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PROFILE: RICK MATHER
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Daily Telegraph

26 HOME FIRMS GO BUST

By Our Business Correspondent

MORE than 200,000 householders have been left with worthless guarantees as the result of a growing home improvements going out of business, according to a consumer protection organisation.

Daily Mail

New threat to home owners

HOUSEHOLDERS who have improved their homes were warned yesterday that their long-term guarantees could be worthless.

A dramatic increase in the number of home improvement firms going bankrupt has left an estimated 200,000 people without cover should something go wrong with the new work.

According to the Householders Association, which advises and offers safeguards to home improvement buyers, 26 such firms have ceased trading in recent months, three major ones in the last week alone. They include double glazing, damp proofing and extension companies.

Spokesman Nigel Standish said: 'Now their solid gold guarantees are not worth the paper they are written on.'

He said the main reason for the bankruptcies was the introduction of VAT for home improvements.

People with worthless guarantees cannot do anything, but the Office of Fair Trading advised those planning to have work carried out to invest in an indemnity or insurance bond.

Several schemes exist including those run by the Householders Association and the Building Employers Federation.

Sunday Express

Bleak future for home firms

by GORDON LEAK

THE Government is under mounting pressure to end a home improvements scandal which has left more than 200,000 householders with worthless guarantees.

In the last four weeks more than 26 firms specialising in extensions, double glazing, and damp proofing have gone bankrupt.

And with many more firms on two or three day weeks, consumer organisations fear a major collapse of the £3,000 million-a-year industry.

Some of the firms have gone out of business leaving customers with useless guarantees of up to 30 years.

Many people who paid thousands of pounds in cash to beat the Budget imposition of 15 per cent VAT have lost everything or been left with unsatisfactory work and unenforceable guarantees.

Early in the New Year the Office of Fair Trading will present proposals to close loopholes in the law.

Tomorrow, every MP will receive a dossier on the crisis facing the industry and home owners from the Householders' Association.

Financial Times

Collapse pro … es warning

BY CHARLES BATCHELOR

MORE THAN 200,000 householders may hold worthless long-term warranties for work carried out on their homes following the sharp increase in the failure rate of home improvement companies in recent months.

This claim was made yesterday by the Householders Association following the collapse of Cold Shield, a major double glazing company. The Householders Association is a private company which advises its 160,000 members on matters such as home improvements and

Kean and … day it was not in a position to take on the "warranty agreements reached by the three companies. Wallguard offered 30 year warranties, Cold Shield five year warranties and Mulberry one year warranties.

The Householders Association urged home owners who have had work carried out by these three companies to either register their claim or report the existence of the warranty agreement to the receiver.

The association claimed that 26 home improvement companies had gone out of business in recent months and blamed their failure on the imposition of 15 per cent VAT on home improvements from June 1

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JOURNAL

OVERSEAS EDITION

Learning from Trafalgar Square

THE appointment of Venturi, Rauch & Scott Brown as architects of the National Gallery extension and the announcement of the RIBA's inner city initiative, sparked into life by the Prince of Wales, are welcome and not unconnected events. The Prince, after all, chose to garb himself in the role of architectural critic last year with a forceful attack on ABK's 'carbuncle' design for the Hampton site. His concern that architecture should be popular and contextual is very much shared by Robert Venturi, leading man in the latest twist in the Trafalgar Square drama.

Venturi's seminal *Complexity and Contradiction in Architecture* paved the way for a renewed appreciation of the art of the everyday, of unselfconscious townscape design. Venturi believes that architects have a lot to learn from the richness of popular forms, that these can be used to inform an architecture that is free from dogma, pretty and popular – which is, of course, just what the Prince is hoping to get from his promotion of so-called community architecture that has little to do with Toy Town brick boxes and everything to do with the elevation of popular culture. The cult of ugliness, pursued rigorously by British architects, planners and developers since the war, has been an expensive and unpopular phenomenon. While hoping that the arch influence of American Post-Modernism will not result in too much nonsense in the next few years, there is little doubt that architects like Robert Venturi have made British architects think again about context, city, colour, decoration and meaning. With the right degree of inspiration and support Venturi should come up with a popular and appropriate London building. Perhaps he can also give some advice to Mr Travelstead.

Jonathan Glancey, Editor

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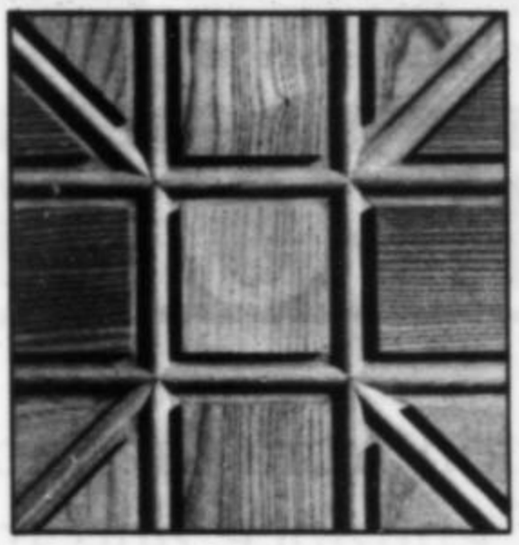

Growing refurb market

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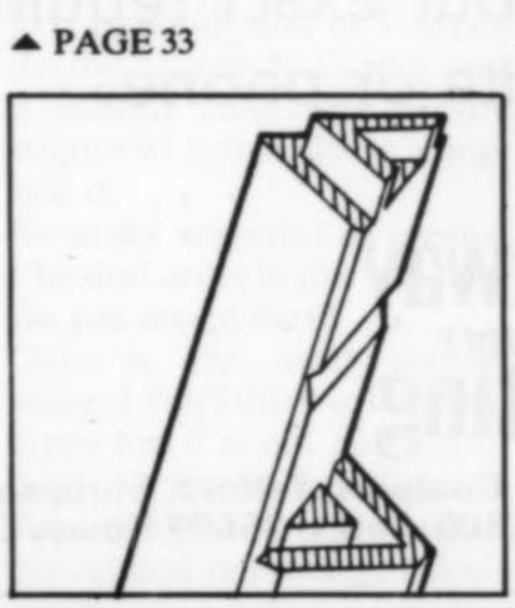

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Parliament House by Geoffrey Bawa (see page 18).

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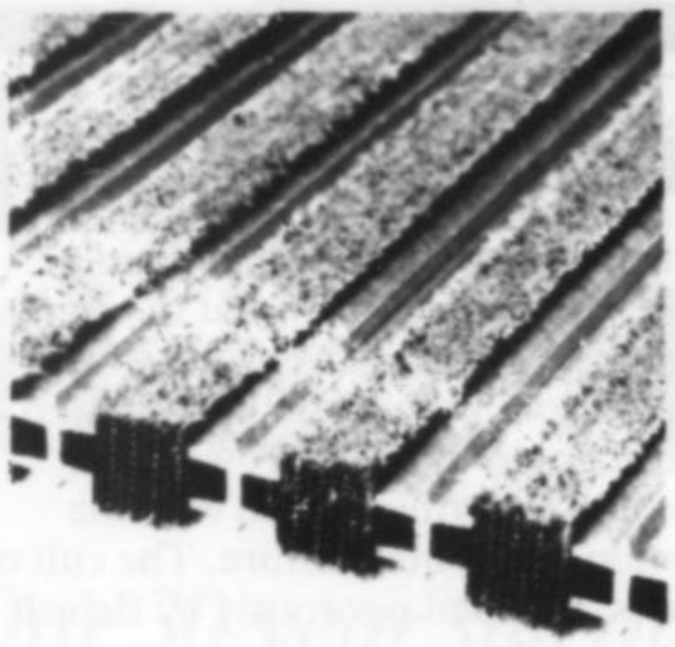

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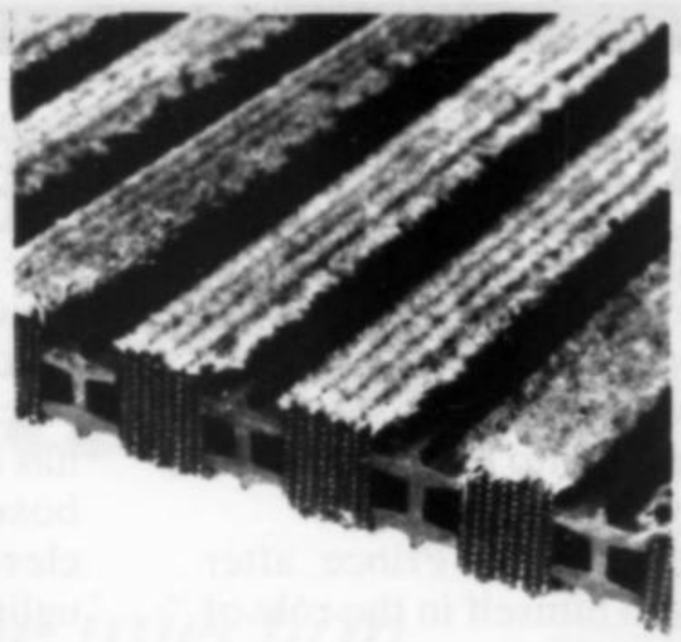

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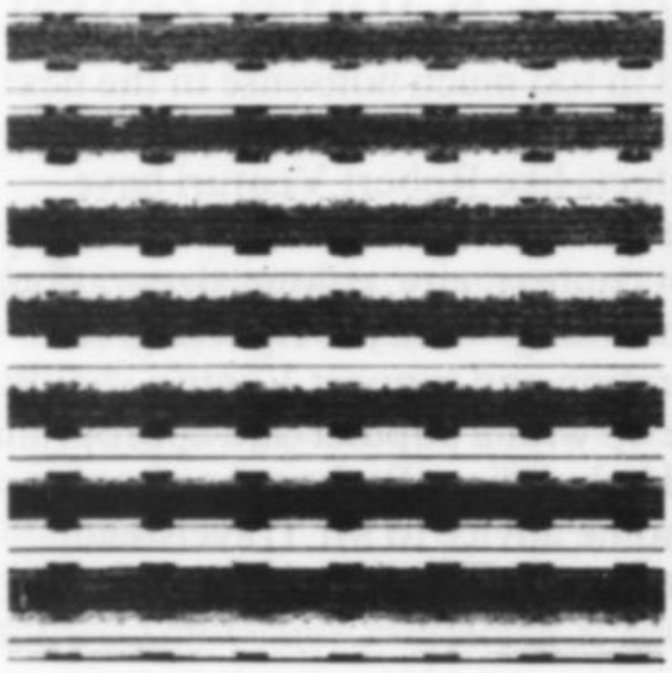

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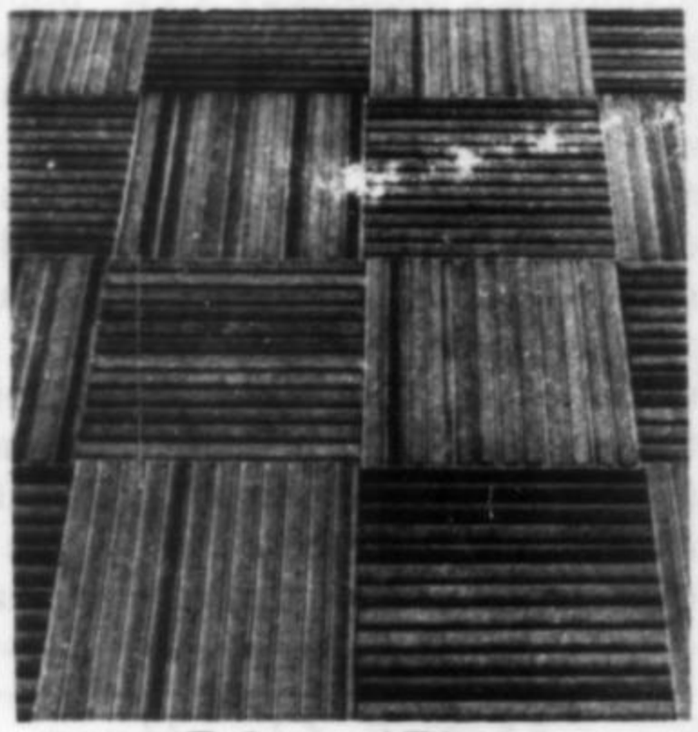

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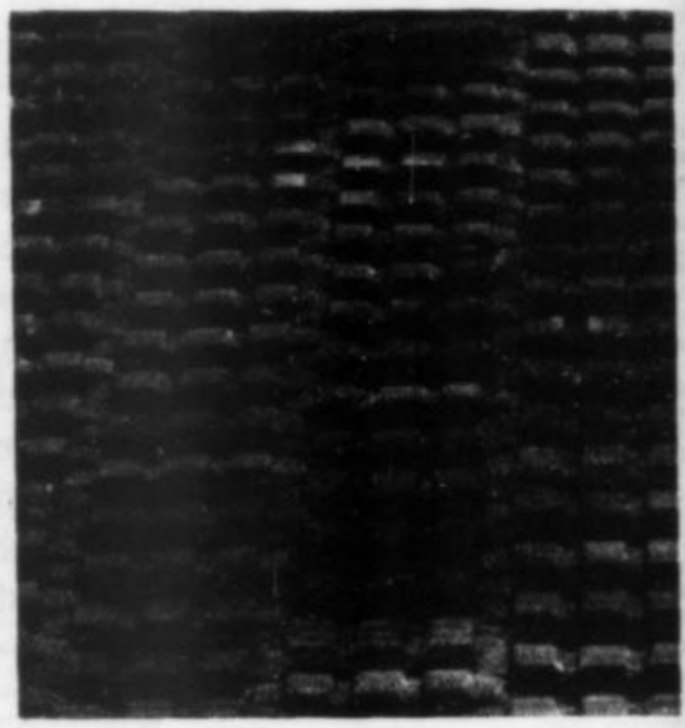

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PROFILE

In a world of Post-Modern flux, Rick Mather's clean cut yet inventive brand of International Modernism stands out in welcome relief. His latest building at UEA puts him firmly on the map. Here he talks to *David Pearce*.

RICK MATHER

FROM Portland, Oregon, to Camden, London, is a long step – yet Rick Mather is not a changeable man, having spent half of his life in the first he has now spent over 20 years in the second. During the latter period his approach to architecture has also remained constant; he practises a pragmatic and sensitive version of International Modernism. A series of house 're-structurings' (conversions is too modest a term), a large bookshop and a radical remodelling and replanning of the AA School building comprised his built output until 1982 when commissions came along totalling £2.5m for Schools of Education and Information Systems and a Climatic Research Unit at the University of East Anglia. A palatial house in Khartoum is likely to see a long-delayed start on site soon. Despite being of that rare breed of mainstream Modernists, Mather's recent designs are clearly of the mid-80s. Indeed Alvin Boyarsky described the UEA building as having the qualities of a Neo-Classic palazzo. Mather takes the long view that we are all products of a culture with strong Classical influences.

You have said that the 'given', that is the brief and the context, is the primary generator of a building design. This the architect modifies in the light of his own values. What are yours?

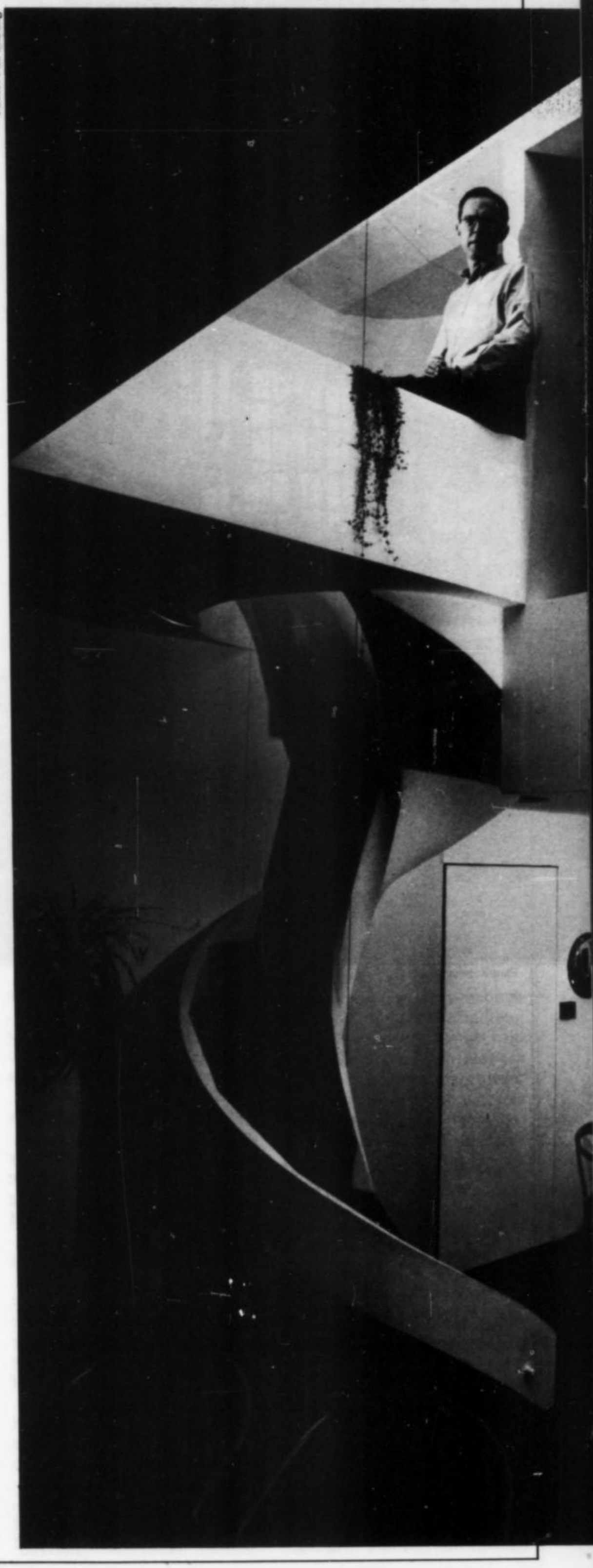
I could say that they are centred on an appreciation of the power of architecture to heighten and intensify effects arrived at by the given factors. But I would also have to admit that a part is played by personal taste. I like buildings composed of simple external forms which belie the complexity within; so the interior is full of surprises. On the other hand there should be key spaces inside where the user can grasp the total form of the building – at UEA in the full-height staircase halls and, even more vividly, on the bridge links.

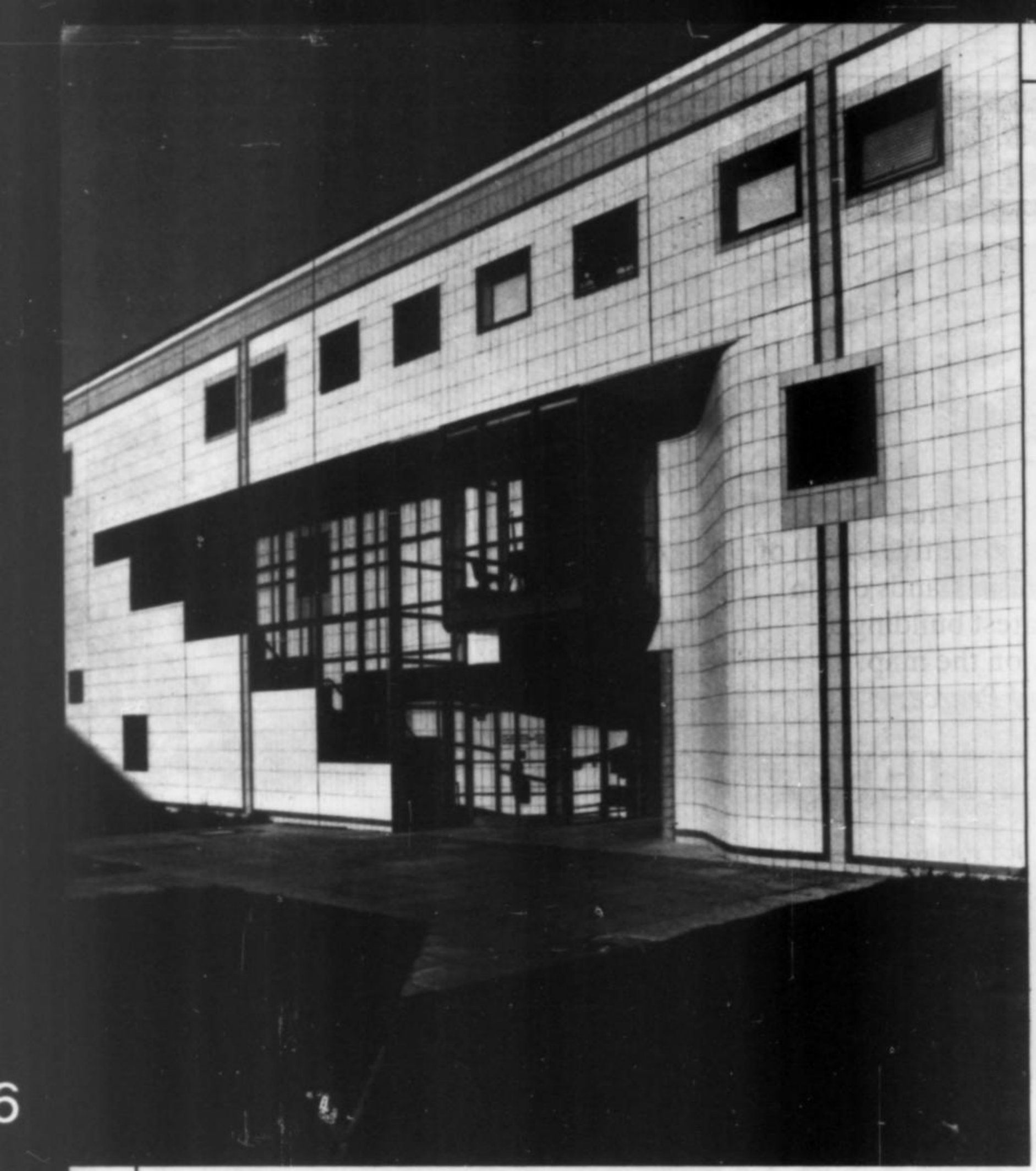
At UEA too the plan is simple in outline, an open square, a U-shape, it is flat-topped though there are pitched roofs behind a level parapet. So it shares the simplicity of external form and comparatively smooth skin of Foster's nearby Sainsbury Centre and is entirely unlike the heavily stratified Lasdun blocks alongside it.

Boyarsky suggested an implied Classical order in this building. Do you accept that?

Only in the most general sense; I don't think in Classical terms but it is not possible to deny a pervading influence. Any designer is a product of his cultural references; I don't

Photo: Phil Starling.





Photos: John Donat

Previous page: Rick Mather at home. Above, the broken box formula of Mather's School of Education and Computer Studies at the University of East Anglia. Right, circular entrance block – an important pivot in the plan of the campus.

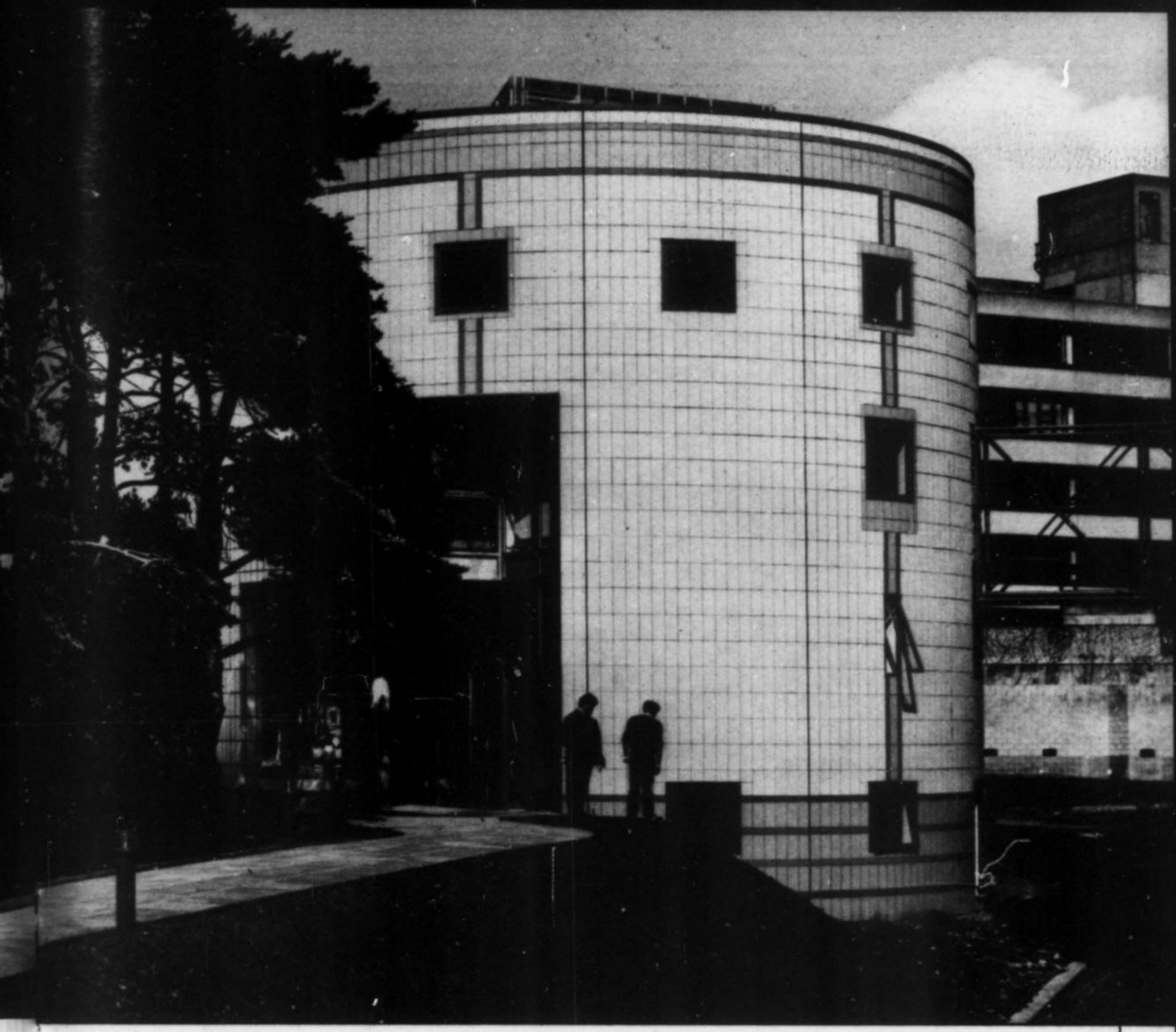
believe in the myth of the 'noble savage'. At UEA I had, for the first time, to produce a large external form, in the house conversions there was a given envelope, a regular box. My method with the interiors was much the same.

Your interiors are famously subtle essays with curved white surfaces, Corb-like playing with levels and the varied sculptural effects of lighting. You work with models a great deal?

I worry and work a lot on the rooms, the natural light, the proportions inside and out, the sequence around and through the building, the contrast of sizes, shapes, dark and light. Rough models are a useful tool. One seeks to make people aware not just of the parts, but of the whole building – to comprehend unexpected interpretations of familiar objects. That is why I like putting the big room at the top of a terrace house. Finally, after climbing all those stairs, seeing the various little and big rooms on the way up, one emerges into The Room, the one that encompasses and reveals the whole building (and, if one still has the energy, carries on up to the roof garden and sees the whole city). The pleasure is heightened by finding all this behind the kind of ubiquitous façade that comprises a London street or square.

To return to your major new building, how do you arrive at the very precise and sophisticated elevations of the UEA building – the pale grey glazed bock walls, patterned with blue bands which, as Boyarsky mentioned, denote top, bottom and regular bays? There are also generally symmetrical relationships between windows, which are themselves minimally detailed and flush with the wall surface.

The building had to read elementally – to be a 'wall' and divert people in a particular direction (towards the Sainsbury Centre) and also to provide an 'entry' to various buildings on the campus. So it was placed at 45 degrees to the massive Lasdun block and, at the early planning stages, had a separate gate-house element. Then the block itself evolved into a 'U' shape and swallowed the gatehouse which became a major – and certainly unsymmetrical element in the elevation of the block. As for the windows, bay widths, etc, they were regularly disposed – unless a functional requirement determined otherwise. They are on the building's surface and crisply detailed (indeed the sections are domestic, the thinnest available, even when



combined into large areas of glazing) so as to interfere as little as possible with the building's formal straightforwardness.

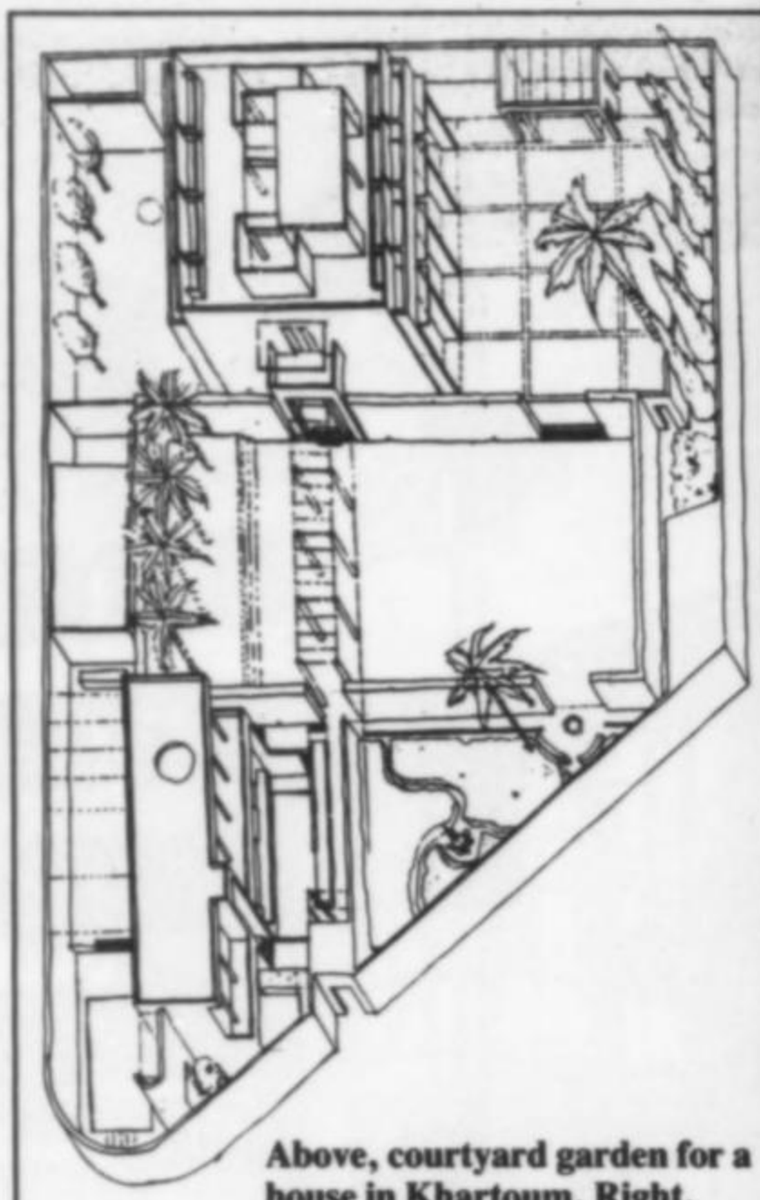
Aesthetic judgments also play a large part. This UEA block is really quite small. I wanted to emphasise its apparent scale so that it could hold its own among bigger neighbours. That is why the external bays, expressed by the double vertical lines which Boyarsky chose to think of as pilasters, do not coincide with the structural grid – why should they? – and are indeed double the width. You will notice that the large ground floor windows over-looking the landscaped courtyard are set back behind the line of columns to read as an implied arcade. Perhaps in the 80s we do all play games with Classical references on some levels.

Classicism is not only to do with forms, but also messages?

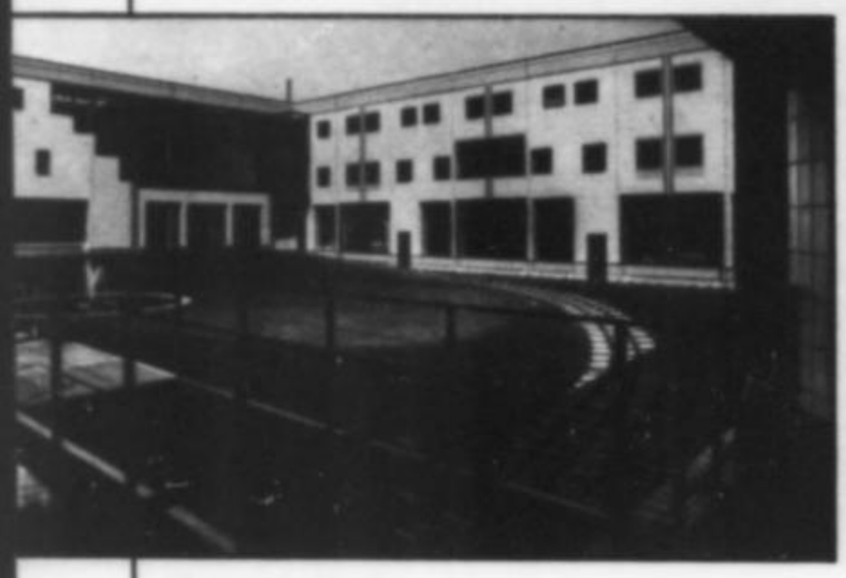
I do not wish to be led far up that path. While agreeing that it is impossible to rely on the 'form-follows-function' prescription – a wide variety of forms can meet a given function and agreeing that architecture is about choices, I feel that the viewer must be left free to make his own. He must find his own symbolism, tell his own story. He should be given a lot of richness to work with, but never a programme to take from room to room. Of course I'm delighted when someone finds a vivid meaning in an element of one of our buildings, for example when a mirrored gatepost suggests a sentinel, or a line through a window evokes a giant crack. To make such devices explicit would be tedious – as some Post-Modernists have demonstrated – such buildings will date quickly. In any case I design instinctively; having arrived at what seem to be satisfactory formal answers, I test them against all possible alternatives, and against theoretical measures of performance. I think of the process as analogous to the creation of a free form on which a grid is superimposed – like that famous Corb sketch.

OK, but does not an approach even as pragmatic as yours involve some preconception of what may be called a building's essence? In other words do you agree that a teaching block should, in some way proclaim itself to be just that, not an art gallery or hall of residence?

Well, we did think of planting at least one prominent apple tree in the landscaped courtyard – tree of knowledge, get it? But on a serious level my answer would have to be "No", I trust my answers to a building's functional requirements to be a clear enough statement of what the building 'is'. Indeed in some ways I do the reverse; the UEA block is essentially institutional, I have done my best to design it in as uninstitutional way as may be. The top floor had to have repetitive offices, but everything has been done to avoid the neutralising effect of reaching them along lengthy carpeted corridors. To be in the building is to be constantly surprised at finding little places to sit out, unexpected views, frequent changes in lighting. We have made shafts to funnel natural light right through the top floor to a key circulation point below. The steel bridges I mentioned before are deliberately designed to give a *frisson* of unease – they appear weightless and have thin perforated steel floors which look flimsier than they are. The number of such



Above, courtyard garden for a house in Khartoum. Right, interior architecture based clearly on cube and sphere. Below, broken grids in the courtyard of UEA building.



episodes in the building, all to keep the senses alive, is such that occupants claimed to be making discoveries a month after they moved in.

What kind of formal answers has your design method produced for the Khartoum house?

It is really two houses, both quite big, and unified by being in the same highly contrived garden. The volumes are simple again, but two façades in each case (the north and south) are highly modulated. Like all local buildings these will have RC frames with handmade brick infill and all-over rendering. The east and west walls are entirely flush. The interiors, which are punctuated by round columns, are composed of the complex and free-flowing places which I enjoy and which the climate with a premium on through draughts, demands.

Now what of gardens which are clearly going to be as important here as in most of your other schemes?

There are two kinds of garden, the park-like and the room-like. The first is now often lambasted as one of the false prescriptions of the Modern Movement – as the free-flowing setting for giant structures. In fact both approaches operate at almost any scale; every weekend magazine illustrates how clever planting can smudge the boundaries of a suburban garden so as to imply a park-like progression of spaces.

The UEA site is indeed apparently endless parkland, but the education building is on the north side of Lasdun's great cliff-like mall, so one thing we did was to create an outdoor room, that is the courtyard garden, for the building's users. It is open to the west, to catch the sun. I am a sucker for outdoor living and would call in aid not only the Modern pioneers but their Arts and Crafts predecessors too. Both schools emphasised the importance of the indoor/outdoor continuum.

What are your particular tastes in gardens?

Their unnaturalness is what I like best. Making a garden is a lot to do with finding or creating the right microcosm for exotic plants. In London I grow as exotics plants that are wild in the woods of my native Oregon; it is a joke that I enjoy.

As for indoor planting, I sometimes do this to reinforce the outdoor/indoor ambiguities. At UEA we created an illusion of outdoor spaces by paving floors that elsewhere are carpeted, by surrounding them with blockwork walls and providing natural top-lighting. Large-scale planting there would be a natural follow-up, so that changes of natural lighting combined with the 'figures against a ground' effect of sizeable plants, reinforces the building's potential for the unexpected. Amusing counterpoints sometimes occur, such as with the really all-over-the-place trees in front of the immaculate Seagram.

Such a building still represents for you a touchstone of architecture?

Yes, though Modern architecture is broader that that. People's perception is too often limited to what might be called the Gropius/Harvard school of design. Has it occurred to you that in the perspective of history a century from now all of what we now see as diametric approaches will be recognised as late 20th-century architecture?

Complexity and contradiction wins the day for Bob Venturi

IT was a bit like the Miss World contest. Jacob Rothschild, Chairman of the National Gallery Trustees, carefully built up the tension. As the world's press gathered to hear who was to be the architect for the ill-fated Trafalgar Square extension, Rothschild gave a painstaking and extensive review of the background to project, which everyone present knew already; he discussed the advisers, Ada Louise Huxtable, Colin Amery and Stuart Lipton; he disappointed all present by announcing that there would be no drawings for anyone to see, no scheme.

"We were looking for an architect not a design"; no carbuncles for royalty to criticise, no towers for the conservationists to crucify. "We base the choice on our knowledge of his practice, and his not inconsiderable achievement in the field of university and gallery design." Could he mean Stirling?

Those not paying attention to the platform speech might then have seen a small, donnish, almost gnome-like figure creep into the back of the hall, in preparation for the *denouement*.

At last Rothschild got to the point.

"I would like to say how delighted we are to be able to command the services of so distinguished an architect as Robert Venturi of Venturi, Rauch & Scott Brown of Philadelphia."

Assorted hacks burst into applause – a most unusual occurrance at a press conference – as Venturi took the platform. The father of Post-Modernism then tells the world – the 2.30 timing will nicely catch the US evening news programmes – "You are looking at the happiest architect in the world."

He was happy not just because he had got a plum job, but because this particular

Robert Venturi: who can criticise the choice?

project encompassed his two great loves of Italian painting and English architecture.

Deyan Sudjic of the *Sunday Times* left the conference to write his story not knowing whether or not it was to be published as the unions had threatened to stop production of the paper; Martin Pawley of *The Guardian* asked for Venturi's views on the unhappy history of the site. Rothschild sprung to the rescue to say that this was a totally new scheme and the first designed for the gallery alone. (The ABK carbuncle was for the PSA).

Venturi said that his architecture would take off "from what is there"; it will acknowledge the existing height lines, be clad in Portland stone, and reflect the rhythmic quality of the Wilkins façade. Even so it will be "forceful and contemporary".

Despite persistent questioning by Charles Knevitt of *The Times*, Rothschild would not be drawn on the cost of the building. "You mean the sky's the limit?" says Knevitt. "Not quite", said Rothschild. "There is a limit and it's not the sky." His tone suggested that Venturi is unlikely to be strapped for cash.

A reporter from one of the dailies asked whether Venturi could name any buildings he has done that people might recognise. Venturi rattled off a series of jobs in obscure American universities, and few present were any the wiser. The Trustees are clearly playing a careful political game: who can criticise the choice? who can criticise the designs? The schemes already produced for the Trustees by Venturi will not be published, although the unlucky members of the shortlist will not be stopped from publishing theirs.

It is an inspired choice, politically as well as architecturally; Gallery Three, where the National holds its press conferences is now a familiar spot to journalists and TV crews. Over the next few years they will get to know it even better – the development of the Venturi design will be a fascinating story which, as they say, will run and run and run.

LOUIS WILKINS

The lessons of Canary Wharf

THE draconian powers of the London Docklands Development Corporation combined with G. Ware Travelstead's fistful of £2bn could result in one of the biggest urban developments Britain has ever seen. The Canary Wharf project with its three giant towers and controversial American backing has generated considerable concern in both lay and professional circles. The RIBA responded at the end of last month with a packed and punchy debate at Portland Place.

Reg Ward, Chief Executive of the LDDC and G. Ware Travelstead, Chairman of the First Boston Real Estate Corporation, presented the plans for Canary Wharf. Bruce Graham of Skidmore, Owings and Merrill took a positive look at the more emotional issues under scrutiny, followed by Anthony Blee of the Sir Basil Spence Partnership, who outlined the 19th-century development of Docklands.

Two main areas of contention concerned, first, doubts as to whether such a massive scheme could look good, encourage economic regeneration and cope with traffic and, secondly, whether development in itself could expand the City and give greater financial security to London.

Surely the buildings were too tall, out of scale with the surrounding area? In response the panel talked about the market need for this kind of building. So, what about the destruction of the famous view from Greenwich Park? Attention was being given to this – the tallest tower had already been relocated directly over the light rail line, to the right of the view form St Anne's Tower. The aspect of the site in general was dealt with by Bruce Graham.

The massive injection of private sector investment had changed the market rules for such development. Reg Ward observed that with land values secured, "what was a major problem area five years ago, has now been removed". As an extension of the City, financial services business will predominate in the 10m sq ft space. Hotel and retail with professional support take 1-2m sq ft.

Travelstead's sheer eloquence and enthusiasm helped him confront criticism of the lack of research into the effect the development would have on the surrounding areas.

In a true American homily, Travelstead suggested that he aimed to do his best, as this was a "once-in-a-lifetime" chance for him. With the team, he intends to create work of which he is proud. If he needs any "re-education" he will face that too.

JO VINCENT

Dispersing a national resource

IN the course of its long history of public service the GLC's Department of Architecture and Civic Design has won recognition as a resource centre of nationwide benefit which continues to attract admiring attention from overseas governments who wish to emulate its achievements in the provision of architectural services.

The *raison d'etre* of such a large in-house department is benefit of scale, and the rationale of large scale cost-effectiveness is further buttressed by consideration of the benefits of continuity which allow the accumulation of a wealth of experience.

The architecture of outworn ages receives the care which will ensure its preservation for posterity. The department's Historic Buildings Division pools the knowledge and skills of historians and draughtsmen and acts as guardian to 1,000 listed buildings in London. The architecture of today also requires a peculiar sensitivity to the character of buildings and the resources to revitalise areas of the city which have fallen into decay. The development of Crystal Palace, Covent Garden and Thamesmead would not have been possible without a major contribution from the large scale resources of the department of architecture.

All over Greater London there is evidence of initiatives taken by the GLC and its predecessor the LCC which bear witness to the need for an authority with a strategic overview of London. The Lea Valley Park was derelict land before it was reclaimed for recreation. Canalway paths have been created in North London. The Tower precinct and the South Bank complex have been developed. The skyline has been protected by the Council's refusal to grant planning permission whenever it was thought that tall blocks would ruin important views of London.

The nature of the GLC Department of Architecture with its technical, scientific, historic and artistic skills is determined by the close integration of its different divisions and by its active role in helping to evolve the environmental policy of a large strategic planning authority. The experience and expertise of architects doing refurbishment and design work is consulted by those engaged in statutory control while the knowledge acquired by the technical policy division is disseminated throughout the department and informs many aspects of its work.

The new problems which local government is facing can be tackled successfully only by departments which are adequately staffed and equipped. Architects with long experience of education authority work become sensitive to the changing needs of educational provision and to the most rational use of the school

Jake Brown of the GLC Department of Architecture: what does the future hold?

building stock at a time when school rolls are falling. The GLC provides architectural services to the Inner London Education Authority, the country's largest education authority. Roughly one third of the department is engaged in construction and maintenance work on schools and colleges in inner London.

The GLC has a great deal of expertise in care of building stock and has protected its housing assets through the management of maintenance programmes on a very large scale. The transfer of housing stock to the boroughs has left the GLC with the residual responsibility of carrying out a ten-year programme of work on the transferred estates to bring them up to an acceptable standard.

The Technical Policy Division of the Department of Architecture and Civic Design provides accurate objective advice to internal staff and to other council departments on all kinds of building products. Its publications are available to outside bodies and some are published by the technical press. Products are selected on the basis of value for money in use and the staff working on materials information often co-ordinate their work with manufacturers to avoid the repetition of costly errors. The suitability of innovative products is examined in the light of GLC requirements both as a statutory building negotiation authority and as an organisation experienced in the care and design of a large public estate. Knowledge acquired from practical experience on site is preserved in the technical publications and given wide circulation through the quarterly journal *Building Technical File*, published by *Building*.

A technical information group within the division takes care of the departmental Standard Drawings. Each drawing provides a good economic solution to different types of design. Two volumes of selected drawings have been published by the Architectural Press as examples of good practice.

Another team researches the security of buildings and prevention of vandalism. Ironmongery items whose fixings were found to fall under attack have been modified by the manufacturers as a result of the unit's research on remedial design and its proposals for the security of communal areas are now being implemented.

Such a large department employing almost 2,000 technical and professional staff is able to maintain research facilities to bring about improved standards of building construction through the evaluation of cost effectiveness and safety factors.

Since 1954, 161 awards for good design have been won and its distinguished alumni include Sir Hubert Bennett, Nicholas Grimshaw, Sir Leslie Martin, John Partridge, Peter Phippen, Peter and Alison Smithson and Colin St John Wilson.

In April 1986, the GLC will not depart alone. Teams of specialist staff with a unique overview of London's buildings will be dispersed and a valuable national resource dismantled.

MARY ZIAI

Architects hit small screen

WITH the recent phenomenal growth in video (42 per cent of homes in the UK now have a video machine), this year sees the launch of a new and original enterprise in video publishing. *Insite* is a bimonthly video magazine exclusively for the architectural profession. By the end of March most RIBA-listed practices and local authorities will have been invited to register for free video cassettes.

The video magazine will be concentrating on 'new-build' from Britain and overseas. David Collier, *Insite*'s editor, stresses however that unlike recent television series, the magazine is not intended for the layman: "It is strictly for and by architects. We shall tackle controversial issues and raise questions that architects themselves would like to ask."

The magazine will review recently completed buildings, often with the aid of the project architect and client. Leading architects will discuss their work and philosophies and special features will shed light on subjects such as the mysteries of CAD. We have also been promised reports on exhibitions, RIBA events and regional architecture.

Insite's publishers, Collier-Marsland Films, have numerous awards to their credit, including a Financial Times Documentary Award. They are supported by a keen team of journalists and architects, including Gillian Darley, John Winter, Peter Collymore and Tim Ostler. David Collier is an architect with several years' experience as a film art director.

Is there a catch? How can Collier-Marsland Films produce *Insite* without making a charge to private practices? It has been made possible by asking other interested groups for a subscription of £150 per annum. In addition, manufacturers' videos follow the main programme and these provide technical information about building products of interest to architects.

We hope to review the first issue next month.

For further details and registration form contacts: Collier-Marsland Films Ltd., 44 Berwick Street, London W1V 3RE (01-437 6684).

THE MONTH

NATØ back to Pleasing Decay

"CITIES are in a state of decay," Peter Fleissig told me while showing me around NATØ's exhibition 'Gamma City' at the AIR Gallery.

He seems to be rather pleased about it. And if its work is, to quote Peter Dormer, a "poetry of desolation", then NATØ can be seen to fit neatly into the English picturesque tradition, and Hackney's partially demolished Northcote House as good a ruined folly as any other. Romantic and whimsical, NATØ take pleasure in this gradual softening of Britain's rigid social and architectural framework, just as a woodlouse thanks the bacteria that make his food digestible.

Even an abandoned car will eventually return to the soil. And invite NATØ to mount an exhibition in your gallery and you should prepare yourself for its space and structure to be broken down and transformed in much the same way. Exhibits will not shrink from finding their way through the floorboards between ground and first floor.

But it's all a mess, you say. NATØ would probably reply that it is really just a very subtle form of order – just as the random pattern in which Coates' unfolded clothes land on his clothes horse is a direct result of the agency of ballistic, gravitational and aerodynamic forces upon the internal structure of his designer togs.

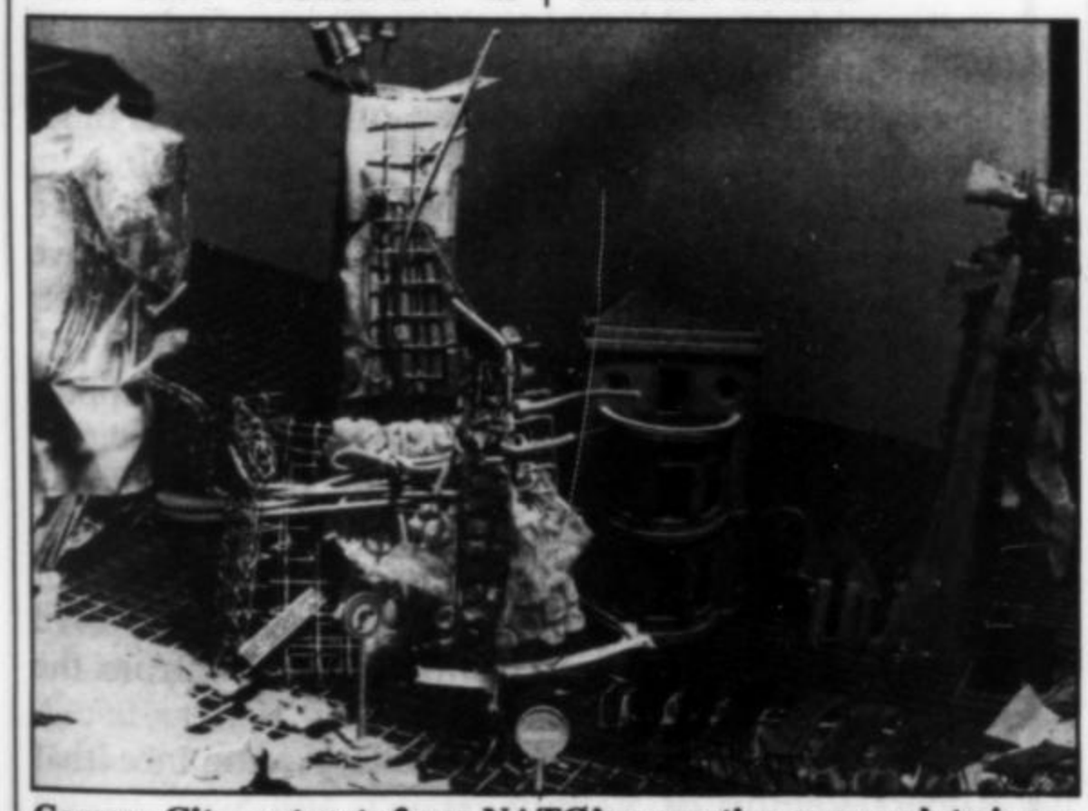
NATØ's aesthetic seems to have been conditioned as much as anything else by the dusty entrails of a 1948 wireless set. Twirly wires, chipped Hammerite, strange glass objects possessing an obsolete 'technical' quality . . . perhaps it's through such *recherché* nostalgia that we shall be able to see the future with greater clarity.

NATØ are the same kind of discovery as a new bacterium genetically engineered to feed on oil slicks – a new agent that breaks down an awkward pollutant, previously only removable through the expenditure of vast sums of money. NATØ accept the mess that much of Britain's cities are in today, video it, make projects about it, and perhaps accidentally have some ideas about it.

For all the romantic affection for the picturesque tradition, architects have until now never really come to terms with material decay. Rust and rotting wood produce textures of real interest and quality that were never properly accommodated into the vocabulary of architecture. NATØ are valuable because of the glamour they manage to invest in previously unappreciated forms, materials and textures. They are clearly still in the process of exploring their recently discovered territory, hacking their way – often in circles – through the undergrowth, all the while sending despatches on their progress back to base.

It will probably be no surprise or disappointment to NATØ when their own discoveries and inventions go the same way as the raw material they feed upon, to be broken down and digested by others into the vocabulary of mainstream architecture.

TIMOTHY OSTLER



Gamma City: extracts from NATØ's narrative approach to inner city regeneration, or taking pleasure from romantic decay.

Diary of a country architect

Bats in whose belfry?

PRACTISING architecture in the country has its disadvantages as well as its advantages. Two years ago I was involved in the renovation of a derelict cottage. The walls were of stone and the roof of dilapidated old tiles. When demolition of the old roof commenced it was found that the tiles were laid on part of the old thatch roof with laths and plaster on the underside of the rafters. A peculiarly pungent smell emanated from the building and it was an old labourer who knew the problem. 'A'rr they be!' And there were dozens of them. Well, 128, to be precise, and the smell was awful. The cottage was approximately 80 years old and the accumulation of bat dung over these years had built up to 10 inches thick on the rafters plus dead bodies too numerous to count. The builders cleared them all out together with the dung and let the air circulate to get rid of the smell, not knowing that bats are a protected species.

It was only after reading in the *Journal* of a booklet that could be obtained from the Nature Conservancy Council on *Bats in Roofs* that I realised a crime had been committed. Indeed, only last August a firm in Devizes in Wiltshire were fined £1,000 with £500 costs for treating a house roof used by bats with a water based fluid containing Dieldrin which apparently is lethal to the creatures.

So without more ado I sent to the NCC for the required literature and was surprised to see that they describe bats as "furry, intelligent and social". Personally they give me the creeps and while for some obscure reason bats must be saved as an endangered species I wonder if the NCC are aware of (a) the smell and (b) the nuisance value? The NCC booklet *Bats in Roofs*, a guide for surveyors (apparently architects do not survey roofs!) states that "the Wildlife and Countryside Act 1981 gives full protection to bats because of their special requirements for roosting. It is illegal not only to kill, injure or *handle* any bat but also to damage, destroy or obstruct access to any place that a bat uses for shelter or protection or to disturb a bat while it is occupying such a place." And also "Although droppings are the most certain identification feature other occassional clues to the presence of bats may include a characteristic odour." Well, the characteristic odour as I have smelt it is a stench that literally gets right up your nose.

Apparently there are 15 British species of bats with delightful names such as the Pipistrelle, the Serotine and the brown long-eared bat. They can also be found roosting in churches (what do you put in your quinquennial inspection report to the diocese?) and of the 15 species only the two horseshoe bats, both rare, sleep hanging free by their feet, the remainder rarely do this but cling on with thumbs and feet or press themselves into crevices.

And you thought that professional indemnity was your only worry!

Lister Fellender

In brief

THE 1986 Attingham Summer School, which will include the study of about 30 country houses with lectures, seminars and discussions on a variety of subjects, accompanied by specialist tutors and visiting lecturers from universities, museums and galleries, will be held between July 10 and 29. The organisers would like particularly to point out that scholarships are offered to (*inter alia*) practising architects concerned with conservation. Apply for further requirements and details by February 28 to Mrs Annabel Westman, The Attingham Summer School Trust, 65 Park Road, Teddington, Middlesex TW11 0AU.

THE Center for Urban Well-Being is calling for papers for the 2nd International Making Cities Livable conference to take place in Venice between June 11 and 16. Abstracts of 100 words must be received by March 15 to be considered for presentation. Presentations will focus on current criteria for urban livability, recent innovations and award winning designs, effective strategies and case studies of some of Europe's most livable cities. Further details from Suzanne H. Crowhurst Lennard PhD, Making Cities Livable Conference, Center for Urban Well-Being, Box QQQ, Southampton, New York 11968, USA (516 283-0207).

DURING this spring the BRE is to undertake tests for the DoE on Ronan Point and other adjacent blocks, relating to structural safety, stability, durability, resistance to fire and accidental loadings, etc, which will monitor and investigate the behaviour of a large-panel system building at full-scale. The information obtained, says the BRE, will be particularly valuable because laboratory tests are only practicable on components (slabs and walls) and it is often impossible to apply the results realistically to the behaviour of a whole building.

THE BRE has produced a summary of the 20 Information Papers published in 1985: IP21/85 is available from the Publications Sales Office, Building Research Establishment, Garston, Watford WD2 7JR, price 75p each (post free, but minimum order £2).

WORLD Microfilms has published the fifth part, Phase E, of the RIBA Drawings Collection. Covering the work of architects in England before 1780, this latest in the series consists of 12 reels of 35 mm positive colour microfilm and costs £795. Further information from World Microfilms Publications, 62 Queen's Grove, London NW8 6ER (01-586 3092).

ENTRIES for the 1986 Civic Trust Awards are invited in the Shire Counties of England, the Scottish Regions and Islands, all of Wales, Northern Ireland, the Isle of Man, and the Channel Islands. Schemes in these areas completed between January 1984 and December 1985 are eligible. The closing date for entries is March 21, 1986. The 1986-7 Awards are sponsored by McDonald's Hamburgers Ltd. Entry forms and further details from Constance Barrett, Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW (01-930 0914).

POLLARD Thomas Edwards & Associates' New Concordia Wharf has won one of the five Europa Nostra Medals for 1985 (the other four going to buildings in Germany France, Greece and Ireland, respectively), for the "superb rehabilitation and conversion to domestic and commerical use of a large 19th century industrial wharfside building in the London Docklands". Diplomas of Merit were received, in Great Britain, by the Fife Folk Museum, the Grange Barn, Coggeshall, and Margam Orangery Port Talbot.

THE Construction Industry Congress is to take place at the Barbican Centre, London on April 14, with Maurice Pickering as chairman. The Congress will provide a platform for the introduction and implementation of an overall long-term strategy for the construction industry. Further details from Avril Wilson, Construction Industry Congress, 15 Old Bond Street, London W1X 3DB (01-491 3764).

Retrospective

DECEMBER

10 RIBA abandons support for cuts in architectural education, Larry Rolland condemning what is now proposed as "a mess".

27 Transport Department and DoE jointly seek merchant bank to advise on involvement in proposals to extend Docklands light railway into the City of London and to involve private sector in its ownership and operation.

22 *Housing Trends in Scotland* (Scottish Office statistical bulletin) give figures showing that private houses in Scotland outnumber council and other public sector homes for the first time since the late 60s (second quarter 1985).

28 Housing associations outside the urban areas face cuts of over 30 per cent on the amount they can spend on new projects next year as the Government has frozen the amount allocated and Housing Corporation has agreed to concentrate new investment in urban stress areas.

JANUARY

1 National Council of Building Materials Producers estimates real growth in past year of 2 per cent and predicts growth of 2.5 per cent in both 1986 and 1987.

1 Nationwide Building Society figures show house prices rose by an average of 10 per cent in 1985, and expect a similar rise this year.

7 Transport Secretary Nicholas Ridley meets M. Jean Auroux, French transport minister to discuss the findings of the Anglo-French assessment commission on the rival Channel fixed link projects.

9 *Social Trends* (HMSO) figures show housing standards are generally improved, but about 11 per cent of the housing stock unfit for habitation, lacking basic amenities or in need of essential repairs. The number of homes exceeds the number of households by more than a million, and under 2 per cent of households lack a fixed bath and under 1.5 per cent the exclusive use of a lavatory.

11 Number of visitors to the V&A in the month following introduction of voluntary admission charges disclosed to be half that of the same month in the previous year.

14 Building Societies Association figures show net receipts of £865m for December.

15 Public expenditure White Paper: spending plans for next three years.

20 Margaret Thatcher and M. Mitterrand give the go-ahead for a rail link across the Channel to open in 1993, but with no chance of a road link before 2006. The winning project was that of the CTG/France Manche.

20 By the end of 1986 building costs will have increased by 5.5 per cent, while tender prices will have increased by about 7 per cent, according to *Spons Price Books* 1986.

20 50 Tories rebel over the allocation of rate support grant: resources are to be shifted to the inner cities, and the shire counties will lose more than £200m.

20 Canary Wharf discussion at the RIBA.

23 RIBA Council announces the new Committee for Community and Urban Affairs to be chaired by Fred Lloyd Roche on the impetus of comments from the Prince of Wales.

24 Trustees of the National Gallery announce that Robert Venturi of Venturi, Rauch and Scott Brown has been chosen to design the new extension.

NEW WORKS

The Halpern Partnership are on site with the fitting out of a 2,500 sq m retail store for Tower Records, on four levels, at Centre at the Circus, Piccadilly Circus, London W1. The work is scheduled for completion in May 1986 at an estimated cost of £1.7m.

ASH Architects have been appointed by Nithsdale District Council and Queen of the South FC as project co-ordinators, architects, landscape architects and recreation consultants in connection with a £5.5m retail and leisure development at Palmerston Park, for which planning permission is being sought. The practice has also just submitted a detailed planning application for a £2m lorry park on behalf of Strathallan Enterprises Ltd at Bellshill.

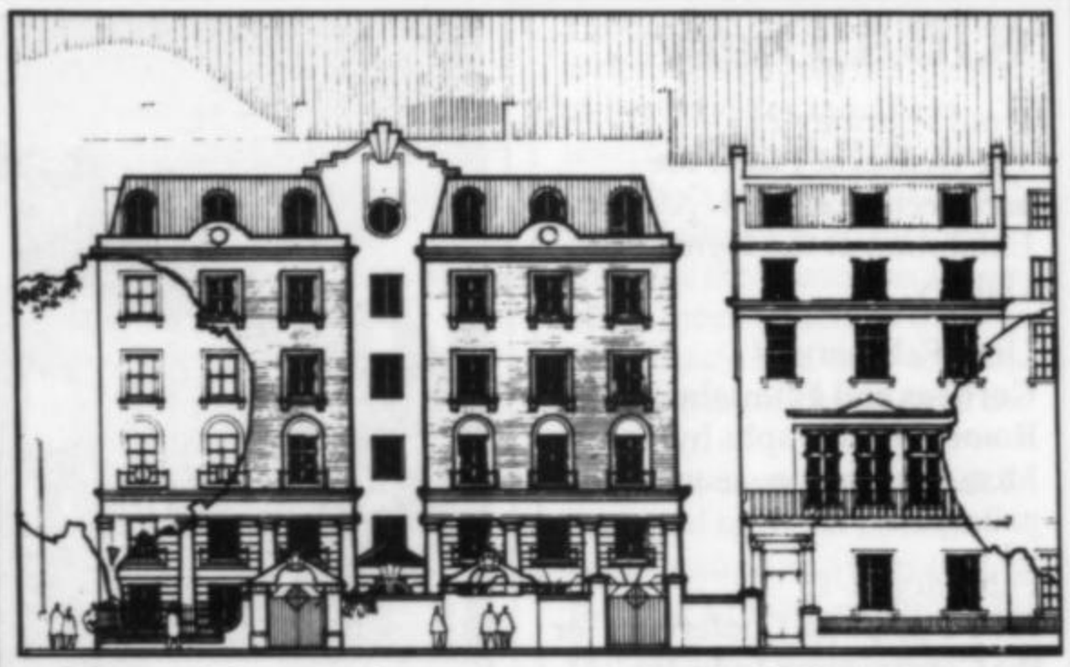
T. R. Hamzah & Yeang Sdn Bhd in Malaysia are on site in Kuala Lumpur with a 31-storey, 341,000 sq ft office building for Boustead Holdings (above). The project is due for completion in October 1986. Main contractors are Teamwork (Malaysia) Corporation Sdn Bhd.

Alan Irvine has been appointed to redesign the Primary Galleries at the National Maritime Museum, Greenwich. Designs have been approved and completion is expected in autumn 1986.

Bader Miller Davis Partnership are on site with the development of a new 40,000 sq ft superstore with 300 parking spaces at Acre Lane, Brixton for Tesco Stores. The contrators are Costain Construction Ltd and completion is due in July 1986.

Spiromega Architects are on site with a new 5,550 sq ft development of offices and flats in Hammersmith for Samson Properties Ltd. The contractors are Field Davis Ltd and the contract sum is approximately £280,000. Completion is expected in July 1986.

The Vale of the White Horse District Council's Chief Architect **J. H. Dabrowski** with consultant architect **Brian Hook & Partners** are on site completing a £750,000 elderly persons' grouped accommodation development at Boxhill Road, Abingdon, Oxfordshire.

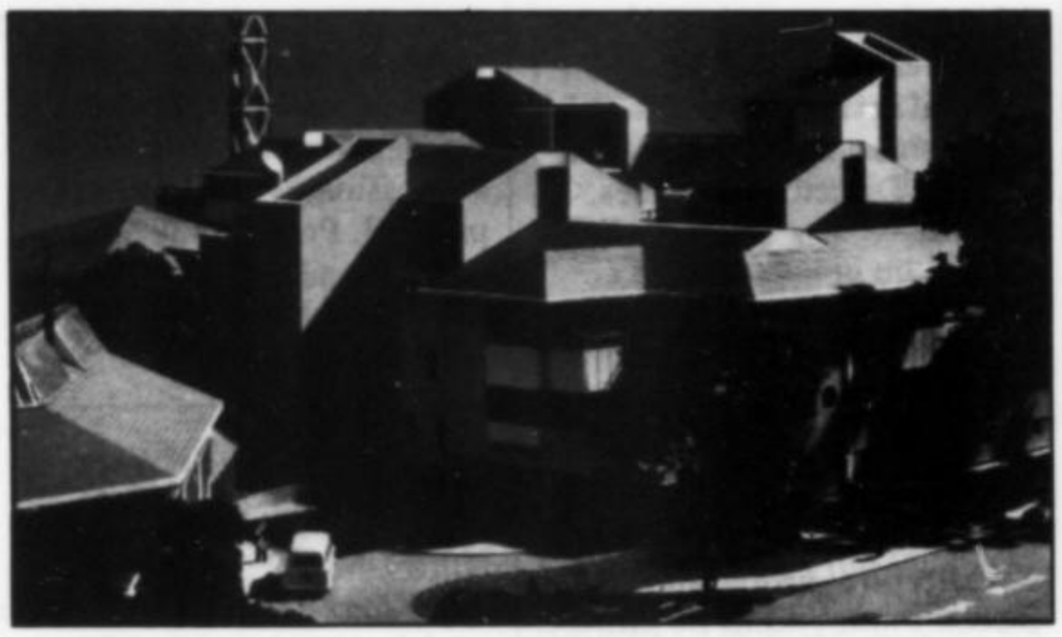


Vanson Estates, the property branch of Virgin Records, have appointed **Michael Brown Associates** as the architects for the erection of 13 luxury flats in Craven Hill Gardens, London W2 (above). Construction on site is expected to start early this year.

Planning approval has been granted, subject to legal agreements, for a mixed development of 31 elderly people's flats, shops and offices on a backland site in the centre of Wootton Bassett, Wiltshire. The development is designed by **The Barton Willmore Partnership (Western)** for Meridian Housing Association.

Barry Panton Sargent Partnership have been appointed architects for a new £580,000 residential home for the elderly at Malvern by Hereford and Worcester County Council.

Architects Design Partnership are now on site with the restoration of Zacharias, one of Oxford's oldest mediaeval timber framed buildings, in Cornmarket Street for Jesus College. The building is being totally refurbished as a modern shop with undergraduate accommodation above, linked back into a college upper quadrangle. Specialised timber restoration is under the direction of F. W. B. Charles, the consultant architect. The value of the works is some £400,000, in the hands of Alfred Groves, Contractors, Oxfordshire.



Work has started on site on the next Phase 1B of redevelopment of the Cheltenham General Hospital to the designs of **Hutchison Locke and Monk** (above). The Pathology Laboratory has been completed, and this next phase contains new wards, operating theatres, X-ray facilities and accident and emergency department. The contract value is £6.6m.

CALENDAR

RIBA Diary

Until February 22
The Genius of Place: the architecture of C. R. Ashbee. Exhibition at the Heinz Gallery.

Until February 24
Gardens and Fountains of Rome. Photographs by Tony Mott. Exhibition, second floor gallery.

February 11-13
1986 Computer Conference for the Construction Industry. At the Barbican Centre, London EC2. Separate one-day conferences for architects, engineers, surveyors and the construction team. Sponsored by CICA, ICE, RIBA and RICS. Organised by RIBA Events with RIBA Services Ltd. Details from RIBA Events.

February 11
Getting into Low Cost CAD. GIA seminar at Strathclyde University. Further details from Malcolm Piggot (041-332 7030).

February 18
Architects and their Work. John Thompson, Hunt Thompson Associates.*

February 25
Architects and their Work. Faulkner-Brown, Hendy, Watkinson, Stonor, Newcastle-upon-Tyne.*

March 4
Chartres Cathedral: an integral architecture of cosmic dimensions. Keith Critcholow FRCA, Director of Studies, Kairos.*

March 4
Stonecleaning. GIA seminar at Glasgow Art Club. Further details from Graham Roddick (041-227 5159).

March 4-24
Architecture: people and places. Photographs by Morley von Sternberg. Exhibition, second floor gallery.

March 6-April 2
Geoffrey Bawa. Exhibition of the work of a leading Sri Lankan architect. Reception Room, first floor.

Cheyne Walk. From C. R. Ashbee exhibition (see February 22).

March 6-April 19
Eight Contemporary German Architects: O. M. Ungers, J. P. Kleihues, G. Bohm, Hilmer & Sattler, O. Steidle, Jourdan & Muller, Ante von Kostelac, Helge Bofinger. Exhibition at the Heinz Gallery.

March 11
The Problem of Representation. Massimo Scolari, Painter and Professor of Drawing, Venice.*

March 11
Arbitration – How does it Work? GIA seminar. AGM. Further details from Joyce Deans (041-942 6795).

March 18
Architects and their Work. Details to be announced.*

March 19
The Architect and the Land Surveyor. A meeting arranged jointly by the RIBA and the RICS. At the RICS, 12 Great George Street, London SW1. Admission by ticket only, price £3. Programme and tickets available from J. Hulbert at RICS (01-222 7000). 6pm.

March 25
Architects and their Work. Dr Reima Pietila, Finland.*

April 7-May 2
Ray King: Architectural Glass: models, maquettes and finished work. Exhibition organised in conjunction with the international conference, 'A Glass Environment'.

**Lectures: 6.15pm at the RIBA. Admission: RIBA members £1; others £2. Tickets for lectures are available to personal callers at the RIBA Bookshop. Postal and telephone requests for tickets should be addressed to RIBA Events, 66 Portland Place, London W1N 4AD (01-580 5533). Exhibitions at the RIBA are open Monday to Friday, 10am-6pm. The Heinz Gallery is at 21 Portman Square, London W1. Note: The RIBA, including the Heinz Gallery, will be closed for Easter from March 27 to April 1 inclusive.*

RIBA seminars

February 11-13
2nd Construction Industry Computer Fair. Barbican, London. Exhibition organised by RIBAS, sponsored by CICA and others. Conference organised by RIBA Events.

March 13
Some Classic Building Failures. Practice workout.

April 4
Theories into Practice. Practice workout.

For further details of RIBA seminars, contact Jessica Wall or Charlotte Dale, RIBA Services, on 01-580 5533.

Future events

February 12-14
Housing and Residential Accommodation for People with Disabilities. Spastics Society course. Further details from Mrs J. W. Knowles, Principal, Castle Priory College, Thames Street, Wallingford, Oxfordshire (Wallingford 37551).

February 19 and alternate Wednesdays
Energy Efficiency Measures in Housing and Other Buildings. Series of seminars (ends April 30). Further details from the Energy Efficiency Centre, Building Centre, 26 Store Street, London WC1E 7BT (01-637 1022).

February 19
Improving Sound Insulation in Existing Buildings. One-day conference organised in collaboration with the RIBA, IoB and IAAS. Further details from Dr J. P. Roberts, Institute of Environmental Engineering, Polytechnic of the South Bank, Borough Road, London SE1 0AA (01-928 8989).

March 6-May 11
Papal Splendour: masterpieces of Baroque art. Arranged by the National Gallery of Canada and others in conjunction with the Vatican. Ottawa, and touring 1986-7.

March 11-15
Scotbuild 86. The 8th Scottish Building and Public Works Exhibition, Scottish Exhibition Centre, Glasgow. Further details from Graham Hutcheson, Scottish Industrial and Trade Exhibitions, 8a Charlotte Square, Edinburgh EH2 4DR (031-225 5486).

March 20/21
Air Conditioning: impact on the built environment. Further details from the Construction Industry Conference Centre, PO Box 2, West PDO, Nottingham NG8 2TZ (0602 282257).

March 29-June 29
Alfred Gilbert, sculptor of Eros. Exhibition at the Royal Academy.

April 15
The State of the Nation's Trees. Tree Council conference. (The RIBA is a member of the Council). At the RIBA. Further details from Peter N. Gerosa, Secretary, The Tree Council, Agriculture House, London SW1X 7NJ (01-235 8854) (until March 21; thereafter from 35 Belgrave Square, London SW1X 8QN).

LETTERS

Secretary replies

Reply to Judi Loach, (*RIBAJ* January 1985).

THANK you for your letter of November 10, 1985 informing me that you had decided to resign from the Institute.

Many of the points you make in your letter can be responsibly questioned. I do not suggest that you could necessarily be persuaded to take up a fundamentally different position on something about which you feel so deeply. However, I hope you could come to see that the reasons underlying the decisions of several RIBA Councils over several years to move in the direction they have were dictated neither by blindness nor protectionism.

It is indeed sad that someone who has been so close to the Institute should wish to resign. To me, as a layman and Secretary, a large part of the Institute's value lies in its being a place where minds, howsoever different, may meet, argue, and (maybe not always) resolve the many difficult problems facing architecture and architects.

Don't go!

I hope very much I shall hear from you again. In the event that I do not I will place your resignation before the January Council.

I am grateful to you for writing so frankly.

PATRICK HARRISON
London W1.

Gutter press sensation

I AM writing to record my profound disappointment at two recent press articles concerning the Lloyd's building. These appeared in the *London Standard* on December 19, 1985 by Gavin Stamp and in the Christmas edition of *Private Eye* under the pseudonym Piloti. One has reason to suspect that both articles flow from the same poisoned pen.

It is pusillanimous in the extreme to condemn a building as "another load of trouble" before it is even complete and reflects the kind of perverse attitude which characterises all that is base and vile in Fleet Street. The general flavour of both articles is dogmatic, uninformed and slanted, and is characteristic of much of the blinkered thinking of the conservation lobby.

The Lloyd's building is fresh, imaginative and exciting. It may not be polite, may not conform to the mannered prejudices and excesses of the conservation lobby but to condemn it out of hand before it is complete and its patrons as gullible fools, is to sink to a reprehensible kind of gutter press sensationalism.

If there is to be a genuine debate on this significant building and if Dr Stamp is to be taken seriously as a critic then surely we are entitled to a reasoned debate unclouded by irrelevant trivia.

JOHN EATON
Leicester.

The latest panacea

WHEN the stability of society is upset so that social conventions are threatened, we find new meaning for words so as to enable us to endure the mental wilderness of a gloomy age.

At present we live in a period of industrial counter-revolution when entire industries – the source of past glory – are being ruthlessly liquidated.

Since art, as ever, discloses the assumptions of the age, it reflects the shaken framework of society by inspiring an architecture that startles, puzzles and confuses. Faced with an array of such oddities, we rely on the power of catch-words to change events. This, I believe, is the origin of 'community architecture', the latest panacea.

On joining the group, we are expected to jettison our professional value-judgments, without, however, having superseded them in any way. We are to accept as valid the opinion of 'ordinary common men' upon matters of which they have no experience, since apparently, as we are told, we have no monopoly on planning. (One wonders why we wasted all that time in school.) And are we not as architects also members of the 'common man community'?

From time immemorial, the detailed analytical appraisal with the client was an integral part of any architectural enterprise. It would therefore appear that there is nothing new in the advocacy of ad hoc consultation; but the average unaffected untrained man is not easily identified and is rarely competent to conduct a debate. With this in view, he elects an array of time-watching, grade-seeking pencil pushers, so as to ensure conformity with the prevailing fads of fashion freaks.

The ordinary man in the street is tinkering with improvements rather than striving from perfection. No wonder that the notion of quality is often absent.

Since active renewal is beyond his competence, he gravitates towards a status quo – a safe, familiar precedent. The result is often outworn mediocrity and flabby nostalgia which is referred to as tradition.

There is, in this country, an immensely proud tradition of progress that has changed the course of world history, but there is also another tradition that brings back the birch, the noose, and the 'Olde Tea Shoppe'.

It is up to us to choose.

BERTHOLD LUBETKIN
London NW3.

Parable of lost members' room

AND it came to pass that a traveller from afar sought refuge in the Holy Place, for he was a fully paid-up member and he required succour and a private place to rest. But there was no room at the inn on the top floor of the Holy Place, for it was full of Chiefs of the Tabernacle together with their scribes who liveth off the dues of the traveller, and he searched diligently for the Members Room to rest, for he was a fully paid-up member. But alas the space was taken up by more Chiefs of the Tabernacle and their scribes who liveth off the dues of the traveller.

And it came to pass that he returned to the Wilderness unsuccoured and unrested to face the Philistines, for he felt rejected at the Holy Place which no longer catered for the needs of its members, and he fell by the wayside for he had no scribe to help him on his way as his meagre earnings from the Philistines had been used to buy his expensive coat for protection from the cold Winds of Liability.

Meanwhile, the warm marble-lined halls of the Holy Place were filled with the chatter of the scribes who liveth off the dues of the traveller. . . .

A. M. TAYLOR
(with acknowledgment to Ray Cecil for the idea)
London W4.

Architect planners

I WAS delighted to read in the latest issue of the *RIBA Journal* (October 1985) under the heading 'RIBA/RTPI: need for more specialist urban planners', your report of the arrangement we have at Liverpool between the School of Architecture and this department.

You note that in the final two years of their architecture course students complete the equivalent of the first year of the MCD and say that both degrees are awarded after seven years' study. Could I make clear that this includes one 'year out'. The length of time for academic study in the university is six years for the completion of the BA (Hons Architecture), B.Arch and MCD.

GERALD DIX
Lever Professor of Civic Design
University of Liverpool.

REVIEWS

Western architecture

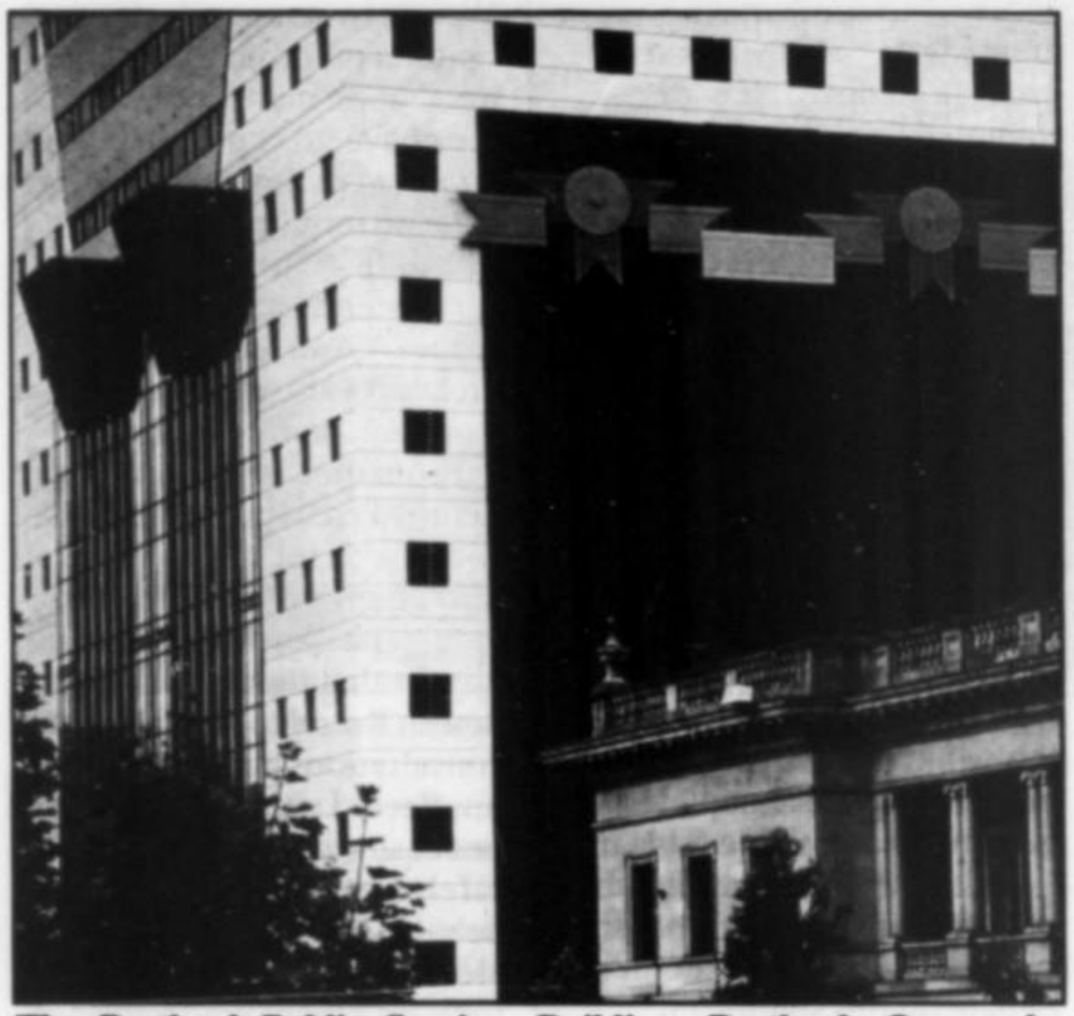
A History of architecture. Settings and rituals. Spiro Kostof. Oxford University Press, 1985. £35.

THIS is an ambitious book. The text, at a rough calculation, runs to some 300,000 words, with photographs and drawings numbering well over 800. What Kostof gives us is a history of *Western* architecture, though he touches lightly on Oriental and Central American architecture.

All in all, I find the first chapter of the book the most engaging, in which the author outlines his ideas about architectural history, and what he feels to be important in studying and writing about the subject. "There are four premises that underlie the scope and treatment of our survey", he says. These are, that the *whole* of a building should be examined, structure, decoration, etc; that a building's context should be taken into account; that *all* buildings are worthy of study; and that the spiritual ('non-material') elements that concern a building must be considered. I am reducing these categories to their bones for lack of space, but Kostof's discussion of the matter is well worth reading in its extended form. There is of course a slight problem when he comes to the main body of the book. While the first two considerations – the whole building and its context – are dealt with very well, the second two – the vernacular and the spiritual – are less easily discussed, are more apt to slip away from Kostof as being too specific or too general to be worth pursuing. This is not necessarily his fault, these being largely inherent difficulties. Vernacular architecture is practically a non-subject for a book with a scope as wide as this, being by definition so much varied and modified according to local habit and circumstances, that its character cannot even be hinted in a limited space. On the other hand, a general discussion of the principles involved, an explanation of what vernacular architecture *is*, need only occupy a few pages (which is mostly what it gets here). Something similar is true of the spiritual aspects of buildings. An example: if ever an architecture were spiritual, it is prehistoric work, the stone circles and other neolithic monuments. Yet Kostof shies from any discussion of its spiritual purpose, talking a little about psychological necessity but avoiding issues of faith. Well why not? Discussions of spirituality easily become pretentious and overly speculative. Still, the difficulty remains: what is desired in the introduction is hard to tackle in the thick of detailed consideration of specific buildings. This is perhaps inevitable, and if the spirit of the introduction is kept in mind while the other 295,000 words are scrutinised, the book is found to be better than most of this type. Kostof writes clearly and well, ordering his material with care and providing plenty of facts though Modern architecture is treated rather too briefly.

This may all sound discouragingly negative, but it is really a criticism of the undertaking as much as of its product. A book of this type can never be very original, either in material or in scope, and so it must be judged in fairly conventional terms. I am sure the author is aware of this. The points I have criticised are in a sense details, because anyone buying the book as a general history of western architecture will find all the words, and most of the buildings, he could require.

ANTHONY McINTYRE



The Portland Public Services Building, Portland, Oregon by Michael Graves. From *Kings of Infinite Space* by Charles Jencks. Academic Editions/St Martin's Press, 1985.

Quits with the city

Man about town. Frank Lloyd Wright in New York City. Herbert Muschamp. MIT Press, 1985. $7.95.

THIS is a thoughtful and interesting book about the self-dramatisation that American artists and entertainers need undergo in a democracy that maintains that everyone is ordinary and 'special' at once. With Frank Sinatra and Norman Mailer, for example, violence and public scandal and private artistic development went hand in hand. Mailer, after his mentor Ernest Hemingway, wrote of the need of the artist and the man to show physical and moral courage if he is to escape disease and mediocrity and win the sorcerer's cloak.

The catalyst for Frank Lloyd Wright's re-birth as an architect in late middle age was his love affair with New York City in which the metropolis plays the infinitely beautiful and desirable but disturbing whore to FLW's existential hero.

To capture her, FLW reneged on all his earlier work (the debt of a good son to an adored and ambitious mother – she had bought him Freubel blocks when he was an infant), all his dreams of an organic architecture, sympathetic and responsive to the environment, from Oak Park to the Imperial Hotel, Tokyo, all those respectful and respectable Usonian houses – for the sake of Fallingwater and exciting forays into the city of which the Johnson Wax headquarters and the Guggenheim are the most notorious examples.

Eschewing the impersonality and machine ethic of Modernism, FLW came to New York in 1925, an impecunious youth pushing 60, trailing lawsuits under the Mann Act and litigation, to stake his claim as an artist. In the same year he found a patron, Alexander Woolcott, and out of the debris of his autodestroyed life he thus found the means to commence a series of furious polemics against the metropolitan hand that had fed him and the metropolitan arms that had sheltered him which culminated in his celebration of the limitless suburbia of 1935 – Broadacre City. Hysterically antagonistic to New York, as he was to anything or anyone that remotely eclipsed his light, after Broadacre City he felt he had dished Babylon and so could get on with the serious business of becoming the greatest Romantic architect of all time, business that was completed with the opening of the brilliantly introverted Guggenheim Museum in Manhattan in 1959 – a year after his death. He hadn't won, but he hadn't lost either. He was quits with the city.

DAVID HAMILTON EDDY

Important notice to victims of rising damp.

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Daily Telegraph

26 HOME FIRMS GO BUST

By Our Business Correspondent

MORE than 200,000 householders have been … with worthless guaran… of a growing …ome improve… going out of …cording to a …otection organ…

… with a combined … over £100 million …e collapsed in the … according to the … the Householders …

…st, Cold Shield, part …nd Scott, 67 per cent. … Hawley Group, the … conglomerate, went …ivership last week.

…ther parts of the Cold …concern, Mulberry Home …ons and Wallguard, the …proofing firm, had been …laced in the hands of the …er.

… association is advising …holders with guarantees …dge a claim against the re…er or liquidator of the col…ed home improvement firms.

…y firms in the business …een hard hit by the drop …ers since the introduction …T on home improvements.

… an effort to ensure turn… major companies are … prices most precariously …re making warming mis…entations brought on … by panic measures," the …ation said.

Daily Mail

New threat to home owners

HOUSEHOLDERS who have improved their homes were warned yesterday that their long-term guarantees could be worthless.

A dramatic increase in the number of home improvement firms going bankrupt has left an estimated 200,000 people without cover should something go wrong with the new work.

According to the Householders Association, which advises and offers safeguards to home improvement buyers, 26 such firms have ceased trading in recent months, three major ones in the last week alone. They include double glazing, damp proofing and extension companies.

Spokesman Nigel Standish said: 'Now their solid gold guarantees are not worth the paper they are written on.'

He said the main reason for the bankruptcies was the introduction of VAT for home improvements.

People with worthless guarantees cannot do anything, but the Office of Fair Trading advised those planning to have work carried out to invest in an indemnity or insurance bond. Several schemes exist including those run by the Householders Association and the Building Employers Federation.

Sunday Express

Bleak future for home firms

by GORDON LEAK

THE Government is under mounting pressure to end a home improvements scandal which has left more than 200,000 householders with worthless guarantees.

In the last four weeks more than 26 firms specialising in extensions, double glazing, and damp proofing have gone bankrupt.

And with many more firms on two or three day weeks, consumer organisations fear a major collapse of the £3,000 million-a-year industry.

Some of the firms have gone out of business leaving customers with useless guarantees of up to 30 years.

Many people who paid thousands of pounds in cash to beat the Budget imposition of 15 per cent VAT have lost everything or been left with unsatisfactory work and unenforceable guarantees.

Early in the New Year, the Office of Fair Trading will present proposals to close loopholes in the law.

Tomorrow, every MP will receive a dossier on the crisis facing the industry and home owners from the Householders' Association.

Financial Times

Collapse pro

BY CHARLES BATCHELOR

MORE THAN 200,000 householders may hold worthless long-term warranties for work carried out on their homes following the sharp increase in the failure rate of home improvement companies in recent months.

This claim was made yesterday by the Householders Association following the collapse of Cold Shield, a major double glazing company. The Householders Association is a private company which advises its 160,000 members on matters such as home improvements and …failures … ment … Th… day … ciat…

Kean and … day it was not in a position to take on the "warranty agreements reached by the three companies. Wallguard offered …

…es warning

30 year warranties, Cold Shield five year warranties and Mulberry one year warranties.

The Householders Association urged home owners who have had work carried out by these three companies to either register their claim or report the existence of the warranty agreement to the receiver.

The association claimed that 26 home improvement companies had gone out of business in recent months and blamed their failure on the imposition of 15 per cent VAT on home improvements from June 1

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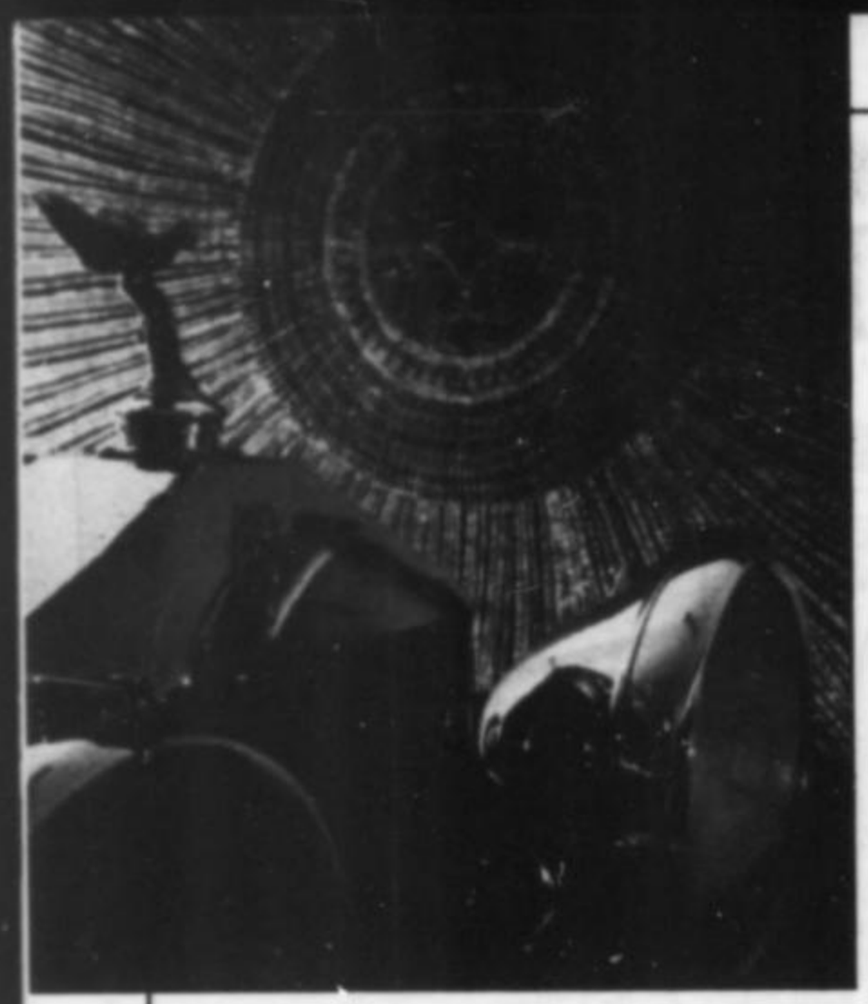


An exhibition of the work of Sri Lankan architect Geoffrey Bawa opens at the RIBA on March 6 (runs until April 2). *Ronald Lewcock* discusses Bawa's highly individual approach to building and argues that his designs transcend the dichotomy between interior and exterior.

BAWA: ARCADIA IN SRI LANKA

AS designers search for essentials in the art of architecture, it is refreshing to turn to the work of men who have been steadily following their own bent for decades, producing buildings of common sense and quality, and ignoring to a large extent fashionable theories and fads. Britain has its own share of such men, like Walter Segal and more recently Richard MacCormac, but we might wish there were more of them. Geoffrey Bawa in Sri Lanka is such an architect, and one of great distinction.

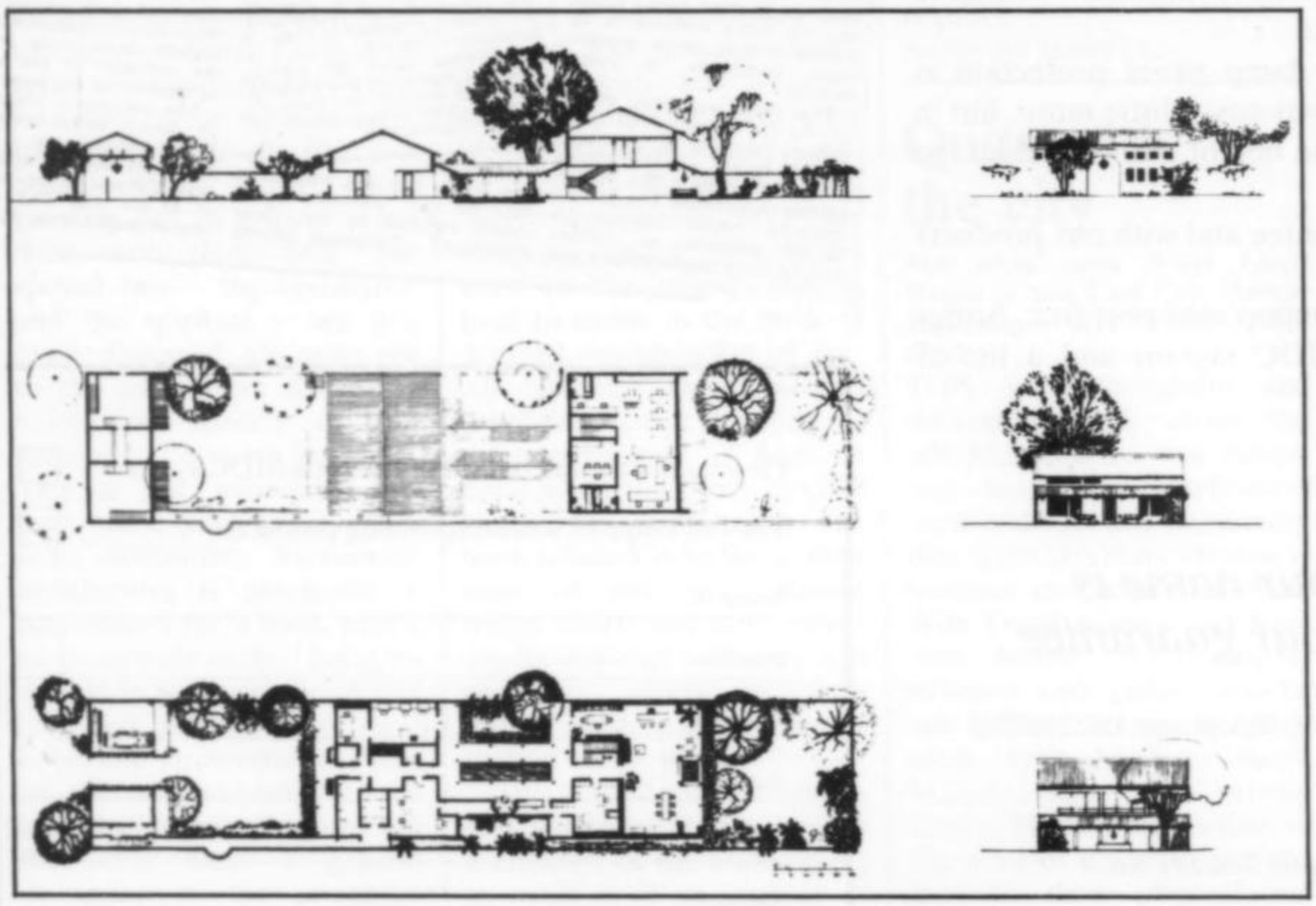
Sri Lanka, formerly Ceylon, was for many years regarded as "the jewel in the Indian Ocean". After independence in 1948, the former British, former Dutch, former Portuguese colony was judged to have as prosperous an economy, based on the export of tea, coconut and rubber, as any country in the developing world. It was soon after that time that Geoffrey Bawa, then 32, put up the shutters of his law practice in Colombo and decided to follow the direction of his private preoccupation, and enrol at the Architectural Association. After qualification, he returned to Colombo to practise as a partner in the firm of Edwards Reid & Begg. His clear-sighted, unprejudiced view of the architecture of the island, with its Buddhist simplicity in the rural and religious buildings, and its colonial practicality in urban architecture, produced some remarkable buildings that are as satisfying today as when they had just been finished.

One house, that for Ena de Silva (1962) initiated an entirely original form of a classic style of colonnaded, courtyard house, with tiled roofs and shaded courtyard paved with riverstones. Its large size is deceptive, for it is built to the edge of its site. This was the architect's first *tour de force*.

It was followed by a house for a doctor in 1963 which was subsequently acquired by the architect's firm for use as an office. It is altogether grander than the de Silva house, with a formal entrance court, a balanced plan, and a succession of spaces culminating in what is now the architect's office, with a wide garden court beyond.

At the same time the Montessori School for St Bridget's Convent in Colombo (1963) was designed, and a few years later, the Farm School at Hanwella. Both were economical in their design and construction, yet had considerable character derived from the originality of their design. The Hanwella Farm School, forms a particularly satisfying group of orange-tiled, whitewashed buildings along a low ridge. Here orphan girls were trained in all aspects of farming. It was judged important that the buildings "relate to buildings in the countryside with which the girls were familiar" and which might be repeated economically.

Geoffrey Bawa next embarked on larger projects. The Bentota Beach Hotel of 1969 is sited like a fortress on the banks of a large calm river as it enters the rough sea; it is approached through a podium of rubble stone, executed with the same exquisite masonry of the ancient buildings of the



Top left, Bawa's style: his vintage Rolls-Royce with a traditional Sri Lankan backdrop; left, section and plan of the architect's office, 1963. Opposite page: top right, central courtyard of Bawa's office – perfect fusion of interior and exterior space; left, Bawa's skill as architect, gardener, decorator and collector combine to produce such exquisite set pieces as this courtyard corner; far right, the architect's studio, a world of water, shade and calm which acknowledges the dazzling heat and light outside.

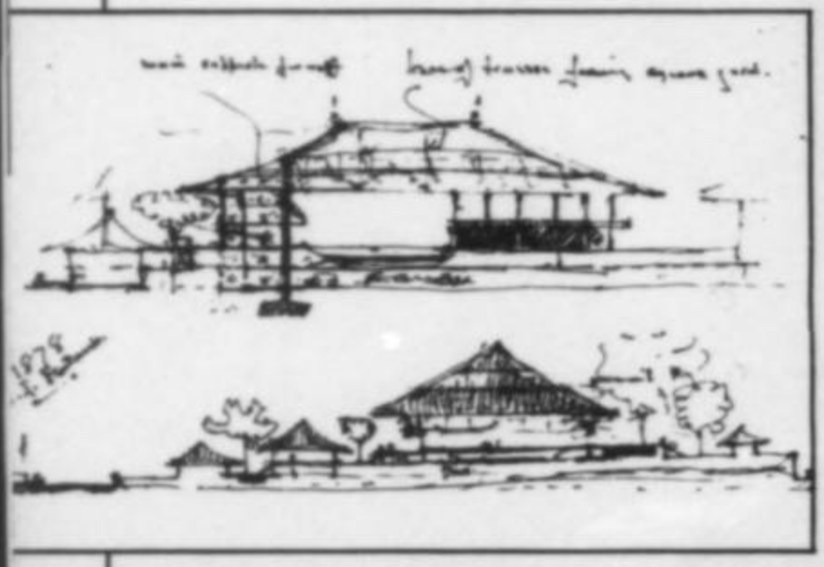
island, then up a flight of stairs into a long space with a ceiling entirely of golden batik, which faces into a wide court and pool. The main rooms and bedrooms of the hotel have fine woodwork and light timber verandahs.

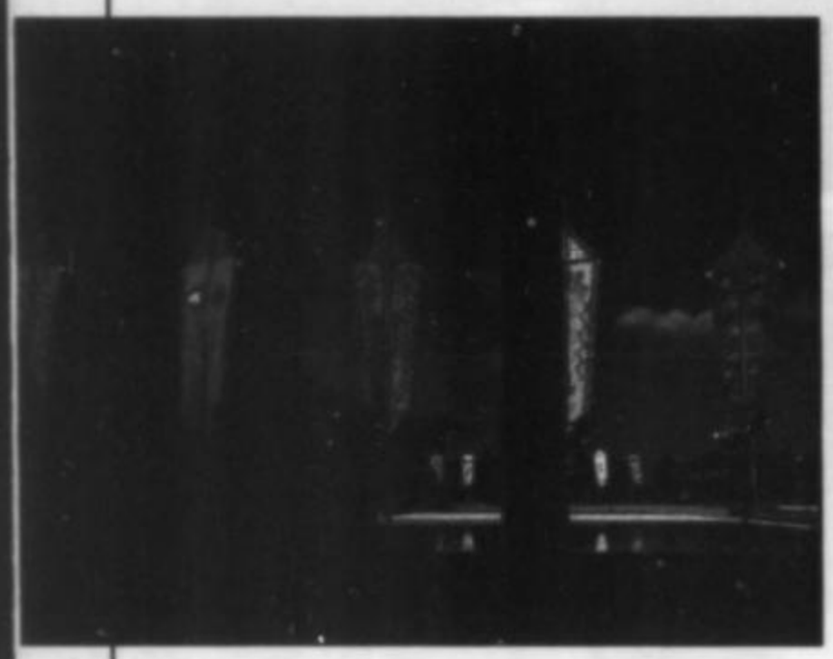
In later buildings he handles reinforced concrete with the same attitudes he has to the use of brick, tiles and timber. The frames are always clearly expressed inside and out, and are used to articulate walls and spaces. The finest examples of this are probably the Neptune and Triton Hotels (1974 and 1981) with their broad sweeping spaces, though the architect himself is fond of the Serendib Hotel (1969).

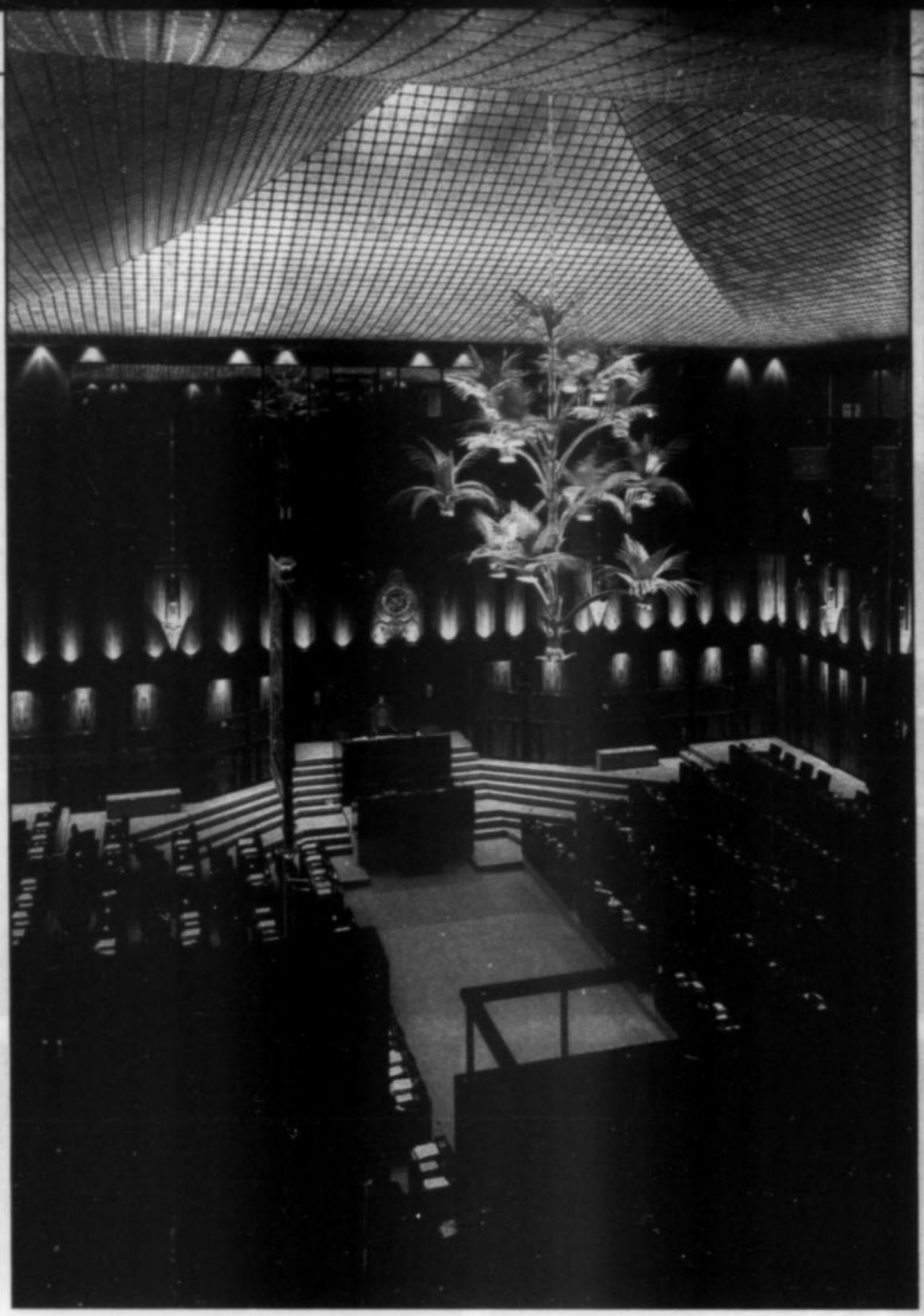
Bawa's designs really start with nature. Tremendous pains are taken to site the building carefully. In the Triton Hotel, one of the latest and most characteristic of his hotel buildings, a curving drive on both sides of the great entrance lake gives a stunning view through an immense open lobby across a wide swimming pool to the beach and ocean beyond. High inner courtyards on both sides of the lobby are surrounded by corridors and are reminiscent of colonial domestic buildings, with coloured plastered walls and broad white plastered frames around small window openings.

In the Parliament building of Kotte (1982), Bawa has combined his understanding of the traditional architecture of Sri Lanka with the approach he has developed towards reinforced concrete to give a great structure five storeys high the scale and articulation of much smaller, more familiar buildings. Surrounded by a man-made lake and with a number of small pavilions demarcating the edge of the island, the Parliament building is approached by a great ceremonial causeway. The relationship of the pavilions to each other, and their placement on the tiered terraces, leads to a cohesive whole.

Below, early sketches for the Parliament House, Kotte, 1980; centre, banners flying over Kotte for a modern and truly regional architecture; bottom, the huge copper roofs of the Parliament pavilions seen across from the man-made lake and architect designed woods – the building was completed in three years; right, the glittering, galleried Parliament Chamber – coming from one of the world's lushest islands, Bawa is unafraid of decoration and colour.



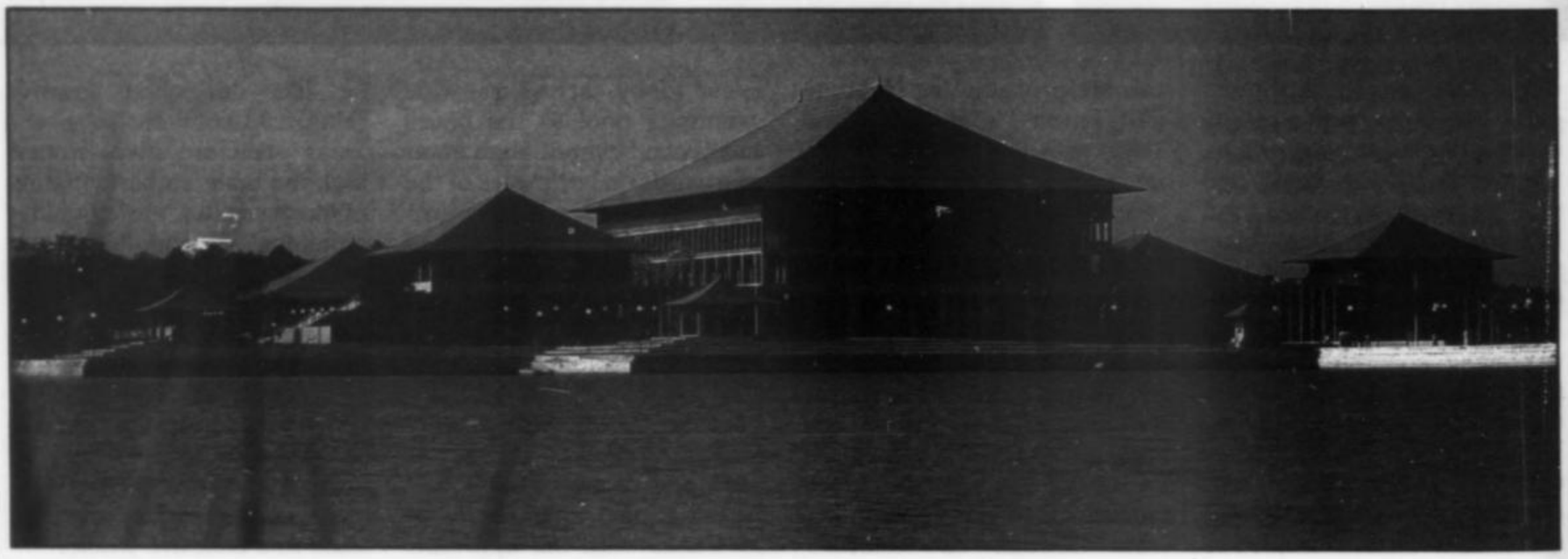




The apogee of Geoffrey Bawa's work so far is undoubtedly his new University of Ruhuna at Matara, which is as yet not complete. Here he has created a skein of stairs and walkways draped over a steep hillside. He has captured every conceivable view, and where there was none, created his own. One climbs up through the buildings and look down over incredible orange tiled roofscapes below and, beyond, the Indian Ocean. Modern and traditional materials match and blend perfectly, and the whole is organised with the strictest discipline by a highly disciplined mind.

Turning from these grandiose schemes to the simpler buildings does not bring any diminution of quality. In numerous small houses and in such building groups as the Club at Madurai in South India (1974) and the Adult Training Centre at Pilyandala (1981) Bawa shows again how the skilful use of proportion, materials and colour, combined with the clarity of simple forms, can create tremendous architectural satisfaction and delight.

On another level are the experimental buildings, such as the minimal steel and glass Ceylon Pavilion at Expo 70,



and the project for the Bank of Ceylon in Colombo (1981), which was unfortunately not built.

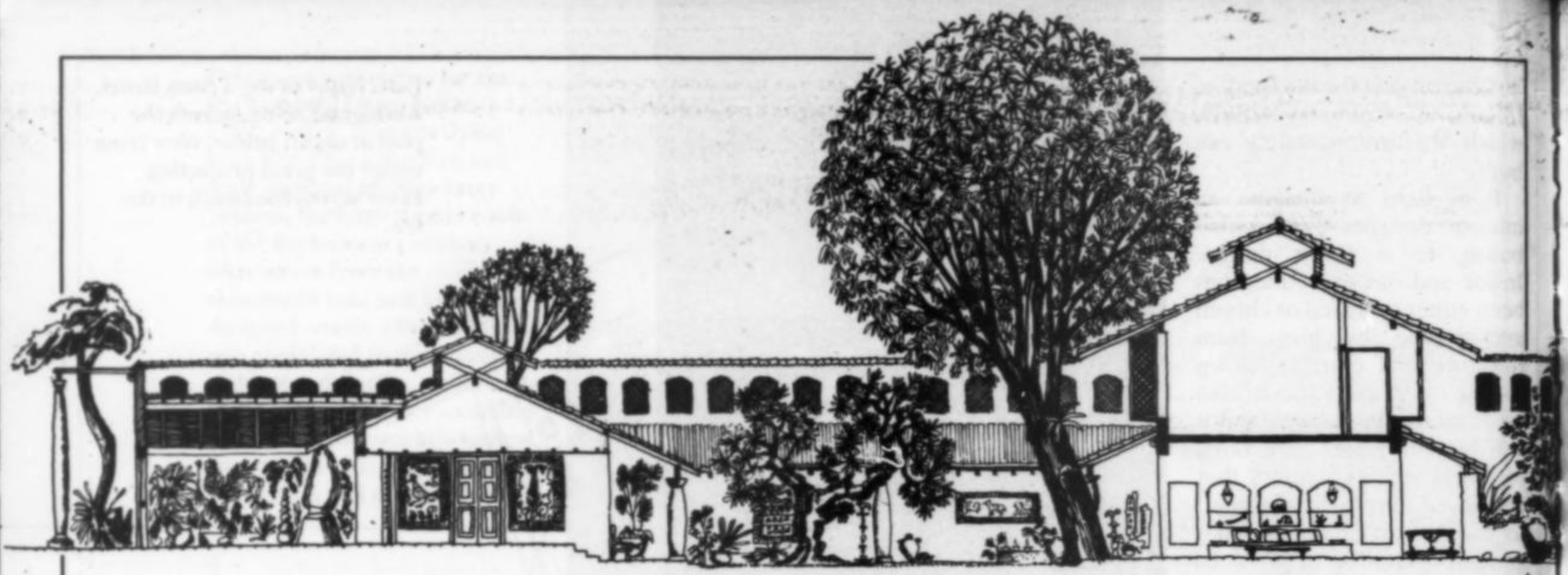
It is hard to imagine an interior designer ever contributing to a Bawa design. Inside and out everything has been either designed or chosen and placed by him: from furniture and curtains, down to the ashtrays. Bawa also loves landscape design, and it was his enjoyment in making of the garden at Bentota that convinced him that he wanted to train as an architect. That garden continues to grow to this day, pieces of jungle left here and there, but in between 'civilised' by artifacts and plants that lead the eye across expansive lawns. The training he thus gave himself in the creation of deliberate visual experience shows continually in his buildings, which incidentally also attempt to relate spaces and elements back to nature wherever possible. The cumulative effect of this concern with visual connections is that the best of his architecture transcends the dichotomy between exterior and interior, and achieves a unity of building and landscape which is often breathtaking.

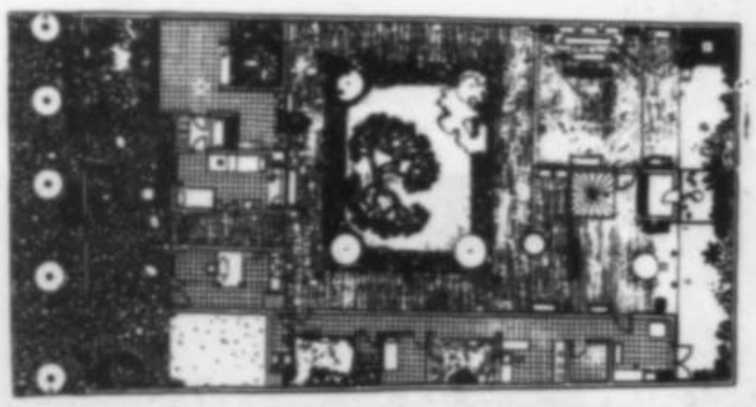
Bawa's architectural vocabulary has few geographical limits. It is derived from his wide experience of many countries, and – more often perhaps – from the influence of numerous amusing people with whom he has struck a rapport wherever he has been. His influence is spreading, and architects from all over the world seek him out in Colombo, visit his works and are invited to his office.

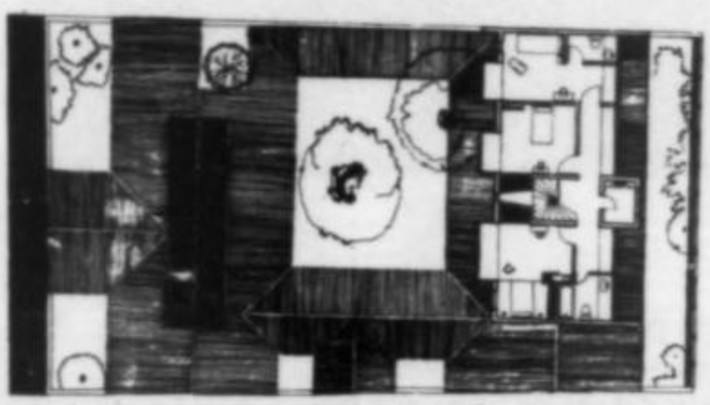
Architectural Review February 1966, August 1970, April 1978, May 1983.
A&U June 1978, June 1982.

Left, lobby of the Triton Hotel, Ahungalla, 1981, across the pool at night; below, view from under the great projecting eaves across the beach to the sea.

Right, plan of the Triton Hotel: the planning of the hotel was largely determined by the long, narrow site: the sea is visible across pools and polished lobby floors from the entrance road; as with all Bawa designs, the building is open to the natural world.

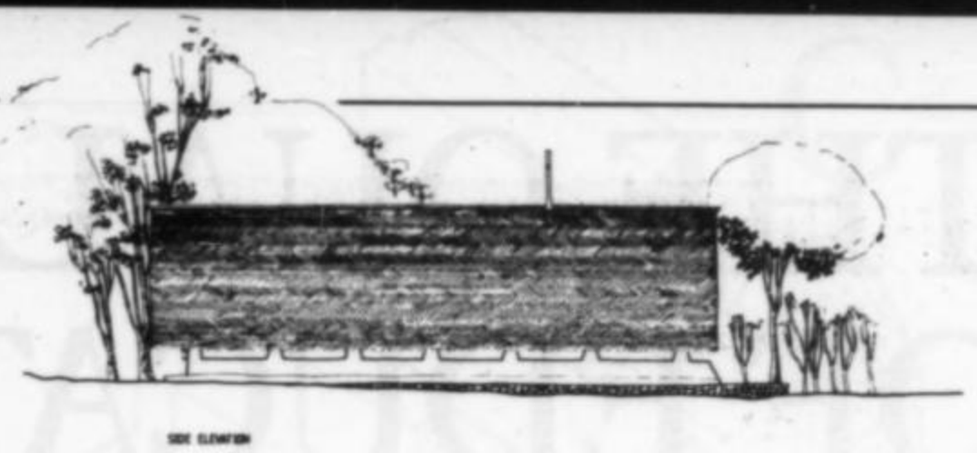






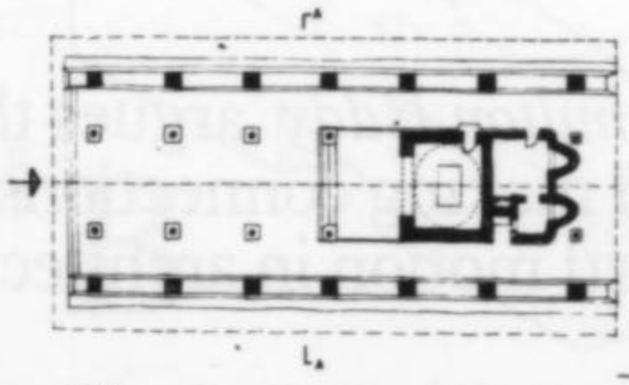
Above and left, elevation and plans of the Ena De Silva house, Colombo, 1962 – Bawa's first major commission. The courtyard was planned around the large mango tree. All materials are local apart from the steel reinforcement for the first floor slab and supporting frame. Walls are of brick and plaster, the roof is tiled. An elephant as well as a tractor was used in the house's construction; left, the main courtyard of the De Silva house; below, the Yahapath Endera Farm School, Hanwella, 1966. The siting of the buildings along a ridge allows far views from all windows. The school is an orphanage and comprises convent, farm buildings, main centre, dormitories and kitchens.

Right, drawings of the chapel at Hanwella Convent; below, interior of the main centre at Hanwella; centre right, traditional pitched roofs providing shade and breeze at Hanwella; lower right, the priest's house with its magnificent roof and deeply shaded verandahs; bottom right, distant view of the orphanage.



SIDE ELEVATION

END ELEVATION



PLAN

SECTION A-A

CHAPEL AT HANWELLA CONVENT

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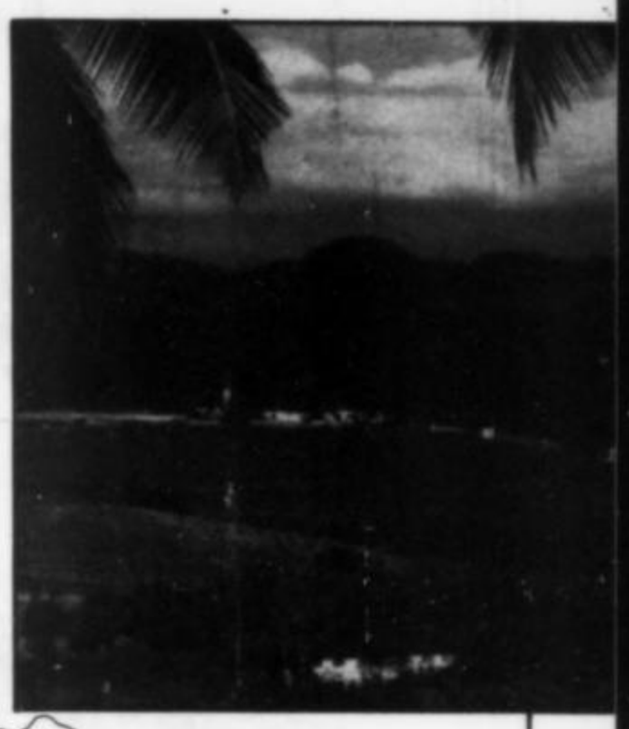
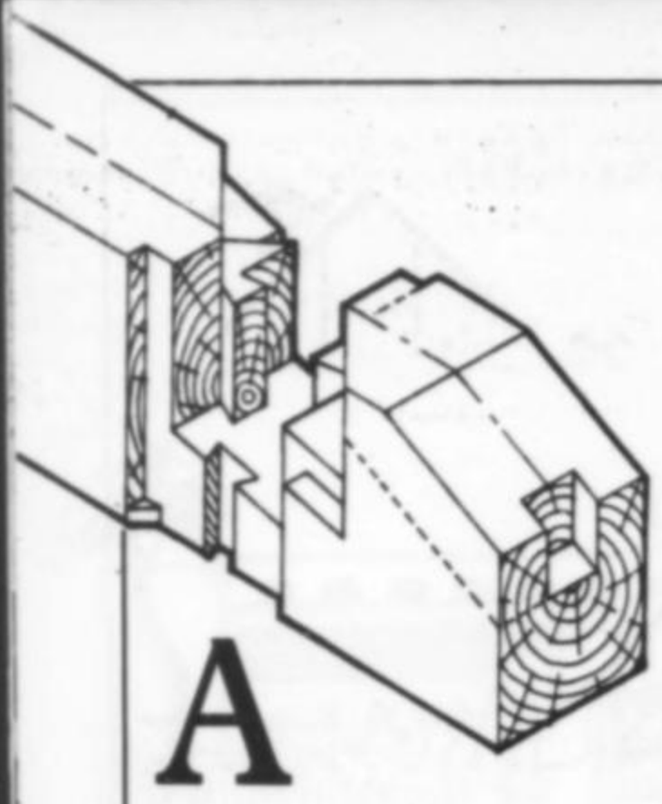




THE QUALITY OF EDUCATION

David Hamilton Eddy argues that the art of making things and making connections is the key to any real forward motion in architectural education.

IN *Zen and the Art of Motorcycle Maintenance*, Robert Pirsig discovers that Quality is the key to understanding life, that before the dualism of ideal and material that Plato invented, there existed a world in which you did not follow 'objective' criteria, but rather you followed the virtuous in yourself, that is to say in one's immediate experience. This is what the Chinese still understand by the Tao, the spirit of Chi (Japanese Ki) in everything.

The system of classification that Aristotle developed as a consequence of this dualism at first inhibited experimental science, but in the end alchemical and later empirical study laid the basis of authentic technological thought. Today, science is seen as objective and material and art as ideal and subjective. The first is measurable and stable and independent of social class and culture, the second is unquantifiable and personal and associated with 'taste' and social milieu.

"Happiness and good are not objective terms. We cannot deal with them scientifically. And since they aren't objective, they just exist in your mind. So if you want to be happy, just change your mind. HaHa." (*Zen and the Art of Motorcycle Maintenance*).

The above is a characteristically modern sentiment. As late as the time of the Bauhaus there was a conscious effort to unify the arts and sciences, to recreate the virtuous world where beauty could be found in nature, in a flower, but also in an aeroplane or a briar pipe. Le Corbusier loved painting and sculpting the human body and was a keen amateur boxer. Mendelsohn loved music and saw it as a direct inspiration to architecture. Craftsmanship allied to industrial production would pave the way to new forms, both organic and technical. Constructivists celebrated the new realities in ecstatic poetry, paintings and textile design and sculpture.

Modernism developed from the thoughts and practice of working architects, painters, poets, sculptors, etc. Forty years later precisely the same ambitions and interests led Robert Pirsig to nervous breakdown, modern architecture as housing and office design was approaching disaster and in the architectural academies two architectural theories developed which split modernism in two and broke up the fragile union of arts and sciences.

Today, Floris van der Broeke, Professor of Furniture Design at the RCA, talks of furniture design, interior design and building as the orphans of architecture. The arts of careful joining and assembly with a concomitant sensitivity to materials now exist only in the micro-architecture of furniture design as once they did in Modern architecture.

It was once understood as a matter of course that every painter, writer, architect matured through work and reflection, that progress required a constant inner discipline and that only by submitting to the harsh demands of one's Muse or source of inspiration and by repeated experiments in the particular artistic medium could the artist or architect gradually refine and temper his or her technique and sensibility as one.

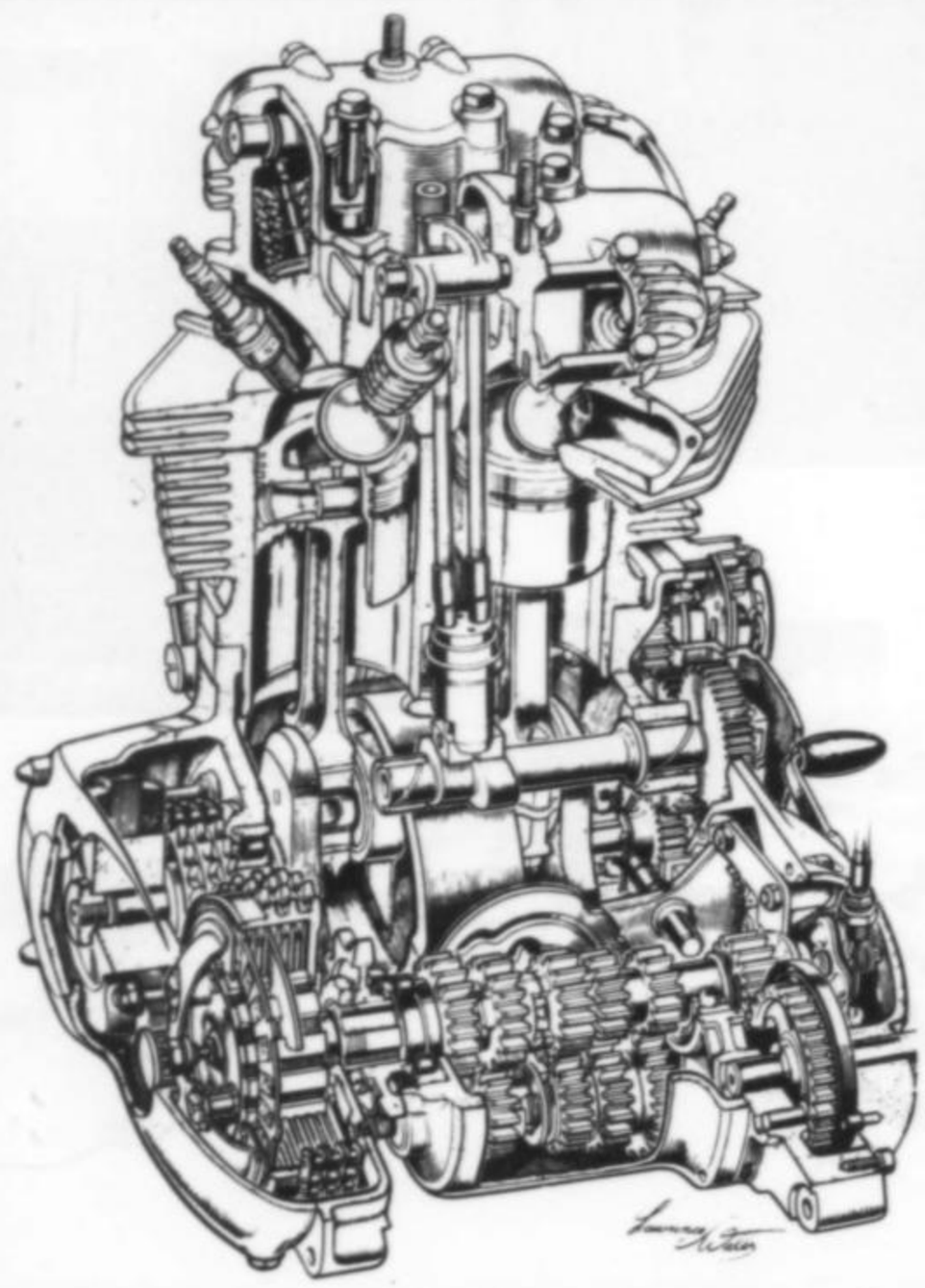
Only through devoted and dedicated practice could one improve one's technique and understanding. Only through patient practical and reflective effort as one could Pirsig's Quality, Homer's Arete or virtue be realised. Such a congruency of mind and body is found only in the teaching of certain martial arts and in other Eastern practices like yoga, acupuncture and shiatsu.

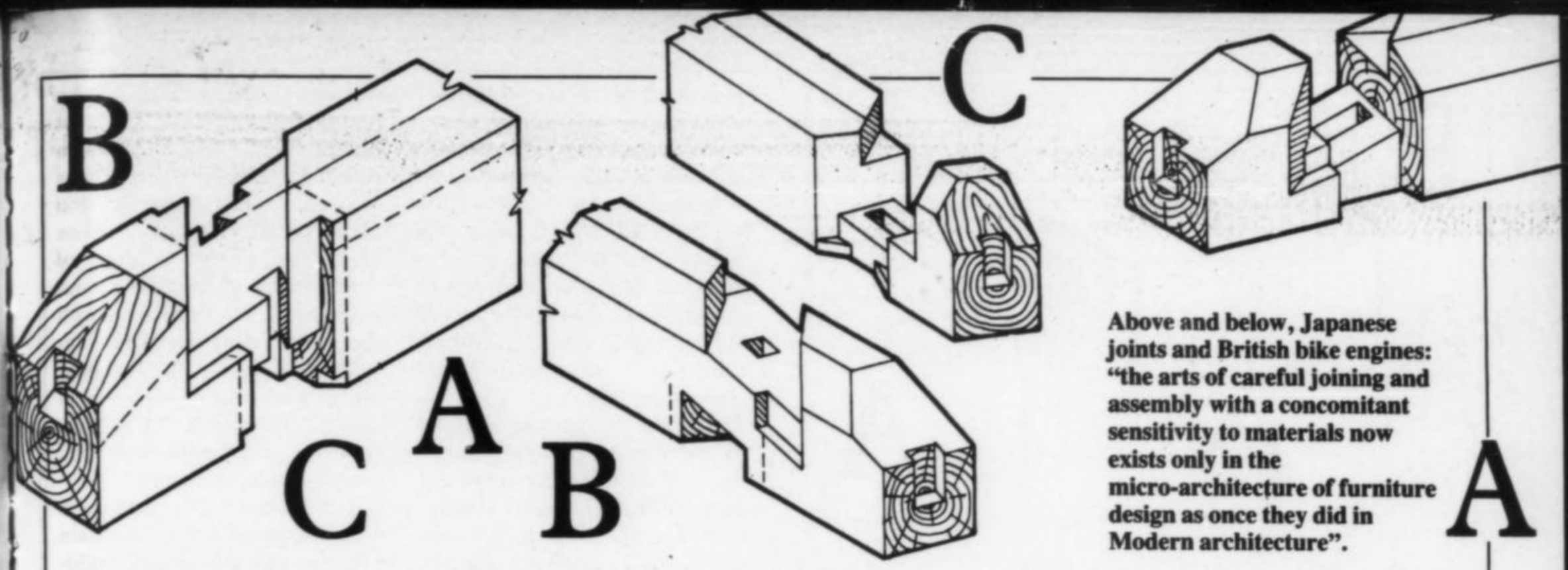
What has happened to architecture and what was the role of architectural education and theory in its breakdown?

A growing academicism in architectural education in the 60s, perhaps associated with though not caused by the Oxford Conference of 1958 that attempted to confer academic respectability on architecture led to two architectural perversions whose effects are still rumbling through contemporary architectural practice. The first perversion was Archigram and the second was Post-Modernism. The first abstracted the technical and service aspects of the building and elevated them to crucial status. The second abstracted appearance and style and 'iconography' and made these central. One stood in the 'scientific' dimension, the other the 'artistic'. Modernism was shattered.

How was it possible for such devastating body blows to the traditional virtues of firmness, commodity and delight to take place without protestations of complete horror from practising architects?

The answer is that by this time most architects were completely alienated from their technical and aesthetic





Above and below, Japanese joints and British bike engines: "the arts of careful joining and assembly with a concomitant sensitivity to materials now exists only in the micro-architecture of furniture design as once they did in Modern architecture".

responsibilities. With no real guidelines such as the ones that Palladio and Ruskin had once offered, modern architects realised too late that you had to be a genius to design like a genius. Like all the would-be cubist painters who imitated Braque and Picasso they floundered around in desperation trying to be expressive and modern. Suddenly, they realised that constructional engineers could assemble system architecture. The more desperate they became, the more brutal and arrogant and overblown until around 1970 modern architectural practice began to implode, to collapse like a house of cards. The beneficiaries of this breakdown were the schools of architecture. They picked up the pieces and the pieces came out Archigram and Post-Modernism.

Today, educators like Patrick Hodgkinson, Head of Architecture at Bath University and Allen Cunningham, Head of Achitecture at the Polytechnic of Central London, regard with horror the technological bias and academicism of the schools and the alienation of education from practice with the consequent enfeebling of the ability to design with grace and authority. Under the pressure of the Esher Report students and staff fear for their futures, wishing just to get on with it, not understanding that 'it' is in itself problematic.

And yet on television and in the press we are assailed with every aspect of 'design', 'designer' products choke our shops with more or less expensive junk. High-tech and post-modern buildings fill the colour supplements and are the background for personal computers and in-phones and soft drinks. Architecture is graphic design, just a part of the ad-man's dream village.

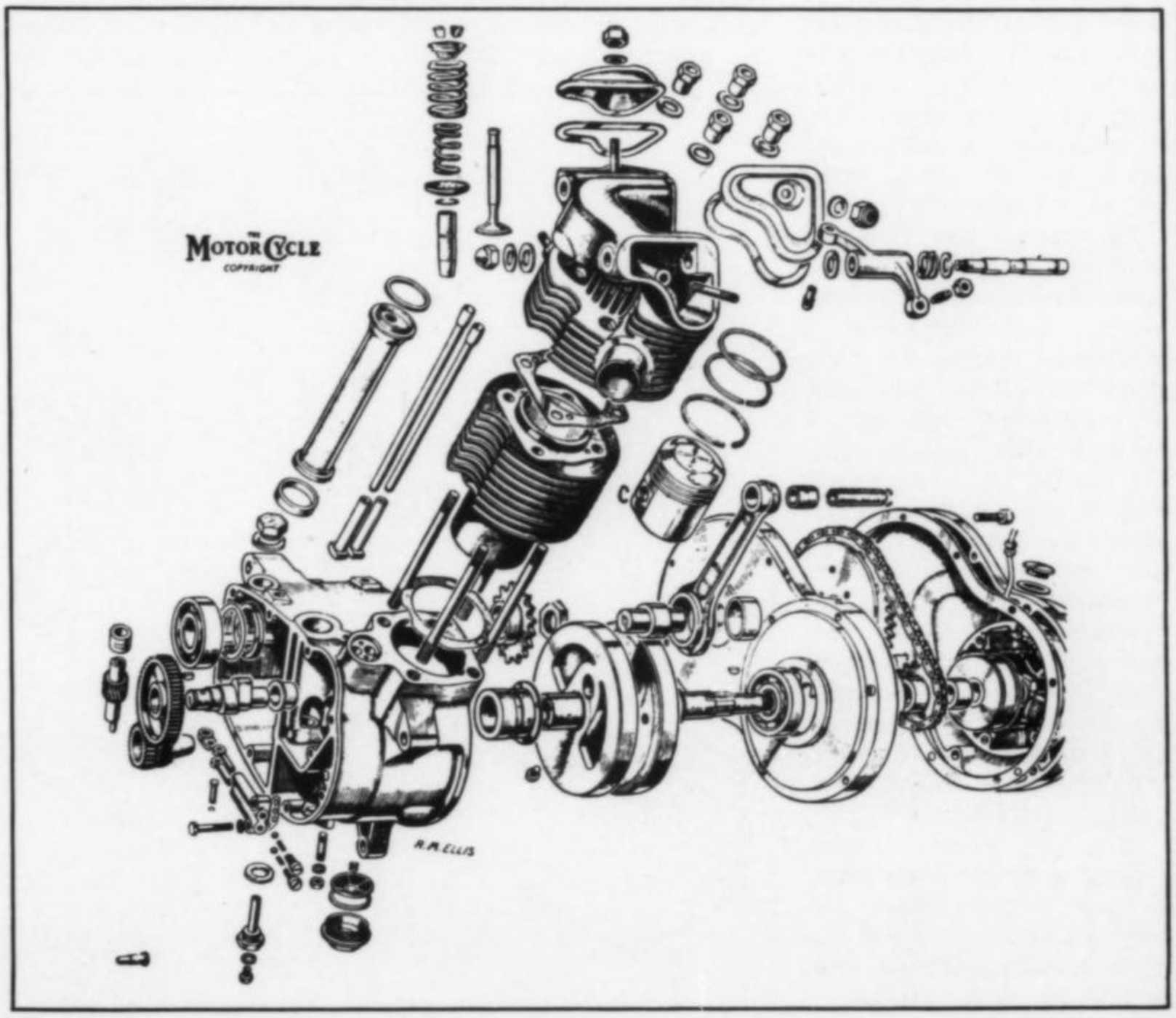
Meanwhile there are the actual buildings, the miserable low rise, low cost local authority housing, the prestige office blocks in dockland, the junky high-tech hypermarkets mushrooming insidiously in new towns while the industrial north rots.

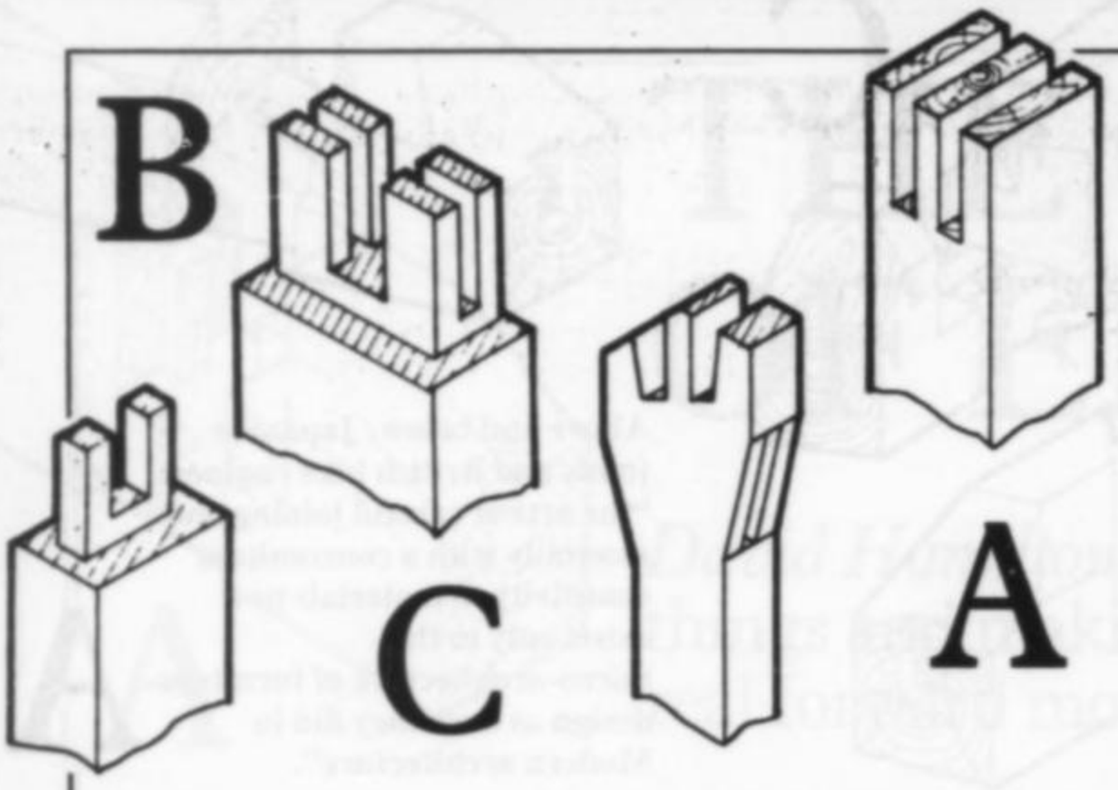
Today, Mike Stiff, of JSP London – Architects, a young professional architect, argues that most new buildings lack character, there is no key to the building, no inner logic that commands attention, interest and respect.

Perhaps this is because so much work is derivative, even in the schools. James Madge, lecturer in architecture at PCL, says despairingly that students are unteachable (*RIBAJ* September 1985), getting their ideas from architectural magazines and not from the experience of actual buildings. But then so few teachers of architecture are respected for their own design abilities, nor are they in a position to make real intellectual or practical demands on their students for fear of failing too many students, an act which would reflect badly on themselves as teachers. Hence, ironically, they are not respected by the better students.

In the schools today there is little sense of quality, of any spiritual, intellectual or emotional force that is not crude or grandiose, little sense of real intensity, of control, of refinement, of any kind of true artistic strength or devotion to the craft of architecture. "Nothing is true, everything is permitted" speaks a graffito in Finsbury Park. On what grounds can you reject a design?

A few years ago at a Designers' Saturday I ventured that I didn't like a particular chair. Architect acquaintance replied that I couldn't say that, other people would like the chair, my opinion was gratuitous and redundant. It was a perfectly fine chair. People had to sit in chairs like that. What, after all, was wrong with it? I riposted that everything was wrong with it, that it was a disgusting, vicious, mean little chair. We didn't come to blows but there were undercurrents.





Where then do we go from here? Perhaps we should start with delight. There is a pleasure in construction, in assembly, in joinery and engineering. It is an erotic world, we talk of mating surfaces together, of male and female components, of screwing. A stair was the ancient classical symbol of attaining wisdom, in psychoanalysis a symbol of the mounting excitement of sexual intercourse. The masonic traditions of construction go back to the temple of Solomon and caballistic mysteries.

The fascination with belts, buckles, zips, seams in modern clothes with the 'structured' look, the return of stockings and suspenders, confirm the physical desire for connectedness, joining and association, but clothes designers can go wild because the underlying form is always stable. Evidently, this is not so for architecture and the crucial questions of contemporary architecture are to do with space, form, colour and decoration.

Put another way, if bodily decoration in terms of clothes and cosmetics requires a body, architectural decoration or appearance requires a form that is stable not only in terms of construction but also in terms of underlying thought. For it is the ideas, to use that Platonic word, inherent in and inseparable from the building that make it exciting and pleasurable, just as it is the connectedness, mobility and intelligent spirit in the human body that make it exciting, pleasurable and so beautiful. This is the key, the inner logic that Mike Stiff calls out for in today's architecture.

It is for this reason that architectural education must go back to the pleasures of making and doing, to feel the sensuous and intellectual pleasure of firmness, commodity and delight in the making of a box or a chair, to experience directly the craft and thought in building, to overcome the alienation between mind and body.

Alvin Boyarsky, Chairman of the Architectural Association, escaped the stifling neo-Georgian real estate of post-war Canada seeking the elegance he associated with Mies and Breuer, the elegance he understands as the essence of quality in architecture. Elegance is inseparable from some principle of economy.

For Douglas Stephen of Douglas Stephen and Partners, who started his architectural career designing Mulberry harbours for the D-day landings, simplicity and economy were the fundamental principles of design, and architects of his generation regard the grandiosity and extravagance of much contemporary architecture with repugnance.

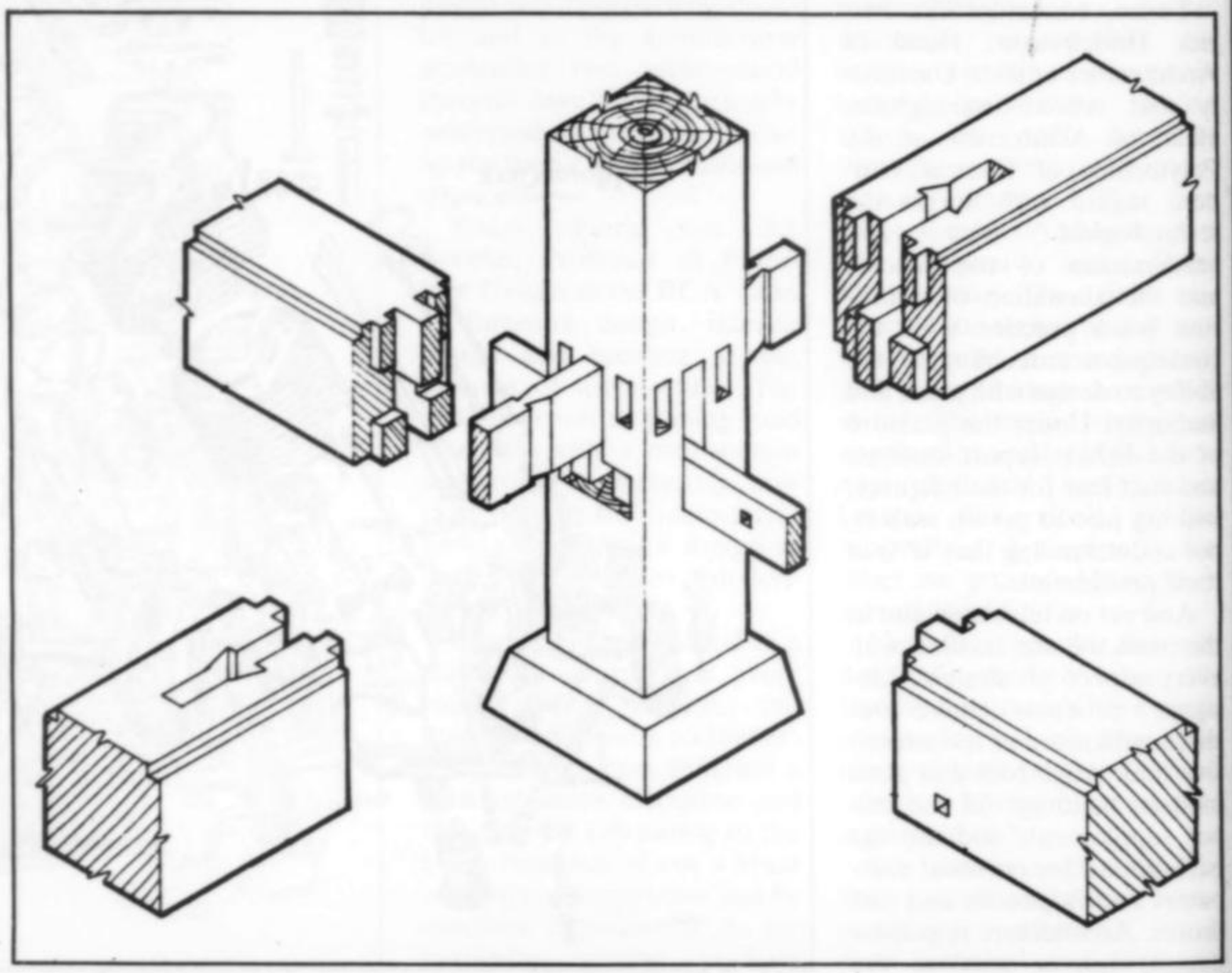
Peter Melvin of GMW, current RIBA vice-president responsible for education wants practice and education to get together again and for all specialists and architects to return to the essential heart of architecture, sound construction and imaginative and realistic design.

Among the people I talked to, there was a general consensus that architecture must get back to basics, and that architectural education must relate more to practice. Patrick Hodgkinson argued that education covers a lifetime but that the recently qualified architect should try to enter a practice that would help to develop his or her own characteristic way rather than go to 'name' practices which may be completely inappropriate to his or her interests and personality.

The most important aspect of architectural education is the development of *character* in the student of architecture. Pirsig talks of *gumption*, of the determination to understand and complete the task in hand, to finish the job, the determination above everything to follow Quality wherever she may lead and the absolute refusal to settle for what one knows is second rate – even at the cost of the loss of commissions. It is most depressing today to observe the cynicism of many young and not so young people, their apparent helplessness when faced with moral choices between money or fame and personal and professional integrity. Even after the horror stories of corruption and shoddiness and cutting corners in the 60s with the consequent disastrous results, especially in housing, there is too little guidance in matters of professional integrity from both educators and professional architects.

Traditionally, architects were supposed to maintain professional ethics and building standards. Quality without virtuous intention is impossible. This is the crux of things. What we have to develop and encourage is an attitude of mind that sees the interconnectedness of everything, that Quality embraces ethics, practical sense and aesthetic feeling. It was because the Victorians nurtured these values throughout society that their buildings have the solidity and durability and dignity that makes London such a great and beautiful city.

But a change of attitude will have to start from the most humble beginnings. For many students, the making of a simple wooden box will be the first time they have used their hands to construct anything. The student should make the box, make it well, and *then* follow the long and rocky road to architecture.



SHEFFIELD STUDIES

The present system of architectural education is often said to be divorced from the realities of practice. Over the last ten years Sheffield University School of Architecture has been trying to effect a reconciliation. *Ken Murta* explains.

THE present debate on architectural education is so dominated by numbers that it overshadows a view held by many architects that the present system of architectural education divorces the development of designers from the realities of their profession. At Sheffield the view is taken that education of architects cannot take place in isolation and should always be seen in relation to progressive educational ideas as well as to the direction and attitudes of the creative and innovative arts.

This article records the way in which an architectural course was devised to combine the theoretical base found in the University with its application in practice. It traces the development of the course from its inception in 1974 and gives an indication of the results to date.

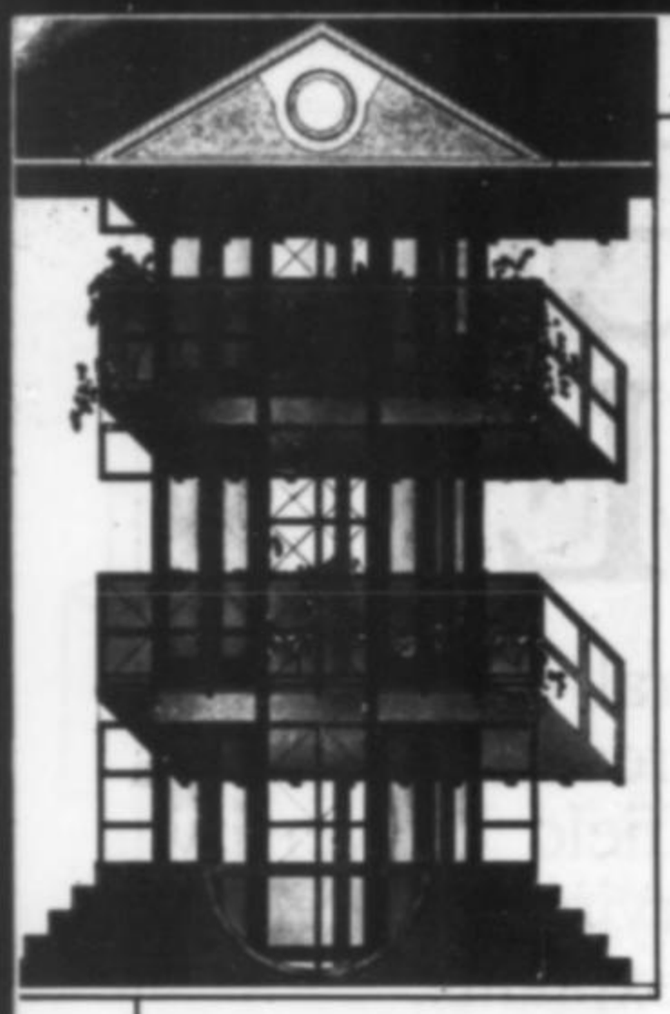
The present system of architectural education is this country stems from the 1958 Oxford Conference where it was agreed that entrance to the profession should be wholly graduate, and therefore taught in full-time institutions. This meant that candidates needed a level of academic attainment before entry. Arising out of this decision, which was broadly accepted by the RIBA, some smaller schools of architecture were closed down and the number of architects trained through the pupillage scheme and external RIBA examinations was drastically reduced. It is felt by many people that this was the wrong step to take as it made architectural education almost wholly theoretical and reduced the links between practice and training. However, the 1958 Oxford Conference papers state that: "Means must be sought to retain links with practice either by specific project teaching or by asking students to undertake practical experience for a part of their course." This led to the introduction of a 'year out' as part of the course. But it is now felt that the 'year out' system does not really fulfil its objective, *ie* to teach students about practice.

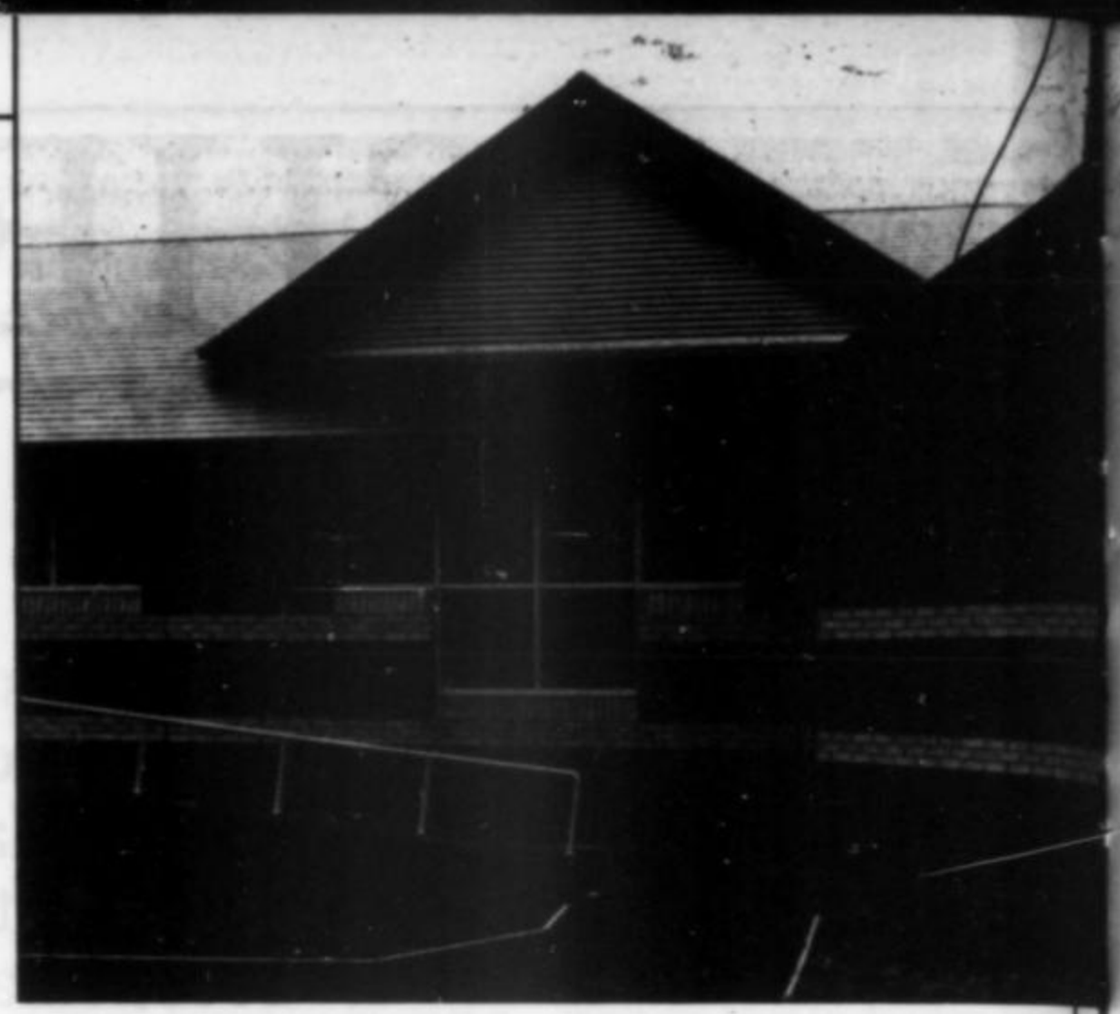
In 1974 there were clear signs that architectural education was being looked at under a critical light. There was disillusionment with the results of the Oxford Conference and of the apparently poor returns from resources invested in educational systems. A study carried out by the Building Research Establishment showed that there was a large number of failures in a sample of 400 buildings and of these no less than 60 per cent could be attributed to faulty design. There was a growing alienation between educationalists and practitioners, and a feeling that this alienation was leading to poorer rather than better design standards. It can be argued, of course, that 16 years was not long enough for the results of the Oxford Conference to be properly evaluated. It is also recognised that the building boom had put unprecedented demands upon the profession.

At Sheffield in 1973, a new professor of architecture was appointed. This was Professor (now) Sir George Grenfell-Baines who, as Head of Department, gave firm purpose to the direction taken. He was a noted practitioner, Vice-President of the RIBA and head of a large international multi-disciplinary practice. He was joined by Professor David Gosling former Chief Architect and Planner at Irvine New Town. I was appointed in 1975. Practice was well represented.

The professorate examined the educational concept of 'learning by doing' which had sound historical antecedents particularly during the Bauhaus period. They accepted a basic premise that design education must be linked in some way to architectural practice. This resulted in a debate within the school whose propositions can be summarised as follows.

1. Good design training consists of exposure to, and involvement in, good practice on a day-to-day basis – little else is needed.
2. Design training should be based primarily on theoretical considerations, implementa-





Previous page, Caroline Buckingham at work with her Mentor Chris Liddle of Hutchison, Locke and Monk. Left, bay detail by Caroline Buckingham for Hutchison Locke and Monk produced during the course and right, wing of Norham General Hospital, Sheffield, for the same architects.

tion techniques being of secondary importance which may be experienced at a later stage. The latter in any case is the business of the professions other than the design schools.

The policy which emerged was much closer to the first proposition than the second. It was also encouraging to find that this was in line with trends in radical educational thought at the time.

The discussion within the department was aided by a paper, 'Education for What?', delivered to an internal seminar by Sir Edmund Leach, provost of King's College, Cambridge. He demonstrated the way in which the original unity of designer and builder had been gradually diminished – mainly by differences in education but perpetuated by the growing institutionalisation of education itself. The paper was a turning point and steps towards constructive planning of a new course were taken. The initial point was, paradoxically, the Oxford Conference. Reading the account of the Conference it is clear that there was some resistance to the eventual conclusion by practitioners, who could foresee strengthening of an academic theoretical base of design at the expense of the incorporation of realistic constraints into design methodology as taught in the schools. In a paragraph from a report on the Conference by Sir Leslie Martin there is an indication that some concession was made to this view. "If the student's complete course of study is to have any realism this means that at some stage he must be brought into the closest possible touch with the requirements of practical building. The best way to achieve this is for him to be associated with a building project and the profession must recognise this as a necessary stage in architectural education." This resulted in the universal acceptance of what has been termed the 'year out'. Sheffield was the last recognised school to adopt this system mainly because it was thought that the results would not be as those assumed by the Oxford Conference. Indeed it was the realisation of the negative aspects of the 'year out' that was partially responsible for reconsideration of the fundamental aims of practical training.

The department carried out a study to define the attributes of theoretical education and practice, with a view to establishing possible roles and responsibilities for each sector in the training of student architects. When the characteristics of each group were defined it was found that there were many activities common to both academic and professional areas. This led to the development of a university course which could make use of the advantages of involvement with a good practice. Whatever was done had to comply with the requirements of the exempting bodies and the regulations of the Department of Education and Science. At first it was thought that the areas in which the profession could contribute were technology and management. As detailed planning progressed the advantages of involving students in design work in practices became clear. Indeed this led to the use of building design as a central focus around which other activities could be organised. This emphasised and reinforced the importance of the architectural project as a teaching vehicle and became directly comparable to the existing studio in the school. The difference between the normal studio work and the proposed course was that the design work was intended to be realistic. In the end this should result not only in drawings but in buildings.

Scope of the programme

The department sees its fundamental task as one of achieving creative and technical excellence within the framework of professional performance. This includes the ability to communicate design solutions graphically, verbally and with technical proficiency. The system had to be compatible with the mainstream full-time course and the proposals were continually tested against what happened in existing course structures. The idea was to substitute the year in practice with a combined university/practice period in the first postgraduate years. The students would then return to the University for one final full-time year.

A range of elements of which students should have experience was compiled. They were listed under the subject headings of the existing University Regulations, *ie* Design, Building Technology and Management. The range would include site analysis, formulation and feasibility of the brief, design and production information through the pre-contract period. Each individual must demonstrate that he had both experienced and understood the specified range.

Building Design Partnership made available to Professor Grenfell-Baines their design procedures and job records, and without the assistance and encouragement from the partners it is doubtful if so much could have been achieved so quickly. It was decided that a minimum period of 76 weeks would be necessary to cover the range of experience needed. Time also had to be made available for attendance at the block lecture courses at the University which together with seminars and tutorials formed a link between the two courses. The time needed would amount to two sessions plus vacations. In most cases students would follow work designed at the beginning of the programme through pre-contract and tendering stages and work should be on site. Practices were asked to employ students on smaller projects which could well be reaching completion, thus giving experience of a full cycle from design inception to implementation. As each student had to show that he had made a substantial personal contribution to a building design it was important that the practice was formally involved in the educational process of learning while doing. The appointment of dual tutors, one academic and one professional, was considered to be an important factor.

Experience has shown that a mentor in the practice, an associate, or an architect at project architect level, who is responsible for the day to day supervision of the student is vital to the educational value of his work. It is expected also that there will be close co-

Right, Professor Ken Murta and final year diploma student Alan Gillard. Gillard has been working on housing and renovation projects for Mike Walford in Cumbria.
Photo: David Osborn.

operation and consultation with an academic tutor. As the design and implementation of a commission is the basis of the work, students must have access to all information necessary for the making of a building. Wherever possible he or she should assist in the formation of the process although in certain areas the role of the student must be that of observer. At the end of the second session the submission to the University includes drawings, calculations, manuals, etc, which illustrate what he has been doing. The academic tutor should advise the student on this aspect of the course, and make the student aware of the theory which lies behind his actions. Photographs should be included in the submission. The submission is assessed and enables the University to decide if the work is satisfactory for the purpose of passing the student into the final full-time year.

The teaching practices

During the planning of the scheme it was felt that the educational component might place a burden on practices. So a University Teaching Practice was formed. The first students were placed in this office. Taking on educational responsibilities in conjunction with the University was passed on to suitable practices nearby who volunteered to take students for the next stage. This proved successful and was followed by extension of the scheme to practices in London and other parts of the country. Practices must show a profit, or notional income in the case of public sector practices. A general assessment of the economic costs of employing students is that there is a financial loss during the initial settling in period. The general experience of the teaching practices is that this period can occupy up to the first six months in an office although several claim that three months would be more usual. It is important to report that most practices, not only the teaching practices, do not look for great profitability in this context, but rather emphasise the contribution to education which they regard as a normal professional duty. In the present circumstances there is no doubt that the financial background must be taken into account. There is evidence that the two-year period of the combined course allows for efficient and economic deployment of students.

A link was formed with the teaching project offices at PSA. It is of interest that Bryan Jefferson, who strongly supported the educational concept and whose Sheffield office was the first after the teaching practice to take a combined course student, has recently renewed the link with the PSA project office. These developments meant that thought had to be given to the communication between the various parties. The tripartite relationship between the University, the teaching practice and the student are important. They are summarised in the table below.

Evaluation of results to date

The training students by both academics and practitioners in co-operation has been successful. In comparing the results of students following this course with those who remained on the parallel conventional course, it is apparent that certain aspects were much easier to teach in practice than in the school. In particular, an awareness can be clearly seen of project management and technology applied to design problems. Students following this route have consistently achieved excellent results in design at the end of their final full-time year back in the University. Students following this course who had not been previously distinguished in design at first degree level have made marked progress when assessed at the end of the course.

Practitioners have found the student involvement stimulating and rewarding. Many argue that normal year-in-practice students bring new ideas and up-to-date knowledge into their offices which offsets any financial burden.

The Royal Society of Arts has sponsored a scheme which was intended to identify and recognise educational experiments which had succeeded in providing positive results in relating theory and practice. After assessment by a panel of educationalists the Society recognised the University/practice course at Sheffield as effectively combining the resources available for the education of architects from both academic and professional worlds.

Development is likely to be in two directions: first, the expansion of the programme in locational and numerical terms; and secondly by looking for ways to take building design education into a closer relationship with the building process. The latter is likely to prove difficult but not impossible. The goodwill evident in the architectural profession is also to be found in the building industry. Recent government comments on higher education in building appear to give support to this view.

UNIVERSITY			
Appointment of tutor Agreement with practice as to teaching projects.	Tutorials relating to the context of the immediate project.	Advise on submission of material for assessment.	Assess examinations and consider if period in practice has been satisfactory. Feedback to practice.
STUDENT			
Application to university and to practice. Preparation for interview.	Involved in arrangements of teaching projects. Carries out work of project as employee and agent of the practice.	Preparation of work, reports etc, for submission to University. Attends lectures and tutorials in University in block periods.	Takes examinations during in practice period. If successful proceeds to final full-time year of course for award of Diploma/MA.
TEACHING PRACTICE			
Interview of candidates informing applicants of office procedures and conditions. Offer of employment on combined course. Appointment of Mentor.	Day to day supervision and support. Involvement of student in all procedures. Contact with tutor regarding educational progress of students.	Prepare report on student for transmission to University. Feedback to University.	

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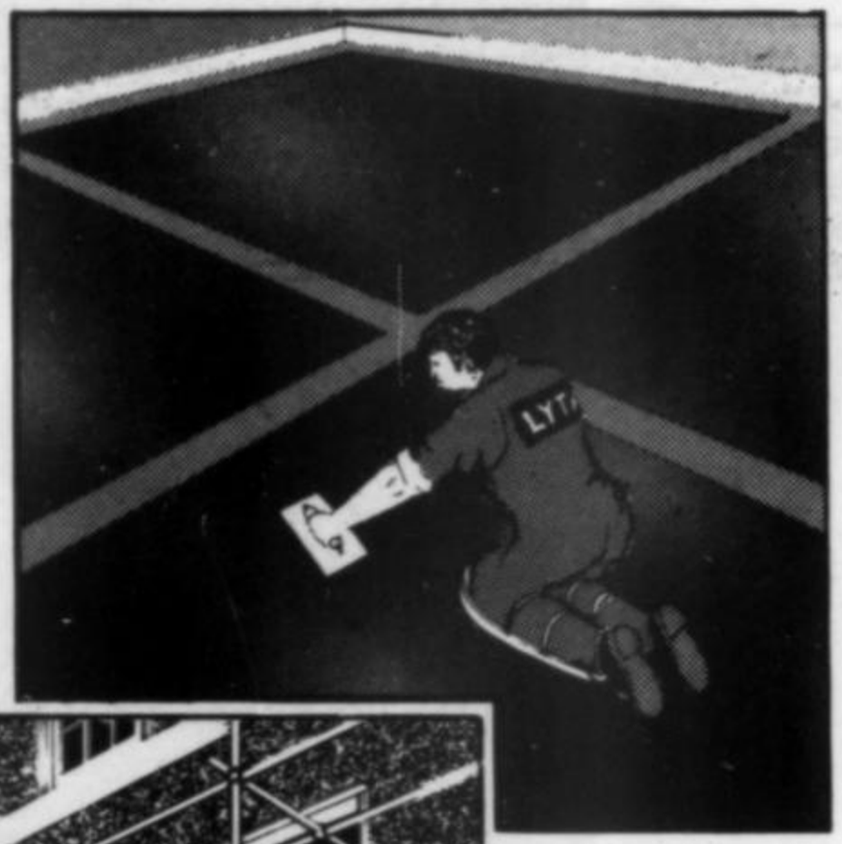

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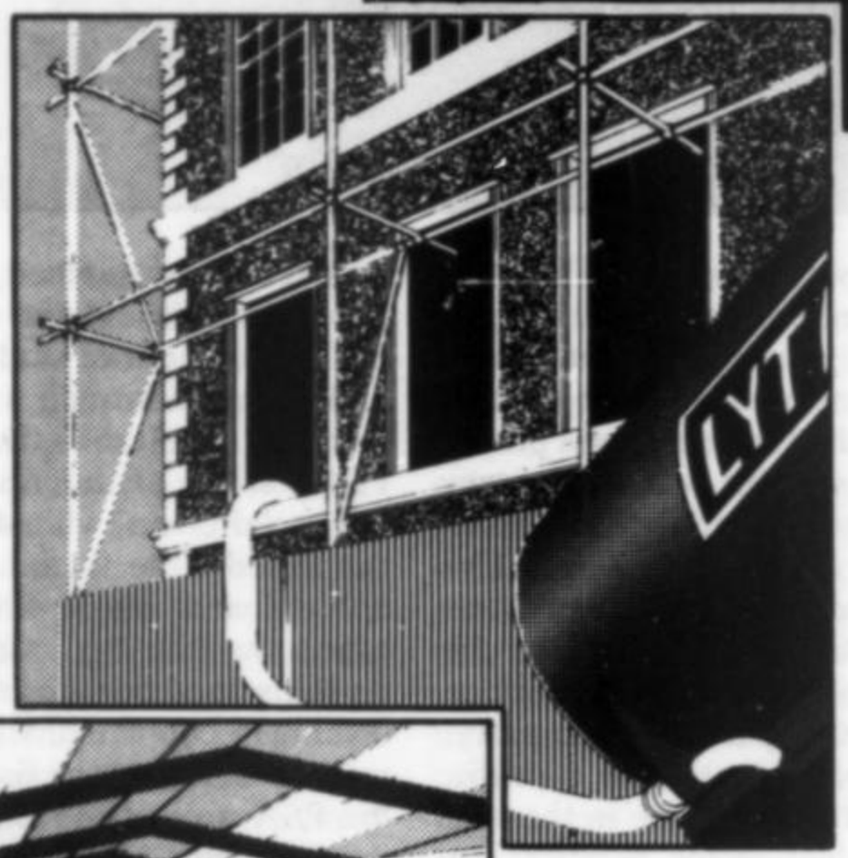

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HUGH CHATWIN

PENSION MONIES FOR REFINANCE

Partners' own pension monies can help refinance new working capital requirements of the firm on advantageous terms. *Hugh Chatwin* sets out reasons why architects should consider pooling their pension arrangements, as a stepping stone to acquiring interests in the firm's office accommodation.

The standard method of raising partnership capital

TIME has long gone since the aspiring architect was expected to buy his way into equity participation with a one-off capital inheritance from his family. Death Duty, and CTT put paid to all that.

Today, raising new capital means a personal visit to the local bank manager, who will probably oblige with a business loan of £25,000, £50,000, £75,000, or whatever sum is needed.

From the manager's viewpoint, the prospect of default is negligible because the loan is buttressed twice over. The first shore is a floating charge over the individual partner's lifestyle, *ie* his equity in the family home, spouse's car, their children's education, holidays, etc. The second is an informal extension of the first, being the financial collateral of the other partners.

From the borrower's viewpoint (be he an existing partner who has to consolidate his stake in the practice, or a new partner who is making the quantum leap into equity for the first time), the need to take on new borrowing commitments is self-evident. In today's world, all successful partnerships need regular injections of capital, in the interests of business efficiency, or to defend an established clientèle, or merely to compensate for inflation. However, there are pitfalls.

Next month's article, in time for the spring tax season, will deal with the re-financing of office property interests which are owned personally by the senior partners of a professional practice, and which need to be bought out by the next generation. Senior partners often regard their share of the property as their pension and case studies will show how a tax efficient transfer of interests can be achieved by a phased sale for full value, and on a basis which the remaining partners can afford.

Problems with the standard method

Whereas raising capital to put *into* a professional practice is relatively easy, there is no standard method for getting it *out* again.

The exit routes in common use rely upon re-financing techniques which are all unsatisfactory in some degree:

1. To the extent that partners wish to pay off the capital debt during a working lifetime, £2.50 has to be earned in order to pay off every £1.00 of borrowed capital – assuming the partner moves into the 60 per cent Income Tax bracket.
2. To the extent that the effective cost of repaying capital will be reduced by inflation over the years, this merely advertises the dismal prospects for an investment which, *per se*, produces neither income nor growth.
3. In that capital borrowings can currently be repaid out of the tax-free lump sum due under a partner's individual 'top hat' retirement pension scheme, this relies on pensions legislation remaining unchanged. While it is most unlikely that any future government would withdraw the tax-exempt status of pension funds generally, the tax-free lump sum is an anomaly which could be phased out by the time the partner retires. Accordingly, it is better regarded as an ephemeral benefit, rather than as the cornerstone to the partnership's business plan.
4. To the extent that senior partners rely upon their juniors to buy them out in due course, theirs could be false hopes, bearing in mind all the current financial and taxation difficulties which partnerships face, the pressures from litigious clients, and so forth.

No. The problem for architects, as members of a class which has no lobby in Parliament, is that putting money into bigger and better houses is more attractive than investment in the principal private business. In the case of housing, the exit route and capital gain (tax-free) is more or less guaranteed. Consequently, most partnerships are grossly under-capitalised as compared with most privately-owned companies, and when they prosper, they do so on a hand-to-mouth basis.

This is a pity – to the extent that the professional firm serves as the fountain of much employment, wealth and other happiness to a large number of employ*ees*, in addition to the small number of partner employ*ers*, who hold the business on trust for all concerned.

Perhaps in the future, the stronger partnerships will seek a USM or full Stock Exchange quotation, currently much in vogue. This would relieve some of the strain and encourage wider share ownership within the business.

Nonetheless, this solution raises a fresh problem – that of having new masters to satisfy. In the longer term, the outside shareholders will be no more indulgent than any landlord of the firm's offices; and tenants need no reminding that negotiations over rent reviews and early determination of property leases are becoming increasingly hostile.

Fortunately, within easy reach of any collection of partners which has the capacity to invest, perhaps, £15,000 per annum and upwards into pension, there is a source of tax-exempt investment capital which can perform four functions simultaneously – namely: raising partnership capital; introducing growth into what was otherwise a 'dead' investment; rendering the accumulated capital portable; and financing the firm's office requirements.

The key to these facilities is ownership and control of pension rights by the named beneficiaries themselves. In this matter, a radical Conservative government and a confused lay public seem to be in tune. Not all members of the pensions establishment are overjoyed about the current rush towards personal pensions. Devolution of control means that insurance company charges and brokers' commissions would have to be revealed at the point of sale for all pensions products. However, for the architect who is prepared to buy the key which gives him access to his own money, the mathematics of accumulating pensions investment capital comes next.

Individual accumulation of pensions investment capital

Here, the important ingredient is the effect of compound interest upon (a) the contributions, and (b) the remunerative rates of return, within an exempt approved pension fund.

For illustrative purposes only, the table shows how much capital an individual could accumulate between the ages of 25 and 65, given the following assumptions:

1. Earnings starting at £10,000 and increasing by an average of 10 per cent per annum.
2. Pension contributions are made at the beginning of each year, representing 17.5 per cent of Net Relevant Earnings, and starting at £1,750.
3. Remunerative investment rates of return are 10 per cent, 12 per cent and 14 per cent per annum respectively.

NB Actual returns from an investment in cash, or from a cash managed fund, or from any other flexible investment portfolio, are likely to fluctuate with changing interest rates.

Clearly, the levels of earnings, contributions and returns are all variables, but three points are worth observing, taking the 12 per cent column as a possible measure of performance:

1. Irrespective of age, any individual who starts by either saving £1,750 per annum himself, or having that amount saved for him (by some combination of employers' contributions and additional voluntary contributions), will accumulate capital of £19,822 after five years, £61,292 after 10 years, and £150,471 after 15 years.
2. The Industry has a standard rule of thumb in that, for every five years by which a career may be foreshortened through early retirement or redundancy, the amount of pensions capital will be approximately halved. If pension is taken immediately, the annuity income will be even further diminished to compensate for longer life expectancy, future inflation, etc.
3. In a nutshell, the skills of this or that pensions investment management organisation are less important than achieving an uninterrupted succession of contributions for as long as possible.

Starting Age	Final Pensions Capital 10% return	12% return	14% return
25	£3,572,087	£5,334,327	£8,256,408
30	£1,947,499	£2,765,844	£4,035,961
35	£1,041,293	£1,407,355	£1,939,581
40	£542,277	£697,946	£910,139
45	£271,959	£333,553	£412,333
50	£128,659	£150,471	£176,671
55	£54,922	£61,292	£68,484
60	£18,601	£19,822	£21,118
61	£14,092	£14,880	£15,706
62	£10,249	£10,723	£11,215
63	£6,988	£7,245	£7,508
64	£4,235	£4,351	£4,469
65	£1,925	£1,960	£1,995

Raising working capital – new style

The visit to the bank manager now takes on a new dimension. Having established a fully self-administered fund (as described in last month's article), the partner/customer first negotiates the best available deposit rate for contributions which will accumulate within a new pension fund bank account. This will be controlled to the order of himself, albeit cheques will be counter-signed by the independent pensions administrator.

Next, the customer procures the business loan on appropriate commercial terms. An area for negotiation will be the amount by which the interest charge can be reduced to reflect the bank's lower risk – to the extent that the loan is covered by security of cash deposits vested in the customer's pension pocket. Ordinarily the bank's spread between deposit and lending rates might be 4-5 per cent per annum. The difference could reduce to nearer, say, 1 per cent per annum. The risk factor will depend on the quantum of pension capital visible up-front and also the bank's perception of the borrower being ready, willing and able to continue to invest via his tax-exempt pocket.

Six tax benefits obtain:

1. Interest on the business loan will be tax-deductible in the usual way and charged at a lower rate.
2. Tax relief is available upon the contributions which start the process of accumulating pensions capital.
3. Deposit interest payable by the bank accumulates within the pension fund free of any Income Tax.
4. To the extent that accumulated pensions capital exists to secure repayment of loan capital in the event of death in service, the premiums enjoy full tax relief.
5. There is no Capital Gains Tax liability attaching to any occasional switches of pensions capital from cash investments to office property or other equity investments, provided the usual niceties of 'investment', as distinct from 'trading', are observed.
6. There are other Capital Transfer Tax advantages.

Simplified, what this really means is that the architect who decides to go fully self-administered can harness the tax benefits afforded to any exempt approved fund to his own two special needs. He can obtain tax relief upon the whole of the cost of standing his corner within the practice, *ie* capital as well as interest, and also end up with a sizeable pension – and all without having to extend himself financially in two different directions. The pitfalls associated with the standard methods of raising working capital are avoided.

The Practice is the Workhorse and the Cart is the Pension. It helps to have them pointing in the same direction.

Pooled arrangements for pension

Once one partner decides to create his own pensions institution, to help finance his business, other colleagues may be persuaded to follow suit. There are economies of scale in respect of establishment and related costs, which can themselves be tax deductible business expenses.

If the partners should decide to part company, the exit routes are clearly defined. The investment vehicle is a money purchase type and it operates as a closed ended pension fund unit trust, in which the cash value of individual units are clearly identifiable and transferable.

The greatest incentive to a pooled approach will arise when architects make a conscious decision to own, rather than rent, their office property. The exit routes are slightly less flexible, but the advantages of putting pensions investment capital to work outweigh the disadvantages of having (a) dead capital tied up in the business, and (b) pensions capital that cannot be touched.

Reservations about the possibility of too many eggs in one basket are less relevant than prospering on a diet of fewer eggs.

REFURBISHMENT

The refurbishment market continues to grow given economic necessity and the political strength of the conservation lobby. But refurb also teaches old and valuable skills.

REFURBISHMENT is not just a part and parcel of most architects' workload; it is, for a growing number, their bread and butter. Apparently checked and thwarted by the increasingly powerful conservation lobby, pugnacious Modernists find the current tide of refurbishment unhealthy. It holds back progress, they say, puts a brake on natural development of architectural design. But in the mid-80s this kind of argument is both unrealistic and unhealthy: unrealistic because large new developments are now politically and commercially the exception rather than the rule – unless you find favour at the LDDC – and unhealthy because the urban fabric of most British cities has been so mindlessly ripped apart that there has to be a time for mending.

Even then refurbishment hardly checks the architect's imagination. Egos might have been bruised over the past 10 or 15 years, but countless streetscapes have been saved from oblivion by the sensitive work of numerous architectural practices. The Modern Movement obsession with the individual building is being slowly replaced by a concern for the street and the city. Propping up an old façade is hardly a bad thing when urban manners are upheld and urban memories nurtured.

If you argue that a shored up façade is dishonest and the street must accept the fact that a building's guts should be exposed for all to appreciate, you might just as well argue that human beings kept alive artificially by plastic pumps, stainless steel pins and polyester components should have their faces sliced off and replaced with machine-made masks.

Fortunately the small scale nature of new technological development means that commercial buildings in particular can be modernised without the gutting of familiar interiors. As the refurbishment of the Bank Plain branch of Barclays Bank, Norwich by Feilden and Mawson shows, it is possible to house modern banking facilities in a grand Roman basilica.

The bank knows that it can now change expendable and redundant small scale interior elements to keep pace with rapid changes in banking technology and facilities without having to compromise the grand architecture that wraps around them in any way. Twenty years ago the bank could well have been advised to knock the building down or to butcher it with low-hung suspended ceilings, bathing customers in ghoulish bright fluorescence, stinging them with static electricity generated by fitted nylon carpets and demeaning them with bargain basement detailing. No one would have loved it, the architects would have switched to Post-Modern façadism in the intervening years and urban memories would have been clouded.

Sensitive refurbishment is also teaching architects a host of traditional skills, new to them, and essential if our cities, like those in Europe (and mostly in Italy), are going to progress organically and comfortably rather than brutally and radically.

The grand banking hall of this Norwich branch of Barclays Bank refurbished by Feilden and Mawson.

Top, general view of exterior from Agricultural Hall Plain; above, main stair – designed to be hard wearing as well as elegant; centre, skilful addition at rear of building – delivery area.

Photos: Alan Sewell.

BARCLAYS BANK, NORWICH

FEILDEN + Mawson were appointed in December 1981.

The splendid building in Bank Plain, Norwich is listed as being of Special Architectural and Historic Interest and is within the City Centre Conservation Area. It was built between 1929 and 1931 to the designs of Edward Boardman & Son of Norwich and Brierly & Rutherford of York. Externally of Classical style in the Palladian manner, the interior is particularly noteworthy, the impressive banking hall measuring some 160 ft long and over 50 ft in height. Although described by Pevsner as a "kind of renaissance", Feilden + Mawson interpreted the style of the interior as strongly Roman. The scale and size of the banking hall, with its intersecting barrel vaulted ceiling and apsed ends, is strongly reminiscent of the baths and basilicas of Ancient Rome.

The design philosophy adopted was to reflect this quality in the treatment of the refurbishment and in the design of new elements and associated fittings all in the context of a design brief requiring expression of the bank's wish for a less formal image. This involved the abandonment of the traditional aspects of heavy security, affluence and a degree of pomposity, which perhaps has been daunting to customers in the recent past, and to replace it with a warm, welcoming environment combined with a sense of modern efficiency. This is manifested to a substantial extent by the installation of modern banking facilities which have been introduced in a form which deliberately owes no allegiance to the existing structure, but accepts that frequent changes in updating customer services will be the norm in a time of rapid technological development. This concept applies particularly to the introduction of 'customer service units' and the allied infrastructure restoring direct screen-free contact between staff and customers for the first time for many years.

In the banking hall itself, the treatment of the existing Classical surfaces aimed at a gentle contrast with the more ephemeral new installations as well as re-establishing an architectural literacy which had lapsed somewhat in the decorative schemes of more recent years. Colour choice emanated from the Roman wall painting and was designed to be complementary to the carpet tile colours available in the 1980s although laid with some allegiance to Classical paving patterns.

The work has also involved the modification and total refurbishment of offices in the Castle Meadow and London Street wings of the building. Here, colour keyed relationships have been maintained at the various floor levels with those already established in the relevant adjoining areas.

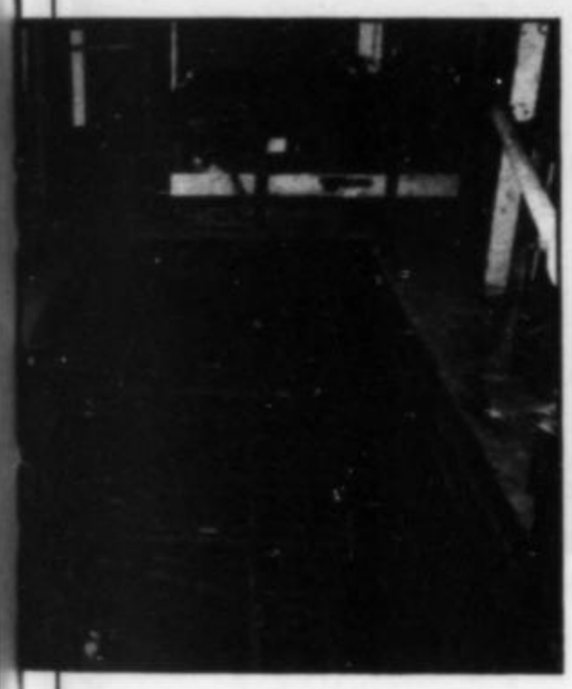
The impressive suite of rooms facing Agricultural Hall Plain have again been fully refurbished with accommodation for the branch director and his managers on the ground floor with a new kitchen, dining room and ancillary accommodation. In the dining room the floor is covered with a very fine and extremely large Persian carpet which was rescued from the old middle parlour on the ground floor and has been fully restored after collaboration with the Victoria and Albert Museum and an associated local craftswoman, Lindsey Blackmore. This carpet formed the centrepiece to the revised decorative scheme in this room.

Speed was of the essence as the intention to develop the premises had been under consideration by Barclays for some time and the current competitive state of the building industry suggested exceptionally favourable tendering conditions. Thus the bank decided to opt for a system of two-stage tendering based on a Schedule of Indicative Rates and Bills of Approximate Quantities. This would enable stage one to take place speedily and allow for the early emergence of a general contractor who could provide input during the second stage.

The complexity of the project, being a major alteration in existing and architecturally sensitive buildings, together with the need to maintain availability of full banking services throughout the course of the works, raised the question of the suitability of the two-stage tendering method for this type of project. The implications were examined closely by the professional team and detailed discussions with the client ensued. In the event the projected contract method was adopted.

The final building contract cost is £2.5 million.

Architects: Feilden + Mawson.
Services engineer: David W. G. Bedwell & Partners, Royston.
Structural engineer: Norman Crossley & Partners, Harlow.
Quantity surveyor: Stockings & Clarke, Norwich.
General contractor: Willett Ltd, Croydon.



Top, the Ancient House before restoration and refurbishment got under way. This decorative building comprises six separate structures; above, installing new floors; right, the architects had the responsibility for bringing new life back to this delicate pargetting without destroying the qualities of age.

Photos: Brian Butler.

THE ANCIENT HOUSE, IPSWICH

WITH its unique pargetting and fine rooms, the Ancient House in Buttermarket, Ipswich is arguably the most splendid house in the town. The building was largely completed in 1601 and owned by the Sparrowe family until the early years of this century.

Until the current refurbishment it has housed Hatchards bookshop.

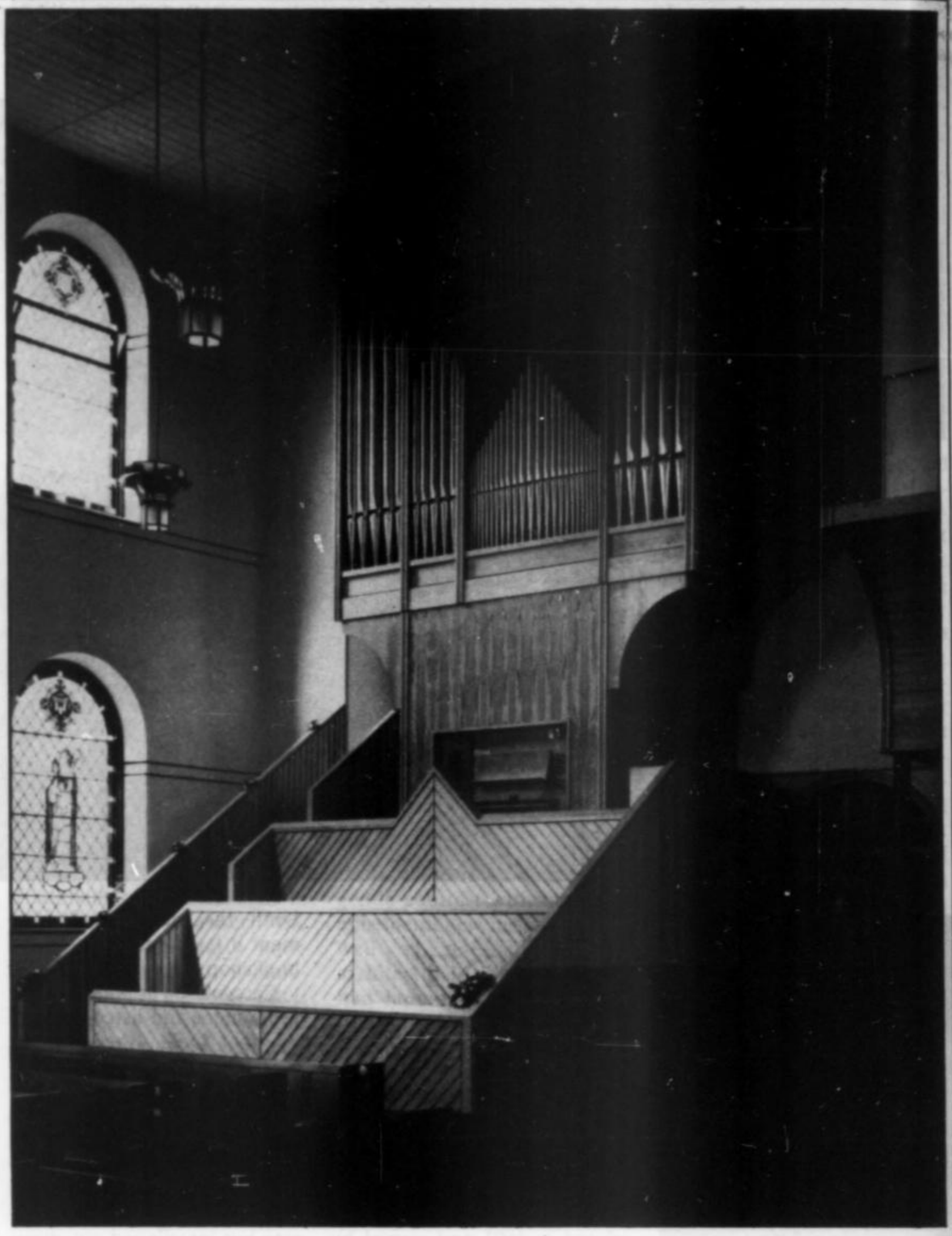
Categorised as both Ancient Monument and listed Grade I by the DoE, the building seemed in fine fettle, superficially, when the Ipswich Borough Council bought it in 1980. But time had in fact taken very heavy toll of the underlying structure. The building – comprising six separate but interlinked structures – had settled badly over fill on the site, judged by the architects to be 11 ft in certain areas. The house had to be completely underpinned. In the past numerous repairs had been carried out, but this was the first time that the fabric of the building had been studied as a whole.

The local council was justifiably proud of its new purchase and with promise of grants from the DoE, appointed Ronald Geary and Associates as consultant architects. Work commenced late in 1980, beginning with a thorough survey of the six interweaving structures. Much of the fabric was found to be overstressed, particularly by what had, over time, become redundant elements. Chimney stacks, long since unused and cut off below the roof line, imposed unnecessary loads on a structure already weakened by past works. Whole floors had to be lifted, unsound joists strengthened or replaced and some areas of the roof had to be re-raftered and completely re-tiled.

The work, costing £600,000, has just been completed and the previous tenant, Hatchards, is planning to move back.

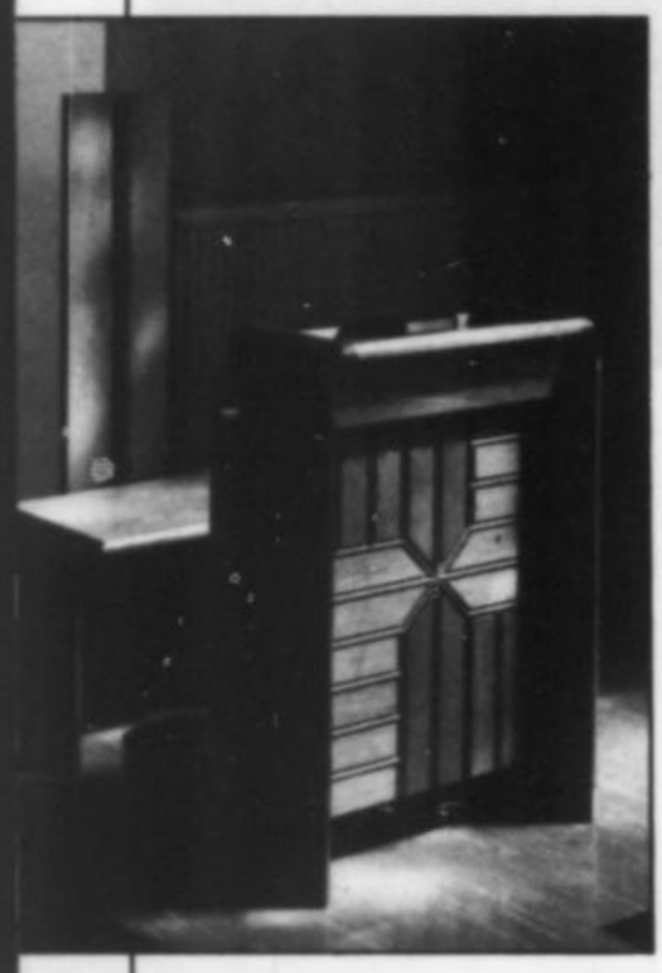
Work on a building like this is a slow and painstaking process. The first two years were largely taken up with surveys and negotiations for grants – as separate government bodies were involved this inevitably took time. The architects' work included the complete restoration and refurbishment of the building including the sensitive pargetting work that gives the building its unforgettable character. The project attracted national attention with the uncovering of rare 17th-century wall paintings, now carefully cleaned and restored.

Architects: Ronald Geary Associates.
Structural Engineers: Maddocks, Lusher and Matthews.
Quantity Surveyors: Caston, Palmer & Partners.



Right, remodelling of the church interior with new organ and choir designed by the architects; below, new pulpit – all woodwork is based on a single 300mm triangular ash section; bottom, the pretty west front, barely touched, had previously been reworked in the 1930s.

Photos: Elsam, Mann & Cooper.



ST GEORGE'S CHURCH, WIGAN

A FIRE which started outside the east wall resulted in the complete destruction of the vestry and roof of this late 18th-century church (architect unknown) in the centre of Wigan. The balcony, floor and plasterwork were irretrievably damaged by water either during the fire-fighting operation or by subsequent weather penetration. Apart from the east end, windows were salvaged as were the font and pews.

The Liverpool diocese and the parish council decided to refurbish the church with a smaller congregation in mind. A social room was designed to replace the damaged balcony and porch. A new organ and church furniture were also specified.

A slated hipped roof on steel trusses has replaced the original part timber truss, part flat roof.

In terms of internal planning, three new levels of sanctuary platform have been arranged to allow the celebrant's chair a position below the east window and in front of the cross. The new altar is triangular in an attempt less to divine the Trinity than to emphasise the gathering round of the congregation from both sides of the centre aisle. New stalls and stools are located to the left and right, and a pulpit forms a part of the gateless altar rails. The furniture has been designed by the architect in polished ash and made by John Whitehead using a single 300 mm triangular structural section throughout.

The replanning of the west end has involved the design and construction of a vestry, coffee room/narthex on the ground floor with a church hall at first floor level. The choir is located in what the architect refers to as a Giottoesque series of boarded enclosures which step up to the highest level, housing the new organ with a case designed by Anthony Grimshaw and made by Nigel Church. All new joinery is in English ash. Vestry furniture is also by the architect and the new east window is by John Hayward.

Architects: Anthony Grimshaw Associates.

DRAINAGE AND WASTE DISPOSAL

Part H of the Building Regulations, effective from November 11, 1985, covers drainage and waste disposal. Here *Reginald Grover* lists essential BS codes of practice and describes suitable manufacturers' products.

DRAINAGE and waste disposal is covered in Part H of the Building Regulations 1985 (operational from November 11, 1985). These new regulations appear quite terse on first examination of the approved documents, but beware, dear colleague – turn to pages 21 and 22 at the end of the document and find how many BS documents you must have, and more importantly, of which you must have a good working knowledge. However, government legal drafters are all too willing to burden you with a plethora of references which if you spent your time in equal obsession to those responsible for the regulations would result in little built architecture.

You should know the following.

BS 5572 – Code of Practice for sanitory pipework (which replaced CP 304) with amendment 1 (AMD 3613) and amendment 2 (AMD 4202). Other useful standards are BS 65: 1981 – Specification for vitrified clay pipe fittings and joints; BS 416: 1973 – Cast iron spigot and socket soil waste and ventilating pipes (sand cast and spun) and fittings; BS 437: 1978 – Specification for cast iron spigot and socket drainpipes and fittings; BS 4514: 1983 – Specification for unplasticised PVC soil and ventilating pipes, fittings and accessories; BS 4660: 1973 – Unplasticised PVC underground drainpipes and fittings; BS 5911 – Precast concrete pipes and fittings for drainage and sewerage; BS 460: 1964 – Cast iron rainwater goods; BS 1091: 1963 – Pressed steel gutters rainwater pipes, fittings and accessories; BS 2997: 1958 – Aluminium rainwater goods; BS 4576 – Unplasticised PVC rainwater goods. The two main codes of practice are BS 6367: 1983 – Code of Practice for drainage of roofs and paved areas and BS 8301: 1985 – The Code of Practice for Building Drainage.

Drainage encompasses above and below ground removal of surface water from roofs and ground fouled water of various contaminations, from human domestic waste water to industrial wastes including contaminated water from garage forecourts and toxic wastes from factories requiring collection and removal or dilution before allowable concentrations are permitted to be discharged into public sewerage systems. Although it is clearly beyond the control of the architect to ensure that sewerage is correctly managed by the building owner, it is his or her responsibility to ensure that the design permits all waste matter to be correctly discharged, and that all the systems of pipework may be cleaned without difficulty.

The new (1985) Building Regulations (Part H) are, as I have said, at first appearance, quite terse, and are simply worded, as was Part N before. Part H1 says: "Any system which carries foul water from appliances within the building to a foul water outfall shall be adequate."

Good drainage is vital to good building, and too many builders all too often cover up a multitude of sins, taking advantage of the fact that an architect does not supervise (implying full time on site) but does 'inspect' (be careful to use these words advisedly and to qualify them in terms of responsibility and the amount of time to be spent on site; giving a minimum and maximum number of hours you will attend in inspections).

Separate drainage onto elemental drawings and do not skimp on definition in specification. Always specify accredited products, write specifications clearly to communicate your requirements without equivocation, and avoid phrases such as 'or similar'; such a phrase is just asking for trouble. If you wish to give choices then be specific in your options. Finally, monitor the installation carefully, and make careful records – photographs help, and can be very useful in the event of a dispute.

The technology of soil and waste water drainage has undergone significant changes and improvements in the past 20 years. Previously, glazed earthenware rigidly laid pipe had been the norm for domestic drainage below ground, with asbestos cement, cast iron, concrete, pitch fibre and steel providing alternatives. UPVC is a relative newcomer to the scene, but now accounts for a significant percentage of domestic installations.

Rigid pipework is often the subject of failure in poor soil conditions, where support is insufficient, and subsoil subject to subsidence and heave.

Additional problems result from poor specification and bad workmanship with failure of the joints and cracking of the pipes, which are often cracked at the time of back filling where the material is poor, or not considered at all. There are a number of systems on the market offering alternative materials and methods of design and installation.

Plain ended pipes

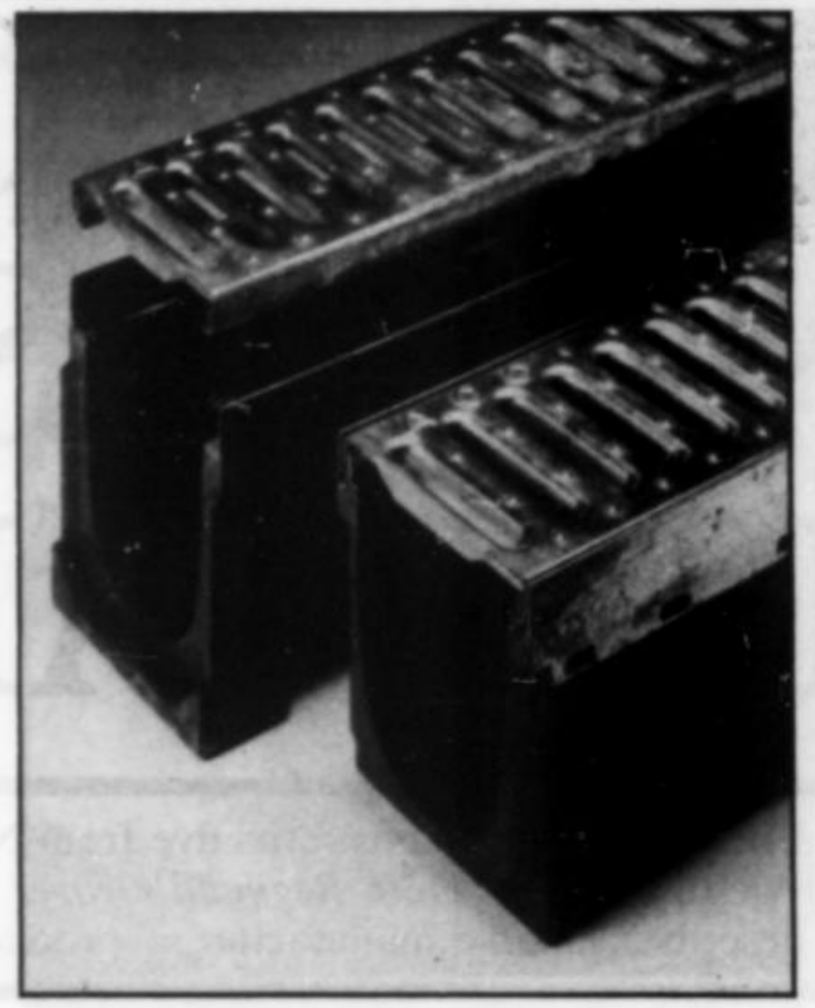
In clayware, the concept of plain ended pipes with sleeves to couple is now firmly established, and some of the traditional products have been omitted from the manufacturers' product lines.

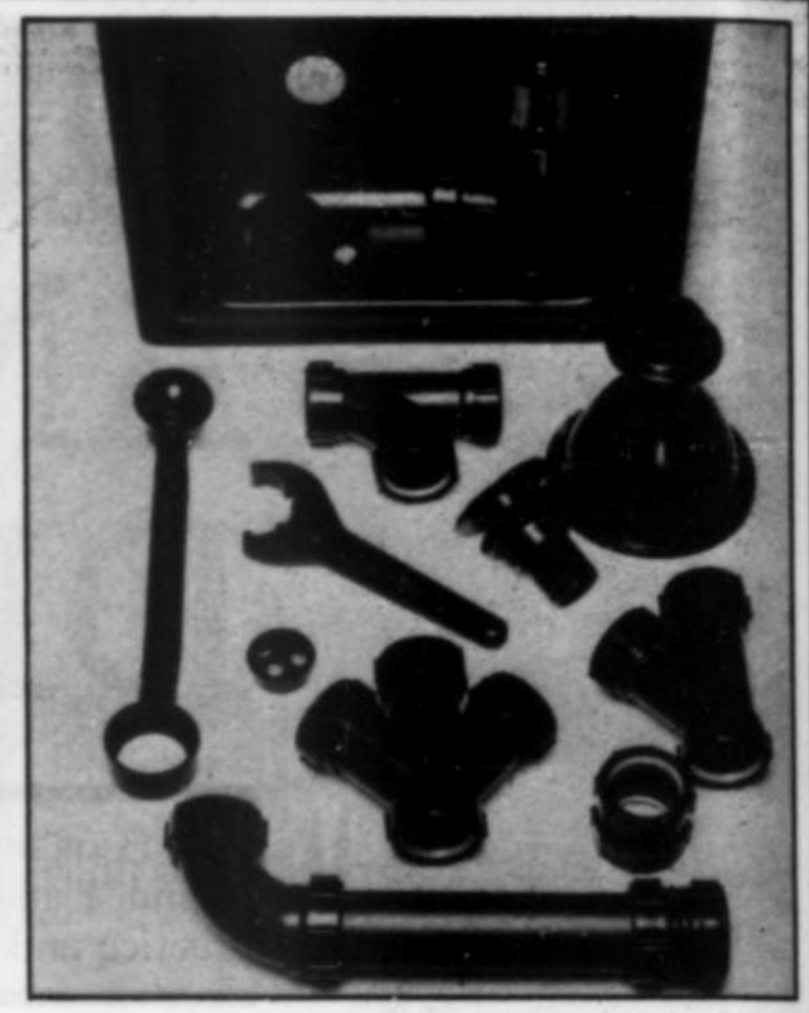
Inspection chambers should not be rendered internally. Traditional inspection chambers are built in engineering bricks – Class 'B' in English Bond brickwork. Where the invert level is more than 1 m deep, malleable iron steps should be provided to enable inspection of the chamber to be made, and the term 'inspection chamber' is then changed to 'manhole'. For manholes exceeding 4.5 m in depth a wrought iron ladder is preferable to iron steps, from the point of view of safety.

Part H1 (2.21) gives a statement of types of access siting and construction of access points. Access should be provided at the following points: (a) on or near the head of each drain rim; (b) at a bend and at a change of gradient; (c) at a change of pipe size; and (d) at a junction unless each run can be cleared from an access point (some junctions can only be rodded through from one direction).

ACO drain K100 surface water drainage system.

Vulcathene mechanical pipework for low pressure chemical effluents.





Shallow inspection chambers are made by a number of manufacturers including IMI Yorkshire Imperial Plastics, Wavin Plastics, Key Terrain, and Hunter Building Products. Access systems, as alternatives to conventional methods of drainage connections, reticulation and access are available from manufacturers including IMI and Marley Extrusions.

As most manufacturers produce a very wide range of products ranging from foul drainage, inspection systems and rainwater drainage, I will examine various aspects of particular products by manufacturers.

IMI Yorkshire Imperial Plastics Ltd manufacture Ventapipe air admittance valves. These are designed in accordance with BS 5572 in stacks serving buildings of up to five storeys, and are for use where it is not practical or economical to install a vent stack. The valve prevents the release of foul air while admitting external air under conditions of reduced pressure in the soil pipe: this prevents loss of trap seals when the system is operated. The Ventapipe valve is suitable for use on both 110 mm and 82 mm soil systems to BS 4515 without on-site adaptation.

The YIP Marscar Drainage Access Bowl system's principle component is a collection and access bowl which is always sited at a constant and shallow depth resulting in virtually uniform installation costs for every access chamber. The bowl is part hemispherical presenting the same face in any direction of approach of incoming 110 mm branch drains – even against the direction of flow of the collector drain. The modified bowl has a new inlet design and will accept up to four branch inlets around its circumference, three of which are sealed by mechanically locking closure caps: research has shown that over 95 per cent of all installations are catered for by a maximum of four inlets. The new YIP inspection chamber complies with the recommendations of BS 8301: 1985. It is moulded from brown medium density polyethylene with an internal diameter of 475 mm: the chamber has integral benching and is fully roddable. It is manufactured as a single depth unit of 750 mm: research indicated that the majority of installers obtain 950 mm or 1 m chambers and cut these to size. The research showed that over 90 per cent of plastic inspection chamber installations have a finished invert depth of between 500 mm and 750 mm. The chamber can be increased in depth to 1,000 mm by means of a 250 mm deep extension piece and seal. It accepts up to five inlets, and as all sockets are blanked off, no additional plugs are required.

The YIP PVC rectilinear rainwater system has been redesigned with a versatility built into the system in the form of site-made downpipe offsets. These offsets, up to any practical length of projection can be made using standard downpipe bends and downpipe off-cuts with very tight projections.

Bartol Plastics Ltd of Edlington, Doncaster is a member of Hepworth Plastics Ltd, itself a division of Hepworth Ceramic Holdings plc. The firm manufactures the Plastidrain building drainage system to BS 4660: 1973 and BS 5481 covering Sewerdrain 200 mm to 400 mm components. The Plastidrain system has BBS certificate 85/1467. Both Plastidrain and Sewerdrain are manufactured in terracotta coloured uPVC.

BS CP 301 states that 20 houses can be connected to a 110 mm drain at a gradient of 1 in 80. BRE Digest No 6 (second series) states that scour is not a problem with private drains and sewers at steep gradients; hence back drop manholes are rarely needed for this purpose, but may be required to save excavation.

As Plastidrain is available in up to 6 m lengths and all joints are accurately aligned, the flow characteristics are adequate for 110 mm pipes to be laid to 1 in 80 and 160 mm pipes to 1 in 150. The old Maguires rule of 100 mm pipes at 1 in 40 and 150 mm pipes at 1 in 60 should be discarded.

Bartols soil manifold is well known. It slots into the stack at floor level and allows the push-fit connection of a soil pipe or WC branch. Push-fit waste connections can be made to any of the three special manifold inlets provided.

The Bartol Alpha system is a Kitemarked range of high quality waste traps, overflow, soil and rainwater plastics.

Hunter Building Products Ltd of London manufacture a very wide range of uPVC soil, vent and rainwater systems, ABS waste systems, polypropylene waste systems, uPVC underground waste systems, HOPE yard gullies, MOPE inspection chambers, uPVC shallow access chambers and floor gullies. Their uPVC inward relief valve Nouveau has become a well known name in drainage design. Of their many products, the new multipurpose underground bottle gully is of note. This has been specially designed to offer more installation options than have previously been available in one fitting. Moulded in brown uPVC and 364 mm deep, the new bottle gully comes complete with an open grille which can be replaced with a sealed access plate if required. It has three blanked-off double back inlets for 110 mm diameter waste connections, and a 110 mm diameter 45 deg sloping spigot outlet to facilitate alignment to drain runs. A detachable cap inside the gully gives rodding access for a 110 mm plunger to the outlet. The invert level can be increased to suit ground levels by using an appropriate length of 160 mm diameter uPVC pipe as a raising piece.

Hunter Building Products provide excellent literature on the bottle gully, including a very well illustrated wall chart.

Dyka Plastic Pipe Systems – Dyka (UK) Ltd, Ashford, Kent (head office: Dyka International BV, Holland), manufacture PVC and PE pipes and fittings for complete plastic piping systems for interior drainage, electrical installa-

Hunter Building Products' bottle gully with optional sealed access cover.

Frost's selection of drainage covers.

tions, rainwater drainage, external drainage, pressure drainage lines and drinking water pipes.

Uponor Ltd of Newton Aycliffe, Co. Durham produce a wide range of uPVC pipes to BS 4660 (110 mm and 160 mm diameters) and larger sizes to BS 5481 (including 400 mm 500 mm and 630 mm diameters). For chemical wastes, polyethylene pipes are manufactured up to 1,600 mm diameter.

Useful guides to pipe sizing of surface water drains, foul water drains and sewers is given in their product literature.

Marley Extrusions Ltd of Maidstone manufacture a range of products to form underground drainage systems. They hold BBA certificates on their sealed access drainage system which complies with BS 4660 (110 mm and 160 mm) and BS 5481 (250 mm).

The Marley Early Warning Device was designed specifically to give advance warning of drain blockages in hospitals and other health buildings. The unit comprises a pressure switch mounted on a 110 mm uPVC socket plug. When a blockage occurs effluent begins to back up: as this back-up covers the side arm of the device branch, it traps air in the space between the orifice and the warning device. The diaphragm of the switch then trips at a predetermined pressure and operates a warning indicator which can be a visual or audible alarm.

Naylor Bros (Clayware) Ltd of Barnsley manufacture vitrified clay drainage and sewerage systems. Dewseal is a vitrified clay spigot and socket pipe system with polyester and rubber 'O' ring flexible joints. The pipes fittings and joints are to BS 65: 1981 and the rubber joint rings are to BS 2494 (Part 2). The system is designed for sewers and surface water drainage with internal diameters ranging from 100 mm to 450 mm.

Densleeve is ideally suited for house drainage and sewerage and lateral connections. The system comprises vitrified clay plain ended pipes and fittings with sleeve joints (again to BS 65 and BS 2494), sizes 100 mm to 200 mm diameters. Denline is a system of vitrified clay plain ended perforated pipes and fittings with sleeve couplings. The pipes are 100 mm to 300 mm diameter to BS 65 and the injection moulded sleeves use polyethylene to BS 3412/WA.

Naylor have produced an excellent design manual with information on design and access. Reference is made to CP 301 but no doubt a revision to up-date to the new BS and the 1985 Building Regulations will be produced.

Hepworth Iron Co Ltd of Sheffield manufacture the Supersleeve clay drainage system. In a cost study prepared by Nigel Rose and Partners, chartered quantity surveyors, in January 1984 it was claimed that the Supersleeve system was significantly cheaper than any alternative uPVC installation.

Hepworth produce a small pocket sized site guide covering the Supersleeve 100 mm system to BS 65, the HepSleeve 150 mm system to BS 65, the HepSeal 150 mm-300 mm system to BS 65, the HepSeal 400 mm-1,000 mm system to BS 65, the HepLine 100 mm-300 mm subsoil drainage system to BS 65 and a variety of fittings including channels, gullies, grease traps and concrete manholes.

Key Terrain Ltd of Aylesford, Maidstone manufacture uPVC soil systems, vent systems, rainwater systems, roof and balcony outlets, polypropylene traps, uPVC waste and overflow manifolds, GRP cisterns and a uPVC waste system. Their Buried Drain system (the 1,800 system) is available in 82 mm, 110 mm, 160 mm and 200 mm sizes. The 110 mm and 160 mm systems comply with BS 4660, and where applicable bear the Kitemark. The 200 mm system meets the requirements of BS 5481 and where appropriate bears the Kitemark.

The Terrain inspection chamber is designed to meet BS 8301 and is fabricated as a base unit, allowing positioning prior to cutting upstand units to give invert depths up to 1,000 mm. The Variable Bend, unique to Terrain, has been re-designed with a mechanical joint. Flexibility and adjustment are provided in a very compact fitting. By simply rotating the two halves any angle up to 25 deg can be achieved.

Blücher Stainless Steel Drains of Tadcaster manufacture stainless steel flow drains and pipe fittings. Blücher Metalware are pioneers in the design and manufacture of these products for use in food, pharmaceutical, medical, meat and nuclear industries and in chemical and electronic industries where acid resistance and rust proofing is vital. They manufacture stainless steel pipe with a rubber ring joint in 50 mm, 75 mm and 110 mm diameters. They state that in high rise and hospital applications mechanical fire stops are not necessary, as the thermal movement of stainless steel is minimal.

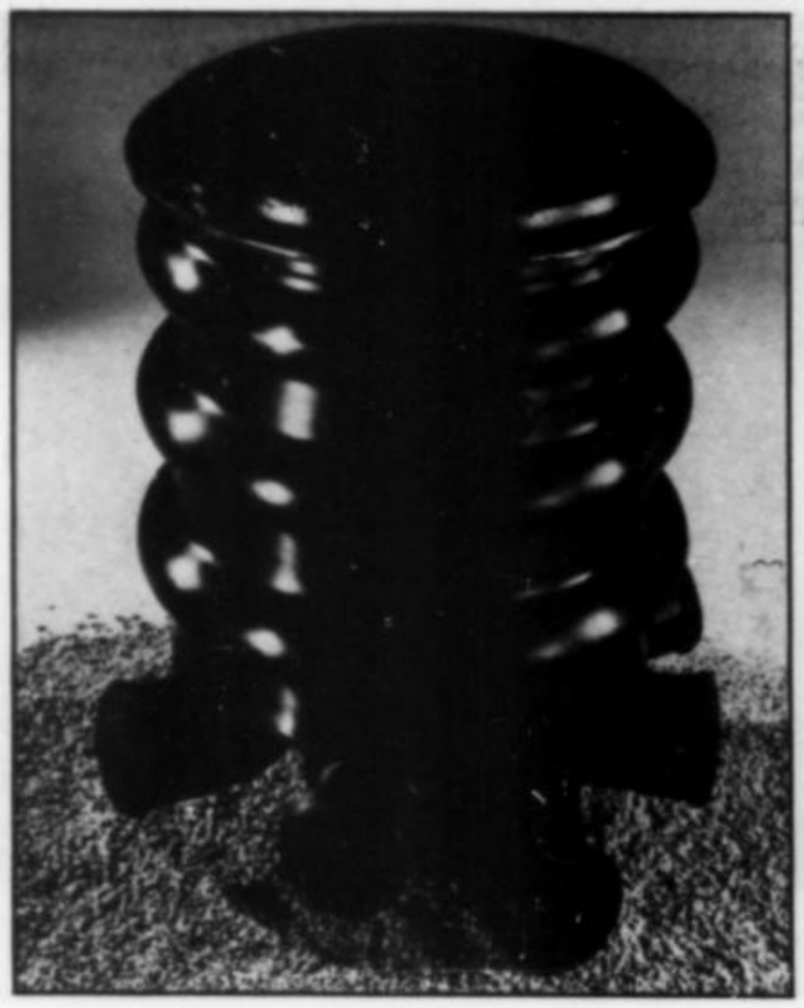
Vulcathene, a member of Glynwed International plc, manufacture pipe fittings and joints for the safe conveyance of low pressure chemical effluents. The Vulcathene mechanical system is manufactured in polypropylene. The unique mechanical joint is quick and easy to make and is quickly demountable. The system is therefore applicable in schools, hospitals, and industrial laboratories. The system conforms to BS 4991. The Vulcathene Fusion system is a tried and tested laboratory system installed successfully worldwide for over 30 years. It is manufactured from low density polyethylene and is jointed by heat fusions using special tools: it is available in 38 mm to 152 mm diameters.

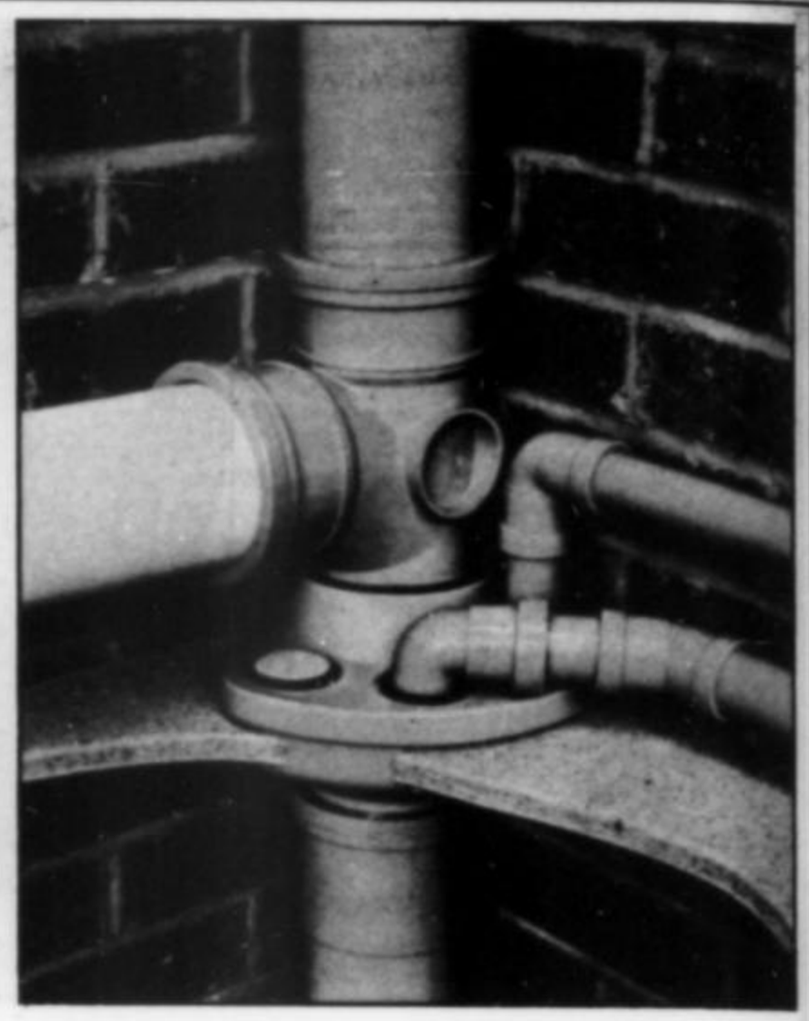
Glynwed Foundaries of Telford produce cast iron drainage systems including the Timesaver socketless series and a manufactured to BS 416 with couplings complying with BS 6087 and a traditional spigot and socket system manufactured to BS 416.

F. C. Frost Ltd of Braintree manufacture biomatic grease interceptors (a biomatic com-

IMI Yorkshire YIP plastic inspection chamber for 110mm underground drainage.

Bartol soil manifold.





pound of bacterial enzymes is placed in the interceptor), floor drains, roof drains and rodding eyes in nicalloy with a clear baked powder epoxy coating to protect against damage from caustic cleaning materials.

Schott-Kem Ltd of Stafford (German parent company) produce specialist glass pipeline systems for application in major chemical industries and the nuclear power industry. Schott Process Plant Ltd designs, installs and commissions borosilicate glass systems for the chemical, pharmaceutical and other industries under the trade name Boresist.

The material has a high thermal resistance and is unaffected by sudden temperature ranges; its molecular stability is not affected by radiation; it will not creep or distort, it is non-flammable; its transparency facilitates clean installation and ease of detection of blockages.

Flygt Pumps Ltd of Nottingham manufacture submersible pumping systems which are compact and therefore excavation costs are lower. Fully standardised fittings make installation cheaper. There are a number of specific features which provide reliability of operation. These include the separately sealed off junction box, the squirrel cage motor, built-in cooling system and double mechanical face seals. When operated with an automatic control the water level sensors match the running of the pump to the amount of water entering the sump. There is an even flow to the treatment plant and less risk of sedimentation. For service and inspection, the pump is easily raised from the sump on guide-rails. Pump capacities range from 20 l to 1,500 l.

Clearwater Systems Ltd of Guildford are part of the Conder Group. They specialise in the design, fabrication and installation of compact, highly efficient sewage and effluent treatment systems. These range from the Miniclear designed to cater for a single household, providing a cost effective alternative to a cesspool. It can also relieve septic tank soak away problems to produce a final clear effluent of suitable quality for discharging into a water course. The larger installations form waste water treatment plants from towns and industrial complexes and are suitable to serve the needs of populations of 300 to 4,000 people.

Harmer Holdings Ltd of Hatfield, Herts specialise in surface water drainage from flat roofs. Their new catalogue should be on your library shelf: it contains excellent illustrations and the drawings are to scale. I am pleased to say it was produced by architects for architects.

Standard metal rainwater outlets are in cast aluminium or gunmetal and are available with chemical or flat grates and a wide range of accessories. Harmer also manufacture insulated and heated rainwater outlets as well as balcony outlets, gully outlets and two way (parapet type) outlets. The latter can be installed to provide either vertical or horizontal take off. Components are manufactured for connection to socketed cast iron pipework to BS 416 for screwed connection to steel pipe to BS 4514 or connection to copper pipework either by brazing gunmetal spigots directly to copper pipe or by means of gunmetal screw threaded outlets with an iron to copper adaptor.

Wade International (UK) Ltd of Halstead, Essex (Canadian parent company) manufacture Vari-level floor drains. These are for the disposal of waste water in shower rooms and specialist applications in mortuaries, prison wards, hospitals and veterinary establishments. Acid resistant drains are manufactured in polyethylene and volatile liquid floor drains are produced with collecting tanks and gas seals where there might be a danger of explosion.

Drainage Castings Ltd of Tipton, West Midlands state that they have nearly 10,000 different products stocked and available 'off the shelf' as the Brickhouse Dudley Group distribution company.

The new Victoria grating is fabricated in high strength lightweight ductile iron. It uses a square mesh of holes instead of the slots usually provided which have proved hazardous to small wheeled traffic.

ACO Polymer Products Ltd of Bletchley, Milton Kenyes have produced a new 28-page A4 catalogue which gives details of the full range of polyester concrete channel drainage systems as well as giving technical data and installation instructions. The ACO drain range comprises ten different channel systems and 20 gratings covering all types of internal and external specification from pedestrian areas to airport runways. ACE channels are resistant to road salt, frost and most chemicals, but specifically designed ACO Chemical Channels are available for installation where more aggressive chemicals are encountered.

Alumasc Ltd of Kettering manufacture aluminium rainwater systems in accordance with BS 2999: 1958.

Products can be supplied finished with a polyester coating: a range of ten colours is offered. I particularly favour the moulded OG No 46 range: it has a very bold profile, deep and elegant and with square section downpipes; it is a most attractive addition to a roof. Instead of hiding the often poorly designed gutters and downpipes you can positively enjoy these.

Reader enquiry numbers
IMI Yorkshire Imperial **145**
Bartol Plastics Ltd **146**
Hunter Building Products **147**
Dyka **148**
Uponor Ltd **149**
Marley Extrusions Ltd **150**
Naylor Bros Clayware Ltd **151**
Hepworth Iron Co **152**
Key Terrain Ltd **153**
Blücher **154**
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RAYMOND CECIL ON

PRACTICE

Where does all the time go to?

ARCHITECTS, like all professional people, are in the business of selling time. Their own time, and that of their staff, if they employ any. Professional time is a valuable commodity, the architect's total resource and his stock in trade. But how valuable is it, and how do you go about valuing it? I suppose that in one sense the exercise is very similar to that adopted by a developer contemplating acquiring a site – the residual valuation. You estimate what you think you can earn, deduct your estimated costs and expenses, and what is left is your residual value.

There is, however, a small difference between the architect and the developer. If the residual valuation of a site is nil, then the developer walks away. If the architect discovers at the end of the year that his residual value is nil – he is stuck with it. Actually, the residual value of an architect as disclosed by periodic earnings surveys is rather more than nothing – but nothing like as high as that in equivalent professions. Why is this?

Fee scale

Well, certainly market forces have something to do with it, but I do not believe that that is the whole story by any means. Much of the blame must be borne by the profession itself for its inability to value and quantify what it is selling. And it is not helped by a published fee scale that bears little relationship to the service the architect provides and the conditions under which he provides it.

To start with, you cannot begin to value your time until you know how much of it is available for sale, and this is rather less than you might think. I referred some while ago to a small practice (a husband and wife team) who charged out all their time on an hourly rate of £13.50. Their annual fees were between £12,000 and £14,000. To my untutored eye this meant that they were selling about 1,000 professional hours a year. So what were they doing with the other 15,000? Even allowing for sleeping, holidays and a pretty relaxed life-style I suspect that they spent at least another thousand hours on their professional practice, for which they did not charge – or were not paid. The effective rate that they were charging for their time was probably less than £7 per hour which is what I pay an agency for a temporary typist.

In my own practice, which is rather larger, the situation is similar. There are four partners and although we do not maintain full time-sheets we do record what we choose to call fee-earning activities, that is, time we spend on activities which directly advance projects or earn fees. We exclude all our administrative time and general supervision of the work of other members of the firm. Depending on the precise roles of the partners within the firm, our fee earning time varies between 30 and 75 hours per month. In preparing our practice resource projections we budget 3,000 fee earning hours per annum between the four of us – and have considerable difficulty in achieving it. What we do not even attempt to record is the *gross* time that we spend on practice related activities because that might be too painful to contemplate.

What about staff? How much of their time is effectively available to sell? The average working week in the profession is about 36 or 37 hours – say 1,900 hours per annum. Knock off holidays and the eight statutory bank holidays and you are down to 1,700. Something for sickness and other unavoidable absence reduces that to 1,650. So with heads down and no interruptions at all it is possible that a member of my staff may be productive for 1,650 hours a year. But we all know that it does not go like that in most cases. Nearly always on an assistant's time-sheet there will appear time that cannot be ascribed to any fee-earning job. Office admin is a good sweep-up description which includes everything from sorting out the plan chests to filling in the time-sheet itself.

So what is actually left as resource to be devoted to the work for which you are being paid? Clearly it varies from firm to firm and it will also vary according to just how busy you are. When the pressure is off it is amazing how much time can be expended (quite usefully) on unremunerative activities. In my own firm, which is somewhat atypical as we work a four-day (35-hour) week, we set a fee-earning target of 1,450 hours average and seldom exceed it. In a recession period it dropped in one year as low as 1,275.

Steady erosion

Over the past 20-odd years that I have been in practice I have witnessed a steady erosion of the resource available for direct fee-earning activities which has been matched only by an increase in the resource actually required to carry out any given project. And it is a continuing process. The introduction of fee bidding, particularly in the public sector, is a time consuming activity although I know of no firm that has actually set up an estimating department in the contractor's mould.

Even a task as seemingly minor as arranging the renewal of one's professional indemnity insurance can involve the whole office in an endeavour to get the proposal form right – not to mention the time which has to be spent if your existing insurers decide that they do not want your business.

Practice promotion and the generation of work flow was always time consuming and expensive but over the last few years since we voted ourselves the 'new freedom' it has become very much more so. Increasingly, clients are running conceptual design competitions as part of their selection process. Sometimes they pay an honorarium – more often they do not. Local authorities, pressed for cash, sell their vacant sites through developers' tenders with a design content. In goes the architect on a 'no job, no fee' basis and if he will not, then the developer will know another firm that will. And away goes more resource that should be available for the jobs that actually happen.

The statistics department reckons that the profession denies itself £70m of fee earning resource that it puts into unpaid work and competitions. That is nearly *10 per cent* of the profession's total income.

There is one simple answer to this problem of reduced resource – and that is to work longer hours. It is a solution adopted voluntarily by principals up and down the country and under all sorts of psychological duress by loyal and devoted staff who only see the immediate problem – not the underlying cause. That solution is akin to the one adopted by the carter who trained his horse to do without food by giving him less each day. Just when he had got to the point where the horse ate no food at all the stupid animal dropped down dead.

If we are not going to kill our profession we have to develop a fee basis that takes a proper account of all the time we spend on 'not quite architecture'.

Stop press

APROPOS last month's parable, I have just been advised of two public sector commissions being awarded to competitive bidders at about 50 per cent of blue book scale – one for a hospital and one for a new courts building. If this continues we will not only have some very bad hospitals and courts – we will all finish up in them.

The author writes these articles as an architect in practice. He does not hold himself out to be an expert in law or insurance. For advice on detailed or specific matters readers are advised to consult their own lawyers.

TED STEVENS ON

ENERGY

Houses for the turn of the century

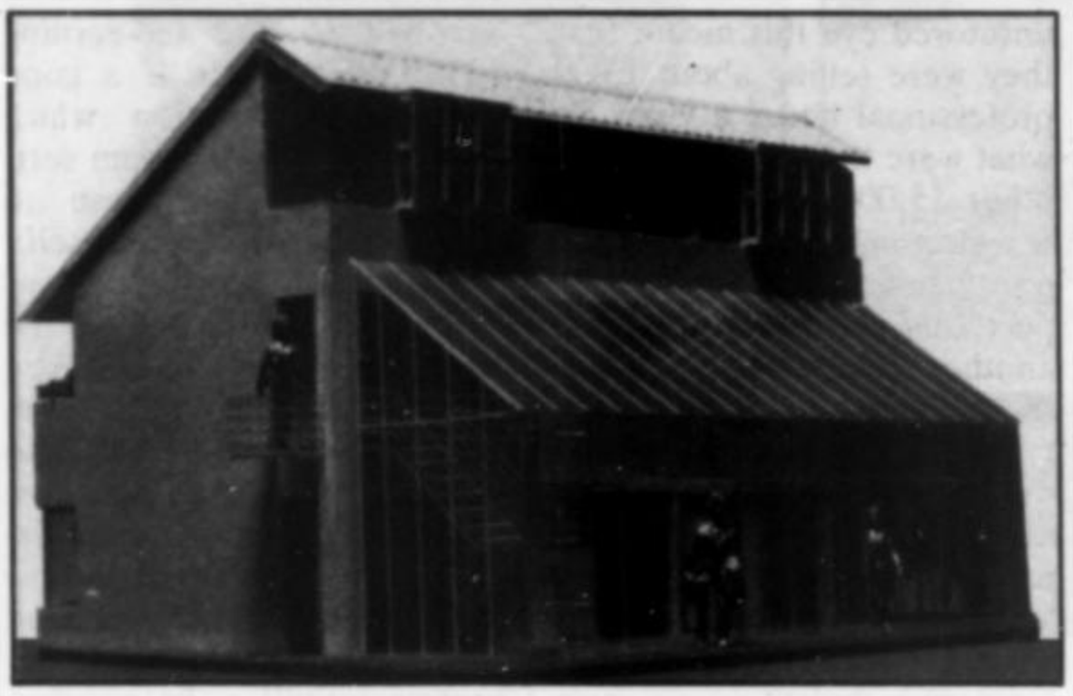
OVER the coming month about one million people will file through the doors of Earls Court for the Ideal Home Exhibition. The vast bulk of the products on show are dreadful; tons of tacky plastic junk aimed at unfortunate do-it-yourselfers. There will also be the usual array of bland show houses – brick and tile and all very cosy.

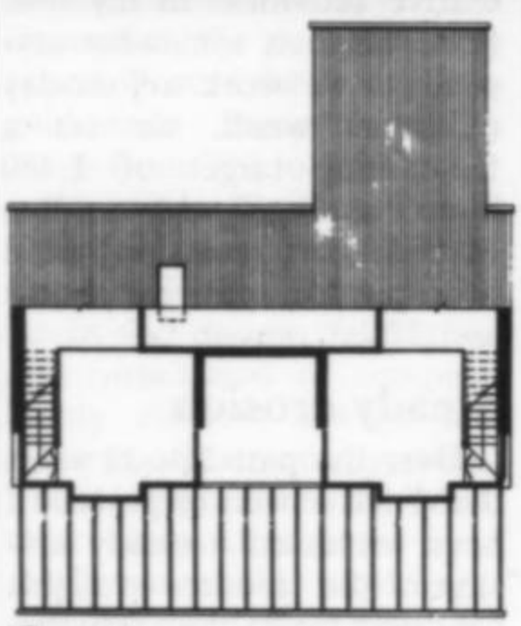
But in among the dross there will be one reasonably interesting house: the 'What House 2000' home designed by Stephen Greenberg and Dean Hawkes. Sadly the house is not all that it might have been because many elements of the structure and interior have been 'sponsored' by product manufacturers, and the 'ideal content' is not always what is on show. Nonetheless 'What House 2000' is certainly very different.

Greenberg and Hawkes are skilled in both the design of stylish houses and the conservation of energy, and both these skills have been employed at Earls Court. Hawkes is the energy guru, as Director of the Martin Centre for Architectural and Urban Studies at Cambridge, where he has been involved in a number of passive solar studies for the Department of Energy and the EEC. Although Greenberg and Hawkes have only been practising together for about three years they have completed a number of interesting schemes, the best known probably being a delightful mews house in Bloomsbury (see *AJ* October 30, 1985).

The 'What House 2000' is unlikely to go into the history books as a great piece of architecture. But it ought to work quite well on the energy front. And it succeeds quite well in 'whetting the appetite' as to the possible form of new homes at the turn of the century.

The building has two distinct sides – one very traditional with its roots in the Arts and Crafts Voysey/Lutyens style, the other faintly Modern Movement, with a dash of Dan Dare space age transparent covering. The traditional elevation would face to the north and disguises the heavily insulated and well sheltered 'back' of the house. Rooms are arranged with minimum windows on this side and often passageways, utility rooms or cupboards acting as an extra energy 'buffer'.





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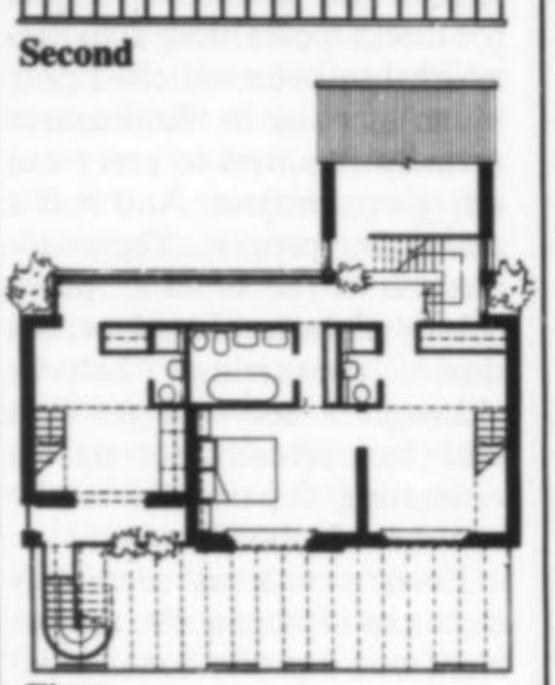

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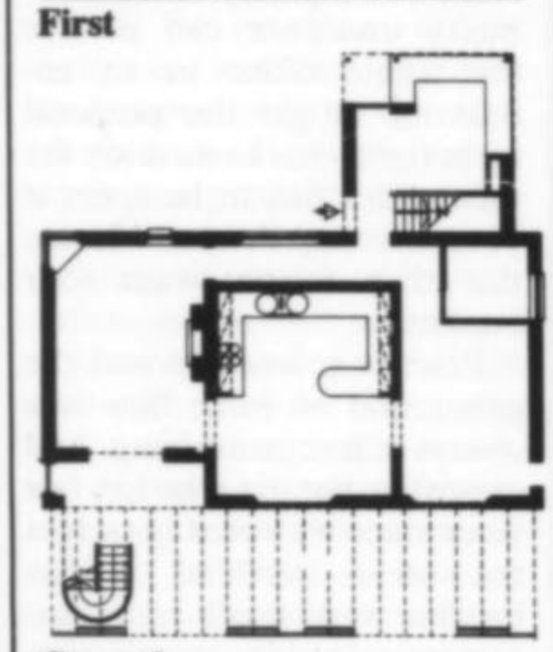


Ground

Greenberg and Hawkes' 'What House 2000': something reasonable at Earls Court.

The Dan Dare elevation provides a double height conservatory over the large south-facing doors and windows to all the main 'living' rooms.

The arrangement of the rooms has been considered with care, and with energy conservation firmly in mind. For example in the very centre of the house at ground floor level Greenberg and Hawkes have sited the kitchen/diner so that it is insulated on all sides by other rooms, passageways or the conservatory.

The idea is that this space could become the main inhabited winter living space – "almost a snug," says Greenberg. Casual gains from the cooker and the occupants – plus passive solar gains via the conservatory – ought to result in hardly any back-up heating. If an additional living space is required for part of the day, say in the evening when the children are in bed, then one of the living spaces on either side could be quickly heated up for this purpose.

Although the showhouse is not fitted with high levels of insulation – the problem at the exhibition is overheating caused by so many sweaty punters filing through – in real life it would be generously lagged on all sides, in the roof and under the floor.

Greenberg and Hawkes believe most existing new homes make poor use of their total internal volume. So a major effort has been made to use the entire volume – for example, an extra 'gallery' storey has been incorporated in the roofspace. New types of lightweight roof construction would need to be developed to make this solution viable on a large scale, but both the designers believe this may well happen.

Two of the bedrooms at first floor level are designed to be used by children or elderly relations, almost as self-contained flatlets. "In the future children will probably live at home longer. By using the roofspace to provide a 'gallery' it becomes quite easy to accommodate this," says Hawkes.

'What House 2000' includes the usual electronic paraphernalia most soothsayers expect to see in the future: masses of TVs and computers, sophisticated low energy lighting, and a smart energy control console. There are also three bathrooms (partly a sponsorship requirement) though Greenberg predicts that people will "get more and more into washing", and that domestic hot water demand will increase accordingly. As a result, active solar systems may get a second chance and heat recovery on waste hot water may be employed. 'Instant' boilers are also likely to be the norm, and the good old airing cupboard may become a thing of the past.

The house is very large – effectively six bedrooms – and would probably cost about £90,000 to build. It is a pity it is so much of a show house, and is not a little more serious about how we might all be living in the year 2000. Perhaps the Department of Energy will take up the challenge and preach a more genuine message next year.

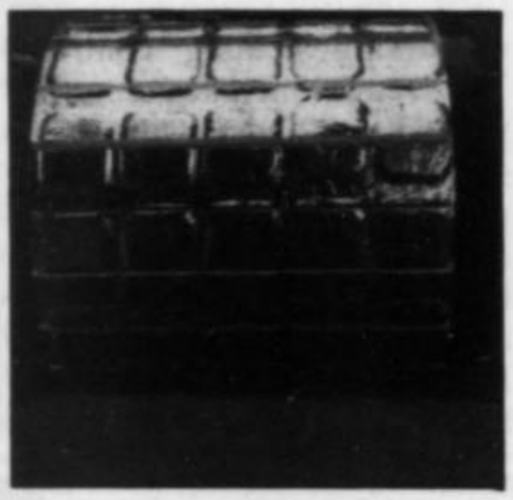
Dr John Cornell looks at new building products

PRODUCT NEWS

Solar control

Bodicool Blue is a new solar control glass from Solaglas Insulation. It is a body tinted float glass offered in 6 mm thickness. Also available in tempered safety glass and annealed form, cut to size, it can be used in *Permasave* sealed insulating glass units and also in the high performances *Ultrawarm Plus* range with a U-value of 1.6 W/sq m deg C.

Solaglas Insulation Ltd
Reader enquiry number 121



Insulated roofing

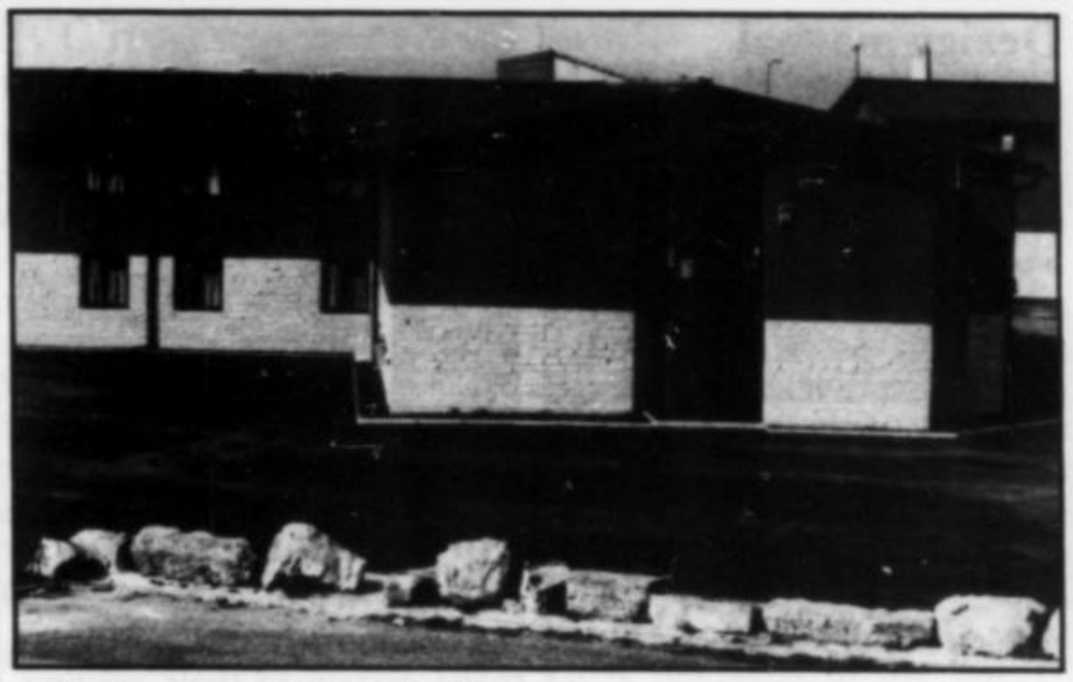
Tekurat Type HT is a new product resulting from the combined expertise of Tekurat Insulations Ltd and D. Anderson & Sons Ltd. It is a composite material which combines Tekurat's insulation system with a layer of Anderson's *HT 125* polyester membrane. The only additional requirement to complete the roof system is a polyester capping sheet.

Tekurat Insulations Ltd
Reader enquiry number 122

Photographic service

A camera mounted on an 18 m high telescopic mast provides some of the advantages of aerial photography without the high cost and the limitations imposed by air traffic control. The mast is mounted on a small vehicle which can operate in city centres and on congested sites. The mast also supports a video camera which is used in conjunction with a monitor at ground level to compose the picture for the stills camera.

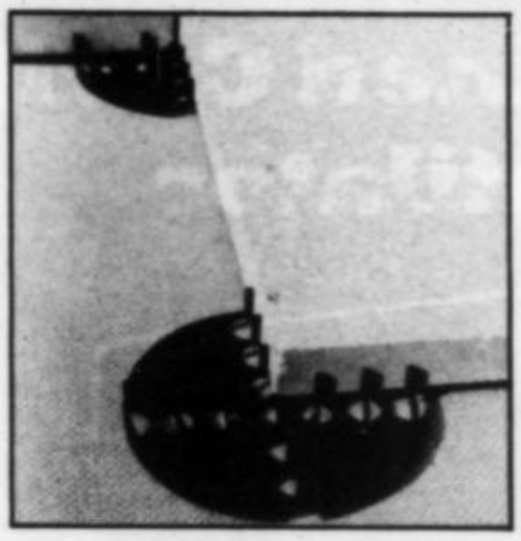
High Level Photography Ltd
Reader enquiry number 123



Through-coloured tiles

Modular 650 thru blue tiles have been used to roof an extension to the Portland Heights Hotel, Isle of Portland, Dorset (architect: Richard Tear Associates). The corrugated 1086 × 650 mm tiles are more usually specified for industrial developments but were used on this project for their appearance and functional quaiities. The tiles enabled a lightweight roof to be constructed at a very low pitch; accommodating the long span using one roof truss rather than by incorporating a valley. In addition, the *Modular 650* tiles used in conjunction with 6 mm diameter lap sealants provided good resistance to the extreme local weather conditions.

Eternit Building Products Ltd
Reader enquiry number 124



Paving slab support

Caro Support offers a simple method of laying paving slabs on flat roof, terrace or balcony areas. Polyethylene mouldings raise the paving 15 mm above the supporting surface while integral spacers ensure a 5 mm gap between the slabs, enabling rainwater to drain away rapidly with no puddling. Levelling shims are supplied to accommodate any differences in surface level. The system gives an unobstructed paved area which protects all drainage outlets, services and manholes as well as the waterproofing membrane.

Carosystems Ltd
Reader enquiry number 125

Renovating brickwork

Butterley Brick offer a wide choice of colours and textures in the facing bricks available from their 19 brickworks. Colours range from creams, buffs and yellows through to reds, browns and greys, including brindled and multi-colour varieties. Several of their bricks are manufactured in the imperial height of two and seven-eighths inches (73 mm) specifically for use in the repair and renovation of older properties.

Butterley Building Materials Ltd
Reader enquiry number 126

Low odour paint

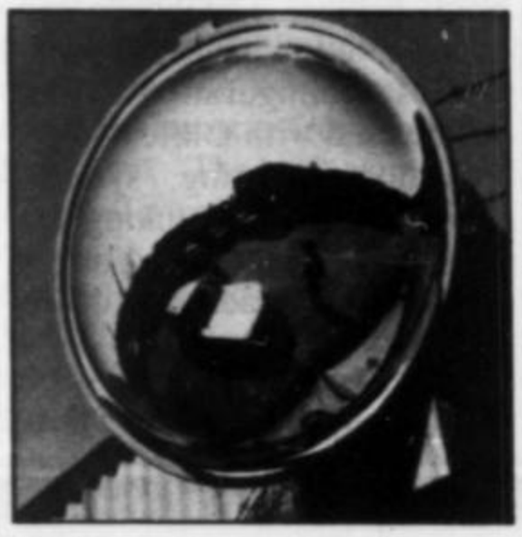
A low odour paint which produces a hard wearing, highly washable finish is a prime requirement for hospitals and many local authority contracts. This requirement is met by the new *Eggshell Finish* from Permoglaze Professional which is available in 61 colours.

Blundell Permoglaze
Reader enquiry number 127

Specifiers guide

A comprehensive guide to specialist doors is available from Wormald Building Products. Eight sections cover fire resistant doorsets, fire resistant roller shutters, security and bullet resistant doorsets, acoustic doorsets, industrial rolling and folding shutters, sectional overhead doors, *Swiftlight* high speed door system and electrical and automatic operations.

Wormald Building Products
Reader enquiry number 128



Polycarbonate mirrors

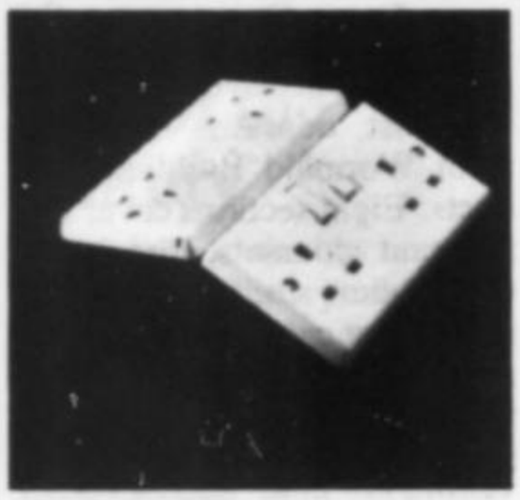
Polymirrors from Volumatic are available in three versions giving 130, 150 and 170 degrees of visibility. Made from *Lexan* polycarbonate, the mirrors provide an important contribution to security or safety in locations exposed to the risk of vandalism or accidental damage. Typical uses include car parks, pedestrian subways, factories and industrial premises. *Polymirrors* are weatherproofed for outdoor use.

Volumatic Ltd
Reader enquiry number 129

Hexagonal mosaic

Langley London have added the *Clip Series* hexagonal mosaic from Villeroy & Boch to their range of ceramic tiles and mosaics. The hexagonal pieces are supplied on perforated paper sheets for ease of fixing and their size enables them to be wrapped round columns and fitted into alcoves. *Clip Series* is suitable for all domestic internal floors, walls and kitchen worktops.

Langley London Ltd
Reader enquiry number 130



Power outlets

Single and double-gang pedestal boxes are now available from Gilflex-Key made from aluminium and finished in black acrylic. The boxes can be mounted in single or back-to-back configurations, and can be used with Gilflex-Key's underfloor ducting system, Mini 58 shallow trunking for carpeted areas or for direct mounting on benches or office furniture.
Gilflex-Key Ltd
Reader enquiry number 131

Design manual

Volume 3 of TAC's *Fire Protection* design manual is now available. It gives comprehensive technical information on the use of sprayed mineral fibre for the fire protection of structural elements in buildings, including steelwork, concrete and timber floors, cavity barriers, internal and external walls.
TAC Construction Materials Ltd
Reader enquiry number 132

Insulating dpc

Damcor is a vertical insulating damp-proof course which prevents cold bridging around window and door openings. It consists of strips of 100 mm wide by 18 mm thick expanded polystyrene bonded to a 150 mm wide polyethylene dpc.
Metal Closures Rosslite Ltd
Reader enquiry number 133

Polyurethane windows

Radbury Windows are adding the *Fulgurit-Isopur* polyurethane system to their existing ranges of aluminium and uPVC windows. The new system consists of hollow chamber aluminium core sections surrounded by hard foam polyurethane and finished with a polyurethane lacquer. The system can be used to produce windows, doors, sliding doors and curtain walling.
The Radbury Window Co Ltd
Reader enquiry number 134

Suspension fittings

A new range of fixing devices has been intruduced by Lindapter for suspending services and utilities from overhead structures without welding or drilling. Typical uses include the suspension of conduit, cable trays, sprinkler pipework, ventilation ducting, etc.
Lindapter
Reader enquiry number 135

Heating controls

Harvey Habridge have published a catalogue describing their *Temtrol* range of energy conserving heating controls. The range includes controls for radiator and for hot water supply, and systems controls such as automatic by-pass controls for low water content boilers and zone controls for area control within buildings.
Harvey Habridge Ltd
Reader enquiry number 136

PRODUCT NEWS

Fire protection

Tubular hollow steel sections can be given fire protection by sleeving them with *Vicutube*. Based on the well-established *Vicuclad* non-combustible board, *Vicutube* consists of semi-circular sections which can also be used to maintain the integrity of compartment walls by sleeving plastic pipes which penetrate the wall.
Vicuclad TAC Construction Materials Ltd
Reader enquiry number 137

PVC roofing system

The *Sarnafil G* system consists of loose laid or fully bonded plasticised PVC roofing sheet with hot-air welded lap joints. An updated Agrément certificate, No 85/1528, takes into account the performance of *Sarnafil G* in Great Britain over the last five years and gives a life expectancy in excess of 20 years.
Sarna UK Ltd
Reader enquiry number 138

Screening

Voko RMT high level screening gives visual and acoustic privacy where required, and is simple to reassemble when changes of layout are necessary. The panels are normally available up to 2.1 m high but can be extended to 2.5 m. Curved units can be supplied.
Voko (UK) Ltd
Reader enquiry number 139

Building system

High specification energy efficient housing can be erected rapidly using the Myresjo timber frame system. The basic kit is delivered to site direct from Sweden. Wall panels have insulation and vapour barriers in place and windows factory fitted, enabling a weathertight shell to be quickly assembled. Exterior cladding and roof finish do not form part of the basic kit and a wide range of finishes can be specified.
Myresjo UK
Reader enquiry number 140

Security system

Major advances in security are claimed by Mastiff Electronic Systems for their networked security equipment. The new system enables interior access control, perimeter defence, time and attendance recording, energy control, building management and other automated functions to form part of an integrated network.
Mastiff Electronic Systems Ltd
Reader enquiry number 141

Electronic thermostat

Programmable control of domestic central heating is offered by the new electronic room thermostat from Smiths Industries. The unit can provide different temperatures at different times of the day, and separate weekday programs.
Smiths Industries Environmental Controls Company
Reader enquiry number 142

APPOINTMENTS

KING FAISAL UNIVERSITY
DAMMAM, SAUDI ARABIA

FEMALE INTERIOR ARCHITECTS

Academic appointments are available in the College of Architecture and Planning, on one year renewable contracts, tenable from August 1986.

Applicants must possess a postgraduate degree in Interior Design or Architecture and have had teaching experience in design courses and related professional subjects. Full command of the English language is also essential.

Benefits include: tax free salaries (based on qualifications and experience), free furnished accommodation, relocation allowance, free yearly return air tickets for incumbent and family, free medical/dental care, end of service gratuity (after two years).

Interviews will be held in London, and interested applicants should forward to the following address, resumes, references, and selected examples of his design work:

Mr Ghazi Sahal Al-Otaibi,
Dean,
College of Architecture & Planning,
King Faisal University,
PO Box 2397,
Dammam 31451,
Saudi Arabia.

ARCHITECT for architectural practice, RIBA only, experienced office developments and warehousing, senior post, Berks, £15,000+ (reference 5821)

SENIOR ARCHITECTURAL TECHNICIAN for architectural practice, 26-30, qualifications preferred, Berks, £12,000 (reference 5819)

JS JILL SIMMONS RECRUITMENT CONSULTANCY
Culverwood • Shinfield • Berks RG2 9BE
Telephone READING (0734) 871023
8 - 7 Monday - Friday 8 - 1 Saturdays

AUSTRALIA
THE UNIVERSITY OF MELBOURNE

LECTURESHIP

(continuing or limited tenure) in the
DEPARTMENT OF ARCHITECTURE AND BUILDING

The Department of Architecture and Building is seeking to appoint a lecturer to work in the area of Architectural Design or Human Environment Relations and Architectural Design Theory. Applicants must have a good first degree in architecture or some related design discipline and hold a higher degree. Distinction in research and/or practice is expected.

In the first instance the successful appointee will be expected to teach in Architectural Design and/or Architectural Theory. A statement of research work and future plans for research should be included as part of the application.

Salary will be in the range A$27,233-A$35,777 per annum.

Further printed information regarding details of application procedure and conditions of appointment is available from the Appointments Officer (Academic).

Applications, in duplicate, including names and addresses of at least three referees and quoting position number 702 0150 should be addressed to the Staff Officer, University of Melbourne, Parkville, Victoria 3052, and close on 31st March, 1986.

Equal opportunity in employment is the policy of the University of Melbourne.

COURSE

Heriot-Watt University, Edinburgh

POSTGRADUATE PROGRAMME IN CONSTRUCTION MANAGEMENT

Full-time and Part-time Courses

MSc in Construction Management (Building)
MSc in Construction Management (Corporate Strategy)
MSc in Construction Management (Project Management)
Diploma in Building and Project Management

These postgraduate courses, designed to provide advanced instruction in management principles and applications within the construction process, can be taken full-time (one year) or part-time (two or three years by day release or block release respectively). Students may specialise in Building, Corporate Strategy or Project Management.

Applicants should hold a First or Second Class Honours Degree in an appropriate discipline or an equivalent professional qualification (MCIOB, MICE, ARICS, RIBA, MIMUNE, MRTPI, MBIM, etc.) with industrial or professional experience. The Science and Engineering Research Council has accepted the course as suitable for the tenure of its Advanced Course Studentships.

Details and application forms from:
Mr. J.G. Lowe,
Department of Building,
Heriot-Watt University,
Chambers Street,
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RIBA NEWS

RIBA COUNCIL JANUARY 22, 1986

New urban affairs committee announced

WITH the aim of co-ordinating all Institute initiatives on inner city problems, January's Council meeting voted unanimously to set up a new Community and Urban Affairs Committee, to be chaired by Fred Lloyd Roche.

One of the committee's main activities would be to lead the response to the many views being expressed by the Prince of Wales. The scheme was the subject of a press conference later, where it emerged that Larry Rolland had discussed the matter with the Prince of Wales. The President was at pains to stress that it was as a result of the RIBA initiative that the project is going ahead. The extent of the Prince's involvement however was not made absolutely clear.

Architects who have already been invited to sit on the committee are Bill Reed, Ken Martin, Rod Hackney, a representative from the Community Architecture Group, and John Lane of RIAS. A number of non-architects are also being invited – among them representatives from Shelter, the Landscape Institute, the building societies and the Housing Corporation.

Roche stated that one of the chief areas it was intended to address would be the problems of the inner city. A sub-committee was therefore also being set up with the aim of producing an interim report on the matter within six months, and a final report in a year. The balance in this group would be weighted more heavily in favour of non-architects. Its terms of reference, said Roche, were not as yet defined, but these would undoubtedly include ways of getting more money into the inner city.

South African schools

By far the most intense discussion of the day took place over the matter of derecognising the South African schools of architecture. After a balanced and closely argued debate lasting over two hours, Council voted by a margin of 26-20 to end recognition of the three 'open' South African universities of the Witwatersrand, Cape Town and Natal. In a parallel decision, an appeal lodged by the University of the Orange Free State against its own derecognition was overwhelmingly rejected, not one vote being cast in its favour.

Institute of South African Architects representative Glen Gallagher who, with Herbert Prins, was invited to speak to the meeting, delivered a lengthy account of the part the 'open' universities had played in opposing apartheid since its foundation. Gallagher's eloquent defence had however to work against statistics which showed that total black enrolment in the three schools had actually fallen over the last two years; in the end Council were not swayed by the various extenuating circumstances.

Professor David Gosling of Sheffield University was among those who pointed to the fact that the majority of recognised black South African leaders favoured a total boycott. "The information I have," he said, "is that black students feel that derecognition is far more effective in bringing about change from central government."

Several members suggested that if recognition were continued, the RIBA should not remain merely passive. "If we take the road of active involvement," said Nick Brill, "then we cannot pussyfoot." Resources should be put at the schools' disposal to improve the situation. "If we are not able to make that involvement," he continued, "we should pull out altogether."

Richard Rogers, speaking for derecognition, said he was concerned that after six years of trying, the RIBA had totally failed to change the statistics. He felt that however good the universities' intentions, the authorities would inevitably exploit continued RIBA recognition as propaganda. "Every time we've given encouragement, the South African government has used our decision to back its position," he said. Failure to withdraw recognition would be universally interpreted as tacit approval of apartheid.

John Wells-Thorpe stressed the need for Council to be unequivocal in its decision. "We've seen far too many people nailing their colours too firmly to the fence." Clifford Lansley, attacking the statistical argument against recognition, said that British universities and architectural practices were hardly qualified to condemn their opposite numbers in South Africa, when the statistics were no better here, against much smaller odds. "What are the universities doing? What is the RIBA doing?"

Most of the large number of members speaking in the debate professed admiration for what they saw as the remarkable courage and determination shown by the schools. The prevailing mood of reluctant determination was perhaps best expressed by Jake Brown with the words, "The best way to recognise your efforts, and your moral stance, it to *de*recognise the schools."

The resolution passed by Council left the door ajar for re-recognition in the future should substantial improvement be demonstrated; and the ISAA representatives took Council's decision philosophically. "We are not in agreement with your conclusions," said Gallagher, "but we are in agreement with your sentiments, and the aims behind them." It was a response that drew warm applause from all sides of the chamber.

Professional indemnity

Earlier, Patrick Harrison reported progress on the matter of professional indemnity, indicating that there were some signs that John Patten, Housing and Construction Minister, was prepared to go back to the Lord Chancellor to review proposed legislation on governing limitation of liability, provided the various sides of the construction industry could agree among themselves what they wanted.

Later, on February 26, a meeting had been arranged with Secretary of State Kenneth Baker to discuss patronage and 'macro' issues.

Education

Education Vice-President Peter Melvin reported three new moves he described as being intended to restore RIBA credibility in the education debate: first, a new geographical network was being set up to link schools and RIBA branches; second, formal links with the Standing Conference of Heads of Schools were being created; and third, he had embarked on a programme of visits to all architecture schools in the country.

He expected to have completed his tour by the end of March. "I feel the need to inform myself more," he said. "I hope, above all, to listen."

Patrick Harrison reported that as he spoke a requisition with the necessary number of signatures to call a Special General Meeting on Education was on its way. Council agreed to delegate powers to the President to determine the precise date on which it was to be held.

The nine past presidents of the RIBA who are still living met the current president, Larry Rolland, for dinner in December. Back row, left to right: Lord Esher, Fred Pooley, Michael Manser, Gordon Graham, Owen Luder and Bryan Jefferson. Front row, left to right: Alex Gordon, Larry Rolland and Sir Peter Shepheard.

Secretary's Column

Community's role in curing inner city ills

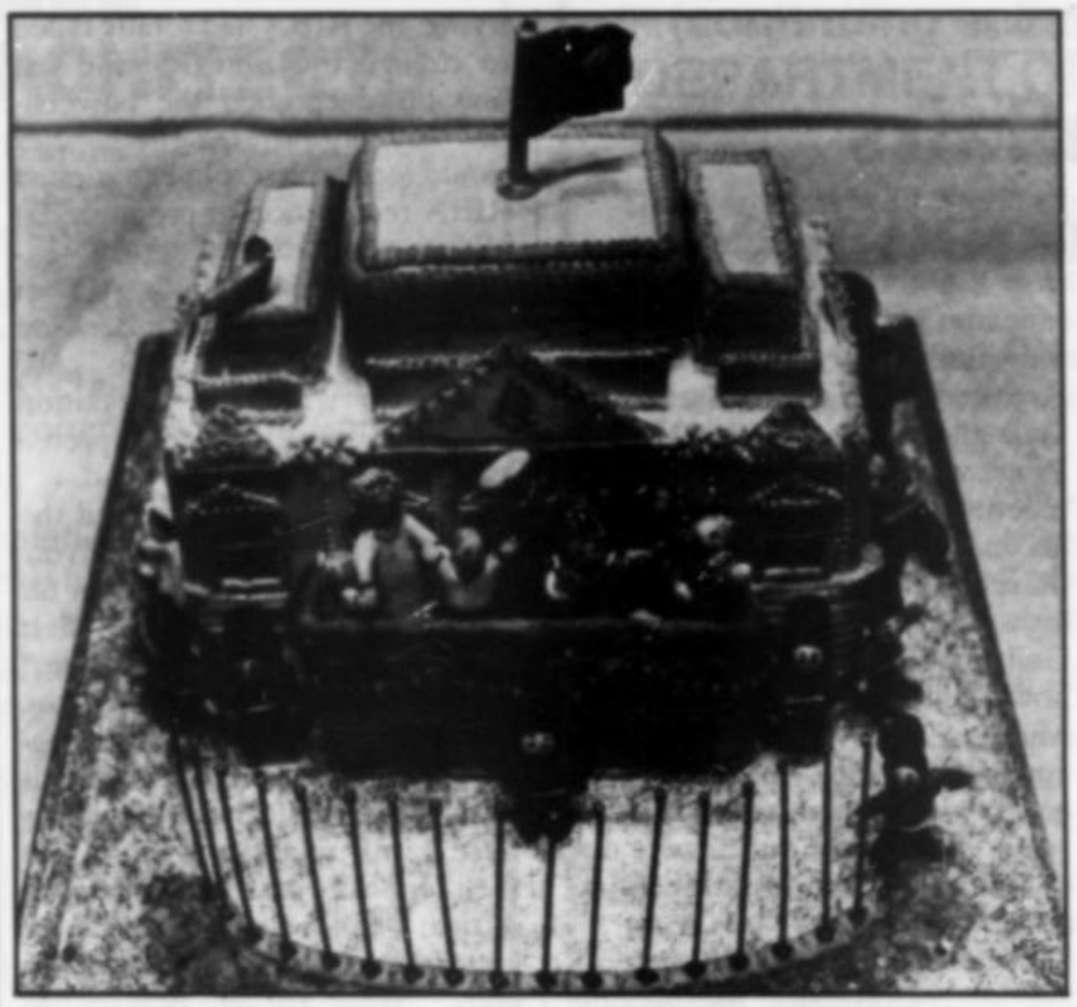
OF the many problems facing the UK at the present time, the alienation of communities within some of our cities is perhaps the most worrying. The causes are complex but the symptoms unmistakeable. Among these the degradation of the physical environment is the most conspicuous.

Merely treating the symptoms cannot cure the malaise. But for the symptoms to disappear a lot of work will have to be done and a lot of public money expended. Alice Coleman has identified certain features of public housing which are conducive to anti-social behaviour and which can be changed relatively inexpensively.

But her ideas are being used by politicians as a convenient pretext for ignoring the accelerating backlog of disrepair and structural decay in the public estate and not spending the money to overtake it.

However, public expenditure is not the only answer. Traditional ways of improving matters can sometimes be patronising in their effect and involve just the dependence on the imposed ideas of politicians and experts against which any of the urban disaffected are rebelling. It is necessary to engage the collective motivation of individuals in assuming greater responsibility for their own lives. The community architecture movement in its various manifestations does just this. It allows people to make their own decisions about the environment they inhabit and to use the profession to help shape and realise their ideas. Although many architects in public and private practice have for years taken the wishes of users into account, some forms of procurement keep architects at arm's length from those who inhabit the buildings they design. If community architecture is to help bridge this gap to the fullest possible extent the resources available for feasibility studies and professional fees on live jobs must be increased. This will be a first task for Fred Roche's Community and Urban Affairs Committee set up by Council on January 22.

PATRICK HARRISON



Mrs Juanita Locise and a whimsical Buckingham Palace were prize winners in the *RIBA Journal*'s 1985 Cake competition.

Data protection for all members

THE Institute will be registering as a data user under the Data Protection Act 1984. It is registering the fact that it holds personal information about past and present architects. This information falls into the following categories: name, address, location, region and branch, membership status, membership category, subscription information, payment information, employment information, sex, membership of other bodies, periodical information, classification codes, date of birth.

The purpose for which this information is held is to disseminate information to members through Institute and commercial publications, to carry out the administration of a professional body and provide statistics about the profession.

Enquiries about information held should be addressed to Peter Sutton, Membership Administration Secretary.

Members or practices holding information on computer about living people should register under the act and are reminded of the Data Protection Principles, which are as follows.

1. The information to be contained in personal data shall be obtained, and personal data shall be processed, fairly and lawfully.
2. Personal data shall be held only for one or more specified and lawful purposes.
3. Personal data held for any purpose or purposes shall not be used or disclosed in any manner incompatible with that purpose or those purposes.
4. Personal data held for any purpose or purposes shall be adequate, relevant and not excessive in relation to that purpose or those purposes.
5. Personal data shall be accurate and, where necessary, kept up to date.
6. Personal data held for any purpose or purposes shall not be kept for longer than is necessary for that purpose or those purposes.
7. An individual shall be entitled:
a. at reasonable intervals and without undue delay or expense:
(I) to be informed by any data user whether he holds personal data of which that individual is the subject, and
(II) to access to any such data held by a data user; and
b. where appropriate, to have such data corrected or erased.
8. Appropriate security measures shall be taken against unauthorised access to, or alteration, disclosure or destruction of, personal data and against accidental loss or destruction of personal data.

Channel link

A WORKING party of architects and architect planners has been set up by the RIBA South East Regional Council to examine the development of the Channel Link. The aims of the working party are to monitor the selected project at all stages of the development, to emphasise those issues which have an impact on the environment and to ensure that the fullest possible consultation takes place before irrevocable decisions are taken which affect employment and strategic planning.

Architects' workload figures

GROWTH rates in the workload of architects in private practice have moderated according to the Institute's third quarterly statistical Bulletin 1985 (published December). The Bulletin shows a continuation of the growth trend in both new commissions and the value of work entering the production drawing stage but the growth rates are based almost solely on the underlying strength of the commercial and industrial building markets.

New commissions rose in real terms by 2.2 per cent in the third quarter to reach an estimated £3,356m. In real terms, this figure represents an increase of 15.1 per cent on the third quarter of 1984 and compares with a quarterly increase of 5 per cent in the previous quarter. Most of this increase occurred in the private non-housing sector, which recorded a quarterly real increase of 11.5 per cent. An increase of almost 2 per cent in real terms was recorded in the private housing sector, partly reversing the large drop in new commissions in this sector in the previous quarter. In real terms, the value of new commissions in the public housing sector fell by 11.3 per cent to £273m, and in the public non-housing sector fell by 19 per cent to £420m.

At the production drawings stage, the estimated value of work was £2,772m, which is a real increase in the third quarter. Public non-housing work at this stage fell by 7 per cent in real terms, but public housing recorded a real increase of 13 per cent to stand at a level 24 per cent below that of the third quarter 1984. The value of private non-housing work entering this stage increased by 4.5 per cent in real terms.

The index of employment for all private practice architectural staff increased by 1.4 per cent. The index has risen every quarter since the first quarter 1983. The survey

also revealed that rehabilitation work as a percentage of new commissions increased to 30 per cent in the third quarter from 25 per cent in the second quarter. A large percentage increase was recorded in the public housing sector (42 per cent to 63 per cent) and in the public non-housing sector there was an increase from 10 per cent to 30 per cent, reversing the fall of the previous quarter.

Ordnance Survey royalty charges

THE Ordnance Survey announce that their copyright royalty charges have been increased by 5 per cent with effect from January 1, 1986.

Practices which at present do not have a copyright licence are reminded that the copying of Ordnance Survey maps without prior permission may be infringing Crown copyright.

Details of the copyright licensing arrangements for architects are available from Copyright Branch, Ordnance Survey, Romsey Road, Maybush, Southampton SO9 4DH.

New Year's Honours

CBE: Owen Luder; Neville Conder.
OBE: Peter Aldington.
MBE: Eric Jones; R. G. Covell.
John Harris, Curator of the RIBA Drawings Collection, received an OBE.

Practices & partnerships

AHP ARCHITECTS announce that: their office has moved to 8/10 Yarm Lane, Stockton on Tees TS18 1ET (Stockton 678997); Norman Richardson has joined the practice as a consultant; the name of the practice is to change to The Alison + Hutchison + Woods Partnership; David R. Woods will remain as partner in charge; D. H. Herd and W. D. Lamb will remain partners; and the practice will continue to be associated with the Edinburgh and Bahrain practices of Alison + Hutchison + Partners.

APP BRIGHTON and APP LONDON announce that Alan Soutar and Richard Hines have been appointed associates in the practice.

ARCHITECTS DESIGN PARTNERSHIP announce that Tim Mealing has been appointed an associate of ADP at their Henley-on-Thames office, Oxon.

ASSAEL ROWE-PARR PARTNERSHIP announce that from December 31, 1985 the practice became known as John Assael and Partners. Associate Mike Zawadzki becomes a partner, replacing John Rowe-Parr who is retiring from the practice, and Phillip Bangs is being made an associate. Graham Fairhead has been recruited to head the new John Assael and Partners office in Bristol at 13 Queen Square, Bristol BS1 4NT (0272 266241).

JOHN BAVERSTOCK retired from the practice of David Hollis & Associates of Woking on December 31, 1985. His home address is now Willow Cottage, The Green, Upper Woodford, Salisbury SP4 6PB.

BUILDING DESIGN PARTNERSHIP announce that David Cash and Roy Robinson have become associates. They will continue to work from BDP's Preston office at Vernon Street, Moor Lane, Preston RP1 3PQ (0772 59383).

CAMPBELL & ARNOTT, architects, Edinburgh and Glasgow, announce that Jeremy Armitage, associate in charge of their Glasgow office, has been appointed a partner of the firm from January 1, 1986.

COLLIS & HULL, Chartered Architects, announce that with effect from November 29, 1985, on the retirement from the practice of M. B. Hull, Francis J. Bowry became the sole principal in the firm, which will continue to operate from the existing address in Station Road, Beccles, Suffolk NR34 9QH.

THE ROBERT DAVIES DEVELOPMENTS PARTNERSHIP have opened an office at 3 Victoria Road, Holyhead, Anglesey, Gwynedd LL65 1UP (Holyhead 50414). In charge: Robert Davies.

EDGINGTON, SPINK & HYNE of 8 Park Street, Windsor, Berkshire announce that Philip E. Walls has been appointed an associate of the practice from January 1, 1986.

ANTHONY FAUD J. MANN has resigned as a director of Alan Turner and Associates effective December 31, 1985. As of mid-January, 1986 he will assume the role of consultant to the Kedah Regional Development authority (Keda) in the implementation of the Malaysian government – ADB funded Kedah Regional Development Sector Project. His contract address in Malaysia will be 52B Jalan Bukit Bintang, 55100, Kuala Lumpur. Tel: (03) 2424662/ 2427984 (office); 2421407 (home).

WILLIAM GOWER has retired from the practice of William Gower & Partners Ltd of Leeds and Knightsbridge as from November 30, 1985. He will continue to advise as a consultant with the practice.

THE HALPERN PARTNERSHIP announce that Gordon Thomson became an associate of the practice on October 1, 1985.

HOLMES BURY AND SAVAGE announce that the practice has merged with that of Jeff R. Hayward from January 2, 1986 and the new partnership will be styled Holmes Bury Savage Hayward and will practise from new offices at 19 Station Road, Hinckley, Leicestershire LE10 1AW (0455 635665). The Market Bosworth and Burton Hastings offices of the previous partnerships will close.

HUBBARD FORD PARTNERSHIP of London, Bristol and Hove announce that Rod Allerton of the Hove office and Roger Wilson of the Bristol office have been taken into partnership. David Kent of the Bristol office has been appointed an associate.

ALAN JAMES, ANTHONY DAVIES and LIONEL FROST announce the formation of a new practice of architects under the title of James, Davies and Frost – Architects. The practice will operate from 26 Cardiff Road, Taffs Well, Cardiff, South Glamorgan CF4 7RE (0222 813333).

THE KIRBY ADAIR NEWSON PARTNERSHIP, 23 Bull Plain, Hertford, Hertfordshire SG14 1DX, announce that Peter Newson has resigned from the partnership with effect from October 1, 1985 but continues as a consultant. He will also practise as Peter Newson Associates from Bushey Studios, Melbourne Road, Bushey, Hertfordshire WD2 3JJ. Andrew Tate has also ceased to be an associate of the practice.

LEWIS & HICKEY announce that Michael F. Jauncey has been appointed a partner to the practice with effect from January 1, 1986.

MWT ARCHITECTS. Two lines were omitted from last month's announcement. It should have read as follows. MWT Architects has appointed six new directors and set up each of its offices as a separate limited company. The new directors are Paul Newton – MWT Architects (Truro) Ltd, Chris Ward and Pat Bollen – MWT Architects (Bath) Ltd, Michael Hickie – MWT (Exeter) Ltd, Patrick Allen – MWT Architects (Ipswich) Ltd and Bryn Jones – MWT Development Consultants Ltd. Jim Olding has been appointed principal associate at MWT Romsey Ltd.

Changes of address

MORRIS CALDWELL moved office on January 1, 1986, the new address being Morris Caldwell, Architect and Planning Consultant, 22 Church Street, Portadown BT62 3LQ (0762 334545).

MICHAEL CONOLEY ASSOCIATES, formerly of Guildford, Surrey, moved to 66 Hampton Road, Twickenham, Middlesex TW2 5QB (01-755 0991) on January 2, 1986.

W. F. JOHNSON AND PARTNERS, architects, engineers and quantity surveyors, have moved their Southampton office to 11 Brunswick Place, retaining the same telephone and telex numbers.

LLEWELYN-DAVIES WEEKS have moved to 1405 Guardian House, Oi Kwan Road, Causeway Bay, Hong Kong (5-737189).

ROBERT MATTHEW, JOHNSON-MARSHALL AND PARTNERS' Edinburgh office has moved to 10 Bells Brae, Edinburgh EG4 3BJ (031-225 2532).

ALEXANDER M. MILLER has moved to 103 Mather Road, Mt Eliza, Victoria 3930, Australia.

DAVID C. O'BEIRNE is now working with Derek Mitchell Architect, PO Box HM 1460, Hamilton 5, Bermuda.

RICHARD OXLEY ASSOCIATES announces that with effect from November 25 the practice has moved to 22 Rayleigh Road, Brentwood, Essex CM13 1AD. The telephone will remain Brentwood (0277) 227565.

Obituary

JOHN A. VIDEAN died on December 29, 1985 at the age of 82 years, after a long illness bravely borne.

GEORGE NOEL HILL died on December 3, 1985 at the age of 92, at Canford Cliffs, Dorset. He was City Architect of Manchester from 1932-1945 and County Architect of Lancashire from 1945-1958. He started his career, after being at the Liverpool School of Architecture and becoming a member of the RIBA in 1919, in private practice in Liverpool before periods with Liverpool and Leicester City Councils.

PS...

MARTIN PAWLEY

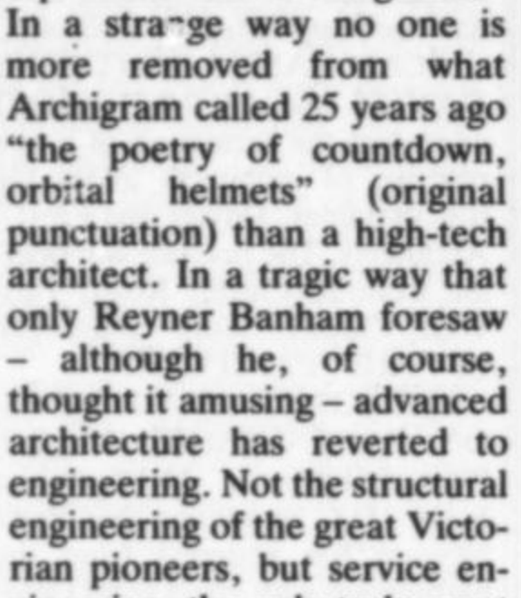
Trustee from the cable duct

MODERN architecture, as everybody knows, was a mixture of jealousy, politics and art in just about equal proportions. Jealousy of engineering and technology, politics of revolution and the egalitarian distribution of wealth; and art in the primacy of the creative impulse and the will to form. Looked at like this you can see why it barely exists today. The craving for technical adventure – exemplified in the first half of the century by the intrepid aviator in goggles, or the racing driver with his cap back to front – is no more. Killed by insurance and borrowed money. Over Christmas I discussed the fate of the professions with an army officer, but when we came to indemnity insurance he had to ask me what it was. Soldiers don't have to be insured; when their tanks wreck houses and gardens on exercises in Germany they just sign a chit and the army pays. That's the spirit you need for real structural experiment. About as far from £30,000 a year for £750,000 of dubious cover as you are likely to get.

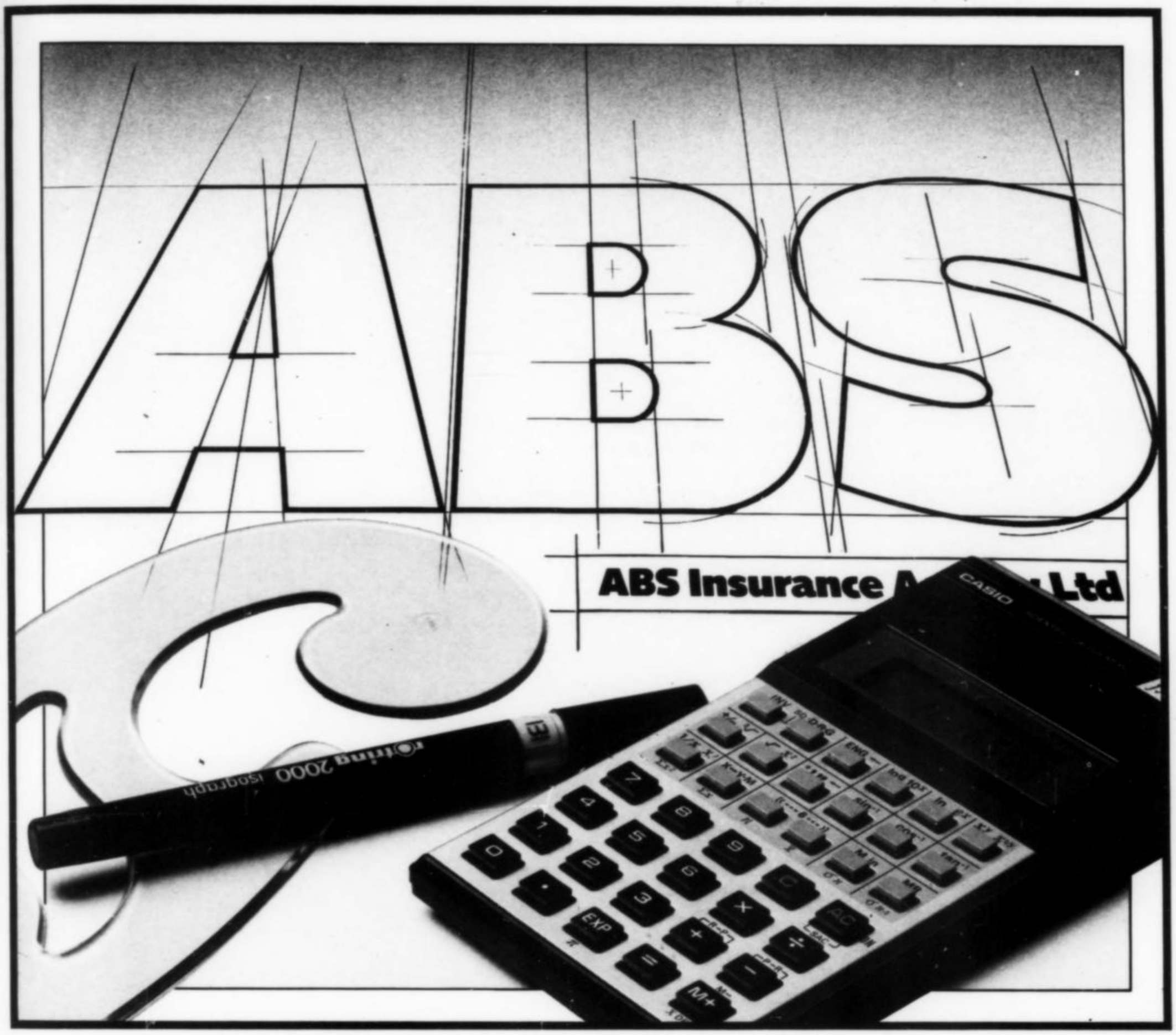
If structural thrills have drowned in bills, then political highs have actually dried up. Today it is OK for computer gurus to boast about machine intelligence transforming society but if your modest architect talks about improving the quality of life through design, he runs the risk of being hauled before the courts as a dangerous social engineer. When you read about the Russian constructivists and their communal buildings, designed as "social condensers for the creation of the new man" your hair stands on end. We are about as far from that today as Ned Lutyens was from Claude-Nicolas Ledoux.

As for art, the kindest thing you can say about it is that it has changed sides. Fifty years ago no avant-garde artist was ever far away from a set of Proebster drawing instruments or a bare, single-glazed modern room. Today they hobnob with interior designers, photographers and people with swimming pools. Artists in residence don't think about architecture at all – unless you count their dubious plotting to get one per cent of every contract sum to build sponsored brick spheres.

This brings me to high-tech and its cooled-out, unjealous, non-political, Channel-4-is-art practitioners, who are popularly supposed to represent the rump of Modernism in Post-Modern times. In a proper line of descent these people should be related to astronauts out of boffins by way of world land-speed record holders. In fact, as anyone who has ever met one knows, they do not spend much time beating to windward in multihulls of advanced design, or even bravely standing under cantilevers when the formwork is struck. Instead they are heavily into red 13 amp plugs with curly cables and cutaway drawings that will reproduce well in magazines. In a strange way no one is more removed from what Archigram called 25 years ago "the poetry of countdown, orbital helmets" (original punctuation) than a high-tech architect. In a tragic way that only Reyner Banham foresaw – although he, of course, thought it amusing – advanced architecture has reverted to engineering. Not the structural engineering of the great Victorian pioneers, but service engineering, the only truly great form-giving discipline of our time. The creative force of 21st-century architecture is already with us, emerging from the last place you ever expected to look for it – the cable duct.



Planning for success



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