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Relief sculpture at Kieran Timberlake's new American Embassy in London © Rachel Whiteread, hon. FRIBA. Photograph by Mike Bruce courtesy of the artist and Gagosian.

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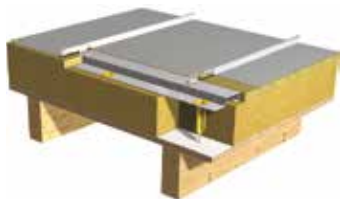
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1: Buildings

The photo below? That is the library of Mackintosh's Glasgow School of Art at the start of reconstruction, following the disastrous fire of May 2014. If ever there was a touchstone project for architects, it is this: back in 2009 it topped our 'Stirling of Stirlings' poll of most-admired buildings built during the existence of the RIBA. We

study the refurbishment project in depth on page 32. We also cover the brand-new architecture school building in Bath on page 16, the expanded Kettle's Yard art gallery in Cambridge page 8 and – in a huge leap of scale – get to grips with the monolithic new American embassy in London on page 22. ●

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He captures the essence of their buildings at a particular moment in time, seen after many decades of use and abuse and set against the found soundtrack of the building's environment

**Pamela Buxton joins
Heinz Emigholz's
architectural tour:
ribaj.com/emigholz**

Reconstruction of the library begins at
Mackintosh's Glasgow School of Art, p32.



ALAN MCATEER

Private view

Jamie Fobert battles to retain Kettle's Yard's domestic spirit

Words: Isabelle Priest Photographs: Hufton+Crow

Kettle's Yard – the former home of collector and curator Jim Ede (1895-1990) in Cambridge – has a reach in the collective imagination far beyond what its modest visitor numbers suggest. Architects call it a hidden gem. Artists and galleries reference it all over the country. York Art Gallery installed a faux living room after it to show, like Ede did, 'how people can live with ceramics'. Meanwhile at RIBA Journal we had a veritable argument about who should cover its new Jamie Fobert Architects refurbishment. The house

and gallery reopened last month after being closed for two years, yet it still only expects to increase its footfall by 20k to about 100k a year. A jump in percentage terms perhaps, but not in absolute numbers.

Truth is, I have known Kettle's Yard a long time too, but I never really understood what the fuss was about. For me the Victorian cottage Jim saved from demolition in the 1950s and the Leslie Martin and David Owers 1970s extension seemed very much of the local vernacular – both old and modern.



Yellowish brick walls, the same floors, even 1970s narrow-framed dark-stained timber-glazed entrance doors, can be seen in houses, schools and doctor's surgeries all over the county. You need something not like that placed alongside to realise how special it is.

In Ede's words, Kettle's Yard is: 'A space, an ambiance and a home – as well as a way of life.' He filled the cottage with art and objects, manmade and natural, believing strongly that art should be enjoyed at home, not only on gallery walls. You'll find a Brancusi on a



Two spacious new contemporary galleries have been built.

Above The Victorian cottages as the Edes found them in 1956.

IN NUMBERS

1,080m²
gross internal floor area

£11m
project cost

£5,000
cost per m²

Left The refurbishment takes over the entire Victorian terrace on Castle Street and replaces a 1980s Martin extension to the side.



grand piano across the room from a piece of Victorian glassware and selection of precisely collected pebbles arranged in a swirl. Floorboards are left bare, brick fireplaces exposed, rough joinery painted white. Today it shouts of the ascetic Scandi filling Pinterest boards but it was avant-garde then.

From 1957 Ede began opening the house to any Cambridge student that wished to visit, an enterprise that became the motivation to make it a museum. Hence Jamie Fobert's recent work is part of a long history of extensions and remodellings, as land became available, gradually making Kettle's Yard bigger and more public. The most significant, and famous, was designed by Leslie Martin and David Owers in 1970, shortly after Ede gifted his home to the university. Spaces flow out of the original cottage in a sequence that blends white-box, top-lit gallery architecture with domestic-scaled areas, tactile balustrades and use of vernacular materials like timber and brick floors.

Jamie Fobert Architects came to the project in 2004. By then, two further extensions by Martin as well as another by Bland Brown & Cole saw two infill projects, a two-storey extension and the partial takeover of a Victorian terrace on Castle Street, while a fire in the other half of the terrace gave the museum an opportunity to take over that too as an educational wing. But acquiring funding was slow and by the time the project went to tender in 2011, longtime director Michael Harrison had retired due to illness and a new director, Andrew Nairne, meant new thinking. Fobert was kept on and more money was found to overhaul the galleries and museum journey.

'Kettle's Yard has this extraordinary collection that is becoming more and more important as the years go by and we had a problem with very piecemeal galleries that had been added to over time that were not state of the art,' explains Nairne. 'Before there was a real risk that people would come to the gallery and miss the house and vice versa.'

Leaving the cottage and Martin extension alone, Fobert has demolished everything between the 1970s extension and the retained Victorian facade on Castle Street. In its place he has inserted two contemporary galleries at ground level, an educational wing, a research and archive room on the first floor, and a lecture room and offices above. As a trade-off for demolishing Martin's 1980s work, a large part of the project has been the restoration of his 1970s galleries, including rebuilding its roof lights and remaking a brick bench. The tucked-away entrance has been brought forward into the yard and the three small 1970s galleries have been restored but repurposed as the reception, cloakroom and shop, with the former offices becoming a café, which the gallery didn't have previously. In the process, Fobert removed many of Martin's token two-step flourishes to make it more accessible.

Visitors start their journeys here, before exiting and entering the cottage through the door that Jim would have used. The route

A modern lounge interior featuring three grey upholstered armchairs with wooden frames. The floor is composed of large, geometric tiles in yellow, orange, and white. A tall, curved floor lamp with a brass-colored shade stands in the background. The walls are made of light-colored brick, and a glass door is visible in the distance.

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loops up and round and down through the Martin and Owers extension back into the reception where visitors proceed into Fobert's remodelled infill and Victorian terrace. Here brick floors have been swapped for concrete, rough walls for smooth, pine for Douglas fir and oak, timber windows for bronze, while steps are accompanied by ramps. Spaces open out in a fan of three rooms – to the left and right, new galleries and ahead the learning wing, which continues up the stairs at the end to the archive, lecture room and offices.

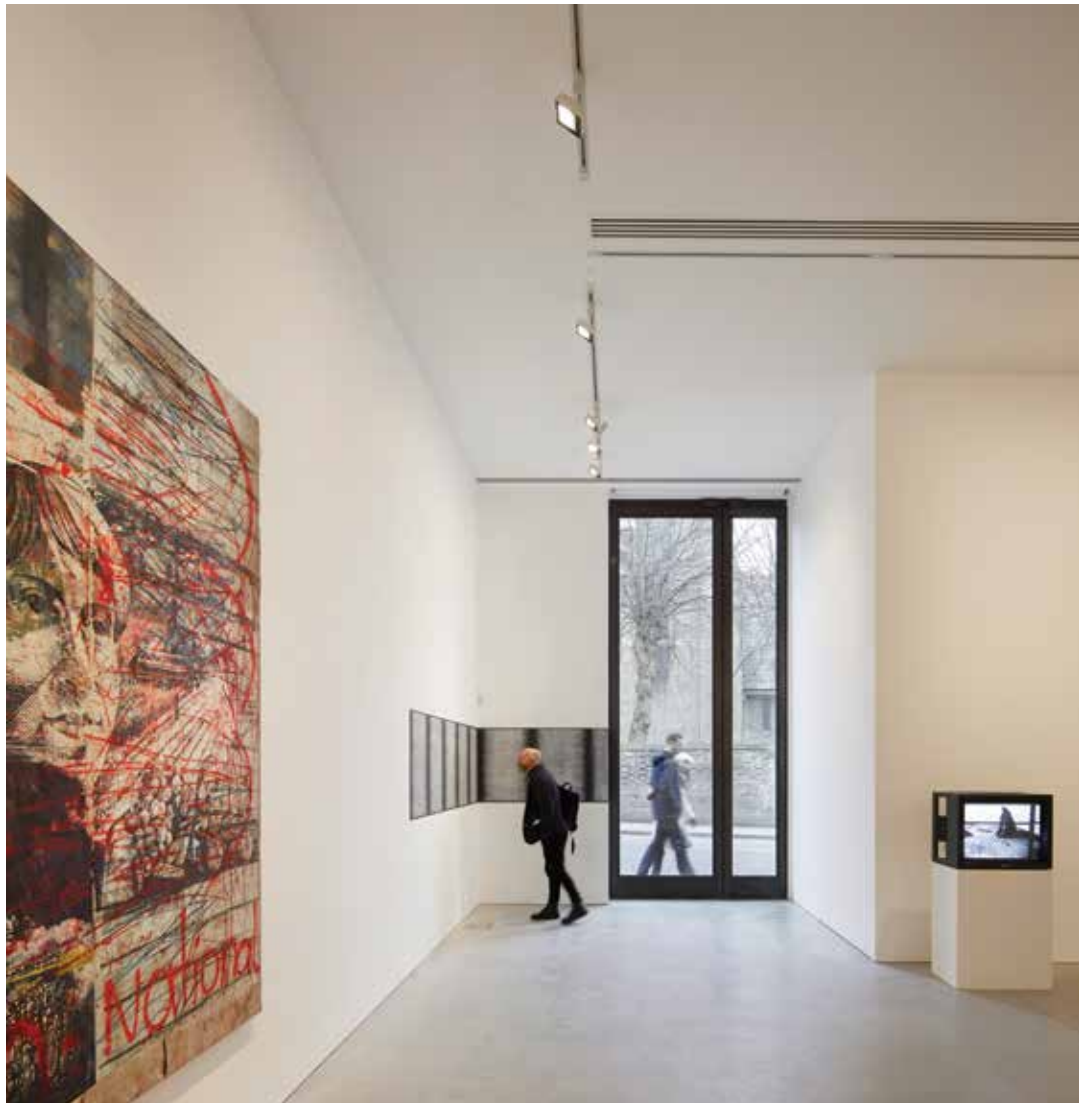
The 1970s restoration element is careful and beautiful. For the rest, although it was Fobert's intention to 'make Kettle's Yard feel like it has come out of what is already there', and the materials do have continuity in their clarity, this Kettle's Yard has become showier and doesn't quite achieve it. There's an emphasis on individual rooms and formal circulation devices – corridors, lifts, landings – that don't give movement that floating Martin feeling. The educational suite – an inventive double-height mezzanine space sunk into the basement – doesn't feel like an adequate ending to the ground floor journey either, especially as its blinds to the street must be closed if there are schoolchildren inside.

As for the galleries themselves, they are taller to display larger work but are of the type being produced everywhere. Similarly, the two-storey replacement extension on Castle Street is designed in that New Cambridge Architecture style so pervasive today: it shows above all in its passiveness a desire to appease planners, and in its gobbling-up of footprint to the max an overwhelming focus on commercial viability not strictly necessary here (Cambridge University is the client).

Right The refurbishment was used as an opportunity to empty and refresh the cottages and Martin and Owers' 1970 extension.

Bottom left The 1970s galleries have been restored as though Martin and Owers might have just left the room.

Below The new galleries are taller to allow the display of larger work. This one is L-shaped.



Ground floor plan
■ 1970 extension

- | | | |
|--|------------------------------------|--|
| 1 Entrance and reception | 4 Café in former office | 8 Stair to research room, lecture room and relocated offices |
| 2 Original cottage | 5 Shop in former gallery | 9 Mezzanine |
| 3 Martin and Owers' 1970 house extension | 6 New gallery | 10 Education wing sunken in basement |
| | 7 Art handling entrance off street | |



Nevertheless, the language of things in the house has been in some ways brought into the extension. Tulipwood planks have been painted and nailed together for the shop joinery in the manner of the shelving in Helen's bedroom, while the reception desk could be a great sanded-down hulk of driftwood dragged in by Jim from the beach. Likewise, squint and the blackened steel coil staircase could be salvaged leftover panels from a huge industrial process welded together as balustrade. It's been carried out outside too.

'When it came to the stair extension exterior,' explained Oliver Bindloss, associate architect at Jamie Fobert's, 'remaking it in another material seemed wrong so we adopted the language of Martin's extension – brick on the ground floor, Sadolin timber on the top.'

It's in these moments – as well as in the spontaneous on-site opening-up of a tiny window in the second-floor extension onto a view of Thomas Rickman and Henry

These take a pleasure in the handmade and put on display traces of the everyday

Credits
Architect Jamie Fobert Architects
Client Kettle's Yard, University of Cambridge
Main contractor SDC (NEC3 / design and build)
Structural engineer Elliott Wood
Architectural metalwork Basset + Findlay
Joinery Coulson
Concrete floors Lazenby
Lighting consultant Lightplan

Above right An enlarged and more transparent front entrance simplifies the route through the museum.

Right A shaft of light pierces the new steel balustrade stair in the two-storey terrace extension.



Hutchinson's 1831 airy neo-Gothic cupola at St John's College when on site – that the architect clutches at Ede and Martin before him, and possibly most enjoys his work.

These aspects take a pleasure in the handmade and put on display traces of the everyday that Jim would give a self-disciplined but approving nod, including the nail holes in a revealed-again brick wall that had been plastered over and used for picture hanging. Regardless of the gripes, the finish of the project – with the single exception of the plant machinery overloaded roof – is faultless. The practice's understanding towards Kettle's Yard's collection and history is also staggering.

Jamie Fobert Architects has spent 13 years on the job but its team genuinely still seems to care and has delved into every possible crevice of information – including conversations with the 1970s extension co-author David Owers. The project just needed a bit more working up to breathe the best moments through from the character of the details to the newly sculpted space. But I'm open to the suggestion that we need the next iteration of Kettle's Yard to appreciate what we have there now. ●





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Piazza della Minerva, Rome

Photograph Dirk Lindner

Words Jan-Carlos Kucharek

If there was an architectural case of ever the bridesmaid never the bride, it's probably the church of Santa Maria sopra Minerva in Rome, doomed to languish in the shadow of the Pantheon, sitting just north west of the Piazza della Minerva. Carlo Maderno's Renaissance façade hides the only example of a gothic church in Rome, its 14th century vaulting painted in constellations of gold stars in the 19th century. The Egyptian obelisk, denoting it as a pilgrimage church, was given dubious stature when Bernini mounted it on a stone elephant in 1667. Locals nick-

named it 'Il porcino', convinced that he actually wanted to sculpt a pig.

It's the fate of this Roman piazza to be forever overlooked that inspired Dirk Lindner, commissioned by architect Eric Parry to shoot the city as part of his book 'Contexts' (he never used the image). A clue is afforded by the tourist in the centre, ignoring both Maderno and Bernini to frame the Pantheon's portico between the edges of the square. Lindner wonders if the nuns to the left were photobombing his shot, while to the far right a woman bustles away on the daily shop. Lindner turned his back on the iconic to concentrate on the quotidian aspects of the Eternal city. 'I was more interested in capturing the banality of Rome, it's everyday-ness, and the

beauty that can be found in that,' he muses.

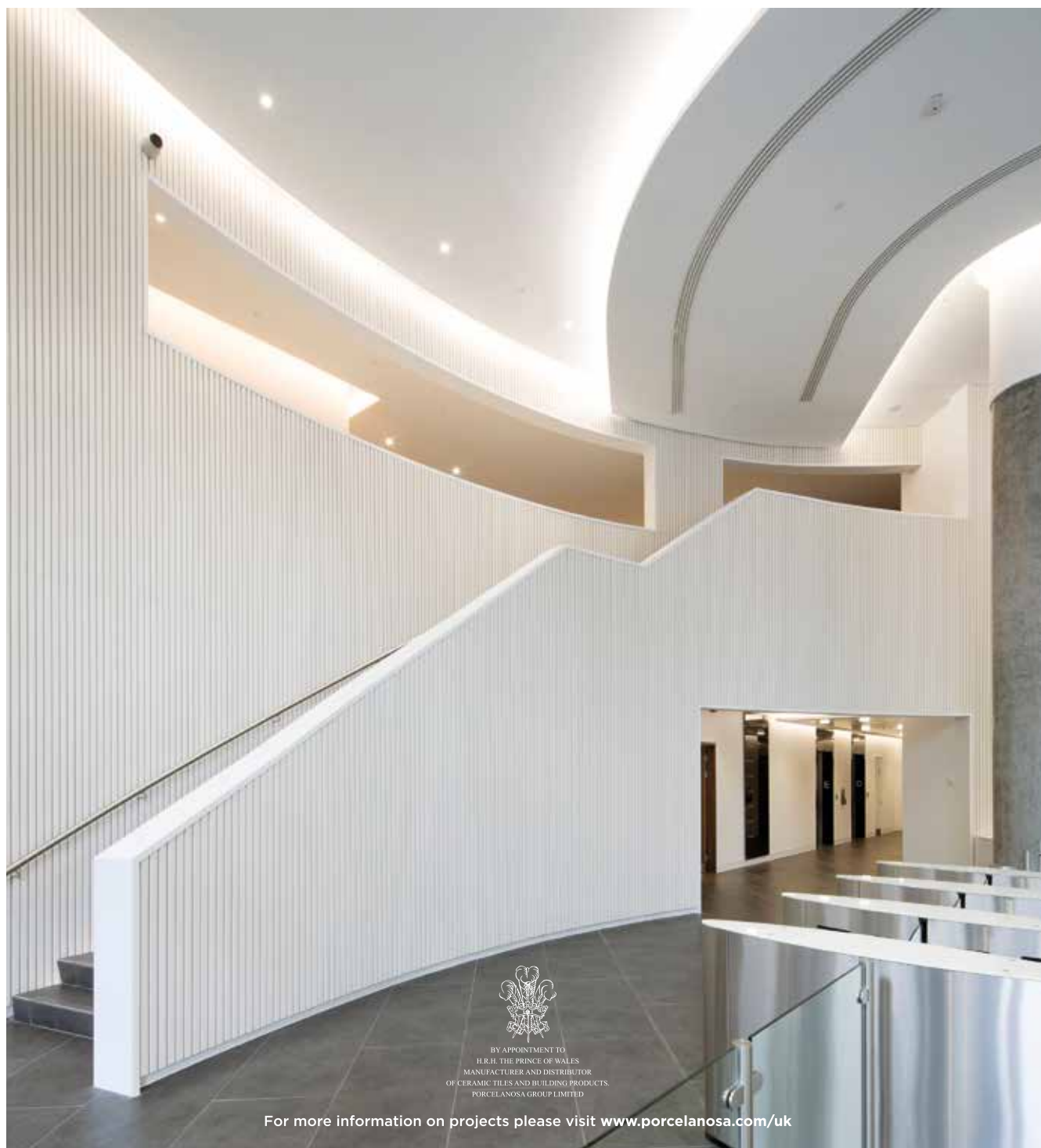
Maybe so, but this piazza was once at the centre of everything. The church's convent was seat of the Holy Office where Pope Paul III's Tribunal read out the judgements of the Roman Inquisition. It was here in 1633 that Galileo Galilei was forced to recant the idea that it was the sun at the centre of the universe, not the earth. The church's painted canopy of stars thus feels like an airbrushing of history and the Pantheon's timeless capture of the sun's 'passage' a form of insult. Perhaps Lindner's image pays quiet homage to Galileo's marking of the tiny daily shifts that changed the Order of Things. Just as the astronomer muttered under his breath after he abjured, 'E pur si muove'; 'and yet it moves.' ●



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Design factory

Assembled on the university procurement production line, can the University of Bath's new architecture school building give students the environment to thrive?

Words: Eleanor Young Photographs: David Hopkinson

Drawings and mugs litter the tables with evidence of collaboration, pot plants are dotted around, lap tops open as students design and discuss. This is one of three studios at the University of Bath's architecture school, recently completed by architect AHR. Seen from the broad balustrade of the mezzanine above, it is a scene of productive pleasure, the fourth year architecture and engineering students and working up schemes together in what looks like the best sort of education.

This new building is all about the studios. 'Universities are coming to understand that their value is in collaboration,' says head of architecture Professor Alex Wright. With

AHR project director Gary Overton he has battled to ensure the conditions are right for students to come together, rather than hide away at home. This is a long way from the bright booths of 'collaboration hubs' in many new university buildings. The studios are the students' workspace, actively inhabited perhaps because this campus takes some getting to; once you have caught the bus up the hill from the city you are committed for the day.

Until this structure was completed, architecture students were housed in 6 East, one of the Smithsons-designed buildings that used to edge this 1960s RMJM campus. The smaller rooms, offset geometry and often

The layers of frames on this south facing building give articulation and some shade to the modest number of windows.



Inside a double height studio: cast glass to the north, exit spaces to the south and mezzanine offices above.





IN NUMBERS

£23m
total contract cost

£3,833
gifa cost per m²

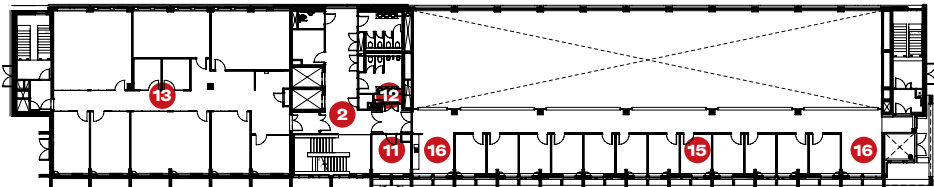
6,000m²
area

400
number of students

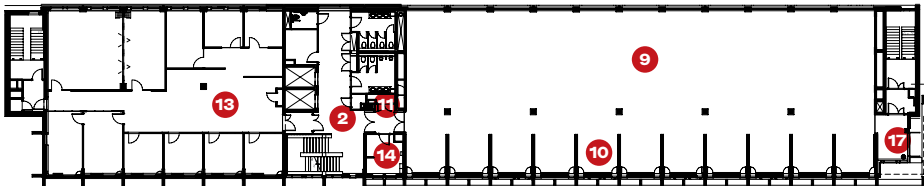
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Left Through the cast glass planks on the north side, looking into one of the studio spaces.

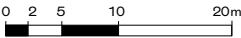
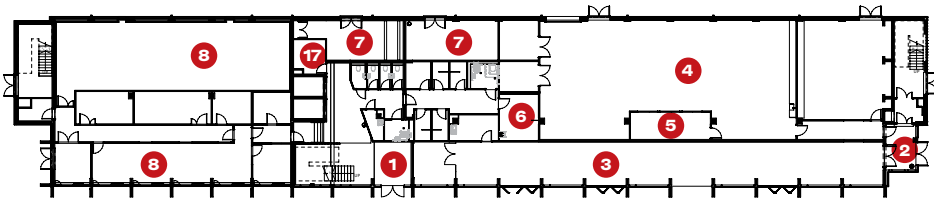
Second floor plan



First floor plan



Ground floor plan



- 1 Lobby and front entrance
- 2 Side entrance
- 3 Gallery
- 4 Workshop
- 5 Workshop office
- 6 Porter
- 7 Plant
- 8 Computer services
- 9 Studio
- 10 Crit bay
- 11 Print station
- 12 Store
- 13 Professional services office
- 14 Gyp room
- 15 Office
- 16 Break-out area
- 17 Locker area



low ceiling heights (this building can only be understood in three dimensions) lent intimacy to the experience. In year two and seven students will have it still, as they use the top floor studios. But with student rolls rising – this year's intake was up to 110 from 75 in 2012 – space was getting very squashed and staff were housed in numerous different buildings.

So the school planned for a new building that was included in the university's 2020 masterplan for densification of the campus. RMJM had drawn a megastructure line in the landscape – riven by a street and with trees sunk into courtyards. In the late seventies and eighties the Smithsons wrote about placing their five buildings around the fringed edge of a mat of the campus. But both plans have been overtaken by blocks of student housing, a large sports halls and, alongside the architecture school, the engineering faculty labs. Hedging this development in have been the planning rules to keep the university's growth invisible from the surrounding Area of Outstanding Natural Beau-

The rhythm of an extruded frame maintains the stretching verticality of the felled poplars

Below A mezzanine floor and offices run over crit bays where tutors can also teach small groups or offer guidance away from the busy desks.

ty and the city itself. Overton, who took his part III here and ran a design studio before designing this building, says that what was a university sitting in a landscape has flipped over to one facing a (rather constrained) park.

The new 4 East South building had to formalise this relationship, replacing a line of poplars and the messy gas canisters at the back of the engineering labs with a tidy edge to the 'park'. On this facade the regular rhythm of an extruded frame in limestone-coloured precast concrete maintains the stretching verticality of those felled poplars. Behind and above all this rises the bronze anodised frame, giving the building a little more depth and presence but leaving ground floor views free. The facade for the adjoining office for the computing services department is stripped and subservient. Round the back is the face it presents to the rest of the university: a rather bleak service road and almost unarticulated facade. But the north facing stretches of cast glass planks onto the studios mean that it does at least come to life after dark – and through the night, as this





building is always open in term time. This lantern effect is the only external clue to the very particular studio spaces inside.

In a way one would like to insulate students in the comfort of the studios. And to a certain extent that has been achieved thanks to certain quiet manoeuvring in the tense production line of modern-day university procurement. Edging the double-height studios are more intimate crit bays under the mezzanine, where slim shutters open up narrow views on either side of a screen. Here tutors can have quiet informal conversations with their students and at the end of year show the studios can take them over. And students can make their own tea or coffee in one of the gyp rooms – a Cambridge nomenclature that enabled the small, stripped-back kitchens to slip onto the plan without resistance from the estates department.

In response to a move to save money by having just a single bank of lifts in the middle of the plan, away from the natural entrance from the old building, the architect and school suggested running a corridor between the front and side entrances on the south facade. This corridor grew in width and scope into a de facto gallery and meeting place overlooking the park, as outward looking as the studios are internally focused. It rescues the ground floor, where the workshop suffers from the late addition of a suspended ceiling and convoluted access, giving it the air of cheaply converted offices despite its thousands of pounds of digital equipment.

But there is no insulation from the politics and economics of education, the long term debt that students are buying their education with and the long running battle over the university vice-chancellor's salary, which was being fought even as I visited, posters on the columns, protests in the campus, unrest among the wider staff. The vice-chancellor's request that the building itself look like Bath stone influenced its polite office park modernism – which could be interpreted as handsome if the light fell just right. You might want to applaud even a well paid chancellor's sensitivity until you realise that the nearby blue-clad Chancellor's Building was short-listed for the Carbuncle Cup not so long ago.

Inside there is room to breathe, to explore and experiment, to test and draw and test again. The ground floor gallery and two large studios and the hidden away offices of the mezzanine will no doubt influence students in years to come, though there are unlikely to be the sort of celebrations that ran through 2017 to celebrate the Smithsons' legacy in the city. The complex, ideas-rich Smithsons' 4 East may seem to have little relationship with the rational grid of the new 4 East South but there are some parallels on the sly. As you sidle up to the Smithsons' entrance, up stairs, to an unannounced door, so at the new building, architecture students slip in at the side door, a sun-drenched stolen space leading them up to the studios that this building hardly hints at; illicit unlooked-for pleasures in a rational design factory. ●

Edging the double-height studios are more intimate crit bays under the mezzanine

Credits

Client University of Bath

Architect AHR

Acoustics Hoare Lea

M&E consultant Ramboll

Quantity surveyor

Bailey Partnership

Structural engineer Integral Engineering

Project management

Jones Lang LaSalle

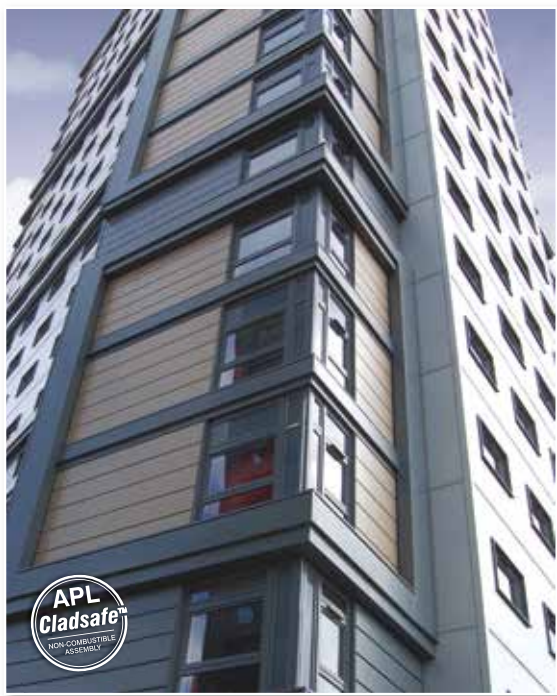
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Left Corridor, gallery and informal café, this is the one shared space where the building looks out to the sun of the park.

Below The main staircase is set at the centre of the plan.



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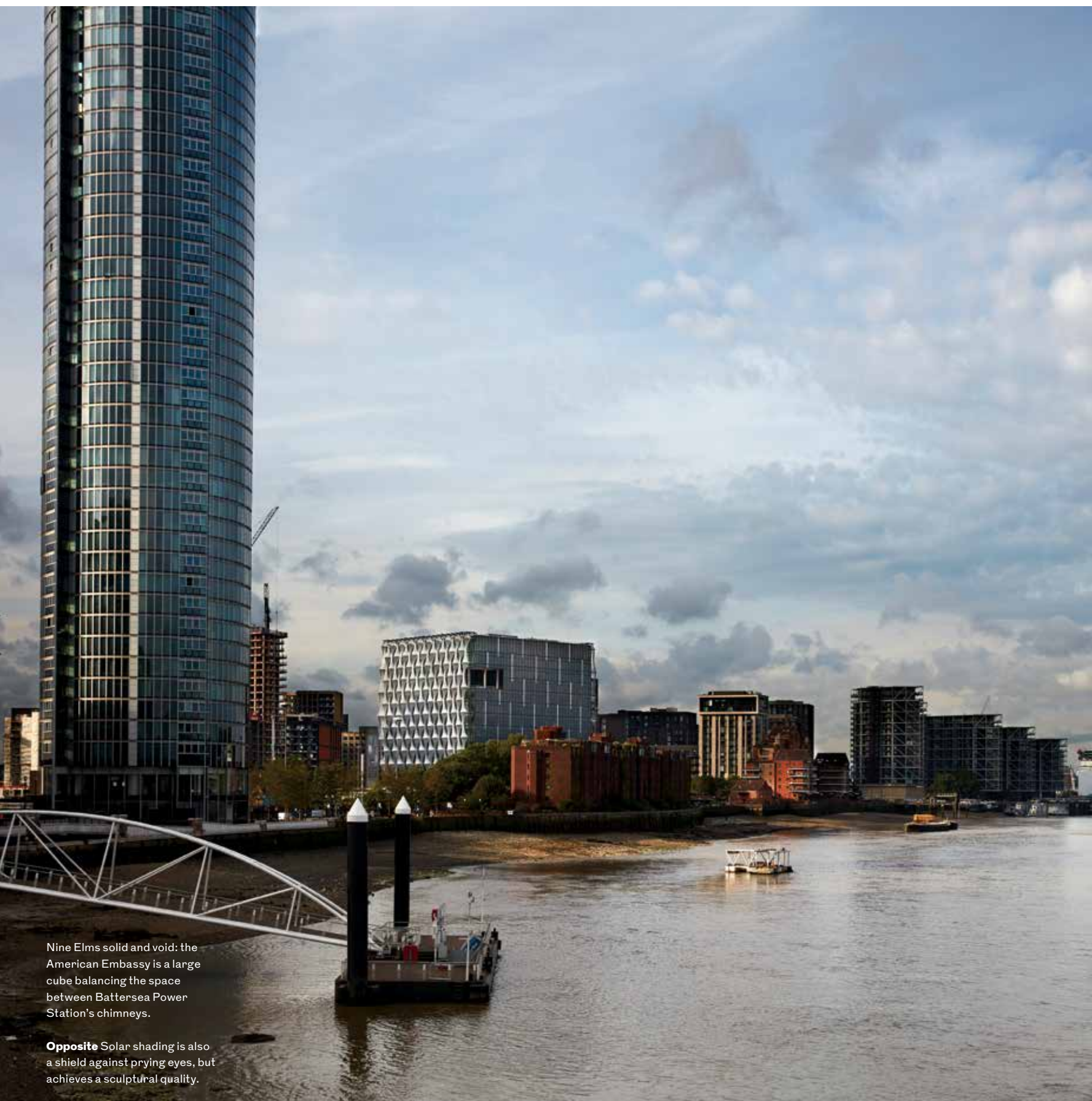


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Nine Elms solid and void: the American Embassy is a large cube balancing the space between Battersea Power Station's chimneys.

Opposite Solar shading is also a shield against prying eyes, but achieves a sculptural quality.

Playing it safe

Overcoming security concerns while being neighbourly and green, Kieran Timberlake's new American Embassy faced serious challenges. Friendly fortress or mysterious monolith?

Words: Hugh Pearman **Photographs:** Richard Bryant/Arcaid



The new American Embassy in London has three obstacles to overcome. First, it is not by the revered Eero Saarinen as the previous 1960 embassy was. Second, it is not in Grosvenor Square as the embassy, in all its iterations, had been since John Adams, later President, lived there as the first United States Minister to the Court of St. James from 1785 to 1788. And thirdly, it is perforce a free-standing object in a large space on the insistence of the State Department which has onerous

and understandable requirements when it comes to security. The result of all this is a big curtain-walled, solar-shaded and highly energy-conscious glass cube perched above artfully landscaped gardens which contain and conceal what are now the standard physical security measures we associate with government buildings. So it is indeed a fortress, not so different in overall concept from a motte and bailey Norman castle. The site plan makes this particularly clear.

For Timberlake, the cube is a Platonic form that speaks of dignity and strength

Architect James Timberlake of competition-winning Kieran Timberlake is to be commended for conjuring architecture from these constraints that, so far as possible, looks neither overly defensive nor aggressive. For him, the cube is a Platonic form that speaks of dignity and strength, and the colonnade that runs around its base is a welcoming urban form. He is thinking not so much of a motte and bailey as of a country house set in its gardens. And indeed the gardens will visually link to other, public green space that is planned in this part of Nine Elms, connecting east to Vauxhall. Though the colonnade, in canted aluminium clad greaves, is not deep enough to serve much of a purpose. Instead, visitors arrive at one of three gatehouses on the perimeter – one for staff and

visitors to the embassy proper; one for those headed for the consulate in search of a visa, say; and one commanding the service entrance. Once security-cleared through airport-style electronic portcullises, you proceed onwards to the main building.

It is obvious as you walk round – and a public route circles the building – that there is no easy way to get close to it other than via the gatehouses. One imagines that there must be electronic devices as well as the physical obstructions. And the multiple layers of glass in the curtain wall, which feels very solid when you tap it from inside, are not to your normal office spec either. Finally, the ruched veil of interlocking hourglass-shaped pieces of ETFE solar-shading, carried on tubular steel outriggers on three sides of the building, certainly make it difficult to see much of what is going on inside, even covering garden terraces that are open to the air.

The cube is arranged on the cardinal points of the compass, and so one elevation faces due north, without the ETFE veil. Aside from some mysterious long, silvery cast-glass vertical insertions in the facade – solid-backed for performance reasons and giving a 'weave' effect with some relief – the only other

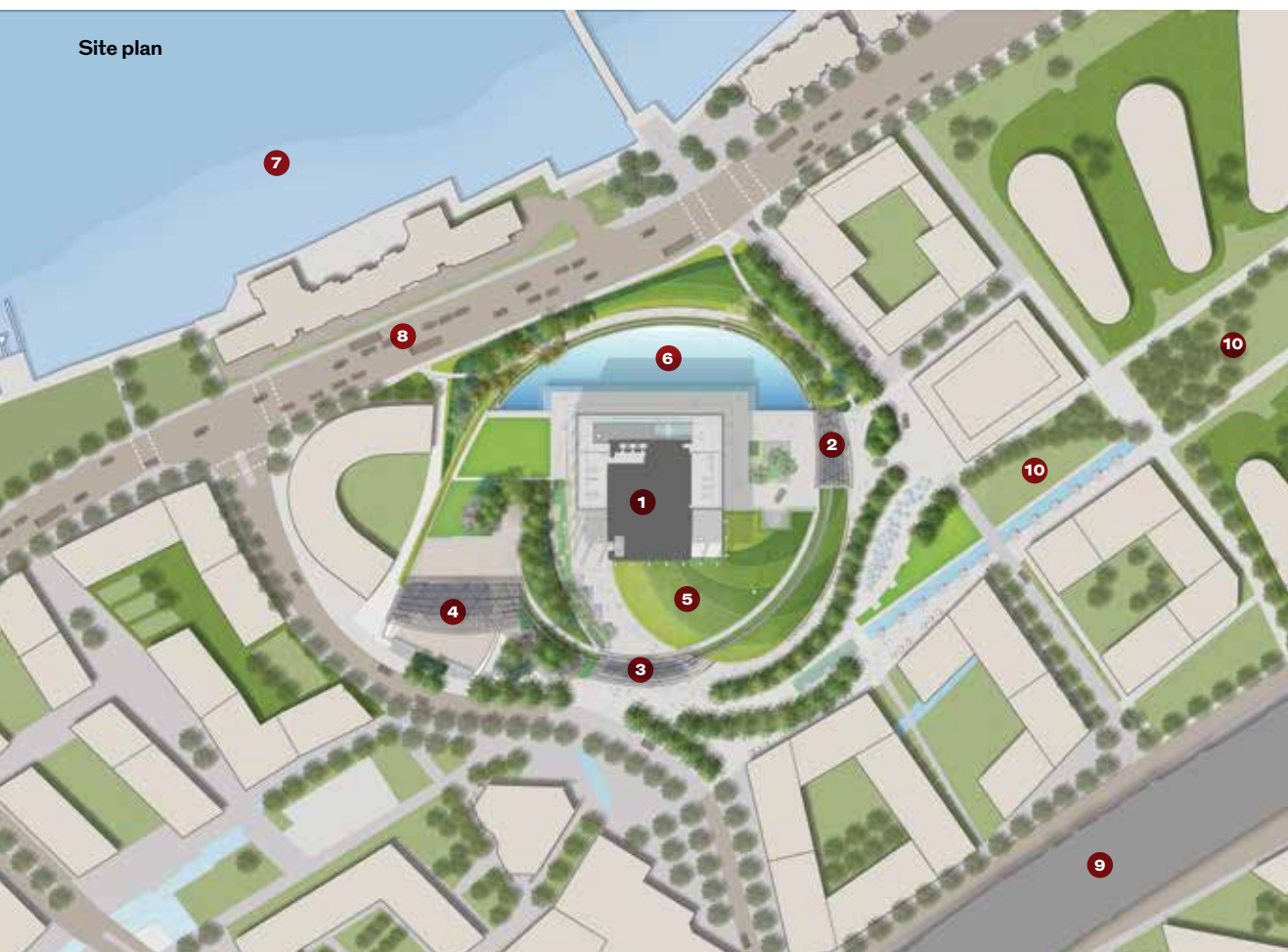
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- 1 Embassy building
- 2 Main entrance pavilion
- 3 Consulate entrance pavilion
- 4 Service entrance pavilion
- 5 Landscaped gardens
- 6 Balancing pond / water feature
- 7 River Thames
- 8 Nine Elms Lane
- 9 Main line railway
- 10 Future public gardens leading to Vauxhall

Right Complete, but awaiting its landscape and pond, with new Nine Elms rising behind.



Credits

Client US Department of State, Bureau of Overseas Buildings Operations

Architect Kieran Timberlake

Office interiors Gensler

Landscape OLIN

Structural and physical security engineer Thornton Tomasetti

MEP, civil, facade and sustainability engineer Arup

Cost control AECOM

Technical security design Sako & Associates

US lead contractor BL Harbert International

UK lead subcontractor Sir Robert McAlpine

intervention is the large bite taken out of the corner of the building up high. This is the ambassador's open-air terrace, a very generous space – one imagines drinks receptions – opening off his equally large two-chamber office. It gazes right across to the Victoria Tower of the Palace of Westminster. When President Donald Trump, finding reasons not to visit an unwelcoming London to open the building, described it as being in 'off location' he was not wrong – this part of Nine Elms, a massive building site sandwiched between the railway lines running out of Waterloo and the busy dual carriageway between Vauxhall and Battersea – is a far cry from Mayfair. Although when the extension to the Northern Line tube opens in 2020 to serve Nine Elms and Battersea, it will feel less isolated.

The Saarinen embassy building, despite various retro-fitted security measures that caused some controversy when they closed off the end of Grosvenor

Square a few years ago, could not be finessed further. Apart from being embedded in its dense locale at a time when security was much less of a concern, it had just become too small. Four times as many State Department employees worked there and in nearby annexes than it was designed for, while the number of people needing public access for visas and suchlike had rocketed since 1960, when few travelled across the Atlantic. The building – regarded as unduly compromised by the critics upon completion, a disappointing over-ornamental, over-fussy, even neoclassical Saarinen for those committed to clean-cut modernism – had come into favour in recent years. Listed, it is to be turned into a hotel to designs by David Chipperfield Architects. The great American eagle sculpture adorning its facade is part of the listing and is to remain.

No such external symbolism is to be found at the new embassy. The eagle is there, in the form of a

relief carving of the United States Great Seal on the rear wall of the main entrance lobby. The separate consulate entrance, meanwhile, boasts something more ambitious: Rachel Whiteread's sculpture 'US Embassy (Flat pack house)' which is exactly that – her casts of a typical American flat-pack timber house, divided into sections so as to return it to kit form, mounted horizontally at the Consulate entrance, running right through from outside to interior and looking like a supergraphic giant arrow.

There are some set-piece interiors apart from the lobbies – a large events space in the building's plinth, to which you descend on a glass staircase from the entrance; the consulate waiting areas on the first floor, partly double-height with some sculpted plaster ceilings; and, for the embassy staff, various double or even triple height gardens arranged around the



Left The consulate entrance boasts a relief sculpture by Rachel Whiteread, hon FRIBA...

... of a flatpack American timber house, its gables pointing the way in, **below**





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The eagle has nested inside, to the rear wall of the main entrance.



Above One of the double height garden areas, open to the air.

Below The waiting lounge in the consulate section.

building's perimeter, each based on a particular climate zone in the States. There is a canteen area and what they call a 'pub' but which looks a lot more like an American bar – which is exactly what you'd expect.

Beyond these special places – some of which remind you of the landscaped corners you find in big shopping malls, another American archetype – you get a lot of generic office space, courtesy of workplace architect Gensler. Lots of white desks and storage units. Lots of broad corridors buried in the centre of the building. I would like to show you a typical floorplan and section but unfortunately security considerations rule that out. What I can tell you is that there's a slightly witty touch on the interior of the north facade, where a light fritting on the glass takes the form of little white stars which look as if they have migrated from the flag.

Beyond this, the building sets out to be extremely environmentally responsible in use – indeed better than the already high standards set by the State Department for its buildings. Everything from photovoltaic panels on the roof to the use of harvested rainwater for irrigation and toilet flushing, via ground source heat



pumps and onsite combined heat and power (CHP) generation, and more is there – the latter presumably making the embassy independent of the grid. The large pond in the gardens in front of the building regulates water run-off so as not to overload local drainage. The target is LEED Platinum and BREEAM Outstanding, but the building will have to be monitored in use before it receives those accolades.

None of this green stuff is very Trumpian, of course – can you imagine the President even mentioning any of that at the opening of the embassy which he has turned down? But there will be other presidents, other ambassadors. As for me, I think that Timberlake's building will grow into London, or London into it, over time as its surroundings are completed and mature – especially the landscaped public realm proposed. As it stands, it is not immediately appealing. It is more than somewhat strange. It is hard to read. It could almost be industrial, which suits the history of the area with its power station and its wholesale market and its now-vanished giant cold store. But its mystery – its very weirdness – and its formal simplicity will, I think, stand it in good stead. Will we come to love it? I really couldn't say. ●



In a slightly witty touch, a fritting of little white stars on the glass look as if they have migrated from the flag

Above The view towards Whitehall is direct even if the journey is not.

Below Originally intended to include more photovoltaics, the solar shading in ETFE foil is nothing if not sculptural.



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Art therapy

Under Page/Park's deep analysis Glasgow School of Art is on course for a full recovery from its trauma, melding Mackintosh's original concepts with modern technology

Words: Jan-Carlos Kucharek Photographs: Alan McAteer

Much discussion on the nature of the rebuild followed the devastating fire that destroyed most of the west wing of Charles Rennie Mackintosh's Glasgow School of Art in 2014. Contemporary intervention or replication? Now the school, undergoing a £51 million restoration under the guiding hand of Glasgow architect Page/Park, will to some be almost unrecognisable.

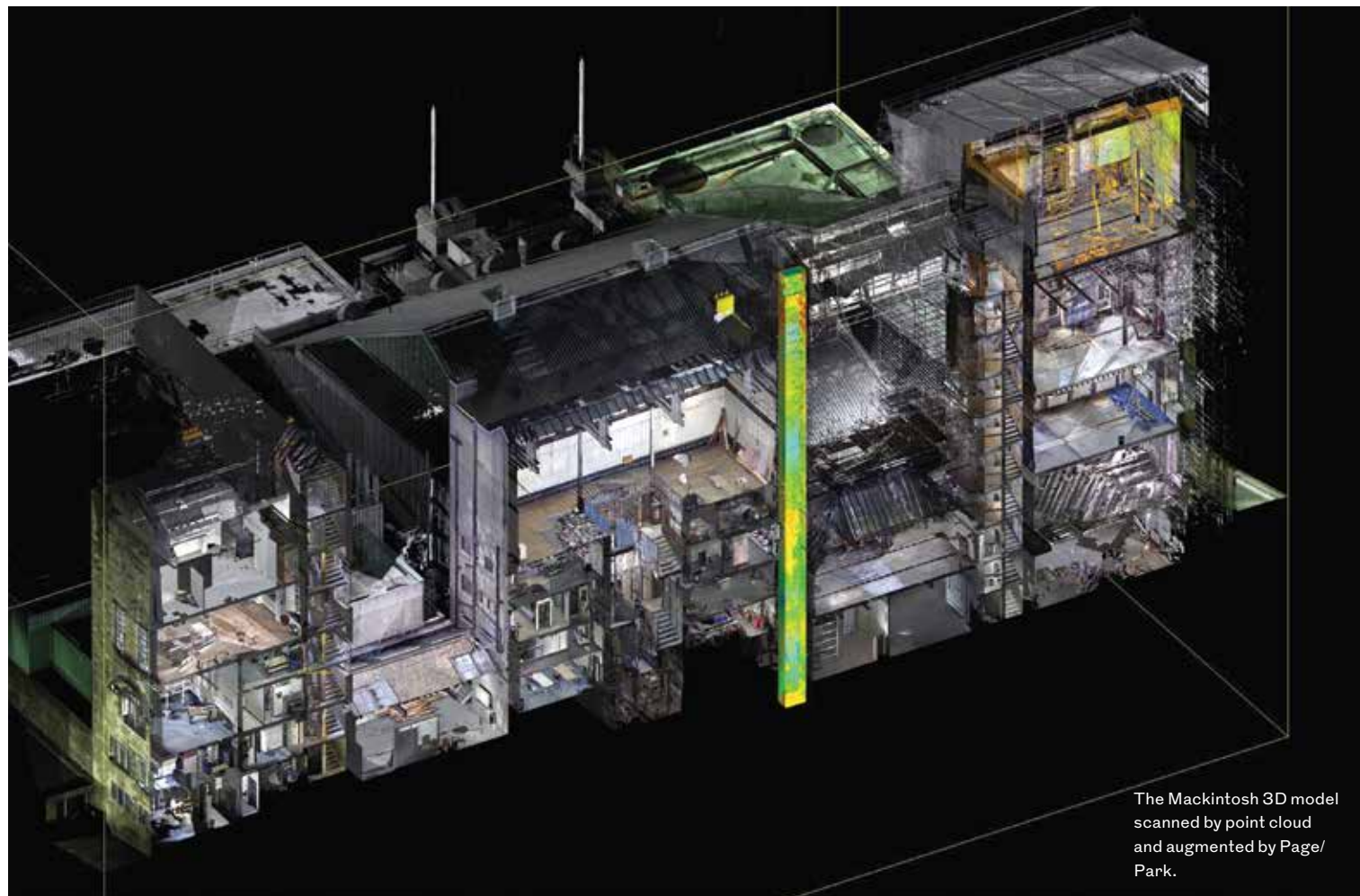
Yet there's no contemporary intervention on the grade A listed structure, far from it. This restoration is mostly about the forensic evaluation of the damaged 1909 building to

ascertain what it actually looked like – about how Mackintosh, with his skills, aesthetic intent and the economic means at his disposal created his Gesamtkunstwerk; one so good, it's absorbed into the identity of the city itself. After a fire that saw the accretions of 100 years seared or soaked away, Mackintosh's masterpiece will return to us in 2019 a far more nuanced thing; not a building of over-painted monochromatic polarities but with a revealed materiality of subtle hues.

Making the building perform better, with a reduction in demand for heat and condition-

ing and the discreet hiding of modern services, has been the key other consideration. This is ironic, since it was the increasing need to make space for cables and pipes that helped the 2014 fire to spread so quickly from the basement to west wing roof. Page/Park deputy of conservation Iain King explains that the brick north duct wall of the east west spine corridor had thus become riddled with holes 'like Swiss cheese'. The fire raged through these ducts up and along to the west wing, completely destroying the library there.

Given the tonal subtlety that will be in



The Mackintosh 3D model scanned by point cloud and augmented by Page/Park.



evidence in the GSA's new iteration it's surprising that the only real full documentation of the building as it was completed is a set of black and white plates from photographer Bedford Lemare in 1910, explains Page/Park architectural historian Natalia Burakowska. But these show that the brick walls of the upper east west spine were never painted white, as perceived in recent history, but left as exposed, roughly pointed brickwork. This is the condition that they and their arches have been returned to. King says that as far as possible, services will be embedded in the Douglas fir ceiling soffits or run at low level in narrow containment channels, and pop up locally where needed. New galvanised sprinklers and fire detection tech, however, remain exposed.

For homogeneity, undamaged white-painted walls in the east end will be taken back to the bare brick too. It's clear from the walkabout of the site that gradual revealing of the building has forced some adhoc decisions on the Mackintosh Operational Group design team, with its ironic MORG acronym. Some were driven by interpolation of the original photographs along with analysis of burned remnants by specialist architectural paint research consultant Crick-Smith. It ascertained that the north studios were treated with a pale green paint pigment and linseed oil wash. New timber panelling in the first-year architecture studios, on the rebuilt west side, will be treated in this manner. On the east however, undamaged white painted timber panelling will remain. The GSA's Liz Davidson, senior project manager for the restoration, explains that whereas formerly the walls would have been a backdrop as students

Left Top floor of the west wing after the fire.

Above West wing first floor studios during the strip out. Note the absence of Mackintosh's original roof light 'dwangs'.

Below An apprentice stone mason tools new Giffnock sandstone for the west gable wall.

Bottom left Installing the Douglas fir floor to the book store above the library.

Bottom right A yellow pine upright being carefully lowered into Studio 58.



The north studios were treated with a pale green paint pigment and linseed oil wash

used easels, now they are the work surface. As a result they decided to keep them white to accord with current art pedagogy.

But the shock of the new is felt in the restored upper level hen run, the glazed corridor that was the last to perish before the fire was brought under control. Previously white painted timber, these were identified by Crick-Smith's research as having been originally treated with a raw/burnt umber paint and linseed oil wash. This is how they've now been finished, turning the structure a dark but vibrant brown. Not only that; the timber joists supporting the roof have been lowered to their original 4° pitch, and the 'dwangs' (noggin)s between the joists reinstated so the square module in elevation is repeated along the roof. It's also now to be found back in place on all the north studio roof lights. Mackintosh's grid detail in dark, thin timber suggests a delicate sense of chinoiserie not in evidence before, and in places, says King, it even helped with running fire detection conduit.

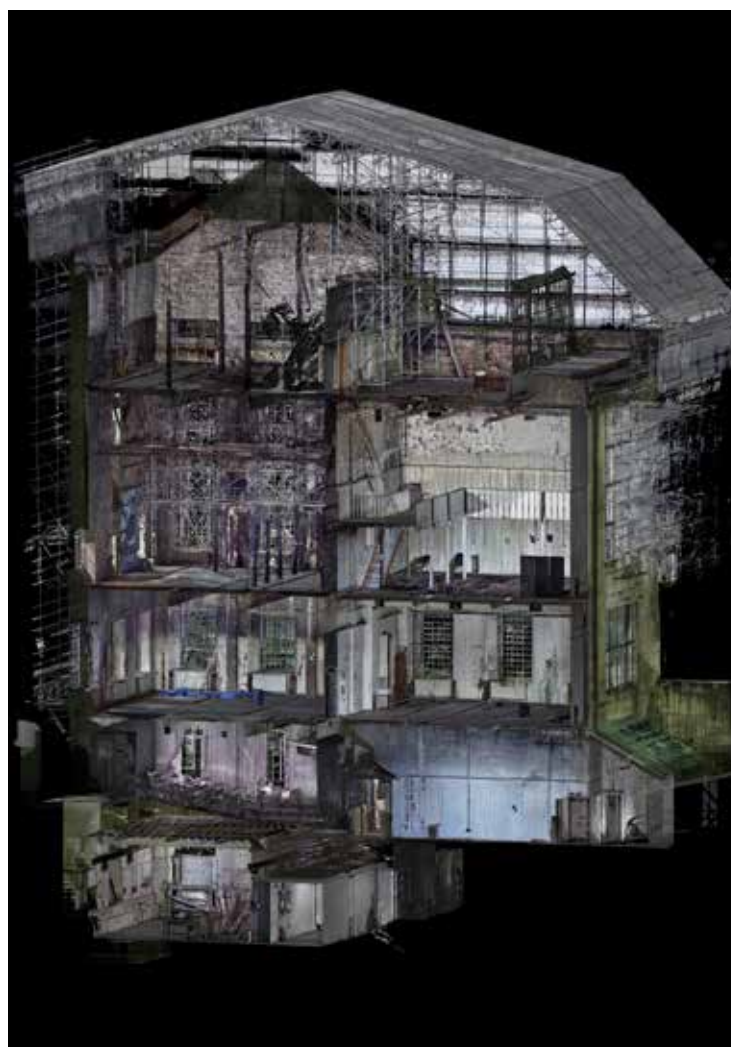
In the hen run, as elsewhere in the building, a view was taken on glazing and especial-





Left Installing the glass on one of the rooftop studios.

Right 3D visualisation of the damaged section through the west wing (including library).



Below The hen run in December 2017.

Below right The loggia to the hen run.

Bottom right The hen run pre-fire.



ly how wide expanses of north facing glass could be treated to minimise heating load. Shattered west side south elevation glass was replaced with single-glazed hand-blown glass sourced, for reasons of economy, in Germany, but the more challenging north face required any original glass panes as well as replacement ones to form the outer face of a bespoke argon filled double glazed unit with 8mm gap. Perhaps the most radical intervention is on the north roof lights, where from east to west flat, state of the art, double glazed units have replaced those lost, introducing technology to the roof that even Mackintosh would have raised an eyebrow at. King says the former, sloped glazing and lead detailing have been brought up to modern standards, noting that 'if we were to have rebuilt it to Mackintosh's details it simply would have failed again.'

This proved to be the case in Studio 58 – the rooftop space above the library, also completely lost in the fire – most noted for its Japanese construction influences. In its predominantly glazed roof, even Mackintosh had attempted to install a prototypical form of secondary glazing, the interior pane dapple frosted to mediate light ingress. Having failed and been replaced in the intervening years, replacement double-glazed sand blasted units will, says King, 'return the light quality to one that no-one remembers in recent history.' They'll be warmer too; 100mm of PIR insulation was installed behind the original Douglas fir soffit line. This detail maintains the exact interior proportions but has pushed the exterior apex line of the roof up.

To emulate the north American yellow pine of its Japanese influenced columns, a heritage building in Massachusetts undergoing demolition supplied timbers with similar density, strength and grain characteristics. Delivered by a ship that probably plied the same Scottish/American trade routes as in Mackintosh's day, their precise selection criteria now, thinks Burakowska, stands in

GLASGOW SCHOOL OF ART

LESLEY BOOTH (2)



relief against the economic contingency with which the originals were specified.

Yet what marvels may come from on-the-hoof solutions. Mackintosh's desire to see the library built in oak like his Ingram Street Tea Rooms fell at the first hurdle, but the decorative American tulipwood he could afford and used throughout didn't have oak's intrinsic strength. Burakowska explains that the fire revealed how he got around it, sandwiching stronger spruce between tulipwood sections for his library posts, hiding it all away in a tulipwood fascia. These posts are now being assembled with cut nails to hold up a reconstructed mezzanine. Above it all is the lovely new umber-stained Douglas fir ceiling, suspended by steels from the concrete beams of Studio 58 above. Between the two lies the library's 'hidden' book storage room.

On the west elevation, the thicker 1946 Crittall sections that replaced Mackintosh's failed originals will be replaced with bespoke, single glazed steel windows being manufactured in Austria. This, it's hoped, will return crystalline delicacy to the architect's Baronial oriels. And students will be able to get closer to them now. Radiators installed in the bays soon after opening at the governors' behest – vehemently opposed by Mackintosh as they prevented students sitting beneath his triple height voids – will disappear and be replaced by underfloor heating. 'We took a view that if we can improve the performance of the space and in doing so get nearer to the design intent, then why not?' says Burakowska. Most contentiously, the only black to be seen now is salvaged stone from the west gable wall. New blocks of sneaked rubble Giffnock sandstone, hand-cut by modern masons, is positively creamy by comparison.

But the removal of the dark brown paint layers forcing radical reimagining of the library as a dramatically lighter space also reveals, in less affected areas such as the first floor corridors, a delicacy of texture never seen

Page/Park constructed a full laser scan of the building to ascertain the damage

Left The library during strip-out.

before. 'Subtle differences become apparent,' says GSA's Davidson. 'The corridors, it turns out, are now lined in rough, dark-stained Douglas fir boards, erected as if straight off the saw, but where they become portals to the north studios Mackintosh had it all sanded down beautifully.' The tactile effect is magical, as if the portals become a piece of cabinet-making in counterpoint to the utility of the corridors. 'It makes you aware more than ever how conscious all his decisions were,' she adds.

To realise the project, Page/Park constructed a full laser scan of the building to ascertain the extent of the damage and use it as the basis for its Revit BIM model of the reconstructed GSA. This is fully interrogable and shared by consultant teams and contractor Kier. QR codes in all the rooms allow any operative to pinpoint services virtually by scanning rooms with their phones. Iain King says GSA will be one of first heritage buildings in Scotland to be in possession of a full virtual BIM model. But it is far more than a health and safety file and FM plan – it is an integral part of the Mack's continuing conservation strategy.

Above right The library prototype (now dismantled).

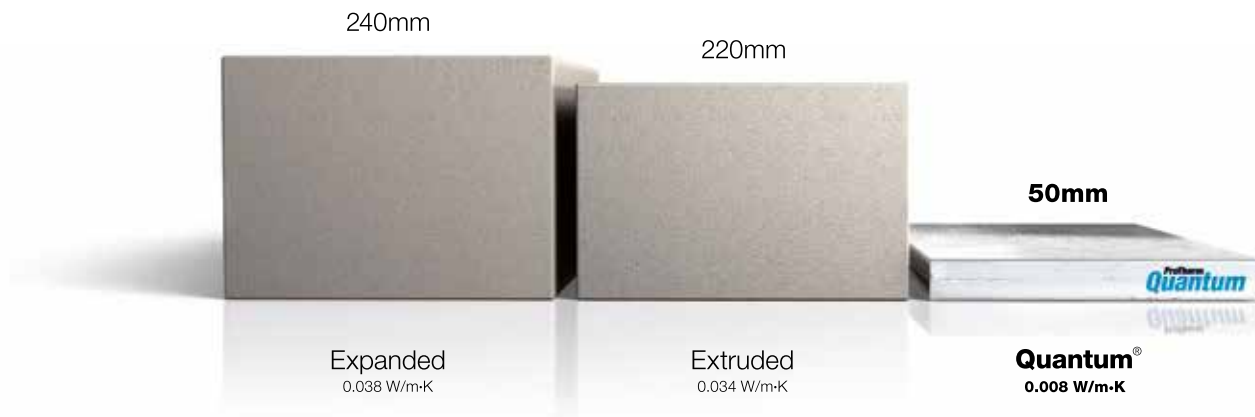
Below The Mackintosh building before the fire.



The thrill of the project has been in how the violence of the fire allowed the design team to approach the restoration as a pincer movement. First, it provided an opportunity to radically improve the GSA's environmental and operational performance: by upgrading external fabric to reduce heating and cooling demand, its services spine can instead accommodate 21st century technology. But secondly; in the slow, forensic revealing of original details and materials, it is potentially returning the building's visual, haptic and even olfactory qualities that have not been experienced since the school first opened its doors in 1910. When they reopen in 2019, it will be to a rejuvenated, bionic Mackintosh; a GSA 2.0. And I, for one, am incredibly excited. ●



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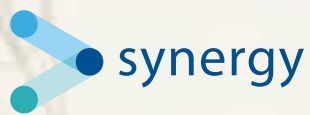


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Mariam Kamara



Mariam Kamara practices in Niger and was recently selected by David Adjaye as his protégé on the Rolex mentoring programme

Did you know Adjaye before becoming his protégé?

Not personally, but I had studied his work intently when at architecture school at the University of Washington.

Where are you in your career?

I have three completed buildings in Niger and my practice, atelier masōmī, is now in its fifth year. Stepping away to Washington zoomed out my view so I could see opportunities in our neck of the woods.

What are those opportunities?

Paying attention to context, talking to people, taking politics and economics into account (this is my second career so I have been thinking about these things for years). Otherwise we can apply the models we know blindly. My first building with united4design was where I learnt the most. It was a housing complex, Niamey 2000, an experiment in density, economy, identity and build culture. It was a validation, proof that you don't have to copy what goes on elsewhere.

How did you question standard models on Niamey 2000?

We used local materials: earth bricks. In Niger it is often seen as a material for the poor as it is expensive to build with concrete and cement, yet these are very hot to live in. I wanted to bring them to the middle classes. Another standard model is Western-style houses which are commonplace here but don't fit the culture. I grew up in one and the plan meant that when people dropped in (they often do so unexpectedly), children were sequestered in their bedrooms. If you wanted to sleep outside you had to rush to pack up mattresses at 6am in case people came round. At Niamey we designed for that by incorporating a large, private roof terrace. Likewise Western-style kitchens are mostly used just for storage and the cooking is done outside. So we planned a covered space and storage outside.

How could Adjaye's mentoring help you?

My ambition is to develop my architectural voice and master my craft, as Adjaye has done. What really gets me going is grappling with identity. The built environment can be very problematic – we can do a lot of damage. Adjaye seems able to draw from different cultural influences, both African and local, wherever he is working. That is something I would really love to learn to do. He has incredible sensitivity in the way he defines space, particularly in the homes he designs; it is so amazing that it's almost depressing!

ONLY ON RIBAJ.COM

A change in the fortunes of either housing or international work has the potential to reshape the landscape of architectural practices

Brian Green considers the factors influencing prospects this year: [ribaj.com / outlookhomeabroad](http://ribaj.com/outlookhomeabroad)



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Stay focused

Revenues are rising, especially for specialists, as the 2017 RIBA Benchmarking Survey shows

Aziz Mirza

The 2017 RIBA Benchmarking Survey reveals a positive picture of the profession. RIBA chartered practices are employing more staff, generating more revenue and have increased profits compared with 2016. Staffing has increased by 5 per cent, while revenue has risen by 7 per cent – perhaps a nod towards increasing efficiency.

The distribution of revenue continues to be skewed heavily towards the largest practices: 41 per cent of all chartered practices' revenue is generated by those practices with 100 or more staff. Another 32 per cent comes from practices with between 20 and 100 staff. So the 11 per cent of chartered practices with 20 or more staff are responsible for generating 73 per cent of the profession's total revenue.

Although large practices dominate the profession's revenue, when examined per practice or per head, some of the best rises in practice revenue this year have been recorded by small and medium-sized practices.

Average revenue among practices with 20 to 50 staff, and 50 to 100, has increased by about 6 per cent, while that for practices with 100 or more staff has fallen by 6 per cent. Two-person practices are seeing average revenues that are about 5 per cent higher over the year, while the average practice revenue is 10 per cent higher for a one-person practice and for a practice with between three and five staff.

Those rises in staff numbers and total revenues are larger than the rise we've recorded in total profits, implying that practice costs have increased over the year. There is certainly some upward pressure on staffing

Practices with more than 70 per cent of revenue from one sector generate a higher average fee revenue per head

costs, although while the survey records that the average practice has spent 7 per cent more on salaries than last year, average salaries paid have changed very little.

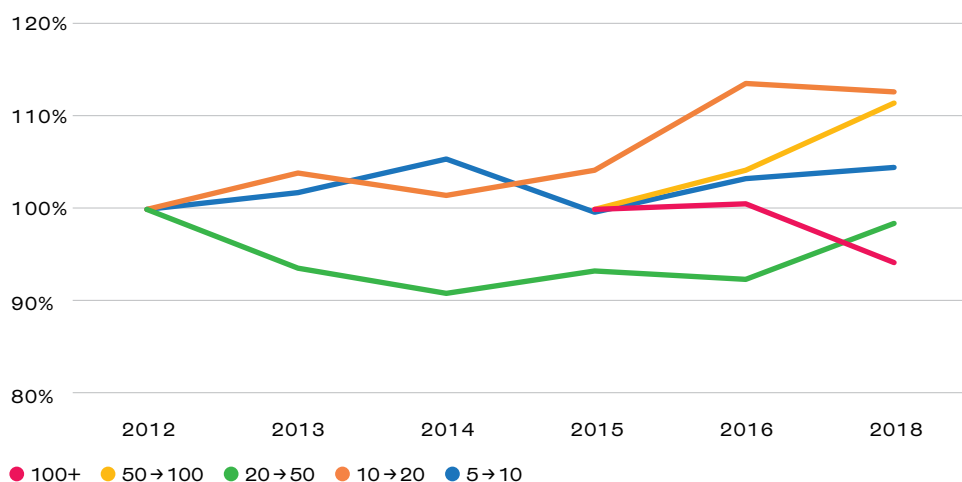
Indeed, for most professional staff, they are identical to last year's figures, while average pay for associates and partners has actually fallen. The apparent contradiction between rising spend on pay but no change in salaries can partly be explained by the 5 per cent rise in staff numbers, but could also be explained by rises in less visible staff costs such as pension contributions.

One of the biggest increases in expenditure this year has been on information technology: chartered practices spent 12 per cent more on IT in 2017 than they did in the previous year. Part of the reason for this could be work associated with building information modelling (BIM). In response to a new question this year, chartered practices report that they have used BIM on 15 per cent of the projects they worked on during the year. This proportion is higher for larger practices: BIM was used on 10 per cent of projects worked on by practices made up of three to five staff, but on 49 per cent of projects in practices of more than 100 in size.

Also higher this year is the value of international work: revenue from work outside the UK is 2 per cent higher. And, as we head towards Brexit, an unexpected finding is that work from the EU has risen by more than a quarter.

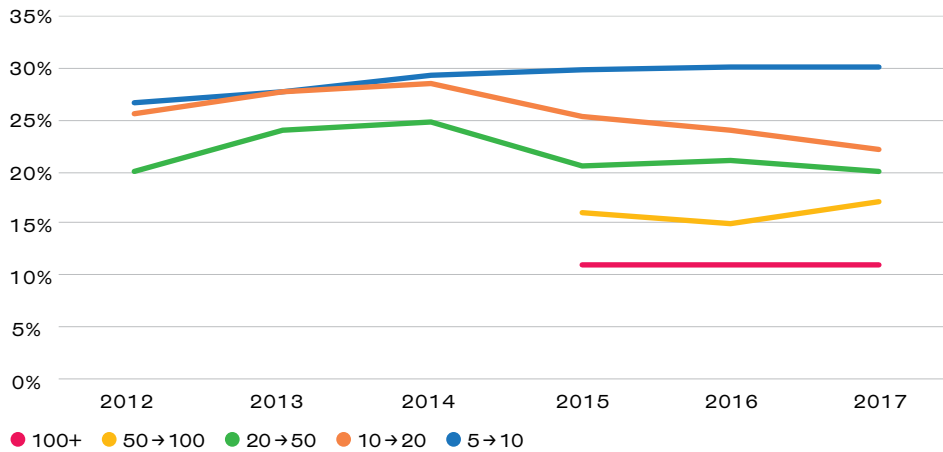
As in previous years, private housing work dominates chartered practices' workloads. In 2017, 42 per cent of the profession's revenue came from one-off houses, extensions and alterations. Add in 'other' private

Average (mean) revenue per practice for selected practice sizes, last five years (indexed)



Source of back data: RIBA Business Benchmarking surveys. Back data for size groups 50-100 and 100+ from 2015 only

Profits per practice as per cent of revenue for selected practice sizes



Source of back data: RIBA Business Benchmarking surveys. Back data for size groups 50→100 and 100+ from 2015 only

housing and it accounts for 57 per cent of total revenue, up from 54 per cent last year.

But could practices be making more money by working in other sectors? We've looked at how average fee revenue per head varies, depending on the proportion of practice revenue coming from a single sector. We've chosen fee revenue per head, because that measure seems to be fairly even across all practice sizes – rather than, say, average revenue per partner/director or per architect, which is higher for larger practices than smaller ones.

In practices where more than 70 per cent of revenue comes from private one-off houses, extensions and alterations, the average

(mean) revenue per head is £47,000. But in those practices where one-off houses, extensions and alterations account for no more than 30 per cent of total revenue, the average revenue per head is £72,243 – one and a half times higher.

There's a smaller differential when we look at the broader 'other private housing'. Where 70 per cent or more of a practice's revenue comes from 'other private housing', the average revenue per head is about £56,000, compared with around £59,000 in practices where 'other private housing' accounts for no more than 30 per cent of revenue.

It's true that private housing is a far more important source of revenue to practices

BENCHMARK YOUR PRACTICE

The RIBA Benchmarking survey gives practices the data to inform business planning. Chartered practices can explore the relationship between fee revenues and sectors in detail using the interactive RIBA Benchmark. Log on and select 'compare results'. This allows users to experiment with filters to examine the effect on average practice revenues of having different amounts of work from different sectors. The RIBA Benchmark is designed to show how changes to work, client or service types might affect a practice's revenue, profits and other business indicators. It shows your own practice's figures alongside the average.

with fewer than five staff. But that's why we are reporting on average revenue per head, which is a much more even indicator across all practice sizes.

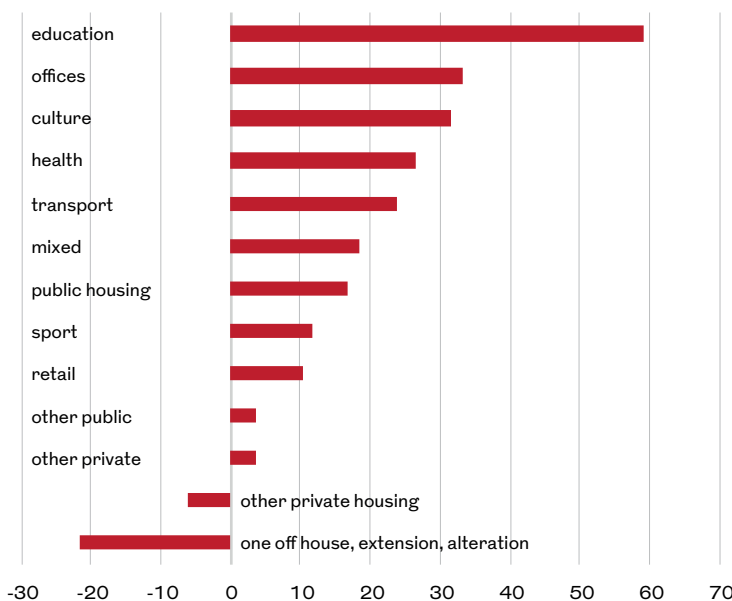
And, given that average revenue per head is also lower among those practices with a high proportion of 'other' private housing – including work for developers or larger-scale commercial developments – the analysis suggests that private housing work overall appears to offer a lower revenue than other sectors.

Looking further into how practice revenues per head perform with other work types, a common pattern starts to emerge. Those practices which have more than 70 per cent of their revenue in one sector generate higher average fee revenues per head than the practices which receive less than 30 per cent of their work from this sector.

The simple message is that practices that specialise to the extent that they generate at least 70 per cent of their revenue from a single market sector are likely to earn a higher revenue per head than practices with a wider variety of work. The exception is private housing, including one-off houses, extensions and alterations. Of course, there will be many reasons why practices would still wish to undertake small-scale housing work, but the economic case for targeting and possibly specialising in at least one other sector is a strong one. ●

Aziz Mirza is director of The Fees Bureau, which analyses and reports on the annual Benchmarking Survey for the RIBA. RIBA chartered practices can access the full report, and the online Benchmark, by logging on to the RIBA Business Benchmarking website: ribabenchmark.com

How average revenue per head compares between practices where revenue source is concentrated in one sector



Per cent difference in average earnings per head

REVENUE
 ↑ 7%
 revenue
 ↑ 6%
 practices of 20 → 100
 ↑ 6%
 practices of 100+

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Ambition vs practicality

Blueprint to succeed or a war on suburbs? The New London Plan debates won support but not conviction

Hugh Pearman

After three well-orchestrated debates, one straight after the other and lasting two hours in all, very few people's minds were changed as to what they felt mayor Sadiq Khan's New London Plan would or should achieve. I know this because master of ceremonies Peter Murray of New London Architecture ran a series of votes before the debates got under way, and the same series again after they had concluded. The electronic voting was fast enough to see the difference immediately – and it was not much.

So to the question 'Do you agree with the New London Plan's focus on densifying the suburbs?' – one of its defining policies – the audience was 85 per cent in favour at the start, and 83 per cent in favour at the end. This slight decline was undoubtedly the result of Tory Assembly member Andrew Boff, who took part in the final politicians' debate. Boff firmly believes that the draft plan is 'a war on the suburbs – a war the suburbs must win'. He raised the spectre of cynical developers cashing in on suburban densification: 'They're going to build blocks of flats, they're going to pack them in, and they won't care what they look like.' Boff favours leaving the suburbs alone and instead building a ring of 'garden towns' around London in what he claims is unused agricultural land.

Cover image for the
draft New London
Plan.



This view goes against the draft plan which has set itself the ambitious task of building 65,000 new homes a year within London's boundaries – without impinging on the Green Belt. Many people applaud that – not least RIBA President Ben Derbyshire, also speaking at the event, who understandably name-checked the 'Supurbia' densification project which he and his practice HTA have been working on for years with the Greater London Authority. Derbyshire was delighted by the huge audience majority in favour of this part of the Plan. The downside of that is that few of the large audience, packed into the Friend's House auditorium on the Euston Road, thought that number of new homes was realistically achievable without building on the Green Belt. To be exact, 96 per cent saw it as unachievable at the outset, falling to 93 per cent by close of play.

So we are in a place where the main plank of the plan's housing policy is supported by

many of the people who regard it as essentially impossible to carry out in the numbers required – a majority of 56 per cent in another vote indicating that the Green Belt has to come into play. Somehow this apparent contradiction has to be squared. Although there were three debates in the evening – one on the plan as a whole, one on the housing elements of it, and one being the politicians' pitch – it was in reality pretty much all about housing, with the occasional nod to industry, other employment and the environment. And here some possible cross-party alliances showed themselves. Green Party member Caroline Russell, for instance, shared some common ground with Boff regarding the suburban open space that will be built on, and the need to protect wildlife habitats. Of course the same issue would arise with 'garden towns' in the Green Belt. Building is building and requires land wherever it occurs – though almost inevitably less green land is needed in suburban densification than in brand new settlements built on fields.

There's no room here to cover everything said by all the 17 panellists and chairs who took to the microphone, let alone those speaking from the floor. You can see the highlights online, courtesy of the NLA. The professionals largely came across fluently and

In one vote 56 per cent indicated that the Green Belt has to come into play

HTA's 'Superbia' project to densify the suburbs – original low density layout.



Densification option 1.



Densification option 2.

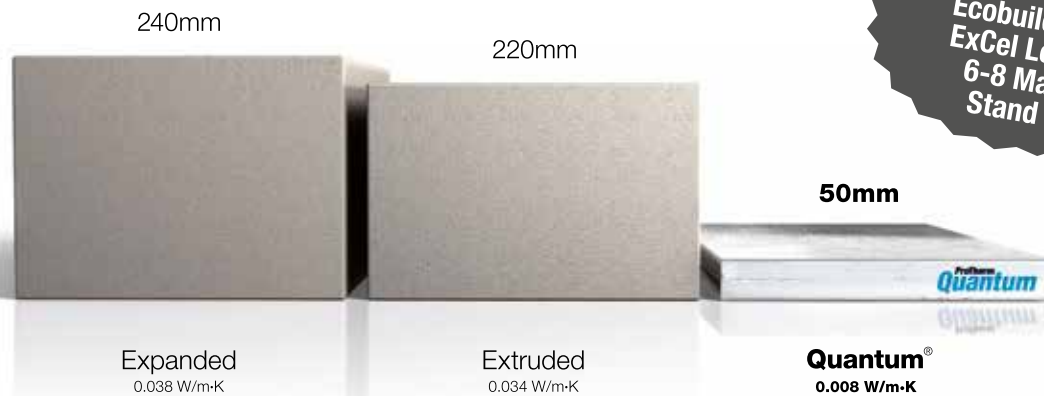


'It's very emotional. People are very possessive about their space'

concisely, the politicians (also including Labour's Nicky Gavron and the LibDem's Adele Morris), less so. Better were those making the case for the new plan: at the outset Jules Pipe, deputy mayor for planning, regeneration and skills; and for housing another deputy mayor with that portfolio, James Murray. For Pipe the Plan was emphatically NOT a 'war on the suburbs', rather 'a blueprint for London to succeed as a world city'. As far as Murray was concerned the 65,000 target is possible without touching the Green Belt but not without some reforms: 'Most roads lead to land. We need to bring more land forward for housing. The land market needs to be addressed.' Liz Peace, chair of the Old Oak and Park Royal Development Corporation, made the case for large-area regeneration ('You can show investors your big vision and make really impressive new sustainable space') while Jo Negrini, chief executive of outer London borough Croydon, championed her small-sites programme. Croydon is planning some 2,000 new homes across 80 sites on land already owned by the council. But, she warned, always take into account people's feelings. 'It's very emotional. People are very possessive about their space.' But her stimulus, she added, is the families she constantly sees visiting her council offices, waiting to be housed.

One thing that everyone agreed on was the need to design quality. As Claire Bennie, ex-Peabody Trust consultant and the mayor's design advocate, put it: 'It has to be the best design ever – don't just fast-track density, fast-track quality.' Easy to say – but how to achieve it? For Bennie, it came down to strong leadership at the top of public sector organisations. As Negrini, one of those strong leaders, put it: 'Who is going to deliver it and who is going to pay for it?' In the end, as several speakers noted, so much of this comes down to landowners – whether that is a matter of taxation, of releasing banked land or incentivising property-owning residents to allow building on their land. In this respect the present system and the draft plan's ambitions are at odds. ●

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Helen Castle

Is the relegation of architects in the design and construction industry leading to a crisis? In his book *Future Practice*, Rory Hyde argues that it is. 'We seem to be having our own crisis: a crisis of relevance,' he says. 'We complain of marginalisation from the process of real decision-making; of being treated like real cake decorators only interested in styling; of being undervalued financially; of being over regulated; of being over exposed to the instability of the market, and more.'

In 2012, when Hyde was writing, a loss of rank was largely a cause of anxiety for architects themselves. But since the Grenfell Tower fire, the wider ramifications of the

Below Modern housing design relies on the client as well as the architect as guardian of design quality — as demonstrated at Woodside Square, by Pollard Thomas Edwards.

Above Harvard Gardens, designed by PTE for the London Borough of Southwark, is part of the redevelopment of Aylesbury Estate.



PTE/TIM CROCKER



PTE/GALIT SELIGMAN

erosion of the architect's role on safety and quality have become apparent. There is one particular cause of concern: in current procurement architects have lost control over the specification of construction materials to contractors and subcontractors, and there is no longer a single point of responsibility for design and delivery. In *The Guardian* last September, RIBA president Ben Derbyshire called for architects 'to reclaim leadership of housebuilding' after decades of being 'sidelined through complex contracts'. So how can the profession reclaim its role, and relevance?

Housing has been the source of both architects' ascent and nemesis. First there was the rise, with the post-war housing part of striving for a better society. By the 70s and early 80s, it was the perceived failure of modernist social housing and particularly tower blocks that led to architects' professional decline and the erosion of confidence in their abilities to manage projects and budgets.

Kaye Stout, partner at Pollard Thomas Edwards and member of the RIBA Housing Group, says: 'Architects have produced some fabulous high-quality housing over the last 30 years (since their position has been eroded), but the architect has probably paid for it (in time and emotion). In the design and build era, the guardianship of quality sits with the client as well as the architect. Without the client safeguarding design quality, the architect can continue to design fabulous high-quality housing, but there will be nobody to champion it and build it.' It is a complex picture, Stout continues, as architects

continue to be required to work 'to shorter and shorter programmes, whether at procurement, planning or construction stage', while 'being asked to provide more and more information to make the proposals easier to understand/cost/build'. Effectively, architects often bridge the gap, providing leadership and skills where the client lacks in house capacity to provide them. The upshot is that architects are often not fully recognised and compensated for their contribution.

So, if leadership is an issue for architects and the quality of the built environment, how might we go about salvaging it? One way is to build it up, one step at a time, in individuals in the profession. Seven years ago, the RIBA set about tackling the need to develop leadership skills by launching Future Leaders, an annual three part programme introducing early career professionals to leadership through industry specific training.

Steve Radcliffe, a leadership coach and author of *Leadership: Plain and Simple*, is the keynote speaker at Future Leaders 2018 opening session, 'Learning to Lead'. He believes leadership has to be tackled at a systemic level. 'I used to think leadership came down to individuals,' he says. 'Twenty years later, I realise it is a matter of taking an organisation with you and speaking a common language, so everybody can grow. It comes down to an active decision to develop yourself and others. Most professions are too enamoured with the technical side. It is very revealing when people compare how long they have invested in

Leadership is the ingredient that enables you to get the best out of other ingredients

learning technical skills with being a leader. This is as true of architects as GPs or teachers.'

For Radcliffe learning about leadership comes down to developing soft skills, which he calls 'the harder skills' as they are often trickier for a professional to master. 'Leadership is about influencing others and bringing them with you – creating followers. It's not just a matter of being technically strong.' It is also about engaging with, rather than talking at, people: 'With a foundation of technical excellence, it makes people want to work with you.' The need for leadership is never more pressing than during times of economic and political uncertainty: 'When times are tough and resources tight, you need to add leadership to technical expertise. Leadership is the ingredient that enables you to get the best out of other ingredients. It is the great multiplier.'

But leadership has to be backed by good management. Stefan Stern, visiting professor in management practice at Cass Business School and director of the High Pay Centre, a think tank on income distribution, has become an advocate for management at a time

when leadership is often regarded as 'glamorous and exciting' and management 'petty and boring'. He quotes management guru Tom Peters as saying: 'A good manager has to be a good leader and a good leader has to be a good manager.' Architects can't afford to focus on leadership at the cost of management; the RIBA Working with Architects Client Survey 2016 highlighted process and business management skills as the areas of greatest weakness for architects.

Retaining architects' position at the forefront of the design and construction in the future is more than a matter of honing the required leadership and management skills – confidence in architects' unique skills is also needed says Lars Hesselgren, director of research at PLP Architecture. A researcher and academic in architecture and urbanism, he is not only a pioneer in novel design technologies from parametric design to computational techniques, but as a founding director of the Smartgeometry group (SG) has also been influential in changing architectural culture to assimilate them. SG brings together teams from across architecture and engineering in practice and academia to workshop problems and learn from each other on digital design and how to integrate it into the design process. As Hesselgren says: 'Architecture is the only profession that is at the heart of creating spaces where we want to be – from living to working to interacting with each other. No other profession is capable of that imagination – beautiful comfortable places where humanity thrives.' Despite predicting that the next century will be dominated by the rise of AI robots and our coexistence with them, he says: 'Mankind will still want to meet in spaces we love. Somebody has to conceive and design those spaces, that is the job of architects.' ●

Helen Castle is RIBA head of professional programmes and commissioning editor of *Architectural Design* (AD)



Left Architects need to concentrate on their team skills as part of leadership. At Smartgeometry's multidisciplinary workshop they get the chance to.

Steve Radcliffe and Lars Hesselgren are speaking at Future Leaders, a three-part programme at the RIBA in London: architecture.com/FutureLeaders2018



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Pay less notices and termination

Once your contract is terminated must the client serve pay less notices if it is loth to pay for work to date?

Alastair McGregor

Should an architectural practice which has had its engagement terminated be entitled to the protection of the Construction Act for unpaid invoices?

That was the question recently decided by the Court of Appeal, in a case which clarifies how far the statutory protection of the Construction Act continues after termination.

The practice, Adam Architecture Ltd, had been engaged by Halsbury Homes Ltd to produce designs for a new housing development in Norfolk. After agreeing a fee proposal for the project, Adam set to work on the design. However, about six weeks later Halsbury informed Adam that Halsbury would continue with Adam for the house designs but intended to use another firm of architects for much of the other work on the scheme, including its overall layout.

Adam replied that it had previously understood the other firm would only be carrying out elements involving engineering input, and that the design of the layout was such an essential part of Adam's design that if it had no input on the layout there was no place for Adam on the project. As such, Adam took Halsbury's decision to use the other firm as a termination of its engagement.

Adam ceased work that day, submitting an invoice the next day for its fees for the services it had carried out to date. Crucially, it did not seek damages for the termination, it only sought payment of its fees. Halsbury did not pay that invoice, nor did it serve any 'pay less' notice under the Construction Act. This case very usefully clarifies that, if your

appointment document contains provisions for payment upon termination (and Adam was engaged under the RIBA conditions, which do), then even if your appointment has been terminated, your client must serve a pay less notice if it intends to pay only some or none of the amounts you have claimed.

'Pay less' notices are required by the Construction Act where a paying party wishes to pay less than the sum notified to or from the payee. In the case of payments made during the course of a project, it is absolutely critical for the paying party to serve a pay less notice where it is not paying the full amount notified, and a failure to serve a pay less notice will entitle the payee to payment of the notified sum.

The question that Adam and Halsbury found themselves arguing over was whether Halsbury was required by the Construction Act to serve a pay less notice if Adam's engagement had been terminated.

In the first hearing of the case, the judge decided that no pay less notice was needed, because the contract had been discharged by the termination, and the nature of the invoice (being a final invoice not an interim invoice) did not require a pay less invoice under the terms of Adam's engagement.

However, the Court of Appeal's recent judgment took a different view. On its interpretation of the Construction Act, the relevant section obliging pay less notices (s.111) is not limited to interim payments only (unlike some other sections of the Act dealing with payment matters) but instead applies to all payments provided for by a construction contract. It should not be 'permissible to read into that perfectly sensible and workable provision words which are not there' so as to try to limit it to interim payments only.

That Adam was not claiming damages, but only fees for services carried out, also allowed the Court of Appeal to decide that Adam had not accepted a repudiation of its contract, but had merely submitted an invoice on termination under the terms of its appointment. That meant Adam could rely on the Construction Act and the protection it offered. This case very usefully clarifies that, if your appointment document contains provisions for payment on termination, then even if your appointment has been terminated, your client must serve a pay less notice if it intends to pay only some or none of the amounts you have claimed. ●

Alistair McGregor is a partner with CMS

Adam and Halsbury found themselves arguing over whether Halsbury was required by the Construction Act to serve a pay less notice if Adam's engagement had been terminated

IN PLAIN ENGLISH CONSIDERATION

One of the key requirements for a contract to come into force is that each party must give 'consideration' – that is, each one must, in very broad terms, give something to the other party in exchange for what it receives from the other.

That consideration does not have to be money or goods or services, it can be rights or benefits. Equally, if a party agrees to incur a responsibility, that can be the consideration that it gives.

Putting this into the context of a contract for architectural services, the architect's consideration is the carrying out of the services, whereas the client's is the fee that is paid.

An important exception to the need for consideration is where a document is executed as a deed. Deeds (because of their more formally binding nature) do not need consideration to be given. So collateral warranties that you may be asked to sign will often only have the architect warranting its services to the beneficiary, with the beneficiary not giving any consideration. Just to be on the safe side, often warranties will also allow for a nominal £1 to be paid by the beneficiary, to make sure that the consideration requirement has been satisfied.



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Crisis? What crisis?

Are we complicit in political manoeuvrings on housing?



Maria Smith

Do architects understand the 'housing crisis'? Are we doing enough to inform ourselves? Is it even our place to worry about it? If we don't understand, are we complicit? Are architects housing the crisis?

Architecture can feel a long way downstream of vast socio-economic conundrums such as the 'housing crisis.' Perhaps we can simply feel proud to be delivering well designed affordable homes: doing our bit under the banner of increasing supply or nurturing community cohesion. But is this a bit of a cop out? Perhaps in our ignorance we're co-opted into its perpetuation.

Shelter defines the housing crisis as 'the lack of affordable, decent homes'. These qualifiers are critical. Too often, we fixate on simply the lack. It's easier to understand and therefore blame factors like population growth, increased life expectancy, smaller households, nimbyism etc. It's more palatable to consider the solutions to these problems; to cite supply and demand and rally for building more homes. The easy familiarity of these arguments inflates their bearing whereas in fact, while the population of the UK has risen less than 30% since 1952, house prices have gone up more than 300%, and yes that's adjusted for inflation, otherwise it's

more than 10,000%! There is clearly more to this story. Much more.

In October 2017, for the first time, the Office for National Statistics released data on the wealth of our fair nation that separated the value of land from the value of the dwellings and buildings that sit on it. It revealed that since 1995, the total value of all land in the UK has quadrupled to over £5 trillion, and that land now forms two thirds the value of property. Since 1995, land has gone from accounting for one third of our national net worth to over half. In short, land is an enormous economic contributor and this is so problematic because land is a fantastically efficient mechanism for transferring wealth from the poor to the rich. Simplistically, because land values inflate the economy without increasing productivity, it's a zero sum game. There's widespread misconception and disagreement as to the role of land values in economic growth and as such, there's no prevailing consensus to disseminate.

Many like to paint the 'housing crisis' as an uncontrollable phenomenon we're all victims of, but this is deceptive. We're in this position because of a chain of legal and policy changes that favoured home ownership and economic growth. From the 1963 Finance Act that offered a huge subsidy for owner-occupied housing, to the 1971 Competition and Credit Control Act that deregulated the mortgage lending market, the wheels were set in motion for rapid increase in house prices. Between 1971 and 2017, the average house price went up fortyfold, and until relatively recently, this was celebrated.

Politicians today talk about building new homes as the answer to this crisis because if that were the solution we wouldn't need to unpick 50 years of legislation. It also means we get to keep saying supply and demand, supply and demand, as if somehow repeating this mantra of unfettered capitalism will please the money gods who will rain down quality of life. And don't even get me started on 'affordable housing'. What could be more preposterous than designing a system that disadvantages millions and then putting them through the indignity of proving they need your help? 'Affordable housing' is not a solution, it is a symptom of an egregious failure.

We shall see how long successive governments pass the buck, while every day political instability increases as the crisis becomes harder to solve; while every day the burden

What could be more preposterous than designing a system that disadvantages millions and then putting them through the indignity of proving they need your help?

of private and public debt is patched with impossibly unending economic growth leading us towards environmental catastrophe; while every day technological advancement and cultural innovation are hampered as investment is diverted into the miracle-grow-fertilised property market. A 'crisis of productivity' is already gaining traction. Just last week slumping productivity was blamed on young people's smartphone use. Yeah right!

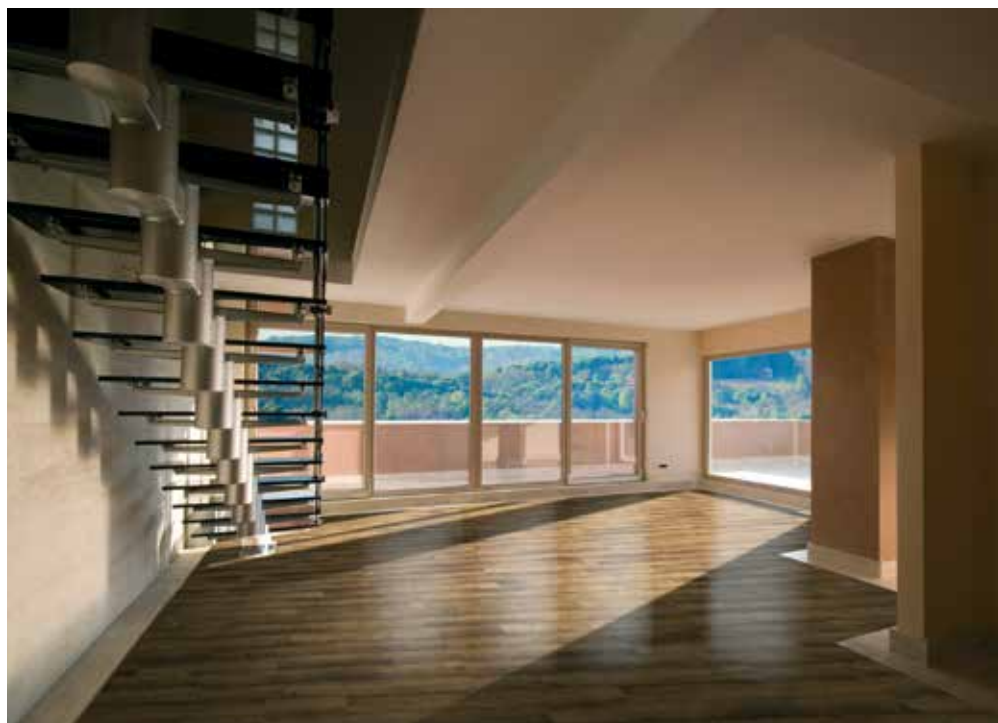
What are we architects to do? We can make sure the houses that get built are decent, yes, but in giving airtime to the papering over the cracks that is building more homes, are we perhaps complicit? I'm not saying we should stop building new homes, or stop working for housebuilders, but if this is kicking the can down the road, then maybe we ought also to be engaging better with the meat of the problem. The endless headlines in architectural magazines about the marginalisation of the profession may contribute to our feelings of powerlessness here, but we are still central to the housing market and so still absolutely qualified to engage in this debate.

Since when have architects let others worry about society and economics and just sat around unquestioning, waiting to be fed some fee scraps? The solution to this problem is going to come from significant shifts in policy and in this age of demagoguery, change is facilitated by priming the citizenry and in this, we architects can and do have a role. ●

Maria Smith is director of architecture and engineering at Interrobang

Large span windows set new design standard

Glazed walls are here to stay, and the frames are disappearing fast with Fakro's large spans



Much has changed in door and window technology over the past 20 years and this is reflected in the increasing popularity of features such as large span roof windows and bi-folding doors. Both are now an intrinsic element of interior design as they enable natural daylight to transform areas in which we live and work.

Precision and performance

For walls, floor to ceiling glazing has brought exteriors into the living environment, capitalising on views and enhancing perceptions of space. However, design engineers can maximise the functionality of timber and aluminium to produce far larger sash and frame profiles than ever before. This requires a level of precision beyond the capability of traditional manufacturing techniques while – in terms of design complexity – durability, security and thermal / acoustic

Above With no visible frame Innoview windows and doors maximise use of natural daylight.

Fakro opted for pine, oak and meranti hard woods to provide a combination of high performance and a high visual aesthetic

performance have improved considerably.

The type of timber used for the weight of such windows and doors is critical so Fakro opted for pine, oak and meranti hard woods to provide a combination of high performance and a high visual aesthetic. They also provide long-term structural stability, vital not just for the ability to withstand distortion but to retain energy efficiency and airtightness. This was the driving factor influencing design of the Innoview range, in which triple and quadruple-glazed construction is used with low emissivity glazing and a quadruple sealing system. Warm spacers between panes offer overall heat transfer coefficients as low as 0.68/W/m²K (with Ug values of 0.3W/m²K in quadruple-glazed units).

Size doesn't matter

Designs specifying windows of such a large span inevitably require bespoke sizes for individual projects. The ability to make these means Fakro can now match the service it has provided for roof windows for more than 20 years. This enables architects and interior designers to create homes and work places with a distinctive identity and character while also meeting specific technical aspects of performance.

With scope to specify colours from the RAL Classic Palette and use of close-grain timber from FSC-certified sources, the standard of internal finish immediately conveys clear evocation of quality. Modern coating and lacquering techniques, matt or satin finishes and choice of sash profile produces windows and doors to complement the most diverse interior design requirements. Concealed hinges and invisible fixings enhance appearance while sliders used with a roller lifter and rotary cam ensure that positioning in the frame is constant, however intensively they are used. Soft closure also slows the sash movement ahead of positioning it in the frame. Such



Innoview windows and doors can be ordered in widths of up to 12m and in bespoke sizes.

ease of operation has been described as 'out of all proportion to what might be expected from windows of such a size'.

Finally, the finish

EPDM rather than silicone seals are used as their shrinkage resistance and bond between glazing and frame offer far greater long-term reliability. This not only gives far greater assurance of air and weathertightness but provides a greatly improved standard of finishing. Windows and doors have anti-burglary, multi-point locks and Class RC1 or RC2 glazing units (the latter optional extra has nine locking points per window). The hardware is also strong enough to provide load capacity of up to 150kg in standard door and window sizes.

Fixed, arc and multi-sash windows with a movable or structural mullion bar, balcony doors with a low aluminium threshold and tilt or lift and slide doors are

available. Widths of up to 12m and heights up to 2.8m as well as non-standard shapes can be accommodated with single or double sash lift and slide doors up to 400 kg weight.

In terms of design innovation considerable attention has also been paid to external appearance, with powder-coated aluminium outer cladding providing a combination of high performance and lasting appearance. The potential to specify the required colour and the absence of visible corner welds provides seamless, contemporary styling.

Products such as Innoview HST doors have virtually no visible frame while PSK tilt and slide doors have micro-opening to supply ventilation without reducing security. Such developments can only provide further incentive to change the face of contemporary fenestration while providing scope to do so in designs up to Passivhaus standard. ●

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THE ART OF HEATING

3: Culture

About time

Time might be money nowadays, but we pay a price for being too mean with it



Hugh Pearman Editor

Denys Lasdun was an architect whose work is admired by everyone not allergic to exposed concrete and engineering brick. But at any given moment he never had that many projects on the go. Even at his busiest he was not exactly overwhelmed with jobs. Yet he was very well known and connected.

You could, of course, say much the same about Carlo Scarpa, the subject of our book review on p64. It's a must: Charles Holland on Richard Murphy on Scarpa's Castelvetchio. That architect's slender career tally of projects is more understandable. He lived and worked during tumultuous times in Italy. Scarpa's obsessive attention to detail is legendary and though he did accept some speedier commissions (see Parting Shot, p74) it is the long-term cultural projects he is best known for. One thinks of Gaudí and his famous phrase regarding the gradual construction of the Sagrada Família in Barcelona: 'My client is not in a hurry'.

And that, really, is what separates the

Just imagine Lasdun being invited to submit a cut-throat fee bid, as opposed to a design bid

great architects of earlier generations from now: time. Clients are always in a hurry. Architects are doubly in a hurry because nobody these days enjoys the mandatory fee scale that applied in Lasdun's time, for instance. Just imagine Lasdun being invited to submit a cut-throat fee bid, as opposed to a design bid. The fact remains that to get a building right, you need enough hours spent on it. Lasdun had time to get the details right, and clients prepared to give him that time and – one assumes – to pay for it.

Not everyone had it good back then, though half the profession was insulated from the vagaries of the market and the fee system by being salaried, pensioned public sector employees; and the other half was frequently employed by the burgeoning public sector as well. No design and build, no PFI, and clients who mostly knew the language of architecture and trusted their architects. But as early as 1961 Peter Reyner Banham predicted the decline in influence of architects who, he contended, had already made themselves luxury appendages to the building process, marginal rather than central.

So Banham saw the looming clouds, but when did the marginalisation of the profession really start to bite? I think I know when. It was one of the last of the great, sprawling, leisurely publicly-financed projects: the British Library. The time came, at the start of the 1990s, when the slowness and rising costs of the project were examined. The contractor tried to pass the buck by complaining that the architect, Colin St John Wilson, was slow to produce the necessary working drawings. True or not, Sandy Wilson was old-school. He did detail, and how.

We've all but forgotten that run-in now, and what are we left with? The British Library is grade I listed. Lasdun's National Theatre is grade II* (and ought to be I). Time is money, but also quality. Though when it comes to Gaudí's Sagrada Família, it's perhaps still too early to tell. ●

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Lutyens and me

The great man's owlsh charm is brought to life in some long-lost correspondence



Will Wiles

At the time of his death on New Year's Day 1944, Sir Edwin Lutyens was widely considered the greatest English architect of his age. His pre-eminence was such that, within months, a committee was formed to produce a memorial biography, making the fullest possible use of the architect's office and papers. The book was published in 1950, and it is appropriately monumental, a two-inch-thick green and tan cenotaph with gilt lettering.

One copy of *The Life of Sir Edwin Lutyens* resided prominently on a high shelf in my grandmother's living room. Despite enjoying books about architecture and architects, I never took it down – it had a heavy look to it, both literally and figuratively. And there were plenty of other books about architecture to enjoy on lower shelves. My great-grandfather, Herbert Austen Hall, had been an architect, and his daughter had kept some of his appreciation of buildings and their making, partly explaining how that appreciation came down to me.

Great-grandfather had two claims to fame. One was that he launched his career by winning the competition to design Lambeth Town Hall, which he entered with his friend Septimus Warwick while both were still very young men. This remains his most important built work, as he later went on to design Odeon cinemas, almost all of which were

Suddenly here was Lutyens the charmer and friend, or 'Lut'



Above Lutyens' drawing of himself as a baby, nursed by his friend Austen Hall.

destroyed. The other claim was that he had collaborated with Lutyens, latterly as part of the Royal Academy committee that drew up a plan for the post-war rebuilding of London.

My grandmother died last year and, as I mentioned in my previous column, I have been helping sort through the very large number of books and papers she left. At last, I took down the biography to see if great-grandfather was mentioned at all. No one, it seemed, had opened it in years, and I could hardly believe what I found inside. A large envelope had been attached to the inside of the front cover by the adhesive gum of its flap. On this was written 'Letters & Drawings – E.L.L. to H.A.H.'. And so it proved – a small sheaf of letters from Lutyens and his family and some doodles.

Up to that moment Lutyens was, to me, a name, a fairly monolithic name with an imposing backdrop of buildings: the Cenotaph, the Monument to the Missing of the Somme at Thiepval, imperial New Delhi. Although the architect's affability and generosity are common features of accounts of his life, they are qualities that faded in the mausolea of reputation. But suddenly here was Lutyens the charmer and friend, or 'Lut'. He opens every letter with 'My dear Austen', and was fond of sketching himself self-deprecating vein. A tiny thumbnail self-portrait appends a letter of May 1943, no more than a few lines suggesting a round face, round glasses, a pipe and an Edwardian collar: 'What I look like now, in case you have forgotten.' Another drawing depicts an owlsh Lutyens being leaned on by my great-grandfather, who is depicted as a clear couple of feet taller than the great man.

Hall served as honorary secretary of the committee, and we have since found folders of documents related to the replanning of London (see box). Though they had little effect on the rebuilding of the city, the plans were exhibited amid much interest in 1942, and again towards the end of the war. That latter show was too late for Sir Edwin.

Another drawing is a touching glimpse of his working relationship with Hall: it shows Lutyens as a baby, held by my great-grandfather, who is wearing the uniform of a nurse. It had obviously meant a tremendous amount to Austen, who had cherished these mementos, and ensured their safe-keeping on a high shelf, where they listened to the ticking of the mantel clock more than 60 years. ●

Will Wiles is a journalist and author. Read him here every other month and at ribaj.com

LONDON REPLANNED UNEARTHED

The numerous documents we found relating to the plan for London are a curious mixture, and I intend to write about them in much greater detail later in the year. There's very little architectural work (one fascinating schematic drawing aside), but dozens of letters and minutes that cast an intriguing light on the remarkable work of a selection of Edwardian eminences in wartime. It was a popular family myth that His Majesty George VI 'liked to pop in' and see how they were getting along – sadly I have found nothing that supports this.

State your positions

Architects need to work together to show what the profession really stands for



Ben Derbyshire

As governments struggle to meet environmental aspirations, you'd think that architects would be in greater demand as part of the solution. Unfortunately, this is not the case. Less than one per cent of the built environment globally is overseen by architects. In the UK, less than 10 per cent of new housing stock is architect designed. Has the covenant between architects and society broken down?

Society desires a high-quality, attractive, sustainable and efficient built environment and trains us to deliver on this expectation. Yet much that is delivered without our leadership is of undeniably poor quality.

I have previously drawn attention to the potential role for the institute in brokering research to build problem-solving skills and subject-specific knowledge. But equally we must work on a redefinition of ethical professionalism if we are to create clear blue water between architects and those who provide services on a purely commercial basis.

The traditional status of the professions was based on class – that anachronistic basis for values of trust and respect has rightly broken down. Our challenge is that we must move faster to replace it with anything of adequate value in a time when reputations are made, destroyed and remade in seconds. As architects, we must offer more than simply professional propriety masquerading as an ethical position, which anyone could meet.

Architects need to stand apart from the hurly-burly of pure commerce and act with strength and leadership

Instead, we must respond to the searing questions of our time: whether we should weigh the public interest as an equal or a higher priority to that of our clients – and how we define the public interest; what to do when ethical principles point one way and a client's needs or wants point in another; and how to define ethics in countries where corruption in construction is rife. Can we share a position on these issues with our fellow professionals?

I am encouraged that we at the RIBA have now established an Ethics and Sustainable Development Commission which will collaborate across the built environment to share knowledge and promote best practice. The institute is also launching a conduct review with a view to overhauling the Code of Professional Conduct and the Code of Practice, which set mandatory standards for members and chartered practices – and which should be ratcheted up continuously to increase standards, in my view. This will run through 2018, consulting members, the industry and the public.

The Architects Registration Board (Arb) and the RIBA maintain standards of professionalism and accredit schools of architecture but use slightly different codes of conduct and procedures. This cannot be in the public interest and is confusing for professionals and the public. Both organisations should come together as one to raise standards of education, ethics and professional probity, and I'm working with the Arb's chair, Nabila Zulfiqar, to this end. We may not be able to agree on everything, and our organisations are variously constrained. But we both acknowledge problematic aspects of the relationship in our past, caused partly by misaligned policies and processes and overlapping responsibilities.

Neither of us believe now is the time for structural change – there are too many constraints to make this a practicable proposition. But we are committed to being as effective as we can by demonstrating shared values, collaborative leadership and aligning our approach. Together we can help deliver a better designed, more sustainable built environment that contributes to social wellbeing.

As the only independently regulated professionals operating in the built environment, architects need to stand apart from the hurly-burly of pure commerce and act with the strength and leadership that status demands. Do let me have your views on any of these demanding issues. ●

president@riba.org, [@ben_derbyshire](https://twitter.com/ben_derbyshire)

COME AND SEE

The RIBA is hosting two great new exhibitions which open in March. RIBA North in Liverpool will be showing 'It Will Never Work' – 25 years of Urban Splash. Meanwhile at 66 Portland Place, from 1-25 March, the Practice Space will host the 'Baltic Material Assemblies' an exhibition on the crossover of geology, infrastructure and architecture through time in Latvia, Estonia and Lithuania. See more at architecture.com

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Strength you can build on

Ian Morrison, director of planning at Historic England, speaks warmly of his love of heritage and how new design can bring it alive. But that doesn't mean he'll be a pushover

Words: Eleanor Young Portrait: Edward Moss

Firm hand

To be director of planning at Historic England means judging whether to seek call-in for planning inquiries, guiding staff to get the best for heritage in a time of cuts, and proactively using the value of heritage to help areas where historic buildings are left mouldering. But for Ian Morrison, six months into the job, it most of all means loving heritage. As he talks with warm moderation of his many responsibilities you sense a calming, confident hand on the many processes and priorities of this large organisation. There are also hints of a firmer stance on planning inquiries.

'Jane Jacobs' thesis has been proved over time, there is an economic need for old buildings,' he says. 'That agenda is very personal to me.' Morrison started his professional life in the South West, as an archaeologist, before specialising in the regeneration of former industrial sites such as Plymouth's Royal William Yard with English Heritage. Later, as head of historic environment at the Heritage Lottery Fund, he set up the Heritage Enterprise grants programme to help communities bring life to old buildings. And most recently, at the Architectural Heritage Fund, he was doing that working closely with building projects on the ground in Wrexham, Derbyshire and Somerset among others.

Back when Morrison was at the HLF he commissioned New Ideas Need Old Build-

ings (2013), looking at how old buildings are a base for new businesses, like Birmingham's Custard Factory and Bristol's Paintworks. Permitted development rights allowing change of use from industrial to residential are eating away at these. In response Historic England is embarking on a more in depth study to tease out the relationship between the creative economy and old buildings (they are looking for tenders if you are interested).

As Historic England's mission statement says, it is about 'places'. Morrison certainly sees HE's role as wider than preserving the set pieces and fragments of history. 'It is a way of seeing heritage, less in isolation and more how buildings relate to each other as a place. Our approach in the past has been too narrow.' This was visible at St Michael's development in Jackson's Row Manchester, backed by footballers Ryan Giggs and Gary Neville. Starting with two Make towers and the demolition of a number of protected buildings HE originally objected to it not just for its simple demolition but for erasing layers of the city centre's history. It pointed out that not only did the towers dominate; they also focussed inwards rather than bringing life to the streets. The redesign by Hodder and Partners had a more positive response, although HE remains 'unable to support' the scheme which would still have an 'unavoidable





Ian Morrison amid the rubble and rebuilding at Shrewsbury Flaxmill Maltings.

'It is a way of seeing heritage, less in isolation and more how buildings relate to each other as a place'



corridors. From HE's City office Morrison and I look out over the roof garden that was built instead of extra storeys, preserving views of St Paul's Cathedral. Not all such views have survived: from Richmond Park the glimmer of the dome in that protected view has been lost to a bully tower at Stratford. And over the last few years, as a rash of undistinguished towers have shouldered their way into prominence along the Thames, more people are asking the wider questions about how the city should deal with growth. Does London have to be a high, super dense city, losing sky to streets churned by vortices of wind, its infrastructure creaking at the seams? Or could densification of the outer suburbs prove more palatable? HE-commissioned research on the character of those kind of areas will surely lead to a more informed approach to any such moves through the London Plan and beyond.

Commenting on and contributing to local plans is an important role for Historic England. Beyond London and the South East, the context is very different, says Morrison. 'With low land values it's often difficult to produce economically viable schemes.' His previous jobs gave him experience of this. So he was right behind HE's campaign last year to make better use of old mill buildings – Engines of Prosperity. Morrison is also pushing Heritage Action Zones. 'Lots of our work is reactive and we want to be more proactive in creating public value,' he explains. 'So we are focussing expertise of staff from planning – and designation and research – where there are opportunities for growth.' This spring and summer should show some of the results from the second round of zones, including conserving fishing heritage in Grimsby and, in Stoke on Trent, protecting bottle kilns and rejuvenating Longton High Street.

'Working upstream, there is more influence and a more efficient use of ideas and resources,' says Morrison. Others in the amenity societies that get consulted alongside HE fear such work doesn't engage the public, as

impact'. Notably it didn't object though.

Morrison knows developers and HE won't always agree. He believes the organisation has a duty to use its full powers to oppose significant harm, including requesting call in for planning inquiries. In recent years there was some retrenchment as costly planning inquiries were avoided and costs rarely claimed. But for 2018 Morrison has set aside national resources for inquiries that can be seen looming on the horizon, plus some contingency. And he plans to go after costs as a pragmatic approach, as HE did in west London on 9-42 The Broadway. Here Allies and Morrison's scheme for British Land was up for inquiry with HE as the formal (rule 6) party. The application was withdrawn just days before the inquiry was due to start. HE was awarded costs. 'We are now working closely with British Land as to alternative proposals for the site,' writes Morrison in his attentive follow up after our interview. It is clear he is aiming not for a combative approach but for boundaries to be drawn more clearly. 'Of course it is the last resort,' says Morrison. 'But when we are unable to agree we need to be clear about our intention to use it and resource it properly.'

London has moved a long way since the planning battles of the 90s when English Heritage, as it then was, appeared ranged against development in the City, characterised as defending antiquated ideas of viewing

When we are unable to agree
we need to be clear about
our intention to use call-in
and resource it properly



Above and left Historic England is bringing the main historic buildings back into use at Shrewsbury Flaxmill. It started with the visitors' centre, and is now refurbishing the 1797 grade I list main mill and grade II listed kiln for public and office use.

HE must. 'It's hard to get a debate until the wrecking ball threatens,' says Catherine Croft of the Twentieth Century Society. It is also concerned that extra planning inquiries could also divert resources from front line case work, but Morrison says not. He feels strongly about this but is not relying on previous experience here. 'The first thing I did when I joined was to ask each regional team to show me a piece of casework they were proud of, that could have been better, that was live and they were engaged with and one that had proved contentious.' He saw many on site too.

Morrison has a light in his eyes as he talks of the tangible and the heritage that makes up the fabric of places over years. Shrewsbury Flaxmill Maltings is a small project in the scheme of things but one where his bit of HE is developer of last resort, working with FCB Studios. It is rescuing the oldest iron framed building in the world – a precursor to skyscrapers. 'We are getting to understand what it is to be a developer,' says Morrison with energy. He likes what architects can bring to re-use and is editing a book that celebrates their role, while looking at what can be learnt from the many projects on the pages. He is excited by the 'subtle' ways the best practices use scrape and reveal: 'You don't have to go for the big flashy exterior or adaptation. It takes an incredible skill and humility to produce something subservient to the original... it sets a context of the past for our future.' ●



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Invention & revelation

Richard Murphy's great admiration for Scarpa has produced a daunting, but impressive, volume

Charles Holland

In an episode of the classic American sitcom *Seinfeld*, one of the characters invents a coffee table book so large that it doubles as the table itself. Richard Murphy's book on Carlo Scarpa's Castelvecchio Museum in Verona could make an adequate dining table for two.

So this is a big book, and reading it is some undertaking. It is not simply a monograph on an architect but one about a single work. Scarpa worked on Castelvecchio from 1959 to 1973, transforming a medieval fortress with substantial Napoleonic and 20th century elements into a contemporary museum.

Murphy's tome has its origins in a trip he took in the 1980s accompanied by his students to comprehensively measure Scarpa's masterpiece. That trip resulted in an earlier book – Carlo Scarpa and Castelvecchio (published in 1990) – that lies buried somewhere in this new, vastly expanded version. Like the Castelvecchio itself, it is the product of several decades of painstaking effort and involves the obsessive reworking of older material.

As Murphy concedes, Scarpa has been his architectural touchstone, a life-long influence from whose work much of his own derives. It is a generous sentiment and the book confirms the depth of his love. It is organised as a visit to the building would be, unfolding as a journey through a series of spaces illustrated by drawings, historic and contemporary photographs and textural description.

The nature of Scarpa's work at the Castelvecchio makes it appear as if he was repairing a ruin, although it had been rebuilt in the 1920s by Antonio Avena. Part of Scarpa's approach was to systematically undo much of Avena's work, de-domesticating the castle



and eroding whole sections of it while at the same time weaving in his own interventions.

For Scarpa this work was about honesty and historical accuracy, a laying bare of successive generations of habitation and centuries of occupation. For the most part, Murphy buys into this reading, labelling Avena's work as 'fake' and a-historical. But there is another way of looking at it, which is that Scarpa was engaged in his own form of archaeological theatre, a deliberately ambiguous deconstruction of the idea of historical accuracy.

To borrow a word that Murphy uses many times, Scarpa 'delaminates' the Castelvecchio, peeling layers away and inserting new ones in a manner that has resonances with the work of the artist Gordon Matta Clark or even with Frank Gehry's alterations to his

own house in Los Angeles in the 1980s. It is a design approach that invents as much as it reveals and that relies on deliberate 'ruination'.

This process is at its subtlest and most intriguing in the alterations to the faux-Gothic facade that Avena constructed in the main courtyard of the Castelvecchio. It was already an ambiguous artefact that included gothic windows salvaged from local houses and incorporated into a symmetrical elevation reminiscent of a Renaissance palace.

Although Scarpa had no qualms about removing the rooms behind or the garden in front of this, he retained the facade itself. But he destabilised it, sliding new glazed walls behind which, through their pattern of transoms and mullions, reassert a subversive asymmetry. The new glazing is also set back deep in





the facade's reveals to accentuate a reading of Avena's composition as a thin veneer.

Scarpa's approach did not necessarily endear him to conservationist tendencies. As Murphy states: 'Scarpa was primarily interested not in any concepts of restoration but in historical clarity, making history visible by the co-existence of overlaying fragments of construction.' This process was highly selective and involved value judgements as to which fragments were worth preserving.

Scarpa's design approach was inextricably linked to his working method. At the Castelveccchio he lived on site, constantly revising details up to the moment of construction and sometimes beyond. For this reason there is nothing as banal as an 'as-built' set of definitive drawings, merely multiple plans and elevations covered with other plans, projection planes and sketches and overlaid with alternatives and equivocations.

The resultant building is a mysterious combination of precision and chance, something frequently described as 'timeless', as if it could only ever have been thus, and yet we know it might have taken many different directions. Scarpa's architecture embodies this paradox: he approaches everything obliquely, taking a seeming eternity to accomplish the most straightforward thing and then making it look unavoidable.

His intuitive method and uncompromising approach represent a distant dream for many architects. The realities of contemporary procurement systems, the rise of project managers, design and build contracts and change-control procedures render Scarpa's techniques absurdly unlikely in today's

Scarpa's is a design approach that invents as much as it reveals and that relies on deliberate 'ruination'

Above Typical Scarpa elevation of the Castelveccchio overlaid with sketches and details.

Opposite The rebuilt Castelveccchio in the early 20th century shows how radical Scarpa's later 'delaminations' were.

Below The Cangrande Space: Scarpa's famous break-point in the castle buildings.



climate. He would not have been a fan of BIM.

Murphy does a good job of deconstructing these thought processes and Scarpa's evolution as an architect. The influence of Frank Lloyd Wright looms large, particularly his 'destruction of the box', most evident in masterpieces like the Robie House. For Scarpa, Wright's erosion of the corner became a lifetime's work, leading to ever more complex and baroque details. No two materials ever meet at a right angle but instead jink in and out and back and forth as if in a complex courtship dance. This leads in later work to the ziggurat motifs where junctions become multiplied to the point of dissipation.

But this purist approach has its limits. After a while it can lapse into preciousness: all those complex, articulated junctions start to feel oppressive and cloying, like an endless series of guitar solos at a prog rock concert. I admit that part of me recoiled at the sheer excess of this book, a feeling that no building quite justifies so much time and paper.

The deification of Scarpa can sometimes get in the way of an enjoyment of his work. Just as certain artworks are so admired as to almost preclude a personal reading of them, the aura around Scarpa's work can make it perversely hard to like. The playful mannerism of much of his design is as lovely as the subtlety of his spaces or the impeccability of his detailing, but is rarely mentioned.

Despite this, Richard Murphy's descriptive text is clear-eyed and intelligent and avoids mawkishness. His book is by no means warts'n'all – the only negative criticisms I could find were of interventions that came either before or after Scarpa's work – but it isn't pure hagiography either. The richness of Scarpa's Castelveccchio ultimately justifies what is clearly a hugely important personal project for Richard Murphy, and one he has pulled off admirably. ●

Charles Holland is principal of Charles Holland Architects and professor of architecture at the University of Brighton



Carlo Scarpa and Castelveccchio Revisited
By Richard Murphy
Breakfast Mission Publishing, PB,
384pp, £70
Available from RIBA Bookshops

Art and artifice

Considered juxtapositions accentuate Andreas Gursky's manipulation of what he sees in this self-curated retrospective

Jan-Carlos Kucharek

There's a famous scene in *Father Ted* where Ted points out the window during a rural caravan holiday and explains to the feckless Father Dougal that the toy plastic cow he's holding is 'small, but that one is far away'. It's a masterclass in comic absurdity, and one which touches on philosophical issues at the very core of Andreas Gursky's work. For here, there are similar manipulations of scale, of flatness and depth of field, of artifice and reality, on display at this major retrospective of one of the world's feted contemporary photographers – this inaugural show marking the re-opening of FCBS's refurbished and upgraded Hayward Gallery. It's particularly satisfying to see the abstraction of his *Rhein II* – what was the world's most expensive photograph – delicately lit in the upper galleries beneath its once-contentious pyramid rooflights.

Gursky was born in 1955 in Leipzig to commercial photographer parents, and educated at the Folkwang University in Essen and then with Bernd and Hilla Becher in the shadow of Gerhard Richter at Düsseldorf Art Academy. He has earned a reputation as the go-to chronicler of the Modern Age, with his huge scale representations of industrial infrastructure, corporate and commercial environments and mass socio-cultural interactions. Curiously it sits at odds with the slight, quietly spoken, casually dressed man at the press call, relating his difficulty with introducing display walls to the galleries to adequately represent his 40 years of output.

Seen here, Gursky seems initially a victim of his own success; the iconoclastic work



Above Amazon, 2016. Inkjet print 207 x 407 x 6.2cm. Andreas Gursky/DACS, 2017, courtesy Sprüth Magers.

He has earned a reputation as the go-to chronicler of the Modern Age

Below Utah, 2017. Inkjet print, Diasec 225 x 457 x 6.4cm. Andreas Gursky/DACS, 2017, courtesy Sprüth Magers.





he authored now regularly copied as a means of recording the global economy. But it's in the interrogation of his images' layers, when everything starts to be read in a different light, that Gursky the artist reveals himself. The show also tracks the chronological shift from analogue to digital and the seamless ease with which he moves from one to the other – along with the latter's potential for infinite manipulation. As if to mark the moment, his 1995 Kodak is a pivot point for the show, his photo of the film giant's Hong Kong HQ a last gasp of hubris – as toy-like and loaded as a Thomas Demand art piece and as disposable as one of its own empty film cartons. This is what happens, it warns us portentously, if you don't move with the times.

Yet the show proves that Gursky didn't need digital post-production to reveal himself as a master of scale and narrative – he was playing with the themes from the very outset. His early 1980s landscapes at first suggest unbridled nature in the manner of Romantic Caspar David Friedrich, before you register the human interventions; people dotted beside trees or riverbanks, garden furniture, rubbish, a motorway bridge in the dis-

tance. But these landscapes are for the most part reproduced small, restrained; counterpointed only by the empty heroic of his huge Ruhr Valley. It's a photo preparing you for his massive *Untitled I* (1993), a close-up of the carpet in the Düsseldorf Kunsthalle, a contrapuntal amuse bouche before the enormous digital works that characterise his later output. As an aside, his 1995 Turner Collection re-presents three of Turner's works on the walls of the Tate at apparent life-size; and *Salerno I* – for Gursky a key work – takes this city's beauty, set on the Amalfi coastline, and through flattening the depth of field, objectifies it into the same terms of reference as its industrial port area in the foreground. Infrastructure as landscape, carpet as landscape; from here on in the artist no longer felt the need to make a distinction.

Gursky curated the show too, leading to engaging juxtapositions. The small *Supernova* sits beside the banal, enormous *Unititled I*; the massive store interior of *99 Cent* (1999), a consumer's dream, glares ironically across to his highly detailed, delicate satellite montage *Antarctic* (2010). A tiny image of a 2001 Madonna concert is like an Orthodox icon against the vast photo-fit scale of *May Day IV* (2000)'s German rave, while the fantasist delirium of the mass North Korean *Arirang Festival, Pyongyang VI* (2007) looks provocatively at *Nha Trang* (2004), hundreds of Vietnamese workers constructing wicker IKEA furniture – two state sanctioned collective

'events' at opposite ends of the political scale.

This last, with the abstraction of *Rhein II* and *Almeria market gardening landscape El Ejido*, placed together in such a way as you can barely tell where the Rhine's waters stop and the polythene starts, marks a later stage in Gursky's artistic development – one where he actually manipulates reality. In *Rhein II* he famously 'disappeared' a power station on its banks and in *Nha Trang*, he insisted on all the workers being dressed in orange. But it's highlighted most clearly in the 'made-up' exhibition of *Lehmbruck I*, the benzene-addled, *Last Supper doppelganger F1 Pit Stop I* (2007) and *Review* (2015), four recent German chancellors fictionally brought together before a 1951 Barnett Newman Abstract Expressionist painting. Donald Trump might enjoy this last half of the show; it isn't 'fake news' so much as Gursky's belief that, within the context of art, this is all simply a new truth.

With so many complex contemporary themes picked up and layered in, this retrospective showcases the work of an artist at the peak of his powers. It's almost a relief at the end to rest your eyes on Gursky's recent mobile pics *Utah* and *Tokyo*, taken from a speeding car and train and blown up to enormous scale as if to reflect the phone's inviolable cultural status. But though seeming nonchalantly shot, look again; Gursky denies us the simplicity we crave to the very last. ●

Andreas Gursky runs at the Hayward Gallery London, to 22 April. southbankcentre.co.uk



Left *Pyongyang VII*
2007/2017. C-print,
Diasac 307 x 223 x
6.2cm. Andreas Gursky/
DACS, 2017, courtesy
Sprüth Magers.

That Bengal moment

The architects of Bangladesh may be little known in Europe, but their work speaks for itself

Pamela Buxton

On a pilgrimage to see Louis Kahn's National Assembly Building of Bangladesh five years ago, Swiss architect Niklaus Graber became interested in what he soon realised was a very lively local architectural scene. The visit was to be the first of many, leading eventually to his curation of the new exhibition at the Swiss Architecture Museum. It is the first overseas show about Bangladesh architecture.

So why has it taken so long for the Bangladesh profession to get any attention? It is relatively new, says Graber, and the sense of an architecture scene has only emerged recently, partly due to these architects' natural reticence about promoting themselves. 'But the scene has grown in the last 15 years and has become a driving force in society,' he adds.

The exhibition features 64 projects by 30 architects mainly from the 1980s to present day, with scenography by Graber in collaboration with Bengal architect Salaudin Ahmed. More recent work is set in context by an important section on the 1950s-70s, reflecting on how modernists in Bangladesh drew on Bengal cultural roots and vernacular architecture. While Kahn's work is best known, other notables active in the country at the time include Paul Rudolph and Stanley Tigerman.

Architect Muzharul Islam (1923-2012), who remains a hugely important figure, was instrumental in bringing the trio, who he had met while studying in America, to Bangladesh. Commissioned to design the Dhaka Parliament building, Islam stepped back and generously invited Kahn to propose a design.

'He was rooted to the past, but radically modern as well,' says Graber of Islam. 'His work is a hybrid between East and West, and between past and present.' These figures remain touchstones for architects in Bangladesh today. 'They constantly refer to vernacular but also to Kahn and Muzharul Islam,



Above SOS Youth Village and Vocational Centre, Mirpur, Dhaka. Architect: C.A.P.E./Raziul Ahsan.

who is still very influential,' he says.

There is no single school of thought in Bangladesh's current profession however. The exhibition reflects a diverse contemporary scene with designs for mosques, resorts, schools, homes, village centres and retreats. Some practices work in rural areas in a participatory way with the user and might not even want to be identified as the author. Others may work for NGOs on refugee facilities for example. In contrast, some practices carry out urban projects for commercial clients.

'There is a whole range but they seem to point at a common thing – this "Bengal moment". But the way they get that into their work is very different,' says Graber.

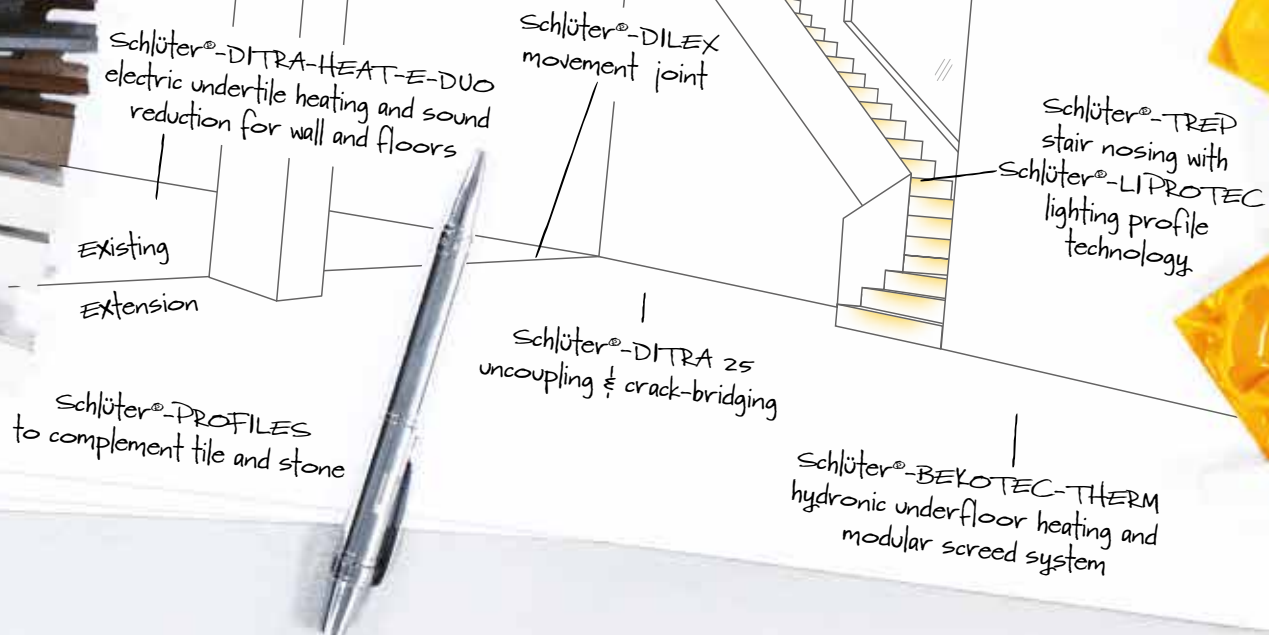
He identifies spatial porosity as a particular theme along with the appropriation of the pavilion or traditional bungalow form. Architect Archeground took this approach in its Loom Shed for Amber Denim in Gazipur, a low-tech, simple building combining a big protective roof with plentiful natural light and air flow – at odds with the poor factory conditions common to the textile industry.

Graber is pleased with the positive response to the exhibition and hopes visitors may take some lessons from it, on sustainability in particular. 'We have forgotten some very basic but important things like space, ethics and social responsibility. We can learn from Bengal architects how to get back to the core of architecture,' he concludes. ●

More words and images on ribaj.com

Architects in Bangladesh constantly refer to vernacular but also to Kahn and Muzharul Islam, who is still very influential

Bengal Stream – The Vibrant Architectural Scene of Bangladesh, until 5 May, Swiss Architecture Museum (SAM), Steinenberg 7, Postfach 911, CH-4001, Basel



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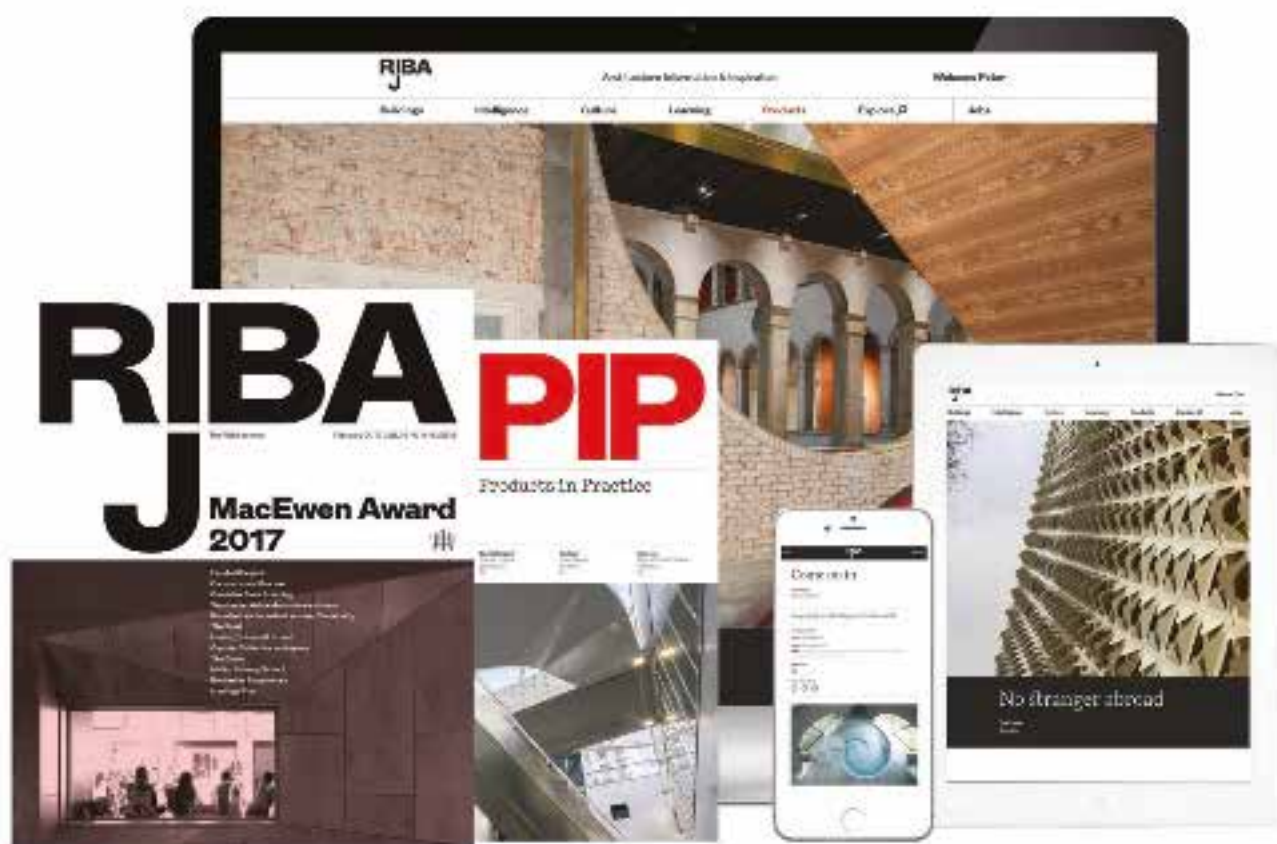
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David Bernstein 1937 – 2018

Joint founder of Levitt Bernstein and housing association Circle 33, whose efforts to supply housing was inspired by Cathy Come Home



David Bernstein was born in New York in 1937. He first read architecture at the University of Cincinnati, before studying under Louis Kahn at the University of Pennsylvania.

In 1964 he moved to London with his economist wife Beverly, initially intending only to stay for a year. But they never re-

turned to the States; together making a significant contribution to social housing and architectural education in the UK. They took positions at the Architectural Association, she as a senior registrar and he teaching, with Marco Goldschmied, Clare Lorenz, Tony Fretton, Henry Herzberg, Lyndall Scott, Gill Smith, Peter Blundell-Jones, John Stevenson, John Young and Mike Davies among those he taught.

Alongside his teaching role, David worked under William Whitfield and then Patrick Hodgkinson, as one of five assistants designing the Brunswick Centre. It was here that he met David Levitt, and once the project had completed, the two decided to set up on their own.

The pair were moved by the plight of homeless people as depicted in the BBC drama 'Cathy Come Home' and together dedicated themselves to creating better homes for all, establishing the architectural practice Levitt Bernstein, and housing association Circle 33 (now Clarion Housing Group), in 1968. The charity Shelter, itself newly formed, provided much of the grant funding for their initial Victorian terrace conversions, which created an abundance of good, cheap homes for people across the capital.

The pair led both organisations until 1974, when they left Circle 33 and dedicated all their time to Levitt Bern-

stein. Over the years, David Bernstein led a great many social housing projects across the capital for the likes of Peabody Trust, Metropolitan Housing Trust and Tower Hamlets Housing Action Trust. He always insisted on engaging directly with residents, whether on estate regeneration projects such as Chalk Hill in Brent, or smaller supported housing projects like Arlington House. Here, he introduced local artists to work with the residents, many of whom had mental health problems. For David, designing social housing was always a process of collaboration between architect and resident. He also sat on the RIBA community architecture group in the 90s.

It was David's teaching reputation that led to the practice's commission to design a theatre-in-the-round within the Royal Exchange in Manchester, a project that was so successful (winning an RIBA Award in 1977), that Levitt Bernstein subsequently gained a reputation for designing arts buildings. Notably, David himself went on to lead the refurbishment of the ICA.

Despite Levitt and Bernstein's relative inexperience, the practice's reputation as a convivial and inspiring place to work meant that it grew quickly. Particularly unusual for the time, it also had a high proportion of female architects. David was keenly involved in all aspects of running the practice, later taking the role of managing director. He was always modest and created an egalitarian culture that put people first – both staff and the users of the spaces designed.

Kind, light-hearted and full of integrity, David remained a father figure for many long after his retirement in 2003. The legacy of his social commitment remains at the practice today, where the culture and ethos also owes so much to his wonderful, open and compassionate sensibility. David died aged 80 following a short battle with cancer. His wife pre-deceased him in 2012. ●

Matthew Goulcher is managing director of Levitt Bernstein

IN MEMORIAM

DEREK GEORGE MIDDLETON
ELECTED 1949, RICKMANSWORTH

JAMES LEIGHTON RUSSELL
ELECTED 1949, READING

ANTHONY MOSCARDINI
ELECTED 1949, LIVERPOOL

LYDIA DRANSFIELD
ELECTED 1951, LONDON

GEOFFREY CHARLES BODKER
ELECTED 1952, LONDON

IRIS DAPHNE AYLOTT
ELECTED 1953, DROMORE

JOHN STANLEY GRANT
ELECTED 1955, NEW SOUTH WALES

CLIVE FRANCIS HOWARD
ELECTED 1958, CHESTER

FRANCIS DAVID DIXON RANSLEY
ELECTED 1960, MACCLESFIELD

JOHN URQUHART BURTON BURN
ELECTED 1961, TUNBRIDGE WELLS

RAYMOND HORSWELL
ELECTED 1963, WORTHING

PETER LLEWELYN GALLAHER
ELECTED 1967, ST. HELIER

CHRISTOPHER JOHN FALCONER
ELECTED 1968, WATERFORD

JOHN ARNOLD KRESS
ELECTED 1970, GREAT MISSENDEN

GEOFFREY ROBERTS
ELECTED 1976, HEATHFIELD

EDWARD AUSTEN JOHNSON
ELECTED 1945, HUDDERSFIELD

ROBERT SMITH
ELECTED 1954, UCKFIELD

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin

RIBA J125 YEARS

Death, unemployment and hospitals: architects at war

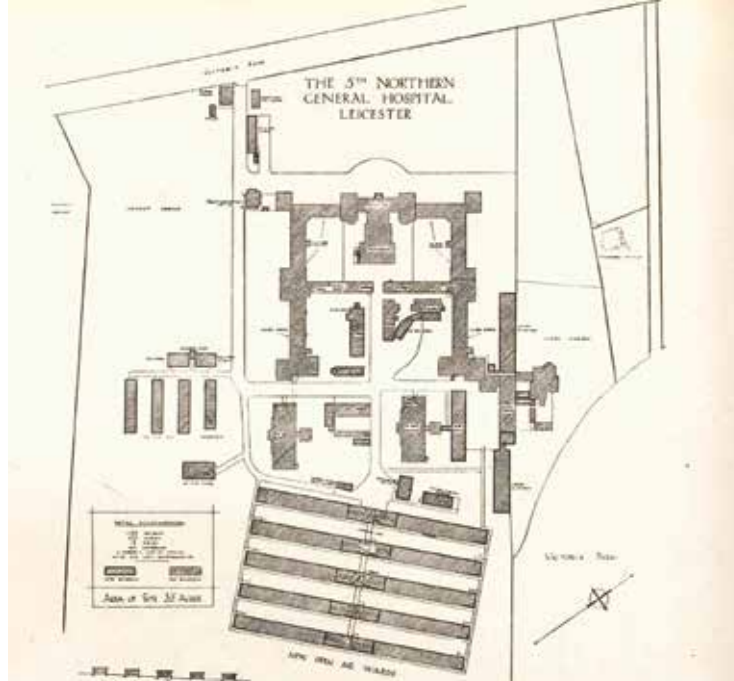
Hugh Pearman

'Last year we were under the cloud of a great war in its early stages. Many of us may have hoped that by now this cloud would have lightened and that peace might at any rate be in sight. Unhappily, this is not the case. The cloud is darker and more menacing than ever, and we cannot but realise that peace is still far off. As the months go on, the effect of the war is being more and more severely felt by many architects, and the difficulty of organising means by which we can help those whose work has come to a standstill is a very real one.'

These words by RIBA President Ernest Newton on 1 November 1915 show how badly the profession had been hit financially by the First World War but that of course was the least of it: the death toll, as reported in every issue of the Journal, was of course extreme. Shortly after war was declared by prime minister Herbert Asquith on 4 August, 1914, the profession had mobilised. The Architectural Association had acted as a recruiting-sergeant, responding to Lord Kitchener's appeal for military volunteers, packing its students, staff and younger alumni off to the war. The story was much the same around the country and in overseas territories.

The RIBA undertook to provide support to the practices and families of architects left exposed: for instance appealing to older architects to step in and complete the jobs left hanging by the departure of their architects to war. By November 1915 it was estimated that 1,800 architects were serving in the forces – mostly officer class which proportionately took more casualties – out of a profession estimated at 7,000-10,000. And then work back home dried up. Jobs were created surveying British cities – and the London Society set to

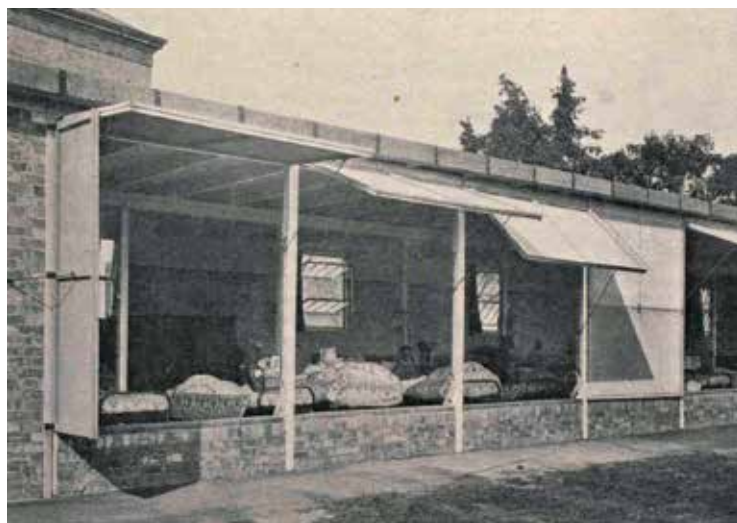
The Architectural Association acted as a recruiting-sergeant, packing its students, staff and younger alumni off to the war



Left Design for Leicester Military Hospital, RIBA Journal, 8 January 1916. Open air wards are at the bottom of the plan.

work drawing up a plan for rebuilding London after the war, for much the same reason.

The war did of course generate work of a kind that few would relish: many emergency military hospitals were needed to cope with the huge number of wounded soldiers returning from the Front. The Journal ran a long article on these in January 1916. It showed plans and photos of several including a military hospital in Leicester by Samuel Perkins Pick of Everard, Son and Pick (today known as Pick Everard). Built next to a former lunatic asylum, this featured single-storey flat-roofed open-air wards facing south, with timber-framed opening canvas screens. These ultra-functionalist brick, timber and concrete-screed wards cost, the Journal reported, £15 and 10 shillings per bed to construct, compared with a normal cost of £500 per bed for a permanent hospital. They built enough wards for 530 beds in two months flat. After the war its site was cleared to found the University of Leicester, based in the old asylum building which survives to this day. ●



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Quattrocento Florentine Frescoes Hayward Gallery, London, 1969

In 1969, Carlo Scarpa was given the opportunity to create his first work in London, a display of Quattrocento Florentine Frescoes at the recently opened Hayward Gallery. Olivetti sponsored the exhibition and insisted on an Italian designer. Scarpa's early career had been dominated by commissions for exhibition design. His first was the Venetian Goldsmiths in the Sansovino Loggetta in Venice in 1937, followed by further Italian installations including Klee (Venice, 1948) and Mondrian (Rome, 1956) and later permanent displays at the Academia and the Correr Museum in Venice, the Possagno Plastercast Gallery and

the Castelvecchio Museum in Verona in the 1950s.

Scarpa, no fan of the Hayward's brutalist architecture, imposed a radical transformation on its interior and surfaces, intersecting its cavernous spaces and hiding the less favoured elements of its design such as the aluminium ceiling with black fabric. Clever architectural solutions were devised for the display of fragments such as these from Orcagna's fresco in the Santa Croce which were angled to adhere to the height of the gallery but also create a comfortable viewing experience for visitors. ●

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