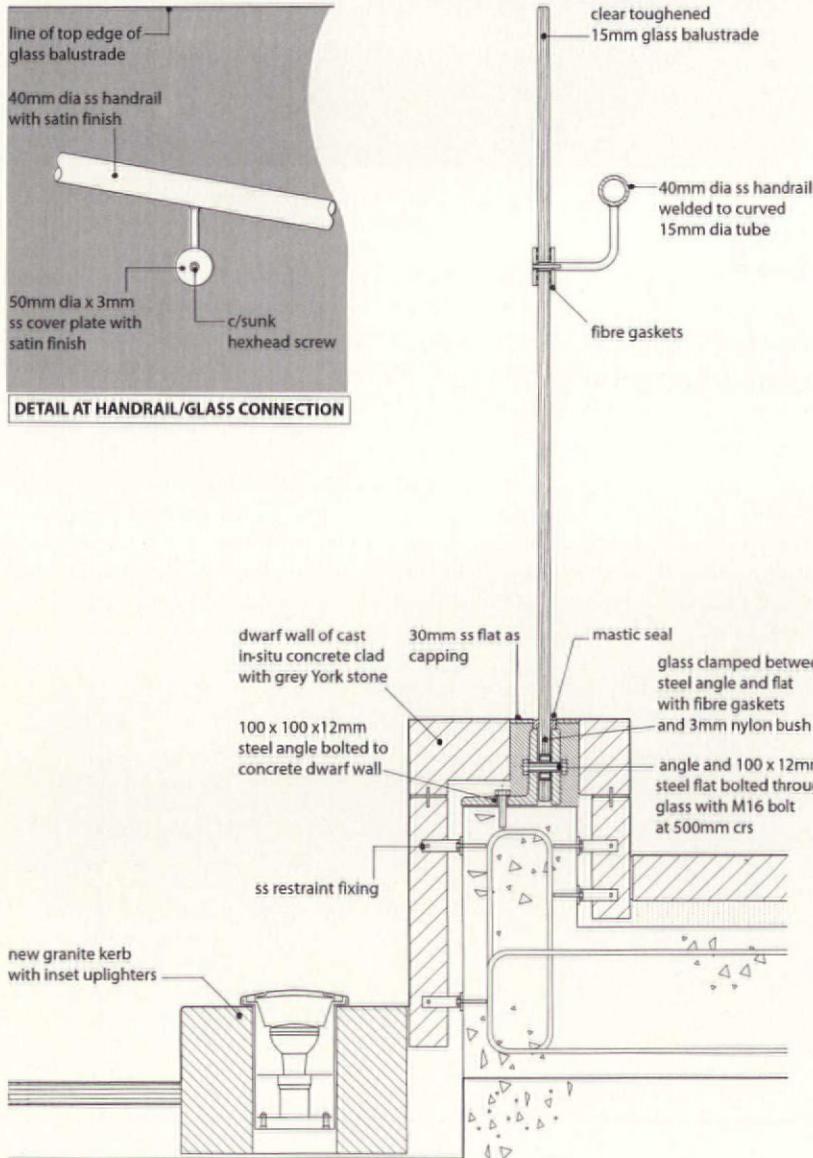
line of top edge of glass balustrade

40mm dia ss handrail with satin finish

50mm dia x 3mm ss cover plate with satin finish

c/sunk hexhead screw

DETAIL AT HANDRAIL/GLASS CONNECTION



clear toughened 15mm glass balustrade

40mm dia ss handrail welded to curved 15mm dia tube

fibre gaskets

dwarf wall of cast in-situ concrete clad with grey York stone

30mm ss flat as capping

mastic seal

glass clamped between steel angle and flat with fibre gaskets and 3mm nylon bush

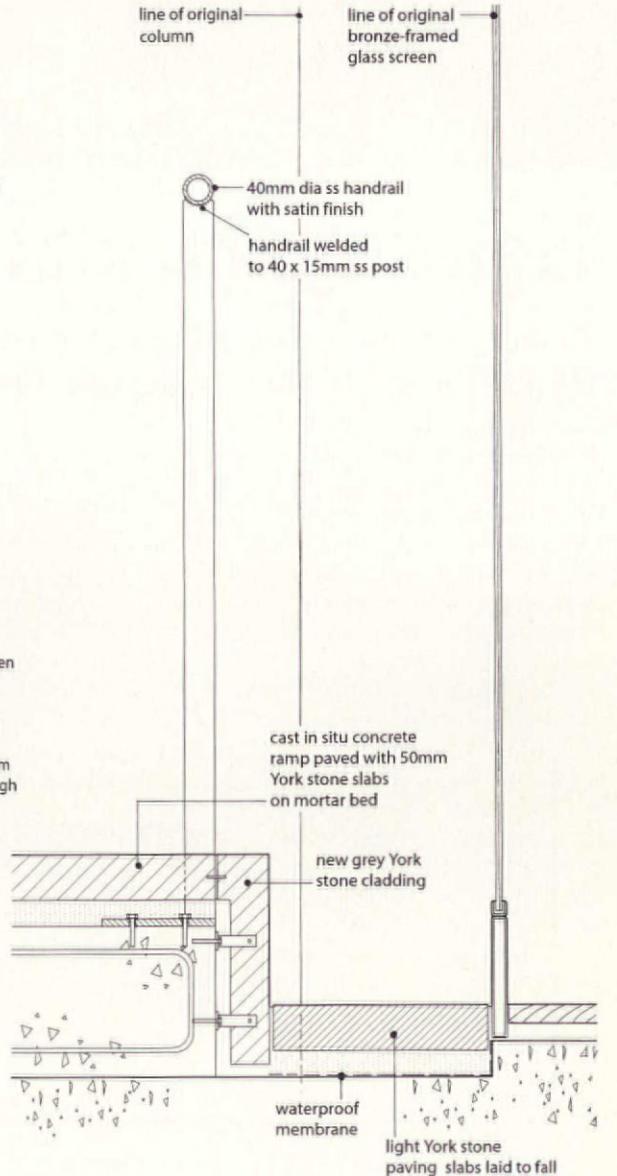
100 x 100 x 12mm steel angle bolted to concrete dwarf wall

angle and 100 x 12mm steel flat bolted through glass with M16 bolt at 500mm crs

ss restraint fixing

new granite kerb with inset uplighters

DETAIL CROSS-SECTION THROUGH RAMP



line of original column

line of original bronze-framed glass screen

40mm dia ss handrail with satin finish

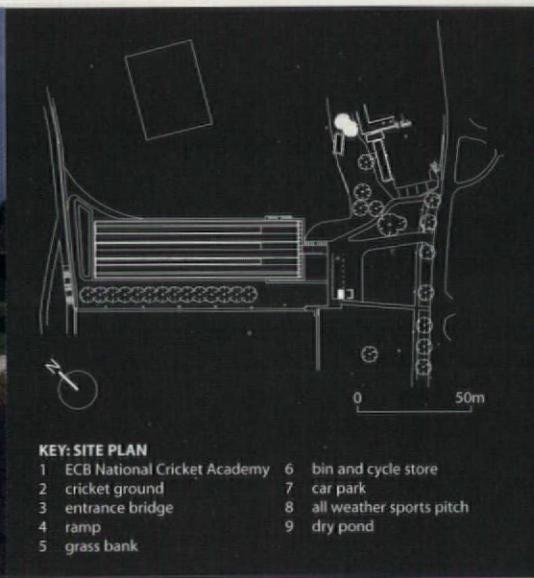
handrail welded to 40 x 15mm ss post

cast in situ concrete ramp paved with 50mm York stone slabs on mortar bed

new grey York stone cladding

waterproof membrane

light York stone paving slabs laid to fall



Lighting the match

Daylighting and a refined use of steelwork mark out David Morley Architects' National Cricket Academy

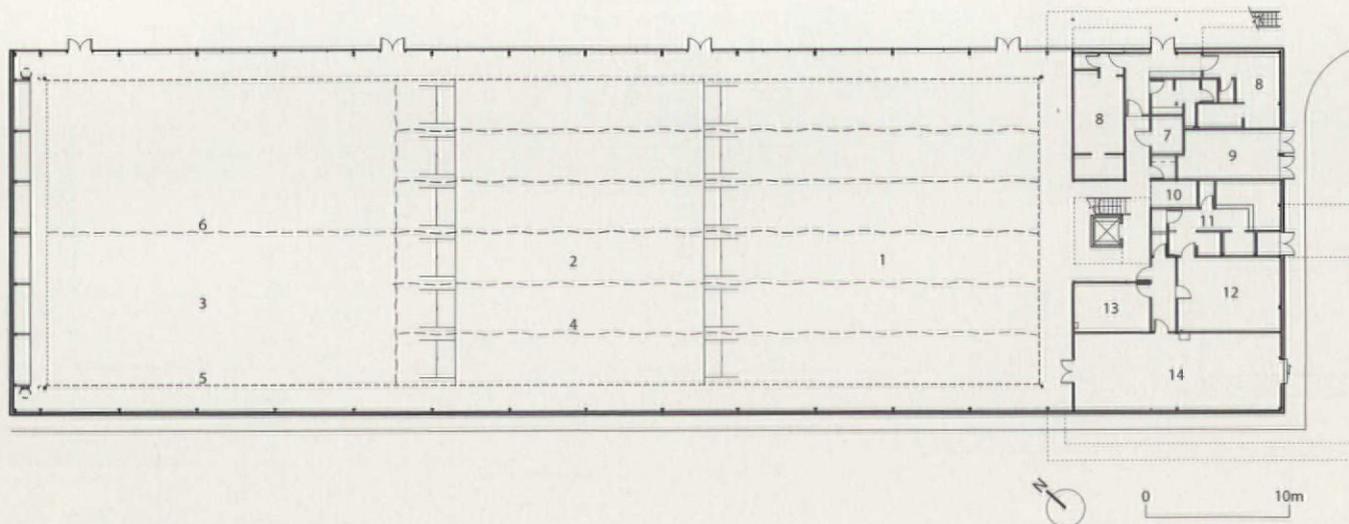
By Barrie Evans. Photographs by Dennis Gilbert/VIEW

The National Cricket Academy (NCA) is a workplace, not just for permanent staff but also for the test cricket hopefuls who come here for several months in the winter, interrupted only by a foreign tour around the end

of the year. So the blank box that is typical of dry sports centres, ones that are typically used only for short periods, is too stifling an architectural response here. Through Morley's sequence of cricket training facilities at

Lords, Edgbaston (Warwickshire) and now at Loughborough, the architect has moved the cricket authorities from a position of reluctance to introduce natural light to making it one of their normal requirements. Daylighting and the views that can go with it make workplace sense. Morley's approach also saves energy. (The necessary environmental conditions were previously achieved by winter training in Australia.)

Morley's building is simple in organisation. The main hall is some 70 x 25m – that is, as long as a fast bowler's run-up plus pitch plus wicket keeper standing back, by six nets wide. At the south-east end is a three-storey



level 0 ground-floor plan

North-east facade facing the pitch, with the three-storey end acting as a pavilion. Opposite: ramps to the top level and beyond, to the entrance

entrance block of related facilities. All this is set into a slope on the edge of Loughborough University's cricket pitch, the first-floor front entrance reached by a pedestrian bridge. As you enter there are glimpses ahead through a glazed end wall into the hall, though only as far as fabric screens around the nets. It is a design balancing act. On the one hand, it is good to draw people into the building's main function. On the other, these people should not be seen moving behind the bowler's arm. Only from the corridor/balcony of the floor above of this 6.6m-eaves-height building, can you look over the fabric screening into the nets.

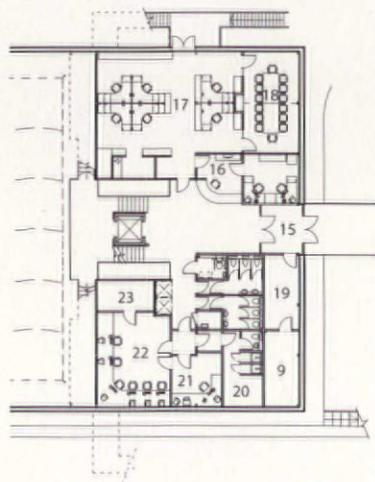
The entrance block contains changing rooms, a fitness and conditioning centre, a recovery area including hot and ice-cold spas, offices, a performance analysis suite (with video facilities linked to a relaxation area with limited direct views of the hall), seminar rooms and a bar (divisible for meetings), which can also be used for viewing play on the pitch, as can the adjacent balcony.

The hall has simple portal trusses at 5.4m centres, the diagonal edge bracing set above walkways either side of the nets to give a clear span. By evolving the design over the successive cricket projects, David Morley has reduced steel usage/m² as the structure has

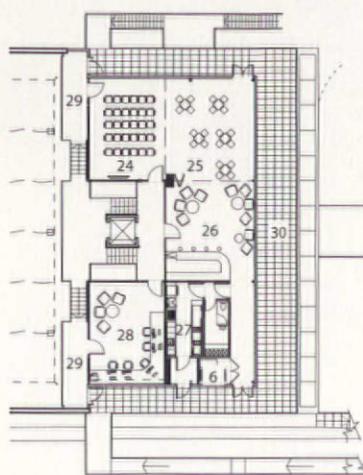
been honed – Lords 60kg/m², Edgbaston 56kg/m², Loughborough 46kg/m².

The perimeter nets are tensioned from steelwork to floor; others are capable of rearrangement, such as turning all the wicket-keeping zones into one space for fielding practice.

Morley has refined again his neat variation on the northlight roof; there was no time in this tight contract for starting anew. The principal, long, hall facade faces toward the pitch, to the north-east. A roof of three shallow pitches runs along the building: the south-west-facing plane of each is steel sheet, the north-east plane double-layer



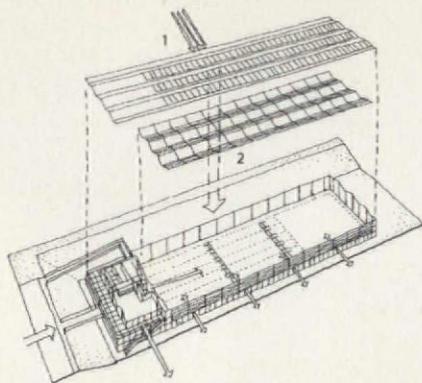
level 1



level 2

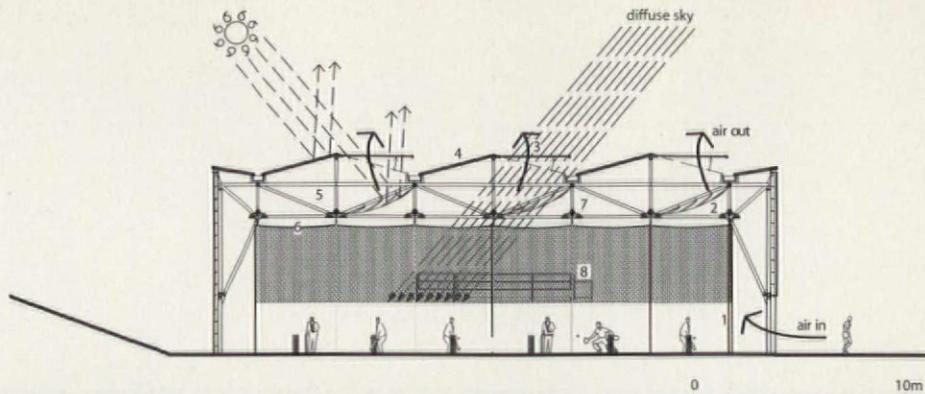
KEY: FLOOR PLANS

- | | |
|-----------------------|------------------------------|
| 1 bowler's run up | 16 reception |
| 2 wicket | 17 ECB office |
| 3 fielding area | 18 ECB meeting room |
| 4 wing nets | 19 cellar |
| 5 tension nets | 20 coaches' changing |
| 6 dividing nets | 21 office |
| 7 assisted changing | 22 performance analysis room |
| 8 changing | 23 server |
| 9 plant | 24 seminar room |
| 10 store | 25 lounge/dining |
| 11 academy recovery | 26 bar |
| 12 academy changing | 27 kitchen |
| 13 physiotherapy | 28 player relaxation |
| 14 conditioning suite | 29 viewing gallery |
| 15 reception | 30 terrace |



KEY: CONCEPT SKETCH

- 1 the roof design blocks direct sunlight
- 2 fabric louvres control daylight and acoustics



KEY: CROSS-SECTION

- 1 tension net
- 2 roof blinds
- 3 rooflight
- 4 metal roof panels
- 5 steel portal truss
- 6 roof net
- 7 lights
- 8 umpire's gallery

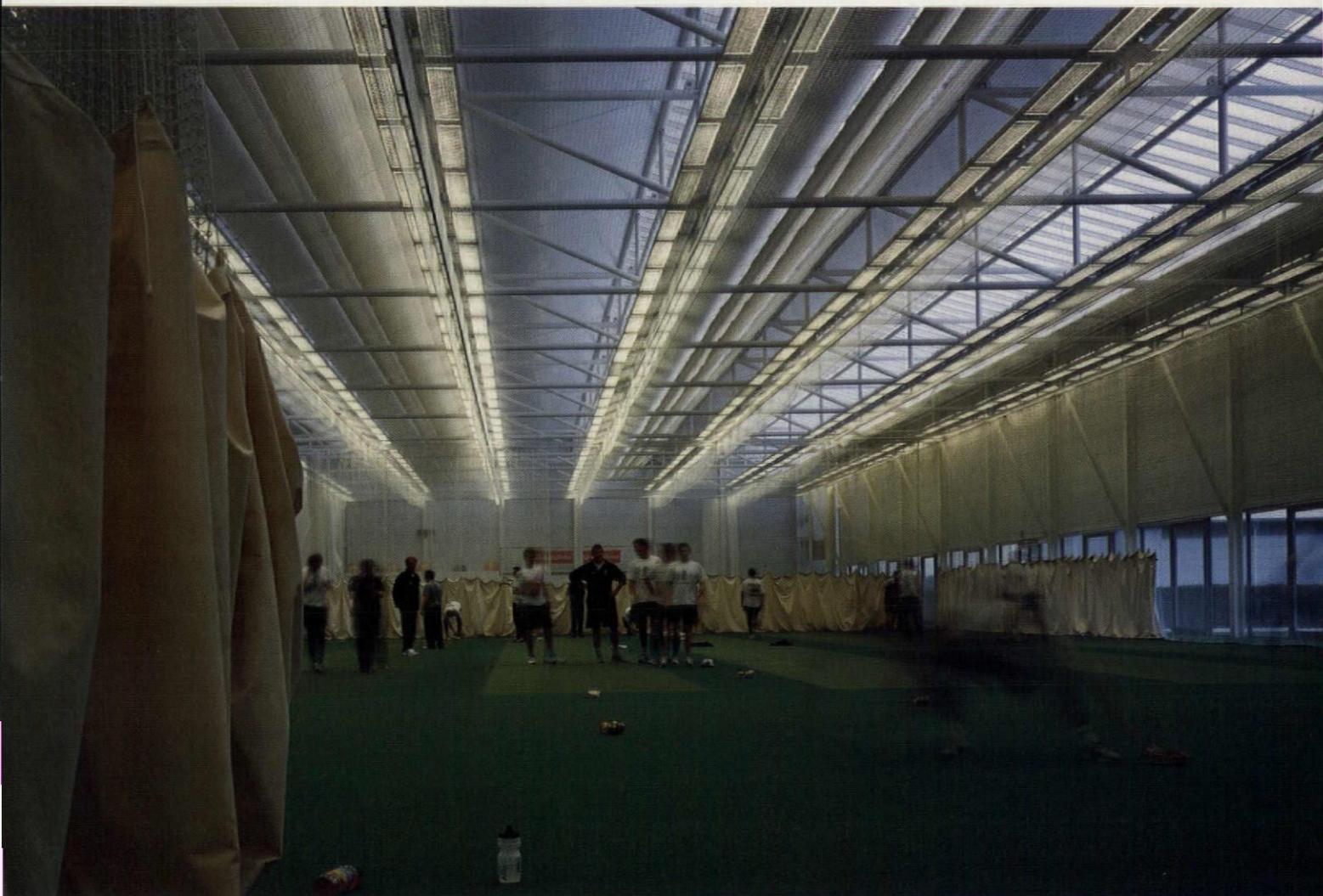
polycarbonate. This plane, of course, lets in direct sunlight, unlike a near-vertical north-light. But penetrating rays are controlled both by a band of translucent film adjacent to the ridge and by three overlapping flat bands of fabric louvres threaded on cables (made by Lucas Sails, tensioned with sail battens). These lie neatly within the depth of the portal trusses, providing complete protection from direct sunlight on the floor between a 9am start and late into the evening. Given that the ECB (England and Wales Cricket Board) artificial illumination standard is a uniform 2,000 lux, there is a lot of lighting energy to be saved.

There are supplementary artificial lights, initially required by the ECB across the building, but Morley made the argument for fitting them on the longitudinal trusses, parallel to the nets, keeping sightlines clearer. With improved technology and less need for lamp use, lamp replacement should be reduced from being annual in a typical sports centre to three or more years hoped for here. Daylight-sensing controls provide artificial light dimming/brightening to give consistent illumination in variable daylight conditions.

The sound-diffusing properties of the fabric louvres, plus the artificial turf, provide enough sound absorption not to need perforated liner trays on the envelope.

There is also a continuous band of low-level glazing facing the pitch, using simple mullion glazing (in the modest £200/m² bracket). This has blinds, though they have not yet been needed since the NCA started to be used in October. The glazing band includes several double doors for outside contact and for ventilation. There are opening rooflights to complete the summer ventilation loop. In winter, air can be recirculated by high-level air-handling units and reintroduced via low-level heater batteries. There are also de-stratification fans.

Not surprisingly, the low-level glazing



Where once it was avoided, daylight has now become an ECB standard, here filtered through fabric blinds, supplemented by artificial lighting



Above left: top-floor viewing gallery with main hall to left. Above right: main entrance at first-floor level to cope with site slope

facing the pitch is toughened; the cladding above it is of green oak boards set in steel liner trays; both were tested for resistance to cricket ball impact with minimum defacing damage. Other facades of the hall are clad in horizontally profiled steel; the half-round profile is set concave, a reference to cricket pads which Morley has used previously.

Performance analysis is a key element of this sophisticated coaching environment with its cushioned run-ups, two nets each suited to fast bowling, medium pace and spin, pressure plates in the floor to measure the bowler's delivery foot impact and video monitoring of all nets, including the 'Hawk-

Eye' predictive ball trajectory system seen in Channel 4's cricket coverage. All data come together in the performance-analysis suite, which also has an extensive video library.

In the three-storey part generally, floors are of steel beams with inset concrete planks, topped with a minimal raised floor to keep the structural depth shallow while providing exposed thermal mass.

Budget has been an issue throughout, both as a cost limit and in obtaining Lottery funding fast enough to open for 2003/4 winter training. The client for this building was Loughborough University, which will have some use of the building, as will others such

as junior and women's cricket squads. Mainly though it is leased back to the ECB as the NCA. So Morley was also answerable to ECB and Sport England, which provided £4 million of Lottery finance, the other half-million coming from a charitable trust.

At around £1,300/m² this is a particularly impressive result, the steelwork and cladding handled with a refinement that suggests a building more hand-made. And it works. As cricket director Rodney Marsh says, this is 'the best indoor cricket centre in the world, without a shadow of doubt'. And as for its role in a hoped-for cricket resurgence, Marsh says: 'there are no excuses now'.

COST SUMMARY

Cost data based on final account, for gross internal floor area

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	163.94	12.43
SUPERSTRUCTURE		
Frame	116.46	8.83
Upper floors	10.46	0.79
Roof, rooflights	142.65	10.82
Staircases	45.18	3.43
External walls, windows	113.83	8.63
External doors	0.35	0.03
Internal walls and partitions	29.87	2.26
Internal doors	9.17	0.70
Group element total	467.95	35.48
INTERNAL FINISHES		
Wall finishes	8.63	0.65
Floor finishes	57.66	4.37
Ceiling finishes	0.77	0.06
Group element total	67.07	5.08
FITTINGS AND FURNITURE	67.77	5.14
SERVICES		
Sanitary appliances, inc. spa	36.98	2.80
Services equipment	15.71	1.19
Disposal installations	4.98	0.38
Water installations	13.23	1.00
Heat source	25.35	1.92
Space heating and air treatment	19.46	1.48
Electrical services	125.75	9.53
Lift and conveyor installations	12.04	0.91
Gas installation	3.49	0.26
Protective installations	19.01	1.44
Communication installation	6.06	0.46
Special installations	38.00	2.88
Builders' work in connection	26.73	2.03
Group element total	346.80	26.29
EXTERNAL WORKS	22.25	1.69
PRELIMINARIES/INSURANCE	183.00	13.87
TOTAL	1,318.78	100

Cost data provided by EC Harris

WEBLINKS

Loughborough University
www.lboro.ac.uk
 England and Wales Cricket Board
www.ecb.co.uk
 Sport England
www.sportengland.org
 David Morley Architects
www.davidmorleyarchitects.co.uk
 EC Harris
www.echarris.com
 Price & Myers
www.pricemyers.com
 Max Fordham
www.mfp.co.uk
 Burks Green
www.burksgreen.com
 Shepherd Construction
www.shepherd-construction.co.uk



Facade of impact-absorbing glass and oak

CREDITS

TENDER DATE
 October 2002
START ON SITE DATE
 November 2002
CONTRACT DURATION
 45 weeks
GROSS INTERNAL FLOOR AREA
 2,888m²
PROCUREMENT
 JCT 98 with Contractor's Design. Two-stage tender with guaranteed maximum price
TOTAL COST
 £3,808,641
CLIENT
 Loughborough University
SPONSORS
 England and Wales Cricket Board
 Sport England
ARCHITECT
 David Morley Architects: David Morley, Andrew Mytom, Gavin Pearce, Timothy Crum
PROJECT MANAGER/QUANTITY SURVEYOR
 EC Harris
STRUCTURAL ENGINEER
 Price & Myers
SERVICES ENGINEER
 Max Fordham
PLANNING SUPERVISOR
 Burks Green
MAIN CONTRACTOR
 Shepherd Construction
SUBCONTRACTORS AND SUPPLIERS
 Groundworks Acrabuild; structural steel SH Structures; precast floors Bison; metalwork Cavill Fabrications; ironmongery Trapex; roof structure Vulcan; external glazing Acorn; timber cladding Winston; metal cladding Welwood; inverted balcony Advanced; M&E Balfour Kilpatrick; lift installation Kone; raised access floor Kingspan; Supergrasse Gym-Tech; cricket nets GTC Sports; fabric louvres Lucas Sails

On the road to sustainability

When David Morley and his merry men moseyed into town, it was time for the latest in the Corus-sponsored series of sustainability roadshows. Paul Finch reports

It is probably the closest thing I will experience to a rock and roll lifestyle: chairing a series of sustainability roadshows around Britain and Ireland on behalf of Corus and the AJ. That is to say, those parts of the lifestyle which involve repetition of content in front of different audiences and staying in hotels.

The purpose of the half-dozen evenings was simple: to offer observations on the nature of sustainable architecture and construction, to introduce research work by Corus in relation to a range of its cladding products, and to give an architect's perspective on how an interest in low-energy design can produce a range of fine buildings.

Our 'band' line-up was Michael Sansom from the Steel Construction Institute, Rod Rice from Corus, and David Morley of David Morley Architects.

Sansom was always first up, beginning with a quick reminder on where government policy is taking us regarding sustainability: not just prudent use of natural resources and effective protection of the environment, but an underlying ambition in respect of social progress, and 'high and stable levels of economic growth and employment'. That is to say, sustainability within the context of a modern economy rather than back-to-the-land zealotry.

For those who wanted to be frightened by graphs, here they were: world population growth (the best we can hope for is that the near vertical rise in growth over the last century plateaus out to produce a classic 'S-curve'); biologically productive areas, exploited on the basis of current western consumption levels, suggest we need a planet three times the size of the one we've got (ecological foot-printing). Global warming is, of course, a matter of some near-philosophical dispute, but at least we can agree on what temperatures have been doing recently, and what they will imply for millions of people if very modest average increases continue on the current trend. Oh, and 89 per cent (honestly) of our energy is still supplied by the burning of fossil fuels.

What does this mean for construction? Sansom first suggested why the sector is

important: it represents 8 per cent of UK GDP, employs 1.4 million people, has a predicted growth rate of 5 per cent in the decade to 2012, and of course provides the envelopes in which we spend 90 per cent of our lives. From the viewpoint of the Department of Trade and Industry, sustainable construction makes good business sense, and it has laid down a series of themes for sustainable construction, including designing for minimum waste, preservation and enhancement of biodiversity, conservation of water resources and minimisation of energy in use.

These aspirations are being tackled partly through Building Regulations and fiscal measures (eg the 2001 climate change levy); and on a European scale by directives on landfill, packaging waste, construction products and energy performance of buildings.

Energy and onwards

A useful reminder of where we stand on energy policy was concisely covered: 10 per cent of UK energy is used in production of construction materials, and 50 per cent in the operational use of buildings. Sansom made the point that the ratio of embodied to operational energy use is 1:8.

This is a fundamental point in current UK national energy policies: 60 per cent reduction in CO₂ emissions by 2050; 50 per cent savings achieved through energy efficiency; certification of buildings; and regular inspections of HVAC systems.

A run through the use of steel in construction included the fundamental point that this metal is 'the world's most recycled material' – not surprising given its long history of reuse, the local and global markets in scrap, and the fact that melting down and reuse involves no change in inherent properties. Some 354 million tonnes are recycled annually, of which 10 per cent is reused without a visit to the arc furnace.

This was a suitable link for Rod Rice, who presented the Corus 'Insite' programme on environmental impact of steel products via a case study on life-cycle assessment covering the entire supply chain. The study was in

respect of external coated panels on a 1,000m² roof, assuming a building life of 40 years and end-of-life recycling. Three products were compared: Corus HPS200, and PUR and PE equivalents, and assessed for global warming, resource depletion, photochemical oxidant formation, acidification and eutrophication.

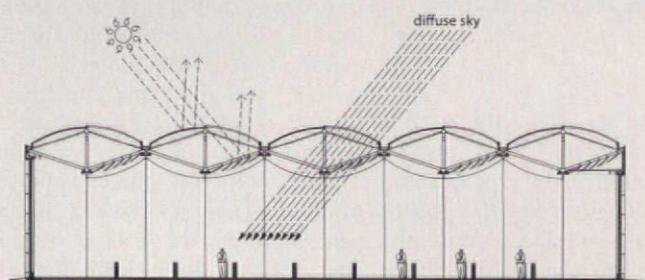
Further studies showed life-cycle cost analysis of a mixture of roofing materials, thermally efficient cladding, and innovation. Refreshingly, Rice did not pretend that steel was always the best option for every situation, but presented its virtues in the round.

Moving towards the 'delight' part of the evening, we then heard about the Corus 'Repertoire' colour programme, which allows pretty much any colour a designer may want for steel roofing and cladding, available to view on screen with automatic samples produced by electronic order. The Celestia metallic-finish colour range was outlined, developed in conjunction with Tom Porter of Oxford Brookes, and ambitious in terms of its 21-year guarantee. The same might be said in a different context of the 'Assure' product, developed to incorporate 'Microban' anti-bacterial protection – highly useful in food processing plants, for example.

A Morley moment

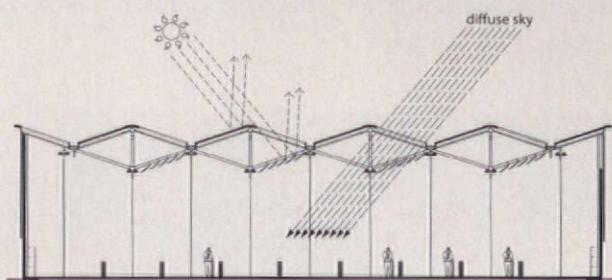
A final word on modular construction, and then we were on to the David Morley presentation. Although Morley has designed many buildings in steel, like any good architect he chooses what is appropriate for the purpose. And ideas about buildings may derive from almost any source. He began his talk by reviewing the design of a spoon by Josef Hoffmann from 1910, which to Morley represented a proposition about evolution (the shape of the 'spoon' part), revolution (the steel technology which gave strength without weight), and balance (the end piece). The entire spoon represented integration of ideas – the basis of the buildings that were to follow. These ranged from a hospital in north London to an Oxford College student block, to the Liverpool Biosciences Centre now nearing completion, with a wealth of buildings and projects in between.

Lord's (1995)



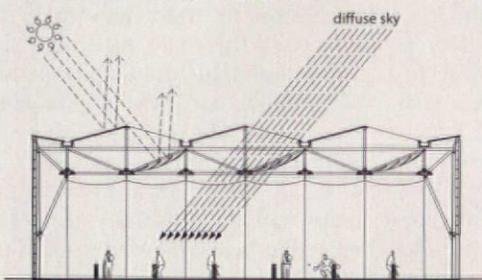
No primary structure at edge; five trusses; natural ventilation and fans in roof

Edgbaston (1998)



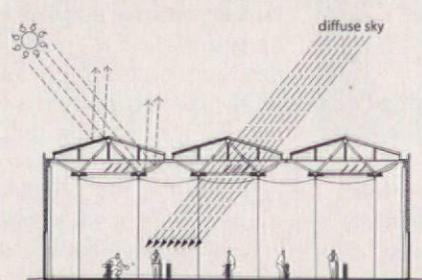
Four trusses; primary structure at edge; natural ventilation and fans in roof

Loughborough (2003)



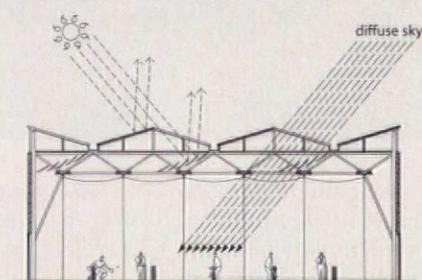
50 per cent extra-length hall; trussed portal; natural ventilation and opening rooflights

Chester le Street (Current)



Three trusses; low-profile for historic context; natural ventilation and opening rooflights

Newcastle (2004)



Trussed portal; natural ventilation and opening rooflights

The cricket school evolves: David Morley's developing series of designs

His fundamental proposition about energy design related to the way in which 'conventional' buildings generally use one-third of their energy for heating, one-third for cooling and one-third for lighting. Designs which therefore increased natural lighting and were designed through materials and orientation to hold or repel heat ought, he suggested, to be capable of cutting the energy requirement by 50 per cent.

A fascinating example was the much-celebrated indoor cricket school at Lord's, where an initial request for a black-box facility was amended by Morley to use diffused light in a way that he has been able to modify and exploit in other projects. He has rewritten the rules about indoor sports centres of all descriptions, produced lovely buildings, and slashed energy costs.

Sports buildings with natural lighting and long roof structures lend themselves to the inherent advantages of steel structures, but the principles on display worked well for other building types. A school building exploited clear double-glazed rooflights, with

the other part of the modified 'sawtooth' covered in thin-film photovoltaic tiles – 10 square metres provide enough electricity for one classroom. A residential project next to an elevated mainline railway also used PVs for the entire roof, above a highly insulated envelope with glass louvres on the non-rail side; the scheme incorporating heat-recovery units above 'service zone' kitchens and bathrooms. The scheme could not be funded unless the cost of the PVs was drastically reduced. Why aren't PVs subsidised?

In the Liverpool Biosciences Centre project, Morley seemed able to combine his ideas about energy design with construction principles of speed and repetition.

Questions and comments differed at our various locations, but there were some common themes. For example, the importance of location in the overall analysis of energy cost: an exemplary green building complex which can only be reached by car is a hopeless environmental case. Another simple point: the embodied energy of timber is a lot less than steel. So it is, though the importance of ener-

gy use was much more significant; there was desire for more information from Corus, not just about steel, but about its virtues in relation to other products (actually, the BRE guide on the environmental performance of materials does a fair bit of this).

I reminded audiences of the first-rate work undertaken by the RIBA 30 years ago on the subject of energy-conscious buildings, under the aegis of then-president Alex Gordon. The report, *Long life, Loose Fit, Low Energy*, is surely worth revisiting and updating as appropriate. An understanding of the virtues of longevity (what about Stewart Brand's *How Buildings Learn?*) is as good a starting point for an attitude to sustainability as any (it might encourage government to subsidise PVs). And steel, of course, is a very long-life material indeed.

WEBLINKS

Colorcoat Connection
www.colorcoat-online.com
Steel Construction Institute
www.steel-sci.org

Protecting against the big C

With the imminent increase in scope of Approved Document Part C, which comes into force this year, we outline the likely changes and provide guidance to the risks from radon

BY MIKE FINBOW



One health and safety issue that relates to the occupation of completed buildings rather than their construction is the prevalence and control of radon gas. Radon is a colourless, odourless, radioactive gas that moves through fissures in ground rock or sub-soil. In open spaces, it is released safely into the atmosphere. However, in buildings it can find its way into occupied areas where, if it is allowed to accumulate, its concentration can be raised to a point where it can present a cancer-significant health risk. This point is called the 'action level' and equates to 200Bq/m³ (becquerels – the SI unit of radioactivity – per cubic metre).

Radon is believed to be responsible for half the total radiation exposure of a typical person in the UK, with current estimates suggesting that it is responsible for 2,500 lung cancer deaths a year. Mindful of this risk, the government has reviewed Part C of the Building Regulations for England and Wales, and plans to publish a revised edition of the Approved Document next month, with the requirements coming into force in October. It is likely that many of the proposals made in the public consultation document

Not a swimming pool, but a fully sealed slab and footings

will appear in the new edition. For example, the guidance on radon protection is likely to be expanded to include building types other than dwellings (eg workplaces) and the requirements extended to include developments that involve a material change of use to residential purposes – for example barn and warehouse conversions.

Determining actual risk

Because the level of risk differs across the country according to local geology, the risk depends on where your site is. The existing BRE Report BR211, *Radon: Guidance on protective measures for new dwellings* (1999 edition), is the main source of guidance on risk and solutions. It includes two sets of maps for determining the need for radon protection, as well as detailed information on construction solutions.

However, this BRE report is also likely to be updated to coincide with the publication of the revised Approved Document and is expected to include:

- new consolidated maps based on the most up-to-date statistical data;
- guidance on timber and lightweight floor construction;

- guidance on extensions and conversions;
- guidance for non-domestic buildings.

Although this revised guidance document is unlikely to be available until late 2004, the principle of using a map to determine the required degree of radon protection (whether 'basic' or 'full') and, from this, appropriate construction solutions, will remain.

Your local authority building control officer or a local approved inspector should also be able to help you determine the level of risk in your area but, like the maps, they can only give a broad indication. Ultimately, if you are in an area that is potentially at risk, there is no substitute for an assessment close to your actual site – you may be in a pocket where the geology is different from the region as a whole, for example. That could mean that the required protection can be downgraded, or even make radon protection unnecessary. The specifics of each site will determine the correct response:

- if you are in an area where the maps indicate that no protection is required, there is no need to take further action;
- if the maps indicate the need for 'basic' or 'full' protection, the only way to see if the level of protection can be downgraded is to commission a geological assessment from the British Geological Survey (BGS);
- if the standard BGS geological assessment suggests that 'full' protection is required, it is worth confirming this by requesting a detailed assessment, which focuses more accurately on your location.



Good overlaps, fully bonded seals and proprietary collars are necessary to comply with best practice



SYNOPSIS OF LIKELY CHANGES

The new Building Regulations Approved Document C is likely to include:

- An extension of the scope to include developments that involve a material change of use to residential purposes; covering barn and warehouse conversions, for example.
- Guidance on protection extended to include buildings other than dwellings. This will minimise any residual risk of sites being developed without proper attention being paid to contaminants.
- A change to only two main requirements – C1 and C2, with C1 being site preparation and resistance to contaminants, and C2 resistance to moisture.
- A requirement C1(2), which requires reasonable precautions to be taken to avoid danger to health and safety caused by contaminants both on or in the ground, whether already covered, or to be covered, by a building, and also on, or in, any land associated with the building. In relation to radon, it is the ground beneath a building that is the concern, with the nature of the land around the building being more associated with chemical and biological contaminants and with the biodegradation of organic matter that gives rise to methane.
- A paragraph C1(4), which confirms that 'contaminant' includes substances that are corrosive, explosive, flammable, radioactive or toxic.

Basic protection

For 'basic' protection, you need to provide an airtight barrier covering the entire ground floor of the building, linked to the damp-proof course (if necessary using cavity trays). The cavity tray prevents radon moving through the wall cavity and into the building through cracks in the inner skin. All junctions between the floor membrane and cavity trays should be sealed.

By using a single manufacturer's radon protection system, you will have the peace of mind that:

- the radon-proof membrane will be delivered complete with all necessary components;
- there will be chemical compatibility between the various membrane and sealing materials used;
- the system will have proven radon-resisting performance.

Some manufacturers offer a complete package of materials in kit form, specially tailor-made for a range of

house types, with the gas membrane factory-welded to the exact footprint of the dwelling.

Full protection

For 'full' protection, it is necessary, not only to provide a radon-proof floor membrane, but also to have an underfloor depressurisation system. Depressurisation can be achieved by natural or mechanical underfloor ventilation or, if there is no under-floor space to ventilate, by a radon sump with an associated powered extraction system.

In fact, natural underfloor cross-ventilation (in conjunction with a radon membrane) may be sufficient to provide 'full' protection, making it unnecessary to install a fan unless it appears to be necessary through post-occupation testing.

Construction solutions

'Basic' protection can be achieved with both ground-supported and suspended (ventilated) concrete

ground-floor constructions by installing a radon-proof membrane system. However, a suspended concrete slab has the advantage that the space beneath the floor construction is available to ventilate radon safely away should 'full' protection be required.

If 'full' protection is required and you prefer to use an in-situ slab in contact with the ground, the slab should be supported on the inner leaf and a radon sump incorporated beneath it. The sump should be fitted with an extract pipe that can be capped until it is shown through testing that mechanical exhaust is required.

In the case of timber suspended-floor construction, full protection can only be provided by installing a radon barrier (in conjunction with a radon sump) across the whole footprint of the building, below the sub-floor space.

Mike Finbow is an architect with NBAT, specialising in technical standards. Tel 0207 2842272.

FURTHER INFORMATION

For details on dealing with radon in new construction contact Building Regulations Division of the ODPM. Tel 020 7944 5745, or email: partsdegh@odpm.gsi.gov.uk

Some manufacturers of radon-protection products also offer advice including technical guidance and installation guidelines on CD-ROM. Visit the Visqueen Building Products gas protection system specialists website on www.visqueenbuilding.co.uk

Guidance on radon protection is also available directly from BRE, in particular from a series of web pages showing the main types of floor construction and the principal solutions. Visit www.bre.co.uk/radon

Local authority building control officers or a local approved inspector should be able to help determine the level of risk in your area, but they can only give a broad indication. Ultimately, if you are in an area that is generally at risk, there is no substitute for an assessment close to your actual site – you may be in a pocket where the geology is different from the region as a whole.

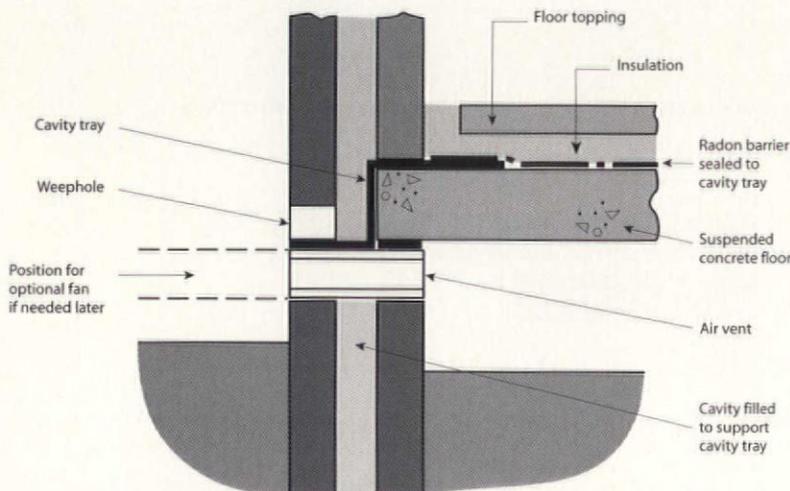
A geological assessment can be ordered from the BGS website at www.bgs.ac.uk or tel 0115 936 3143. The standard assessment is £42, or the detailed assessment is £165 (including VAT).

References

BRE Report BR 211, *Radon: guidance on protective measures for new dwellings*, 1999, available from BRE Bookshop. Tel 020 7505 6622

Information sources

- Visqueen Building Products, tel: 01993 776346 or visit: www.visqueenbuilding.co.uk
- BRE Radon Helpline, tel 01923 664707.
- The National Radiological Protection Board, tel 01993 776346 or visit www.nrp.gov.uk



Scottish power

A new survey examining how Part J (Scotland) is perceived by architects has implications for Part L in England and Wales

BY ROB CARGILL

It is nearly two years since the revised Part J – Conservation of Fuel and Power – of the Scottish Technical Standards came into force. Given the speculation regarding forthcoming revisions to Part L of the English and Welsh regulations, it is timely to ask what is planned for the future of Part J in Scotland, and how the industry is coping with its implementation.

To establish how the standards are being used, a survey was taken of building warrant submissions made since 4 March 2002 (when the new Part J came into force). Post-implementation survey questionnaires were sent to over 40 architects working in Scotland, of different practice size and project experience, relating to 250 building warrant submissions. The results offer an interesting insight into how the regulations are being implemented and also how they are perceived by those who use them.

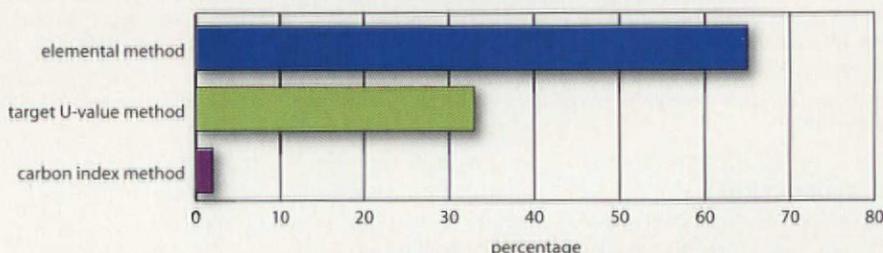
It seems that the carbon index method (dwellings) and the carbon emission calculation method (non-dwellings) are hardly being used. Architects may see the additional time and cost associated with undertaking the more complex methods of compliance may be seen as unnecessary for the typical projects currently being carried out in Scotland.

Forthcoming changes

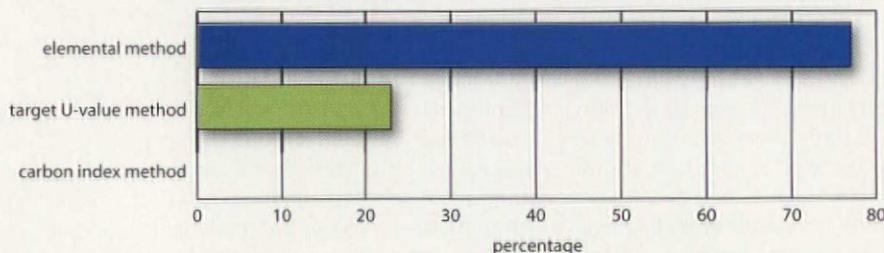
The entire technical standards and building warrant process is about to change radically. The Building (Scotland) Act 2003 was passed by the Scottish Parliament on 20 February 2003 and received royal assent in March 2003. This sets out an entirely new framework for the building control process, which the Scottish Executive says has been prompted by the need to facilitate compliance with the EU Construction Products Directive. The new system is expected to come into effect in 2005 along with a completely new format for building standards and guidance documents.

The Act also introduces the term

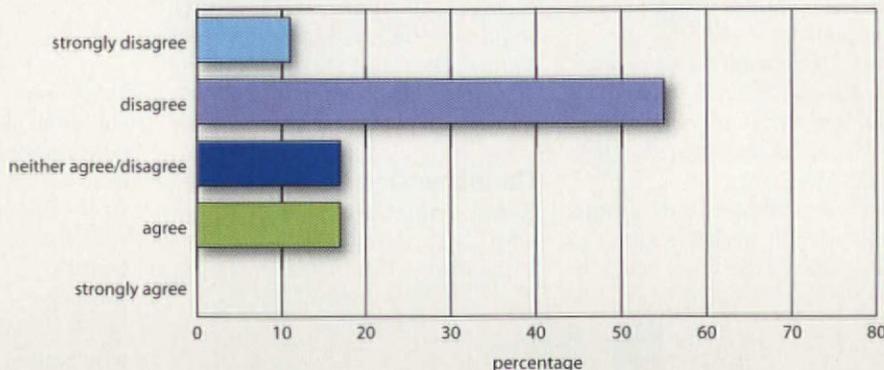
WHAT ROUTE TO COMPLIANCE WAS USED FOR YOUR PROJECTS IN GROUP 1 (DWELLINGS)?



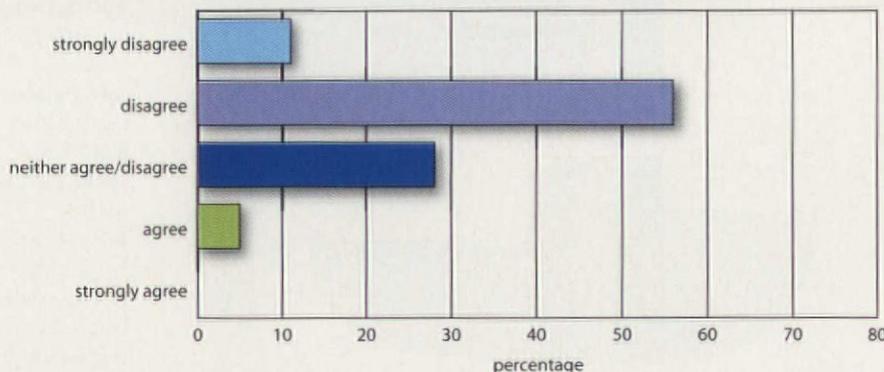
WHAT ROUTE TO COMPLIANCE WAS USED FOR YOUR PROJECTS IN GROUP 2-7 (NON DWELLINGS)?



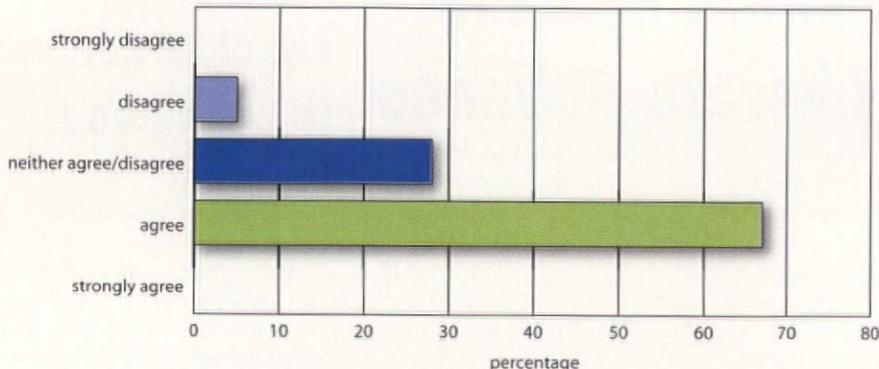
THE STANDARD IS STRAIGHTFORWARD AND EASY TO USE



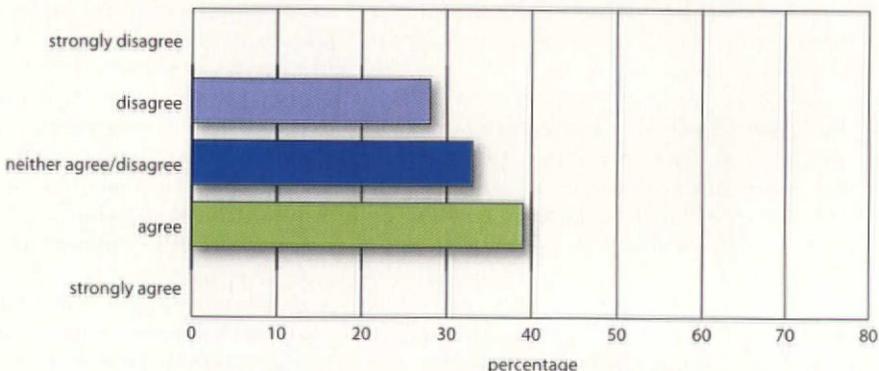
THE INDUSTRY WAS FULLY PREPARED FOR PART J IMPLEMENTATION



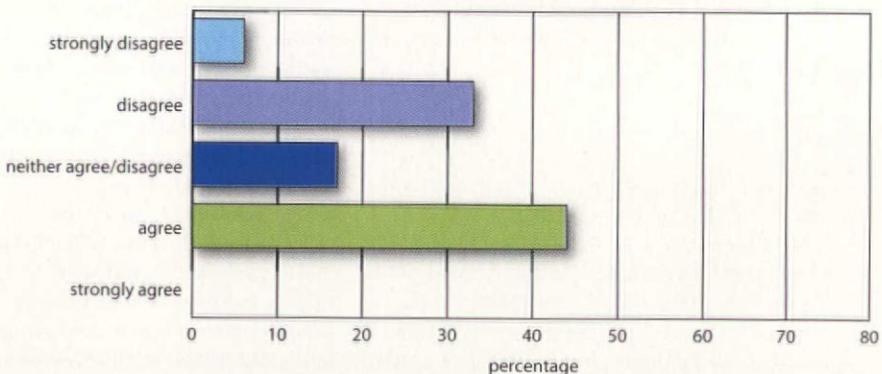
THESE STANDARDS WILL LEAD TO A SIGNIFICANT REDUCTION IN ENERGY USE



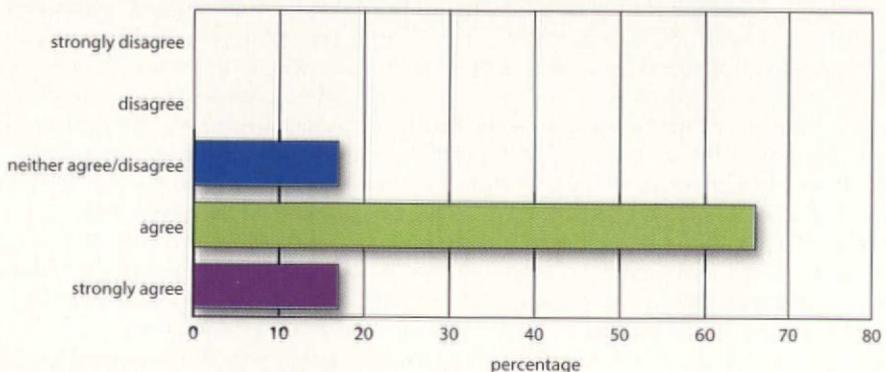
PART J DOES NOT SET HIGH ENOUGH STANDARDS FOR ENERGY EFFICIENCY



AIRTIGHTNESS TESTS SHOULD BE INCLUDED IN THE SCOTTISH TECHNICAL STANDARDS, AS THEY ARE IN ENGLAND AND WALES



LOCAL AUTHORITY BUILDING CONTROL DEPARTMENTS REQUIRE ADDITIONAL TRAINING IN THE IMPLEMENTATION OF THESE STANDARDS



'It seems that the carbon index method (dwellings) and the carbon emission calculation method (non dwellings) are hardly being used'

'verifier', which is a change from the term 'local authority' in the equivalent sections of the current 1959 Act. According to the Scottish Executive it seems that for the foreseeable future only local authorities will be registered as verifiers, but the Act has enabling powers to allow private companies to become verifiers should it be necessary at a later date. It is important to note enforcement powers will still rest with the local authorities, for contraventions, repairs and dangerous buildings.

The Scottish Executive's policy of 'level transposition' means that the new documents that come into force in 2005 will, in terms of overall technical content, be similar to the regulations we are working with now, with only the format and legal structure changing. However, the ODPM has already published its thinking on forthcoming changes to Part L in England and Wales, outlining proposals for further reducing U-values, adopting window energy-rating standards, increasing the requirement for airtightness testing and further improving lighting standards. These changes, if implemented, will come into effect via an amendment to Part L also scheduled for launch in 2005. This may lead to further disparity between Part L and the Scottish regulations.

As ultimately both the ODPM (in England and Wales) and the Scottish Executive will have to address the requirements of the Energy Performance of Buildings directive which has implications over and above the content of Part L and Part J, the real focus for the future should be on how this will manifest itself in legislation affecting existing and new buildings of all types. How the ODPM and Scottish Executive address this issue will be far more wide-ranging than any tinkering around with the existing parts of the technical standards or Building Regulations.

Rob Cargill is the regional director of FaberMaunsell. Contact 0131313 7600.



Planning enforcements demand attention, not deliberate defiance

One of the many functions that local authorities carry out is planning control. When acting for the planning department of a local authority recently, the senior planning officer told me that when he embarked upon a career in planning it never occurred to him that anyone would possibly defy the planners or even, heaven forbid, refuse to comply with an enforcement notice. Action by the authority in default of compliance was something he never imagined necessary.

Needless to say, it was just such a refusal that had brought us to court and kept us there for the next four days. The action had been brought by Mr Goodacre, who had been able to salvage little from his bankruptcy, save for a small strip of landlocked woodland in Sussex. Goodacre, undaunted by his change of circumstances, continued to use his patch of woodland as if it were still attached to the farmhouse that had since been repossessed by the bank and sold. He kept a caravan there, erected several sheds and storage, arranged for a telephone and electrical supply and stored much of the paraphernalia of his previous life including building materials, storage tanks, old bicycles, car parts and an old, disused tractor.

Goodacre's patch was set in an area of outstanding natural beauty, adjacent to a footpath. Complaints were made to the local planning authority, which was obliged, ultimately, to issue a total of three enforcement notices requiring the removal of the caravan, the building materials and sheds.

Goodacre appealed each notice to the planning inspector and then to the High Court without success. Once he had exhausted all avenues of appeal, he tried a different tack and applied for planning permission to build a traditional building on the site, but continued to ignore the enforcement notices. The local authority engaged a clearance contractor and finally cleared the site over a busy three days in the summer of 2001.

Goodacre subsequently brought proceedings against the local authority for trespass, negligence and conversion of goods (the civil

equivalent of theft). Among his complaints was the fact, as he saw it, that many of his valuable items had been removed and disposed of as scrap. These included parts for a pre-war Singer Le Mans sports car, dressed sandstone and bricks, and a Massey Ferguson tractor and spares. It seems that there are two types of people in the world: those for whom the phrase 'Massey Ferguson' brings a sentimental tear to the eye, and those for whom... well, it doesn't.

The local authority argued that it had the power to sell materials removed from the site and not claimed within three days, but that as a matter of practice it would only exercise it in respect of items of obvious value. The local authority's case was that little of what was stored on the site, including the tractor, was of value. Looking at the bigger picture, however, the authority was concerned about the lengths to which it was expected to go to take care when taking enforcement action; not to damage the law-breaker's goods, to have all items valued in case they turned out to be priceless collectors' items or to store, indefinitely, items of little or no value.

The judgment in *Goodacre v Wealden District Council* (approved 16.2.04) offers some useful guidance on these points. The judge acknowledged that it was inevitable that some damage would be caused during a site clearance operation and that the nature of the task was such that it would be wrong to impose a duty upon the local authority to take care, unless it was obvious that care should be taken. The power of sale applied only to items of value – not value in an absolute sense, but within the circumstances of the case.

Thus the authority did owe a duty to take care of the items it decided to preserve for sale. In this case, however, he found that the items it disposed of were fairly described as scrap, particularly as Goodacre had made no attempt to arrange for their removal, even the tractor. Goodacre is applying for permission to appeal the judgment.

Kim Franklin

Sometimes being hijacked can lead to happiness

I was going to refer you to this site and let you get on with it, but it had the whole AJ staff falling off its shared VDU stool with helpless laughter. It is the site of Space Hijackers Architectural Design, the self-styled international troublemakers, at www.spacehijackers.co.uk/architects. I'm not claiming that my ranting about the primacy of usability over visual tricksiness in architectural website design has had the slightest influence on its content, but I have to say that this site underlines the truth of that old maxim about a single image saying more than a thousand words.

Space Hijackers' second manifesto at www.spacehijackers.co.uk includes propositions such as: 'By creating new and contrasting myths and stories within space, we can create "Anarchitecture", whereby there is no hierarchy of control... the architectural language of places can be corrupted by merely spreading ideas about these places... a method of change as opposed to another revolutionary utopian ideal.' Looking around the current avant-garde architectural landscape, it may well be that things are moving pretty much in a Space Hijacker direction.

Like all good Dadaists (no, they don't call themselves that) they have grasped that fun is one of the great weapons of change: they were behind a series of events ranging from a London sightseeing tour where the rule was that you were not allowed to touch the ground – and if you did you had to hold your breath; through putting up notices warning people that alongside CCTV cameras, mobile phone conversations were being monitored; to several parties on the Circle Line complete with (male) pole dancing, several bands, tequila bar, knitting circle and the like – the kit for which had to be smuggled aboard disguised as luggage. 'As soon as we hit a station everybody stopped and we all tried our best to look like bored commuters.' How satisfying. All that stuff about architects running the world: suddenly it makes sense.

sutherland.lyall@btinternet.com

'He changed tack and applied for planning permission, but continued to ignore the notices'

London

David Adjaye *Thursday 11 March, 19.00.*

A lecture at the Royal College of Art. Tickets (free) 020 7590 4567.

Intervening in the European City

Tuesday 16 March. A one-day AR conference with speakers including Gunther Domenig, Massimiliano Fuksas and Francine Houben. At the RIBA. Details zoe.phillips@emap.com

Nick Thompson (The Arts Team @ RHWL) *Wednesday 17 March, 18.45.*

A lecture at the Theatre Museum, Russell St, WC2. Tickets £5. Bookings 020 7943 4804.

AJ Small Projects Award *23 March-24 April.* An exhibition at the RIBA, 66 Portland Place, W1 (020 7580 5533).

John Pawson *Wednesday 24 March, 19.00.* An Architecture Foundation lecture at Centre Point, WC1. Details www.architecturefoundation.org.uk

From Buchanan to Buckinghamshire

Thursday 25 March, 18.30. A

Twentieth Century Society lecture by Christopher Woodward at The Gallery, 70 Cowcross St, EC1 (020 7250 3857).

Asia @ AA *25-26 March.* A two-day event curated by Ken Yeang at the AA, 36 Bedford Sq, WC2.

Details 020 7887 4000.

The Architecture of Jean Renaudie

Until 26 March. An exhibition at

the AA, 36 Bedford Sq, WC1.

Details 020 7887 4000.

Naum Gabo: Gabo and Colour *Until 27*

March. An exhibition at Anneli Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

Crystal Palace at Sydenham *Until*

18 April. An exhibition at Dulwich

Picture Gallery, Gallery Rd, SE21.

Details 020 8693 5254.

Women in the Workplace 1860-2004

Until 1 May. An exhibition at the

Women's Library, LMU, Old Castle

St, E1. Details 020 7320 2222.

East

Conservation + Design Show *13-14*

March. At the Riding Stables, Hatfield House. Details 01992 504331.

Immaterial: Brancusi, Gabo, Moholy-Nagy

Until 14 March. An exhibition at

Kettle's Yard, Castle St, Cambridge.

Details 01223 352124.

Brick Arches - Repair and Construction

Thursday 18 March. A course

at Cressing Temple, Essex. Details

Pauline Hudspeth 01245 437672.

The Possibilities of Architecture:

Archigram 1961-1974 *Until 26 April.*

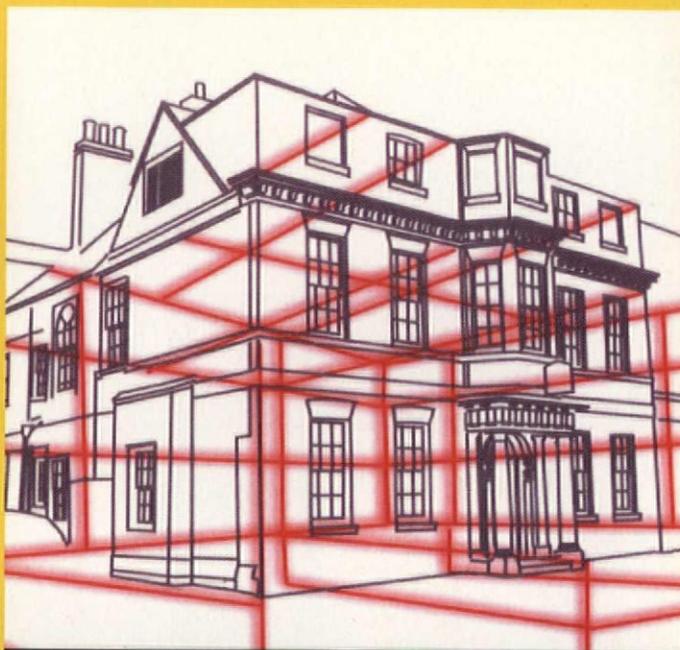
An exhibition (and some related

events) at Nottingham Castle.

Details 0115 915 3648.

North West

Charlie Hussey *Thursday 25 March,*



NEW PERSPECTIVES

Rafael Viñoly recently won the competition to design new facilities for Colchester's visual arts organisation Firstsite. Meanwhile shows continue at the existing premises - 74 High Street, Colchester - including installations by Tom Cox-Bisham and Jon Lockhart, which aim to give visitors 'a new spatial and perceptual experience of the building.' *Until 5 June.* Details 01206 577067.

19.30. A lecture at St George's Church, Chapel Yard, Friargate, Preston. Details Doug Chadwick 01254 59835.

Architecture and Ideology; Best Studio

3 (Arkheion) *26 March-29 May.* Two

exhibitions at CUBE, 113 Portland St,

Manchester. Details 0161 237 5525.

The Stage of Drawing: Gesture and

Act *Until 28 March.* An exhibition

at Tate Liverpool, Albert Dock,

Liverpool. Details 0151 702 7402.

Rick Mather *Monday 29 March, 19.30.*

A lecture at Chester College,

Parkgate Rd, Chester.

Details Mark Kyffin 0161 236 5567.

South

Walter Menteth *Thursday 18 March,*

17.30. A lecture at the School of

Architecture, Portland Building,

Portland St, Portsmouth.

Details 02392 842086.

South East

Dungeness *13 March-16 May.*

Photographs by Nigel Green at

Rye Art Gallery, Ockman Lane, Rye.

Details 01797 222433.

RIBA CPD Event: Planning Supervisor

Course *23-25 March.* A three-day

course at the Copthorne Hotel,

Gatwick. Details 01892 515878.

RIBA CPD Event: Smart Practice -

Project Management for Profit and

Pleasure *Thursday 1 April, 16.00.*

At Le Meridien Hotel, Gatwick.

Details 01892 515878.

Conservation of Historic Ironwork

Wednesday 21 April. A day school at

the Weald & Downland Open Air

Museum, Singleton, Chichester.

Details 01243 811464.

Wessex

Thermae Bath Spa *Until 14 March.*

An exhibition on building the new

Bath Spa. At the Architecture Centre,

Narrow Quay, Bristol.

Details 0117 922 1540.

Visions of the Near Future *Until 21*

March. An Arnolfini exhibition at

L Shed, Bristol Industrial Museum.

Details 0117 917 2300.

Working with the CDM Regulations

Monday 29 March. A Construction

Study Centre course at the Avon

Gorge Hotel, Clifton, Bristol.

Details 0121 434 3337.

Bill Woodrow & Richard Deacon

Until 3 May. An exhibition at

the New Art Centre, Roche Court,

East Winterslow, Salisbury.

Details 01980 862244.

West Midlands

RIBA CPD Event: Production

Information Code *Thursday 25 March,*

14.00. At Birmingham.

Details 0121 233 2321.

David Batchelor *Until 28 March.*

Light sculptures at the Ikon Gallery,

Brindleyplace, Birmingham.

Details 0121 248 0708.

Getting Ready for Major Changes to

the Building Regulations *Wednesday*

31 March. A Construction Study

Centre course at Birmingham.

Details 0121 434 3337.

Yorkshire

4x4 Making Places 2004: Masterplan

Mania *11, 18 & 25 March, 18.00.*

An urban regeneration forum at

the Brunswick Building, Leeds

Metropolitan University.

Details Jill Calligan 0113 244 9973.

Other Criteria: Sculpture in 20th

Century Britain *Until 28 March.* An

exhibition at the Henry Moore

Institute, 74 the Headrow, Leeds.

Details 0113 234 3158.

Eduardo Chillida *Until 20 May.*

Retrospective exhibition of the

Basque sculptor at the Yorkshire

Sculpture Park, West Bretton,

Wakefield. Details 01924 830302.

Scotland

Keppie Design: 150 Years of an

Architectural Practice *15 March-*

16 April. At RIAS, 15 Rutland Sq,

Edinburgh. Details 0131 229 7545.

Malcolm Fraser *Wednesday*

17 March, 19.30. A lecture at the Royal

Overseas League, 100 Princes St,

Edinburgh. Details 0131 659 6058.

Don Murphy (VMX Architects)

Thursday 25 March, 17.00. A lecture at

Robert Gordon University, Garthdee

Rd, Aberdeen. Details 01224 263700.

Re: Motion - New Movements in

Scottish Architecture *Until 31 March.*

An exhibition at The Lighthouse,

11 Mitchell Lane, Glasgow.

Details 0141 221 6362.

Wales

Rut Blees Luxemburg *13 March-*

25 April. Urban photos at Ffotogallery,

Turner House Gallery, Plymouth Rd,

Penarth. Details 029 2070 8870.

RSAW Small Practice Surgery Series:

DDA - The Architect's Role *Tuesday*

16 March, 16.00, at Plas Dolerw,

Newtown; *Wednesday 17 March, 12.30,*

at Llandudno. Details 029 2087 4753.

Modernism is Still Alive: John Winter

Thursday 25 March, 19.30.

A lecture at Faenol Fawr Hotel,

Bodelwyddan, St Asaph. Details

Peter Stonebridge 01745 815600.

RSAW Small Practice Surgery Series:

CDM Regulations Update *Tuesday*

30 March, 12.30-15.30. At Fulton

House, Swansea University.

Details 029 2087 4753.

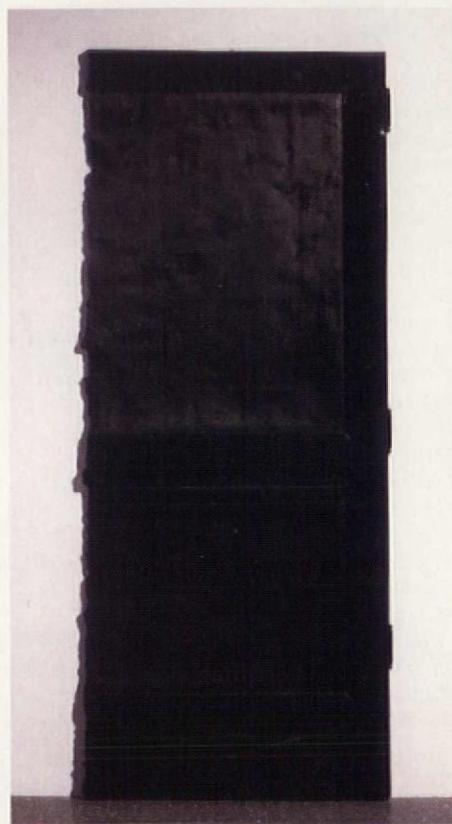
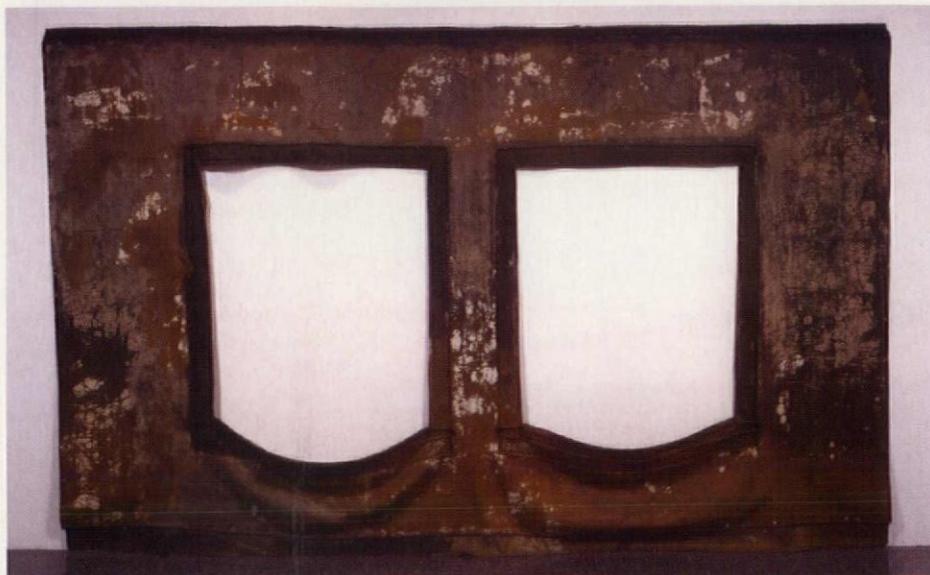
Information for inclusion should be sent to Andrew Mead at The Architects' Journal at least two weeks before publication.

Cast of one

MORGAN FALCONER

Robert Overby: About When

At Haunch of Venison, 6 Haunch of Venison Yard, London W1, until March 20



Above left: Robert Overby's *East Room with 2 Windows, Third Floor*. Above right: *Blue Door*

'About When' is a terse but appropriate title for an exhibition that reeks of melancholy and times past. Deriving from the title of a sculpture that has now disappeared, it is also highly appropriate in another way, since almost everything about Robert Overby seems to have disappeared.

A successful Los Angeles graphic designer (he designed a logotype for Toyota which is still used today), Overby turned to art in 1969 aged 34, and made some very evocative Post-Minimalist sculpture. But his later painting never recaptured his early success, and when he died relatively young in 1993 he was totally obscure. It is only in the past 10 years that his star has risen again.

The exhibition centres on latex casts of architectural elements, which inevitably make one think of Rachel Whiteread. It's unlikely, though, that Overby was an influence on her, so marginal was he when she was emerging, but perhaps both of them were drawn to Bruce Nauman, who made the very Whitereadian *Cast of the Space Underneath My Chair* (1966-68). Overby ranges about widely in a way rather similar to Nauman: the show opens with some very Duchampian curios and concludes with small paintings which ape the styles of Old and Modern Masters.

The highlight of the exhibition is the

spellbinding *East Room with 2 Windows, Third Floor*, a cast Overby took in August 1971 from a burned and abandoned house. Dark with atmospheric areas of rust and dirt, it still carries fragments of the white paint wrenched off the wall when the cast was removed; while two yawning holes where the windows stood make the rubber sag dreadfully at the bottom like deep bags



Overby in action

under eyes, only adding to the sense of sorrow and decrepitude.

But *East Room* notwithstanding, Overby had a dry comic wit which comes through in his penchant for trickery. Nothing is as it seems: the stench of age and compacted heaviness in *East Room* emanates from a mere sheet of latex, while *Three Plywood*

Sheets are latex made to look like plywood, and turned at the corners as if they were pictures. It all has the aspect of the fairground haunted house, sliding uncertainly between comic grotesque and palpable fear.

'About When' transcends a conventional commercial gallery exhibition and has the strength of a museum presentation, but assessing Overby is difficult.

The Duchampian curios – treacly casts of socks – are certainly shameless derivations, and though the latex casts look very persuasive today, one wonders how they were received at the time. The technique of casting found objects had a force and distinctiveness in the 1960s and 70s that it has lost, now that it is just one among many other methods available to artists.

Overby was certainly out of step with his contemporaries in New York. Perhaps snobbish about his career in graphic design, a number of them objected to his work and pressured his dealer into cancelling a planned solo show – the first of some serious blows for the artist. Today, however, Overby looks brilliant and prescient – the more so because of his wide interests. Apparently he had three great loves: art, graphic design, and model aircraft. Next time, I'd like an exhibition of the lot.

Morgan Falconer is a writer in London

Second coming

MATT SHINN

Crystal Palace at Sydenham

At Dulwich Picture Gallery, Gallery Road, London SE21, until 18 April

We could have done with this show a few years ago, before the Millennium Dome was planned and built. Like the Dome, the Crystal Palace was constructed in London for a high-profile exhibition. But when that exhibition closed, the Crystal Palace remained viable for decades as a visitor attraction.

In the case of the Crystal Palace, the innovative techniques used in its construction – its speedy assembly from prefabricated parts – meant the building could be dismantled if necessary, and re-erected at a location more suited to long-term occupation. Not that this was the novel approach of a full-time architect; Joseph Paxton was a gardener, and his plan for a giant greenhouse (the cousin of those at Chatsworth and Kew) is probably the most famous of the architectural designs that begin as scribbles on napkins and menus – or in this case a doodle on blotting paper during a meeting.

It seems unlikely, though, that Paxton had originally anticipated the need for the palace to move. What was required for the Great Exhibition of 1851 was simply a structure that would be strong and easy to build – a tall enough order, going by some of the rejected designs from better-known architects and engineers. One competition entry featured a dome that would have outdone that of St Peter's, requiring 17 million bricks.



Paxton had wanted the Crystal Palace to remain in Hyde Park as a winter garden after the exhibition closed, but the residents of Kensington were determined not to have such a crowd-puller in their back garden. After nearly being sold and transported to New York, the palace was eventually bought by a group of railway proprietors, who wanted people to take their trains, and who positioned the building accordingly. A site was found south of the river at Penge Place, Sydenham, where the palace was reconstructed. It was to dominate the south London skyline until it burned down more than 80 years later.

The second Crystal Palace was made from the materials of the original and with the same modular design (what Ruskin called an

'endless perspective of black skeleton and blinding square') but considerably expanded, with much greater cubic capacity and double the glass. It exerted a profound influence on succeeding generations of architects, not only through its form (Le Corbusier called its vaults 'the heralds of the new age'), but also through its contents.

Among the displays in the rebuilt palace were the Fine Arts Courts, which housed huge reconstructions of buildings of past ages and cultures. These were controversially painted in bright colours, in line with (though sometimes exceeding) the latest archaeological evidence. The brainchild of architects Matthew Digby Wyatt and Owen Jones, they were intended to teach colour harmony and the 'grammar of ornament', as part of a general effort to improve public taste. And new designers and architects were taught to see the development of architectural style as a linear progression, with a moral lesson for the British in the fall of past empires (generally through the 'destructive agency of a sensual and degraded luxury').

But the palace itself was not to last. The Dulwich exhibition includes some lumps of lead and glass that were recovered after the building was destroyed by fire in November 1936, with a Pathe newsreel playing on a nearby monitor, capturing the moments of its collapse. There can have been few sadder sights in architectural history.

Matt Shinn is a writer and editor in London. Published to accompany the exhibition, J R Piggott's Palace of the People (Hurst & Co, £22.50) is a detailed account of the Crystal Palace's second life at Sydenham, and it includes many illustrations



Top: James Nash's *The Opening of the Crystal Palace by Queen Victoria, June 10th 1854*. Above: James Harding's bird's-eye view of the palace and park

Daniel Edwards: F Series at the Extension to the School of Architecture, Cambridge

£30 + p&p from 020 8531 2895

Daniel Edwards' temporary installation in Sandy Wilson's extension to the Cambridge School of Architecture was described at length in AJ 12.6.03. Comprised of two cast-concrete panels mounted on the wall of one room and a light projection in the other, it also involved returning the building to its original state, stripped of all later clutter. Both the installation and the extension itself have now been beautifully documented by Edwards, in a paperback-sized box containing two 'concertina' folded sheets of archival rag paper – one with eight black-and-white photographs of the building at the time of its completion, the other with eight colour photographs by Graham Murrell of Edwards' work in situ. In a limited edition of just 30 copies, the publication is as meticulous as the installation it records.



Kengo Kuma's Stone Museum, Nasu, 2002

New Stone Architecture

By David Dernie. Laurence King, 2003. £40

In recent years there has been a noticeable increase in both the use of stone, and the range of methods by which stones can be put together, writes Sarah Jackson. After the visual drought of the thin veneers of polished '80s cladding, and in response to digital simulations and the continual obsession with transparency, stone is fighting back. This book presents a series of case studies of new buildings that use stone in a variety of ways. And what could be more useful, when you are grappling with a detail or a junction, or just need some plain inspiration, to have a collection of 30 beautiful examples to muse over.

But this book promises more than it delivers. Alongside the case studies are short essays covering themes such as the act of building, ecology, and the use of stone in an urban or landscape setting. There is a slight uneasiness about these essays, and perhaps this was the book that Dernie really wanted to write, had he not been constrained by the demands of the case study format.

What you get are nuggets of information which, although tantalising, are not developed into a whole.

The case studies themselves are a little frustrating too. Although they show a wonderful range of buildings (predominantly, but not exclusively, European), there is an inconsistency in how they are covered, with individual cases ranging from two to eight pages. Moreover, the drawn and written information provided is thin and there are too few details. And there is just a bit too much Eric Parry.

But criticisms aside, this is actually a rather nice book, and definitely one-up from the mass of other case study coffee-table volumes that fill the architecture shelves. It will be a useful office source book, and the answer to many a Part 2 student's prayers. For we all know why books like this are bought – the pictures will be scanned in and used on presentation boards. So much easier to look in one book, particularly when the projects shown are so consistently good, rather than searching through that pile of dog-eared magazines.

Sarah Jackson is an architect in London

Cumbrian Vacancy

Architectural Technician
Vac Ref 0403-25

Permanent / Contract

This small practice based in Carlisle is seeking an experienced Architectural Technician to compliment their existing team. They are seeking a candidate who can demonstrate a sound career history, along with good knowledge of UK building regulations and AutoCAD. The candidate will also be expected to work with minimal supervision.

North West Vacancies

Architect / Technologist
Vac Ref 0402-30

Permanent

A multi discipline design consultancy is seeking an experienced Architect & Technologist to compliment their thriving Liverpool office. Good construction and technical knowledge is required along side a desire to succeed and develop a career in the North West. AutoCAD literacy is essential.

Architectural Technician
Vac Ref 0402-7

Permanent

This AJ Top 100 practice is seeking an Architectural Technician to work from their Manchester office. The candidate will be required to have 3+ years experience since qualification (MBIAT or the equivalent) with proven practical experience of job running. A mature and professional approach to work is required along with a high level of ability of AutoCAD. This is a good opportunity with a top UK based practice.

Midlands Vacancies

Senior Technician / Job Runner
Vac Ref 0402-8

Permanent

My client based in Wolverhampton is seeking a Senior Technician / Job Runner, ideally with experience of Nursing Homes and Industrial Projects. With 5+ years in an Architectural practice and membership of a professional body (i.e. BIAAT) you will be responsible for jobs from Concept to Completion including Contract Administration.

Architect
Vac Ref 0403-15

Permanent

My client is a small but flourishing architectural practice based in Nuneaton, Warwickshire. They deal with a wide range of sectors including Commercial, Education, Nurseries and Residential. They are now seeking personnel to join their team; a part 3 Architect who is seeking to gain a wide range of experience in a friendly and supportive environment with a genuine progression to partnership level available. This opportunity offers a competitive salary and the chance for career and personal development for the right applicants.

Yorkshire Vacancies

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Vac Ref 0401-61

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Architectural Technician
Vac Ref 0401-55

Permanent

This expanding practice based in Sheffield is seeking an Architectural Technician on a permanent basis. The ideal candidate will be based in Sheffield with 2-3 years practice experience since qualification. Experience within the housing and healthcare sectors would be advantageous along with a sound knowledge of UK building regulations. AutoCAD skill is essential.



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people & practices

John McAslan + Partners has appointed **Aidan Potter** as director.

Hoare Lea Consulting Engineers has appointed **Raymond Palmer** to the position of executive engineering manager.

Darren Howell has been appointed construction director by housebuilder **CALA Homes (Yorkshire)**.

Joe Cordaro has been appointed as associate at the London office of **B3Burgess**.

Skidmore Owings & Merrill has appointed **Duncan Bainbridge** as its marketing communications manager.

Ruddle Wilson has promoted **Brian Scally** to director, **James McManigan** to associate director and **Alan Halmshaw**, **Franco Montecalvo** and **Kevin Campbell** to associate.

Archaeologist **John Trehay** joins **Terence O'Rourke** as an environmental manager.

Correction
Brooks & Ware Architects, formed in October 2003 following the merger of **Brooks Architects** and **Stuart Ware Architects**, confirms it has not relocated to Suffolk (AJ 26.2.04). All enquiries for Leigh Brooks relating to the former sole practice 'Brooks Architects' should be directed to 89a, Brookwood Road, Southfields, London, SW18 5BG, tel/ fax: 020 8875 1505, email: studio@brooksarchitects.co.uk. Enquiries for the new, unrelated practice of Peter Brooks, 'Brooks Architects', formed in late 2003, should be directed as previously noted.

● Send details of changes and appointments to Victoria Huttler, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or email victoria.huttler@construct.emap.com

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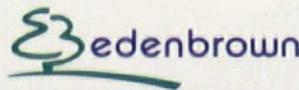
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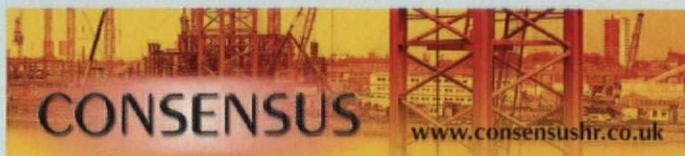
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Architectural Technicians – Hertfordshire £Neg

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Assistant Architect - Hertfordshire - £16/hr

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Assistant Architects x 3 - Central London - To £18/hr

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Informal enquiries may be made to the Head of Department, Professor Hassan Abdalla, Tel: +44(0)116. 257 7571, E-mail: ha@dmu.ac.uk

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Construction News

Further information on the RCI can be obtained from www.rcisurvey.co.uk, or by contacting Dr Emma Parry at emma.parry@cranfield.ac.uk or on 01234 754 408.



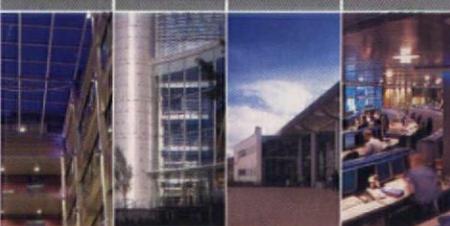
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The Trustees will employ a suitably experienced and qualified company or individual to design, advise on and deliver the replacement Mosque, in consultation with the Trustees.

Good project management will be essential to meet tight deadlines set by the programme for the new highway.

Please apply in writing to The Trustees, c/o Roger Hannah B.Sc. FRICS, Roger Hannah & Co, Chartered Surveyors, 24/26 Greek Street, Stockport, SK3 8AB, and giving brief details of similar projects undertaken.

The closing date for applications will be (01.04.04).

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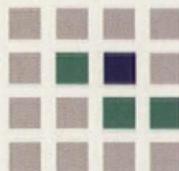
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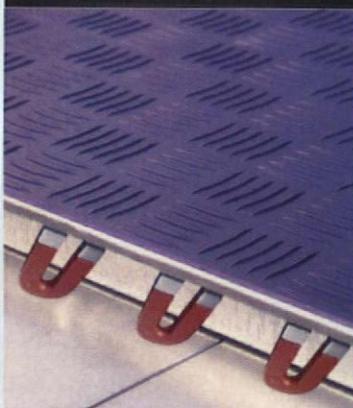
AJ ENQUIRY NO: 301



CP Films, the world's largest manufacturer of window film has published a technical document detailing the specification of Lumar anti-shatter window film and the protection of glass from explosions. It includes information on fire resistance, impact resistance, adhesive strength, light transmission and more. To obtain a copy, call 023 9221 9112.

DALSOUPLE

AJ ENQUIRY NO: 302



Rubber specialist Dalsouple has been granted a patent for its new magnetic rubber tile, for use in access floor installations. The tiles are loose laid onto metal access panels and held by magnetic attraction. To access the sub floor, the tiles are lifted and replaced time and again without loss of performance. For more information contact Dalsouple on 01278 727777.

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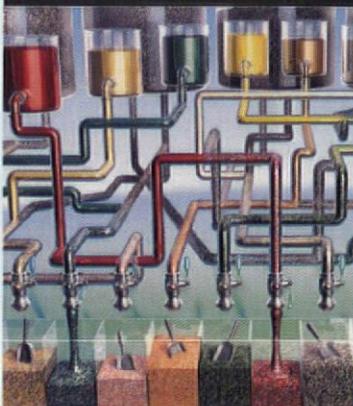
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The incredible versatility of GA Impressional cladding panels has been shown in the creation of an innovative textured ceiling with satin-sheen anodised finish for a centre piece display at Oxford Kitchen & Bathrooms. The Impressional design was chosen from GA's range in the new 'Amazing GA Handbook' which can be obtained from www.goodingalum.com

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Altro has added Altro Terrazolite to its highly successful range of resin-based flooring products. Like traditional terrazzo flooring, Altro Terrazolite uses marble chips and is sanded down to provide grip. However, it differs from other products because it uses resin instead of cement as a base for the floor. A resin base has a faster curing time and a wider choice of colours.

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COSIFLOR

AJ ENQUIRY NO: 306



Cosiflor Pleated Blinds has introduced two new pleated fabrics for 2004. Cosiflor Optima and Cosiflor Optima Perlex are semi-transparent and come in a range of ten colours. Perlex has a special pearlized coating on the back of the fabric that has dirt and stain repellent properties. Using layers of aragonite from oyster shells the coating also produces a spectacular visual effect.

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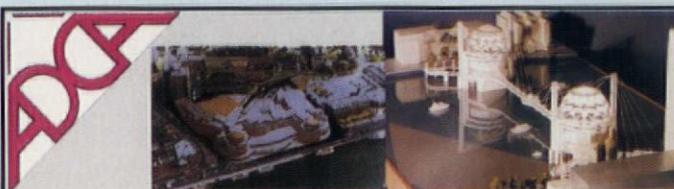
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AA back to normal

The shock vote against **Mohsen Mostafavi** automatically carrying on as AA chairman for a further five years is a reminder that, when push comes to shove, democracy of a sort rules in Bedford Square. The vote, in which Mostafavi failed by a mere 10 votes, was by the 'school community', ie students and teachers, and is necessary for any chairman who wishes to continue without facing challengers. It is fair to say the vote was a shock, since under Mostafavi's stewardship, the finances have been sound, Hooke Park has been purchased, numbers are up and the work looks good. But on the other hand, Mostafavi has already done 10 years, which means virtually no student has experienced anyone other than him in charge. As New Labour is finding out, there comes a moment when there is a feeling that change might be rather nice.

Will he fight?

Of course Mostafavi does not necessarily have to go as a result of the vote. In any event his contract has more than a year to run, since he acted in a highly responsible way by declaring that he wanted a further term well in advance of the latest date by which he could declare. This now means that the AA council, headed by president **Eva Jiricna**, could advertise the job and Mostafavi could apply for it, even though it was stated before the latest vote that he would not do so. Some are saying that the vote was so close that he clearly has huge support within the school and might well do better than any other potential candidate.

Council's role

Moreover, the constitutional situation is not quite as simple as some of the students probably think, especially those who may have been influenced by old-style AA types who hark back to the days of **Alvin Boyarsky** and **Peter Cook**. (Some think that Cook would himself be a candidate for the chairmanship if it becomes

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry to be pulled out of the hat wins a bottle of champagne. The never-built scheme in last week's competition (AJ 5.3.04) was Peter Eisenman's Guardiola House. Robert Seymour of Rafael Viñoly Architects, London, was the winner.

available, since he retires from the Bartlett this summer and is clearly not interested in a peaceful retirement.) As Astragal understands it, the chairman's contract is with the AA, which is of course governed by the AA council, and not the students. While it is true that councillors can be removed by special vote, it is nevertheless the case that the existing council, who are all personal trustees of the association, are currently responsible for the arrangements by which a new chair is chosen.

Back history

In effect, council has in the past delegated the choice of chair to the 'school community', but not without playing a significant role in the nature of the choice. When **Mostafavi** was elected, the three final candidates were selected by council with agreed terms and conditions, so that the AA could not be held over a barrel by someone being elected and then writing their own contract. Will council be happy with the current situation? Not necessarily. Apart from anything else, the 60 per cent poll was less than

impressive and might put it into the council's mind to avoid the painful and disruptive process. The current problems stem from the previous failure of council to do anything about third terms, which are probably a mistake. Bedford Square should be more presidential in a US sense. Meanwhile the phones are ringing all over London as well-meaning people come to terms with the democratic process AA-style. It appears that not enough was done to prepare for the special meeting where Mostafavi put his case, disrupted as that was by a student with a personal grievance which could in no way be resolved at the meeting. It was all very reminiscent of the bad old days, except that there is no financial crisis. In that respect at least, the AA has grown up.

Swiss please

Given the appalling state of most public lavatories, plumbing and drainage specialist **Geberit** is to be applauded for commissioning some young architects in its native Switzerland to come up

with a vision for the washroom of the future. The company has put its money where its mouth is, actually building the project in the basement of its headquarters building on the shores of Lake Zurich. So when a party of British press visited the offices, it was natural that this should form part of the tour. After a lengthy build-up, the journalists were led through to a space filled with coloured floor tiles, soft lighting and sweet smells. The spacious cubicles had roller shutters in place of doors, operated automatically by infra-red sensors. How unfortunate that one of the party should become shut inside, and that it took 10 minutes to rescue him. Red faces all round.

Radio hams

Contemporary architecture made a surprising appearance on long-running radio soap opera **The Archers** last week. Long-married couple **Nigel** and **Elizabeth Pargeter** decided that, to enliven their romance, they needed to go on a blind date with each other. Each assumed a new persona, with Nigel deciding that pretending to be an architect would make him more interesting. He introduced himself as the designer of Felpersham College library, and Elizabeth, rising to the occasion, embarked on a spirited discussion of John Pawson and Minimalism. Who said the public knows nothing about architecture?

Catwalk queen

Doubtless the lecturers at Cambridge's school of architecture believe that architecture is about much more than fashion, but for **Siobhan Kelly**, a student at St John's College, fashion is pretty important too. Her photograph made it into the national press when she paraded on the catwalk in a basque, feather boa and garter as part of the university's charity fashion show. Model agency Storm was impressed and scouting at the event, but if Kelly wants to preserve model looks she will have to steer clear of too many all-nighters before her crits.

astragal

FIGUERAS UK

AJ ENQUIRY NO: 201

The Carlitos range of public-area seating is one of the recent designs to come from Figueras of Spain. The model shown is 2500, which has already been installed in Barcelona International Airport, Pulkovo International St Petersburg, and many more throughout Europe and the Middle East.



HANSENGROUP

AJ ENQUIRY NO: 202

One of Liverpool's more palatial and striking restaurants makes elegant use of products supplied by HansenGlass in the construction of a feature staircase. The manufacturer supplied 1,100mm-tall balustrade sections and a large quantity of sliding sections, all produced from FortPlus laminated glass. The treads were produced from the ThermoSpan system. For details of HansenGlass products, tel 0151 545 3000 or email: sales@hansenglass.co.uk



VENTROLLA

AJ ENQUIRY NO: 203

Sash window renovation expert Ventrolla London Commercial has renovated and upgraded windows of the French Embassy in London. This prestigious project, which involved the refurbishment and upgrading of seven tall double-sash windows, was awarded to Ventrolla following its successful work on the Institut Français, the French language school in South Kensington.



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Metsec Building Products has supplied 70 lightweight lattice joists acting as long-span purlins to support the roof of a 1,700m² shopping complex in Birmingham. The joists, spanning between 10.7m and 11m, are just 400mm deep. Spaced at 2m centres, the high strength-to-weight ratio of lightweight steel means that relatively shallow joists can achieve long clear spans and directly carry the roof sheeting.



EDM SPANWALL

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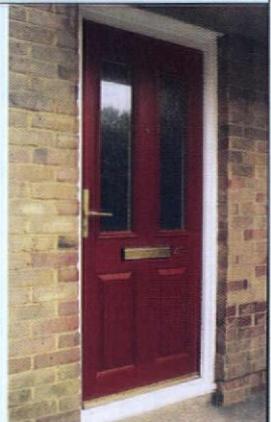
The construction of the first phase of the multimillion-pound refurbishment of Cwmbran's central retail area saw the incorporation of around 1,600m² of EDM Spanwall's 2016 external wall cladding. Some 700m² of this cladding is Spanwall CEP Aggregate Panels, which have an outer skin of either crushed granite or marble. This is extremely hardwearing and has an anti-graffiti coating.

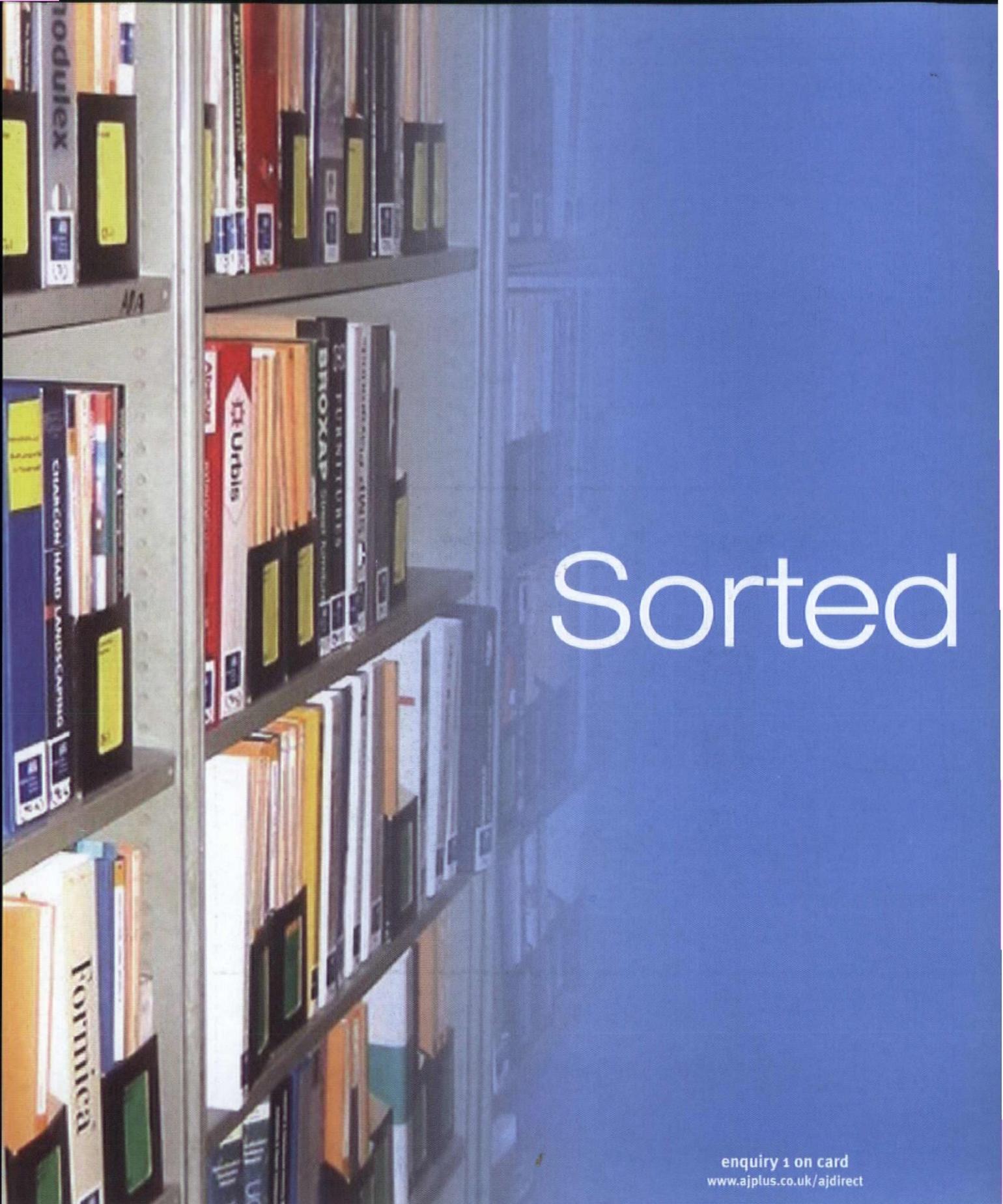


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As part of an ongoing refurbishment contract with Kingfisher Housing Association, Sentinel Doors has supplied and installed 380 composite residential doors, including a number of its Series 900 fire doors, at the South Ham and Brighton Hill Estates in Basingstoke. Commenting on the contract, Kingfisher's building surveyor Peter Vincent says: 'Sentinel was chosen because the doors offered good value for money. Also important was Sentinel's impressive attention to detail.'





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