

# Silver Shadow



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all areas access all areas



UNDERSTANDING THE DISABILITY DISCRIMINATION ACT



# ACCESS ALL AREAS UNDERSTANDING THE DISABILITY DISCRIMINATION ACT

A ONE-DAY CONFERENCE  
26TH FEBRUARY 2004  
THE LOWRY, MANCHESTER



the architects' journal

The Disability Discrimination Act 1995 comes into force fully in 2004. Find out what the DDA means to you at this one-day conference.

#### THE DAY WILL COVER:

- An overview of changes to the DDA
- Defining 'reasonable access'
- Accommodating the visually and hearing impaired
- Accessibility in historic buildings

#### SPEAKERS INCLUDE:

- John Penton, National Register of Access Consultants
- George Oldham, Accessit
- Margaret Hickish, Buro Happold

For more information and a programme please visit  
[www.ddaconference.com](http://www.ddaconference.com), call Jo Roberts on 020 7505 6745  
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- **marketing** and business development

London 19 April 2004  
Birmingham 20 May 2004

Manchester 17 June 2004  
Bristol 29 June 2004

- construction project **value and risk management**

London 27 April 2004  
Birmingham 18 May 2004

Bristol 9 June 2004  
Manchester 24 June 2004

- **which contract?** choosing the best route for construction projects

Birmingham 22 April 2004  
London 25 May 2004

Manchester 14 June 2004

- effective **project management** in practice

Birmingham 11 May 2004  
London 15 June 2004

Manchester 22 June 2004  
Bristol 1 July 2004

- successful **partnering, frameworks and collaborative working**

London 26 April 2004  
Birmingham 27 May 2004

Manchester 10 June 2004  
Bristol 21 June 2004

- **planning and programming** for projects

London 10 May 2004  
Manchester 12 May 2004

Birmingham 26 May 2004  
Bristol 27 May 2004



# marketing and business development - in the construction and property industries

Monday 19 April 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Thursday 20 May 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Thursday 17 June 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport  
Tuesday 29 June 2004 - The Avon Gorge Hotel, Clifton, Bristol

## COURSE BACKGROUND

- This newly developed course will review current thinking in marketing and business development within the construction and property industries. It is geared to delegates from either public or private sector and professional consultancy or contractor led services backgrounds.
- The speaker for all venues will be Philip Collard, Managing Director of MarketingWorks Training & Consultancy Ltd.

## AN OVERVIEW OF CONSTRUCTION MARKETING AND BUSINESS DEVELOPMENT

- An overview of current trends in the sector affecting market opportunities

## STRATEGIC MARKETING PLANNING

- A review of the key issues involved in developing your own marketing plan which will direct your organisation towards your identified objectives over the next three years
- How to ensure successful first year implementation
- Analysing your organisation's business development and strategic marketing plan
- Considering your changing business environment

## THE ESSENTIALS OF KEY CLIENT MANAGEMENT

- The importance of client management given that a small number of clients provide a high proportion of your income, often at premium rates
- The critical necessity of understanding your clients' future needs in building long term relationships
- Assessing if you will play a part in your clients' future
- Understanding how to set and meet client expectations

- Developing strategies for implementation

## PRE-BID DISCUSSIONS

- Establishing professional credibility with appropriate and subtle sales and negotiation techniques
- How to break the ice, categorise and probe the prospects and demonstrate your capability to obtain client commitment
- Learning how to sell professional services

## BID SELECTIVITY

- Choosing which bids you will win or lose
- Understanding the bid process
- The critical importance of bid identification, risk assessment and selection
- Helping to increase the conversion rate of your winning proposals
- Bid/no bid decision making

## CRITICAL SUCCESS FACTORS IN BID MANAGEMENT

- The growing number of sophisticated procurement routes often means winning is being able to demonstrate best value and not being the lowest cost. Efficient and effective bid management is fast becoming the single most important critical success factor to win
- Reviewing your bidding process to ensure that you have not been wasting time and money bidding for work that you would never have won
- Establishing bid strategy process, programme and control mechanisms

## WORKSHOPS

- The course will be aided by a series of informal workshops and group discussions during the day.

# construction project value and risk management

Tuesday 27 April 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Tuesday 18 May 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Wednesday 9 June 2004 - The Avon Gorge Hotel, Clifton, Bristol  
Thursday 24 June 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport

## COURSE BACKGROUND

- This course will address the benefits and applications of Value and Risk Management techniques and illustrate their effective adoption in construction projects

## SPEAKERS

- All venues: Martin Crowther or Laurence Howe and Mike Thomas

## VALUE MANAGEMENT IN CONSTRUCTION

- Introduction and strategic overview of VM: application to various project stages; benefits at corporate and project level
- Structure of a VM programme; key people involved; role of the client, project team and external facilitators
- Use of VM in project definition; using VM to clarify and define objectives; focusing on benefits
- Role of the workshop; selecting the team; timing of studies
- Cost-effectiveness of VM studies

## DIFFERENTIATION BETWEEN VALUE MANAGEMENT, ENGINEERING AND ANALYSIS

- VM, VE and VA explained
- The VM job plan; systematic approach; defining and assessing expected outcomes from study; standard processes involved
- Application of techniques; function analysis; life-cycle and other cost modelling techniques; creative techniques; presentation of results

## APPLICATION OF VALUE MANAGEMENT

- How VM can help clients in the identification of necessary functions of a project and identify best value solutions
- Identifying various value processes and practitioners; what to look for when selecting an adviser; reasonable timescales and costs when using advisers
- Introducing the concept to the business; selling the benefits to and involving colleagues in the

process

- Customising the VM job plan; timing and methods of introduction
- Timing and implementation; the Facilitator's input
- Applying the process and monitoring results; need for continuous involvement and interest
- Dealing with the professional team; getting them to accept the changes to their original ideas; dealing with contractual issues

## PROJECT RISK MANAGEMENT PRINCIPLES

- Definitions and scope, risk and uncertainty
- Benefits and limitations of risk management, why is it used?
- Risk management cycle
- Risk control strategies, risk tracking
- Financial risk management planning

## PROJECT RISK MANAGEMENT IMPLEMENTATION

- When should it be used - project life-cycle
- Responsibilities and competencies of Risk Managers
- Risk management planning
- Project risk management applied to programmes
- Organisational risk culture
- Corporate risk control and the stock exchange
- Project risk management and procurement/contracts
- Examples from the construction industry

## PROJECT RISK MANAGEMENT TECHNIQUES

- Qualitative and quantitative techniques: risk identification, brainstorming, risk registers, decision trees and influence diagrams, Monte Carlo
- Risk release planning
- Risk software
- Project time and cost planning
- Linking risk and value management

# which contract? choosing the best route for construction projects

Thursday 22 April 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Tuesday 25 May 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Monday 14 June 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport

## COURSE BACKGROUND

- This newly developed course will review a range of contracts available for new build, refurb and maintenance work, in order to provide a guide to which is the most appropriate for particular project types.
- It will be of particular benefit to delegates from either side of the contractual fence, and from both public and private sectors, who wish to receive an overview of the main contract types on offer and a guide to alternative project suitability.
- The speaker for all events will be Neil Jones, a well known construction lawyer, who is chairman of the JCT Drafting Sub-committee and National Head of Construction with Pinsents, Solicitors.

## FORMS CONSIDERED

- The specific JCT forms considered will be the latest editions of the following contracts:-

- Standard Form of Contract
- Intermediate
- Minor Works
- With Contractor's Design
- Measured Term
- Prime Cost
- Management Contracting
- Construction Management
- Major Project

- Other forms considered will be:-

- ACA PPC 2000 Standard Form for Project Partnering
- New Engineering Contract
- ICE 7th Edition
- ICE Design and Construct

## CONTRACT SELECTION CRITERIA

- The suitability of each form will be reviewed against various project criteria including:-

- Type - new build, refurb or maintenance
- Client Involvement
- Contractual transparency required
- Size and complexity
- Procurement system
- Design - whether traditional, in-house or contractor
- Information available and design certainty
- Project peculiarities and complexities
- Standardisation and repetition
- Project management systems to be adopted
- Risk sharing
- Construction management system - traditional or contractor led
- Timescales and phasing
- Operational constraints
- Price accuracy and financial control
- Specialist works
- Sub-contractor involvement
- Dispute avoidance



# effective project management in practice

Tuesday 11 May 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Tuesday 15 June 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Tuesday 22 June 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport  
Thursday 1 July 2004 - The Avon Gorge Hotel, Clifton, Bristol

## COURSE BACKGROUND

- This popular course is designed to stimulate those involved in, or aspiring to management of capital projects with new build or refurbishment elements, whether from private or public sectors, as in-house, freelance or independent participants or advisors.
- It is structured to bring out practical applications through a series of communal workshop exercises, reviews, discussions and model answers.
- SPEAKER**
  - The course leader is Tom Taylor, who will speak at all venues. Tom is a founder of Buro Four and a practising project manager, with over thirty years front line experience. He is a member of the Executive Board of the Association for Project Management and a Certified Project Manager.
- THE ROLE OF THE EFFECTIVE PROJECT MANAGER**
  - What makes an effective project manager?
  - What are the criteria for effectiveness = delivering a successful project?
- THE P.M. TOOL BOX**
  - What is the P.M. job description, corporate location, back up, project particulars, project status?

## PROJECT START UPS - THE "DIRECTION"

- When is the best time to get organised - at the beginning, in the middle or at the end - of the project, of the stage, of the process, of the week?
- PRE-CONSTRUCTION ACTIVITY - THE "DEFINITION"**
  - Scoping the Project - Tasks, People, Budgets, Programmes - the approaches, the synchronisations, and the exclusions.
- CONSTRUCTION ACTIVITY - THE "DELIVERY"**
  - Communications - what are the options, who chooses, what works best?
- COMPLETIONS**
  - Early thinking, careful definitions.
- TIME AND COST UNITS**
  - An explanation of what is known, discoverable, calculable
  - Estimating techniques for managers.
- PUTTING EPM INTO PRACTICE**
  - What works, what does not work - last time, this time, next time?

# successful partnering, frameworks and collaborative working

Monday 26 April 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Thursday 27 May 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Thursday 10 June 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport  
Monday 21 June 2004 - The Avon Gorge Hotel, Clifton, Bristol

## COURSE BACKGROUND

- Many organisations - in both public and private sectors - have made partnering work for them, delivering value enhancements in excess of the 30% real cost reduction, first identified by Sir Michael Latham.
- In order to achieve its full potential, the process requires all parties to adopt a radically different approach from conventional contracting. This newly developed course will help construction professionals and their clients develop the appropriate skills, attitudes and approach.
- In addition to case study examples from the tutor's experience, delegates will work through practical tasks based on examples from their own organisations.
- SPEAKER**
  - All Venues: Mike Thomas
- WHICH PROCUREMENT STRATEGY?**
  - Procurement options available to clients; positioning Partnering in the matrix
  - Steps and techniques involved in introducing and implementing Best Practice Partnering
  - Evaluating value enhancements including 'soft' benefits such as quality, respect for people, waste, sustainability and environmental impact
- PARTNERING FOR PROFIT**
  - Background to Partnering - what it is (and what it isn't)
  - Partnering, the costs and benefits of Partnering and Integrated Teamworking
  - Strategic Partnering, Frameworks, Collaborative Working
  - Mutual objectives - identifying personal and corporate objectives and developing clear statements of mutual objectives
  - Issue resolution - clarifying and optimising decision support and issue escalation procedures within organisations
  - Continuous improvements - through benchmarking, key performance indicators and review
  - The separate roles of the Core Group, Partnering Adviser and Partnering Facilitator
  - Integrating the supply team
  - Bringing an integrated team together
  - Planning, sharing and managing programmes of work, including variations in spend profiles
  - Achieving project time, quality and cost objectives
  - Identifying the impact of lifetime costs
- THE PARTNERING TEAM**
  - Selecting the team
  - Selecting an objective value criteria

- Cutting through the "marketing hype"
- Cross-organisational training and development
- Diversity and equal opportunities
- Managing risk and reward
- The respect for people KPI's
- Addressing and overcoming problems, celebrating success
- CHANGING CULTURES AND MINDSETS**
  - Risk and reward - bridging the public/private sector culture gap
  - Team Work - building winning partnering teams through the active use of Belbin Team Roles
  - Empowering individuals and developing no-blame cultures
  - Knowledge management - using the cross organisational learning approach to manage knowledge built up in collaborative arrangements for future benefit of all participants
  - Focusing on outputs rather than inputs
  - The steps to take to reinvigorate Partnering relationships
- VIRTUAL COMPANY PARTNERING**
  - Overview
  - Dealing with the inherent risks
  - What kind of contract, if any
  - Model documentation
- AVOIDING DISPUTES IN PARTNERING**
  - How they can be avoided
  - Resolving - mechanisms available
- CLOSING THE PROJECT**
  - Post occupancy evaluation
  - KPI's and DQI's
- CASE STUDIES**
  - Case studies will be drawn from Constructing Excellence Demonstration Projects and from the presenter's own experience in public and private sector projects

# planning and programming for projects

Monday 10 May 2004 - The Royal Institute of British Architects, 66 Portland Place, London  
Wednesday 12 May 2004 - The Thistle Manchester Airport Hotel, Handforth, approximately 3 miles from the airport  
Wednesday 26 May 2004 - The Thistle Birmingham Edgbaston Hotel, Birmingham  
Thursday 27 May 2004 - The Avon Gorge Hotel, Clifton, Bristol

## COURSE BACKGROUND

- This one day course will cover the essentials of planning, programming, monitoring and management of time aspects of projects involving construction. It will consider each aspect in turn providing an introduction, explaining the options and illustrating practical applications with working exercises.
- The course will be of benefit to all those who wish to develop their knowledge of Time Management and Control. It is applicable to both private and public sector projects and will appeal to practitioners and managers with client, consultant or contractor outlooks.
- The course leader is David Bordoli, who will speak at all venues.
- PLANNING AND PROGRAMMING**
  - A brief history of time
  - What is it and who does it?
  - Sources of information
  - Computers and IT
- THE PLANNING PROCESS**
  - Pre-construction planning
  - Construction planning
  - Section planning
  - Post contract planning
- CONSTRUCTION WORKS PLANNING**
  - Why plan?
  - The planning stages in construction
  - Planning considerations
  - Planning techniques

## CRITICAL PATH ANALYSIS

- CPA techniques
- Logic and dependencies
- Work breakdown structures
- Float and contingency
- MONITORING AND CONTROL**
  - The control cycles
  - Analysis and reporting
  - Methods of monitoring
  - Problems with monitoring
- RESOURCES AND COSTS**
  - Resource analysis
  - Problems with resourcing
  - Cash flows
  - Graphs and spreadsheets
- DELAY ANALYSIS**
  - Identifying responsibility
  - The SCL Protocol
  - Methods of analysis
  - Legal aspects
- OVERALL**
  - The course will include a number of workshop exercises with delegate participation. There will be opportunities to identify immediate take away benefits, together with a comprehensive set of notes.
- COMPLEMENTARY SOFTWARE**
  - Delegates to the course will receive a complementary, fully functioning copy of Asta Powerproject, the project management software used on the course.



# BOOKING FORM

Number of places required ✓

## • Marketing and Business Development

- London 19 April 2004 ☐
- Birmingham 20 May 2004 ☐
- Manchester 17 June 2004 ☐
- Bristol 29 June 2004 ☐

## • Construction Project Value and Risk Management

- London 27 April 2004 ☐
- Birmingham 18 May 2004 ☐
- Bristol 9 June 2004 ☐
- Manchester 24 June 2004 ☐

## • Which Contract?

- Birmingham 22 April 2004 ☐
- London 25 May 2004 ☐
- Manchester 14 June 2004 ☐

## • Effective Project Management in Practice

- Birmingham 11 May 2004 ☐
- London 15 June 2004 ☐
- Manchester 22 June 2004 ☐
- Bristol 1 July 2004 ☐

## • Successful Partnering, Frameworks and Collaborative Working

- London 26 April 2004 ☐
- Birmingham 27 May 2004 ☐
- Manchester 10 June 2004 ☐
- Bristol 21 June 2004 ☐

## • Planning and Programming for Projects

- London 10 May 2004 ☐
- Manchester 12 May 2004 ☐
- Birmingham 26 May 2004 ☐
- Bristol 27 May 2004 ☐

Please reserve .....place(s) as indicated above

Amount enclosed £ .....

Payment should be enclosed with the application. Firm bookings will only be accepted upon receipt of payment or, if agreed, appropriate order or written confirmation of payment arrangements. Please make cheques payable to "Construction Study Centre Ltd"

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Organisation .....

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Roger P. Harris, MSc, MRICS, FCIQB, MCMI, FRSA, MAPM

# SPEAKERS & ADMINISTRATION

**David Bordoli, BSc, MSc, FCIQB, MAPM**

Associate, Buro Four Project Services

**Philip Collard, BSc (Hons), MBA, MCIM**

Managing Director, MarketingWorks Training and Consultancy Ltd

**Martin Crowther**

Principal Consultant, Serco Assurance

**Dr Laurence Howe**

Principal Consultant, Serco Assurance

**Neil F. Jones, LLB (Hons), FCIArb, Solicitor**

National Head of Construction, Pinsents, Solicitors;

Chairman, JCT Drafting Sub-committee

**Tom Taylor, FRICS, CPM**

Director, Buro Four Project Services

**Mike Thomas, MRICS, CVM**

Mike Thomas Ltd., Facilitation, Procurement and Value Management

## COURSE FEES

£255 plus VAT, £299.63 inclusive, per delegate, per one day course.

The course fee includes full course documentation, coffee on arrival, coffee, lunch and afternoon tea. THE FEE DOES NOT INCLUDE OVERNIGHT ACCOMMODATION - this can usually be obtained at a discounted rate by contacting the relevant hotel direct, where appropriate.

## DISCOUNTS FOR MULTIPLE BOOKINGS

Substantial discounts are available when 3 or more delegates, from the same organisation, attend any of our Spring/Summer 2004 courses. In order to qualify all bookings must be received together.

## TIMING FOR ALL COURSES

Registration and coffee 9.00-9.30 a.m. End of course(s) 5.00 p.m.

## BOOKINGS

Provisional bookings may be made by telephone, but must be confirmed in writing, with the appropriate remittance or, if agreed, appropriate order or written confirmation of payment arrangements. Joining instructions and VAT receipts will be forwarded to delegates; if these have not been received within three working days before the relevant course, please contact us to ensure your place has been booked, as we cannot be held responsible for non-arrival of registration instructions. Refunds will be made for cancellations received, in writing, at least 10 working days prior to the relevant course date; such cancellations will be subject to a 20% administration charge. No refunds can be made for cancellations received after this date. VAT is not chargeable on cancellation fees.

## NOTES

The views expressed at the courses are personal to the speakers and are not attributable to Construction Study Centre Ltd., which accepts no responsibility for them. Delegates are recommended to take specific independent advice. In the case of emergencies, Construction Study Centre Ltd., reserves the right to replace the advertised speakers with suitable substitutes. We use every endeavour to avoid cancelling or aborting a course at the last minute or on the day. However, if factors beyond our reasonable control make this necessary, we will refund the fees or the appropriate proportion thereof. We cannot accept liability for any other costs, expenses or losses of delegates wasted or incurred thereby. Speakers for each individual course are indicated in the respective course content. All courses include Forum Sessions when the speakers will be available to answer questions. CPD certificates are available for all courses.

## IN-COMPANY TRAINING

Tailor-made in-company training programmes can be provided for a range of construction related topics. For further information please contact us on ☎ 0121-434 3337



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The first major UK exhibition of Hungarian architecture opens at the RIBA this week. 'Hungarian Architecture Today' explores the country's two distinct architectural philosophies, Modernism and the Organic movement, that have developed side by side during the past century. The show includes this example from the Organic school, a two-tower community theatre in Mako by Imre Makovecz, and runs until 26 February.

NEWS	4	
HELLMAN	12	
AJENDA	14	The heat is on architects to design for fire
EDITORIAL/LETTERS	16	
SIMON ALLFORD/PEOPLE	18	New horizons: Ken Shuttleworth after Foster
MARTIN PAWLEY	20	
BUILDING STUDY	22	Grimshaw's sleek but sensitive Rolls-Royce factory at Goodwood, West Sussex
WORKING DETAILS	32	
BUILDINGS	34	Paisley University students' union by Page & Park
	37	Lee Boyd's contemporary housing association HQ
TECHNICAL AND PRACTICE	40	Hot gossip: a report from the AJ's Burning Issues conference
	46	Detect and survive: how CCTV can spot fires early
	50	Legal matters; webwatch
DIARY	51	Exhibitions and events
REVIEW	52	Steiner school of thought
	53	Amazing grace: immateriality in Cambridge
	54	Tate's drawings; audio-guided walks
RECRUITMENT	55	
CLASSIFIED	61	
ASTRAGAL	66	

**Cover**

Rolls-Royce factory, Goodwood

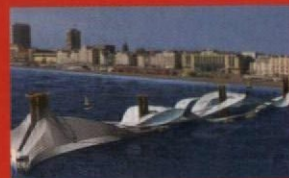
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“Clearly there’s public public space and private public space. The Tate considers the space around it as their private public space for it to patrol”  
Philip Gumuchdjian lambasts the Tate’s plans to block out the Tate Tower with a boundary wall ➔ page 8



Should Brighton replace its West Pier with a 21st-century symbol for the city?  
➔ page 10

aj news

## Sustainability Bill clears next hurdle

A private members bill that would put sustainability at the heart of the Building Regulations has cleared its second reading in the Commons.

The Sustainable and Secure Buildings Bill – sponsored by Andrew Stunnell MP and backed by the WWF – would introduce regulations relating to sustainability into the 1984 Building Act for the first time.

It would increase the powers of building inspectors to demand sustainability and crime reduction measures in all new, extended and altered buildings.

The WWF’s head of public affairs, Stuart Poore, told the AJ he was excited the bill had cleared the hearing, because ‘it means we stand a very good chance of getting it into law’.

‘This is a very important part of our One Million Sustainable Homes campaign because currently the Building Regs act as something of a barrier,’ he said. ‘Even if most of the measures get lost in the Commons committee stage or in the Lords we will still have achieved a lot.’

# League tables in pipeline

The RIBA is developing plans to introduce a star-rating system for practices based on its management performance. Presidential hopeful Richard Saxon is spearheading the idea to introduce a new category of ‘chartered practice’ to be divided into a number of different levels with higher graded practices gaining an edge.

The ‘league tables’ would be offered to clients, potential employees and insurers and would be based on criteria such as adoption of an equal opportunities policy, the use of correct employment contracts, risk management strategy and, for the top bracket, even Investors in People. There may also be a design element, measured with the Design Quality Indicators being championed by the CIC.

Although the idea is still in its infancy, the new levels could be introduced as soon as 2005.

The new category would cost more to join – ‘probably a hundred or a couple of hundred pounds more’, according to practice director Richard Brindley. But the cost would be ‘outweighed’ by the marketing advantages gained and by reduced rates of PII, which the institute hopes to negotiate.

Saxon – vice-president for practice and former chairman of UK’s largest practice, BDP – who offi-

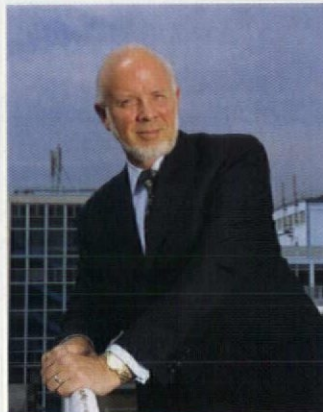
cially declared his intention to stand for the presidency this week, defended the move against the charge it would stifle small practices: ‘If small practices want to play in the bigger pond they must arm themselves to play in the bigger pond. What we are addressing is how customers choose people. It’s all about raising standards.’

However, critics of the proposals disagreed, arguing that the criteria were onerous for small practices. Rival candidate Chris Roche said it would be ‘an opportunity for larger practices to position themselves in a way to get ever-increasing amounts of work... It also infers architects can be branded like hotels.’

And Will Alsop said the RIBA was ‘jumping on the ever-growing bandwagon of league tables’. ‘If it does that it would make it even more difficult for 30-somethings to get set up. They couldn’t possibly have all those things in place. I don’t think this is the way to appoint an architect,’ he said.

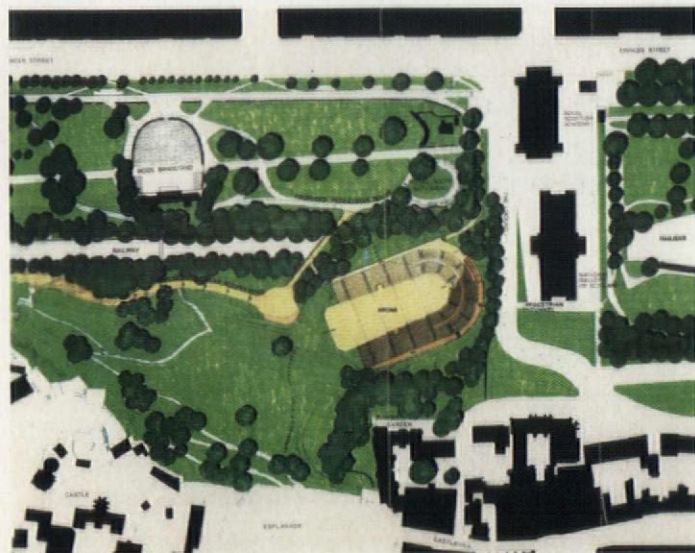
But Architects Design Partnership partner Roger Fitzgerald welcomed the proposal as a way of encouraging all practices to give greater attention to their management strategy, be better focused, better organised and better managers.

Zoë Blackler



Saxon: ‘About raising standards’

## Shelved ‘80s design for Royal Tattoo arena re-emerges in Edinburgh



A design from the 1980s for a city-centre arena by Edinburgh practice Morris and Steadman Associates is at the heart of a row over the Royal Military Tattoo.

The scheme (pictured) re-emerged after both the city council and safety campaigners expressed concerns about the existing venue, the temporary stand erected on the Edinburgh Castle Esplanade.

The proposals – which reached detailed design stage in 1989 – would construct a permanent arena in the Princes Street Gardens in the shadow of the castle and could be used for more events than simply the tattoo.

However, the city’s powerful heritage lobby was horrified when the designs were first mooted, successfully persuading council officials to shelve them.

Morris and Steadman director Philip Flockhart said he was astonished when the old plans re-emerged: ‘This project has been gathering dust for some years now and no one had given it much thought... but there is no doubting that this would be extremely difficult to get through planning and we could only really get the go-ahead if we developed it in conjunction with the council.’



## “Saying that a building meets the statutory requirements does not mean you have a good fire risk”

Jonathan O'Neill of the Fire Protection Association implores architects to take a proactive role in designing to prevent fire » pages 14-15



Ken Shuttleworth talks about the future and his new role as head of CABE's Design Review Committee » pages 18-19

## MSPs' frustration at parliament 'failures'

MSPs have launched a fresh attack on the design of Enric Miralles' Scottish parliament, following their first official tour of the £401 million building last week.

Members of the Green and Conservative parties, together with an independent, have all expressed frustration with 'failures in the original designs'. The main complaints include issues with light from the landmark windows and a lack of flexibility in the layout of the offices.

The criticism comes at a difficult time for the practices involved in the project. It emerged this week that Miralles' firm EMBA has received £2.4 million so far in fees while local practice RMJM has been paid £5.4 million. The entire project



Concerns about lighting at Holyrood

was originally budgeted at just £40 million.

Scottish Conservative Lord James Douglas-Hamilton said he was concerned when he saw the lighting in the MSPs' offices. 'Obviously Miralles had his own unique style which came from the bright light of the Mediterranean. This is not best suited to the Scottish climate.'

Green member Robin Harper said his party was concerned

about the 'way the whole block was designed'.

'God knows how much we'll be spending on the electricity for the block as we will be getting almost no natural light,' he said. 'There is also a distinct lack of flexibility.'

And outspoken independent MSP Margo Macdonald has also joined the dissenters. 'Considering what we have paid for, I'd be surprised if many people like it,' she said.

'I know that the architectural community is enthusiastic about concrete, but there seems to be a lot of it about,' she added. 'I think a lot of people are going to see the bare concrete and get very angry.'

Lord Fraser's inquiry resumed last Tuesday.

### CABE CRITICAL OF CRESCENT

CABE has criticised Foster and Partners' plans for Pelham Crescent, a grand civic building in Hastings. CABE's design review committee said the new crescent was 'in danger of dwarfing the existing' crescent. +

### COMMISSIONERS' NEW ROLES

Former Foster and Partners director Ken Shuttleworth will take over the chair of CABE's Design Review Committee from AJ editorial director Paul Finch, who is to chair a newly enhanced Regional Committee. Les Sparks has taken on the Skills, Planning and Historic Environment Committee while quantity surveyor Paul Morrell is to chair the Operations Committee. +

### ARB PROSECUTION SUCCESS

The ARB has successfully brought a case in Bath Magistrates' Court against Richard Fisher of the Room Outdoor Company in West Yorkshire. Fisher was found guilty of describing himself as a 'leisure architect' while not being registered with the ARB. He was fined £1,000 and ordered to pay £844 costs.

## Aukett management in turmoil following shareholders' rebellion

The UK's best-known listed practice, Aukett, is in disarray following a mutiny by a group of the firm's investors and former directors at last week's AGM. The rebels want to see two of the company's current management team removed from the board and a return of the firm's focus towards European expansion.

The rebellion – led by minority shareholders Imagina Management from Madrid and Brussels-based Art & Build – is currently focusing its efforts on deselecting two senior board members.

They are refusing to support Ian Mavor in his role as Aukett chairman and Stuart McLarty as marketing director, and are instead campaigning for their replacement with Imagina's Jose Luis Ripoll and former chairman Gerry Deighton.

Two other high-profile former directors, who have remained shareholders, have also backed the move. Representatives of former chairman Andrew Lett and managing director John Thake told the AGM that they too would use their votes in support of Deighton, who is actively campaigning for the rebel faction.

A source close to the company has warned that if the infighting continues at an Extraordinary

General Meeting scheduled for the end of this month, the management will consider taking the listed company back into private hands.

The controversy is set against an ongoing row among Aukett's shareholders and management over the focus of the company. Foreign shareholders have become dismayed with the company's recent policy of closing European offices and shifting the focus back to the UK.

But Mavor defended the recent strategy, pointing to the company's results in 2002, which showed an end to loss-making and a return to profit. 'This is very unpleasant and very frustrating after all we have done to turn the company around,' he told the AJ. 'This company was not in a good financial state when we took it over and we have made some serious progress. We have reviewed the whole situation and taken some difficult decisions. This year we have made a small profit, which represents a big improvement on the £1.6 million loss we made two years ago,' he added.

Andrew Lett refused to comment on the debate, except to say that he is attempting to distance himself from the company.

Ed Dorrell

### RA ARCHITECTURE AWARDS

Entries are invited for the AJ/Bovis Lend Lease Awards for the best architectural work at the Royal Academy Summer Show. As well as the £10,000 main prize, there is a £5,000 prize for the best work by a first-time exhibitor. The awards go to projects rather than completed buildings. Winners and selected entries will be published in the AJ. Entry forms are available from the Summer Exhibition Office, Royal Academy, Burlington Gardens, Piccadilly, London W1V 0DS. A SAE is required. Or call 020 7300 5929 or 020 7300 5969 and register by credit card. The deadline for entries is 24 March.



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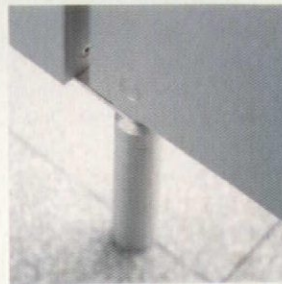
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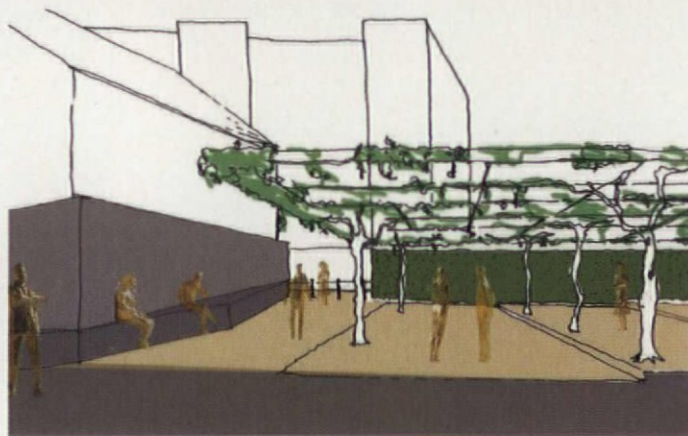


# Bankside tower turns table on Tate

Tate Modern and the developer behind Philip Gumuchdjian's Tate Tower are heading back to the courts over the gallery's plans for a boundary wall to block out its future Bankside neighbour.

Southwark's planning committee this week confirmed Tate Modern's right to construct the Herzog & de Meuron-designed structure to protect its gardens from 'devaluation from [Gumuchdjian's] inappropriate development'.

But the Tate's director, Nicholas Serota, who last year fought and lost a high-profile battle to block the 20-storey residential tower, will find the tables have turned. Tate Tower developer London Town is gearing up for a judicial review into the 2m-high wall, calling for the withdrawal of Serota's permitted development right



Herzog & de Meuron's seating structure is intended to block views

and wider consultation on the proposal.

Gumuchdjian said the idea of a wall across what could be an open public space 'flies in the face of all the statutory advice' including CABA Space guidelines. His own scheme was designed to offer free-flow-

ing access around the building.

'Clearly there's public public space and private public space,' Gumuchdjian said. 'The Tate considers the space around it as their private public space for it to patrol. It seems like a territorial idea.'

And London Town director

Peter Harris added: 'Putting a ruddy great wall between them and us would not be considered a good idea.'

Tate Modern justified its action in a statement: 'In the event that London Town's proposal goes ahead, we are concerned about the impact of a tall building on the amenity of the public gardens and outdoor café we have planned to serve visitors to the gallery.'

'We therefore consider that it will be necessary to construct a low enclosure on our boundary and Herzog & de Meuron has designed an appropriate moulded seating structure on the Western Forecourt side.'

London Town won the right to a judicial review just before Christmas, and the case will be heard within the next few months.

Zoë Blackler

## Report findings paint grim picture over troubled Bath Spa contract

An independent investigation into the cause of the Bath Spa paint fiasco appears to criticise the performance of contractor Mowlem, architect Grimshaw and product RIW Toughseal.

The examination, the first stage of which was released by Bath council last week, is the latest attempt to establish responsibility for the problems that have dogged Grimshaw's prestigious spa restoration.

An opening date for the spa remains suspended indefinitely as both Mowlem and the design team headed by Grimshaw continue to deny responsibility. Remedial works have been blocked until the full cause of the problems can be established.

The report, the first stage of an examination by independent consultant STATs, identified a range of factors thought to have contributed to the problem, including the improper use of render, inadequately prepared surfaces, application of

paint in cold conditions, use of multiple thin layer coating techniques and contamination of paint surfaces between layers.

However, it also criticised the specification of a product 'for which there was no satisfactory complete track record of use in similar environment or for which suitable rigorous trials had been undertaken'.

Mowlem this week continued to blame Grimshaw's specification for the defects and voiced its disappointment that the report 'does not include any recommendations on how the situation might be resolved'.

This latest development follows a meeting called by construction minister Nigel Griffiths MP two weeks ago to find a way of resolving the impasse. The DTI refused to release details of the 'private' meeting.

● To view the report's conclusions in full, visit [www.ajplus.co.uk](http://www.ajplus.co.uk)

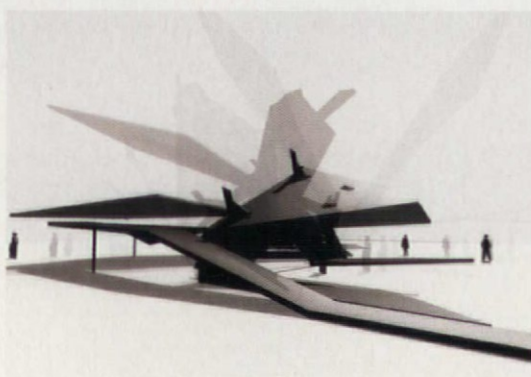
## Regeneration the northern way

John Prescott has revealed a raft of further measures as part of his Communities Plan that he claims will deliver urban regeneration in the north of England.

The report – 'Making it Happen the Northern Way' – includes a package of measures designed to alleviate the over-supply of housing in the north and trigger economic growth in the region's main cities.

The proposals include an investment of £156 million over two years for housing on Tyneside and Merseyside, £89 million for new urban parks across the region and £10 million additional cash for the Coalfields Enterprise Fund. +

### STUDENT SHOWCASE



For his third-year project at Hull School of Architecture, Paul Burres developed his polyvalent concept. The premise is to create a transforming architectonic structure that can exist in multiple states of form and function, which can be modified at the occupants' will, enabling the structure to evolve over the duration of its life cycle. Its physical fabric can pull out of the landscape, fracture and rotate to produce varying degrees of articulation, allowing internal and external space to be manipulated through a kinetic, mechanised structure, which can be reconfigured to suit different types of occupancy.

Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at [www.students-union.net](http://www.students-union.net). To submit work for publication in Student Showcase, email a publication quality image to [ajstudentshowcase@emap.com](mailto:ajstudentshowcase@emap.com)







## More off-the-wall ideas from those crazy Swiss.

Say what you will about the Swiss, there are some things they do better than anyone else. Innovative plumbing is one of the more surprising. But there are many advantages to their unusual approach.

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We'd all like silent plumbing but for the Swiss, it's practically a religion. To understand why, you should know that, unlike the British, most Swiss live in apartments. The last thing they want is

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red control systems, to a range of simple, domestic dual flush controls, offering a choice of three or six litre flushes.

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Quick and straightforward to install, the system ensures that designs that start off looking beautiful stay that way because they are simple to clean and maintain.

The result is bathrooms that are not only stunningly attractive but efficient and uncannily quiet. Maybe the Swiss are not so crazy after all.

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# Calls for modern pier to be a symbol for Brighton



Left: Aros' West Pier scheme 'should be used as an exemplar'. Right: Foreign Office Architects' proposed design

The Heritage Lottery Fund's (HLF) refusal to pay £15 million for the rebuilding of Brighton's arson-hit West Pier should trigger an international competition for the site. A coalition of RIBA president George Ferguson, architectural writer and former councillor Chris Morley and urban consultant Richard Coleman have demanded the council and landowners use the site to reflect the architectural transformation of the city.

The practice behind the existing scheme, KSS, has admitted that the HLF's decision signals the end for its project. Director David Kierle agreed that a modern pier is now the most likely option.

Coleman called on local planners to launch a competition using the scheme unveiled by London-based practice Aros last May as an exemplar (AJ 29.5.03).

'The great tragedy is that the future of the pier may be decreed by illegal doings. The parallel of course is the Baltic Exchange site in London, which was blown up by the IRA,' he said.

'The powers that be agreed that something quite fantastic from today could be good enough to replace it and, as a result, the Swiss Re Tower was

built,' he added. 'I think the West Pier has got to this stage.'

Ferguson – who courted widespread controversy last year with comments on the pier's future (AJ 9.1.03) – agreed. 'My first reaction is that news of the old pier's demise is sad,' he said. 'But it should now be seen as an opportunity.'

'A creative response would be to develop a 21st century pier to create a new symbol for the city,' Ferguson added. 'It would be exciting to use it to demonstrate aspects of modern design such as harnessing the power of the sea.'

However, English Heritage has attacked the idea of demolishing what is left of the storm and fire-ravaged structure, calling on Brighton council to find the cash itself to rebuild the Grade-I listed pier.

Director Simon Thurley said: 'The West Pier is more than just a tourist attraction. Purely in design and engineering terms, we believe it is the most important pleasure pier ever built.'

'It is for this reason that English Heritage will be doing everything in its power to find the partners and funding necessary to give the pier a future.'

Ed Dorrell

## PAINT THAT STREET!

Fifty practices have registered for the 'Streets of colour' competition, sponsored by Keim Paints in association with the AJ. The competition is to devise a colour scheme for a street. The deadline for registrations/entries is 29 February, with judging in March. Shortlisted entries will be exhibited at Interbuild in April. Prizes totalling £5,000 are on offer and the intention is that Keim will realise the winning scheme. For more details on the competition, which marks Keim's 125th anniversary, go to [www.keimpaints.co.uk](http://www.keimpaints.co.uk)

## MICHAEL VENTRIS AWARD

The trustees of the Michael Ventris Memorial Fund are offering an annual study award worth up to £2,000 to architects or postgraduate students of at least RIBA/ARB Intermediate status or equivalent. The award is to support a specific project, which may be part of continuing research. The successful candidate will be required to submit a written report to the advisory committee and may be invited to make a public presentation at the Architectural Association. Applications should be sent by 22 February. Contact the AA secretary on 020 7887 4000 or email [aa@aaschool.ac.uk](mailto:aa@aaschool.ac.uk)

## Stan Sherrington (1943-2003)

Readers will be saddened to learn of the recent death of Stan Sherrington, past head of the school of architecture at South Bank University in London.

Stan had been ill for some time with a serious liver complaint and had waited for more than a year for a transplant, which was to have transformed his life. Sadly this was not to be and he died on 20 January, 10 days after his operation at King's College Hospital. His passing was very peaceful, surrounded by those who loved him.

Stan graduated from the Welsh School of Architecture in Cardiff in 1962, as one of only five students to obtain a distinction that year. After registration, he worked as an architect here and abroad until 1968. He then left architecture for the more glamorous world of pop music and the entertainment business. For two years he acted as the business manager of Welsh singer Mary Hopkin. He travelled the world with her and met and mixed with superstars like Tom Jones, David Bowie and, of course, The Beatles.

After this short break he returned to his real love – architecture; first spending a year at De Montfort University in Leicester as a studio master and then moving in 1972 to South Bank Polytechnic (now University) London, as a lecturer in the School of Architecture. It was here that I first met this gentle giant of a man when we worked together in the first year studio.



Stan had so many talents, which he gladly shared and passed on to his students. He was an accomplished watercolour artist and his skills at black and white photography were legendary. He was instrumental in setting up the architecture school's darkroom, where we collaborated in teaching students the secrets of film processing and printing.

In 1977 he took a sabbatical year's leave in India where he travelled and lectured extensively. On his return to South Bank he was appointed course director of the undergraduate programme and in 1990 he took over the headship of the school.

Stan was a passionate, exciting and gifted teacher who led by example. He encouraged the less able students to aspire to, and to achieve, standards which most would not have done without his care, love and patience.

Stan took early retirement in 1995 as he became more and more frustrated by the way architectural education was changing in the UK. To Stan, universities seemed to be more concerned with budgets, student numbers etc than with the quality of the education their students received.

He will be sadly missed by family, colleagues and the many successful architects who blossomed under his guidance. His cremation will take place at West Norwood Crematorium in London on Monday 9 February at 2.30pm.

David Butler



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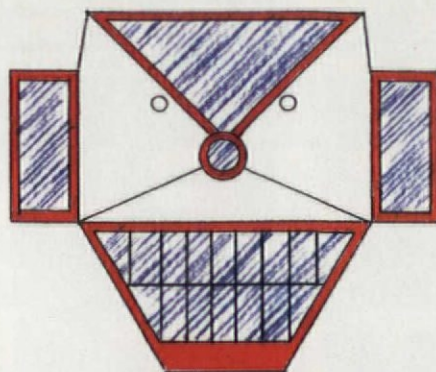
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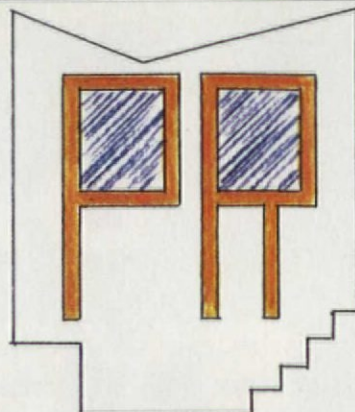


# Hellman

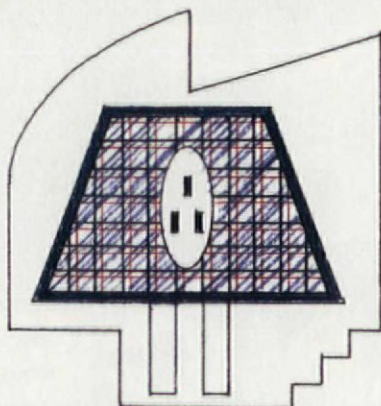
MSPs HAVE CRITICISED THEIR OFFICE WINDOWS IN THE NEW SCOTTISH PARLIAMENT - MAYBE EACH PARTY COULD DESIGN ITS OWN ?!



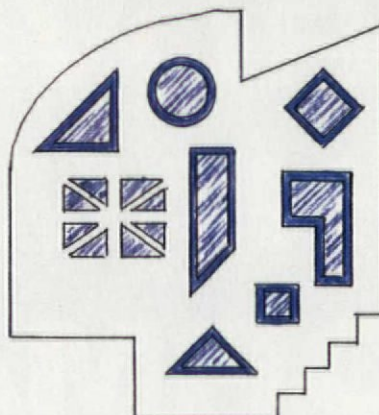
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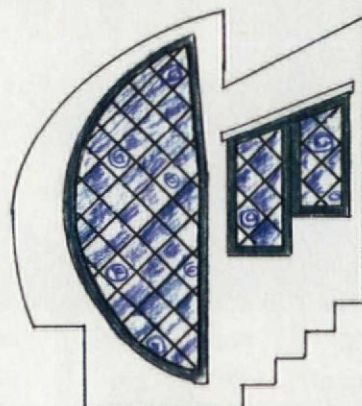
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## who said what

**'Goodness, if you're going to make a mess of it, at least do it with style'**

Alan Powers on Grimshaw's proposed Ellipse building for the RCA. *Evening Standard*, 2.2.04

**'This is more like it. Not modified suburban malls with water fountains, but a major cultural contribution to our city. Now we should demand everything at Ground Zero rises to this challenge'**

Michael Kimmelman on Santiago Calatrava's proposed station at Ground Zero. *New York Times*, 1.2.04

**'The unkind are saying that with Shuttleworth's departure, Foster can go back to doing real architecture again'**

Deyan Sudjic. *Observer*, 1.2.04

**'Every year, he visits the pilgrimage chapel by the great Le Corbusier that sits on the top of a hill at Ronchamp. During one visit, he stood on the grassy plain that surrounds the chapel, looking at the boldness of the white sculpted building, and he started to cry'**

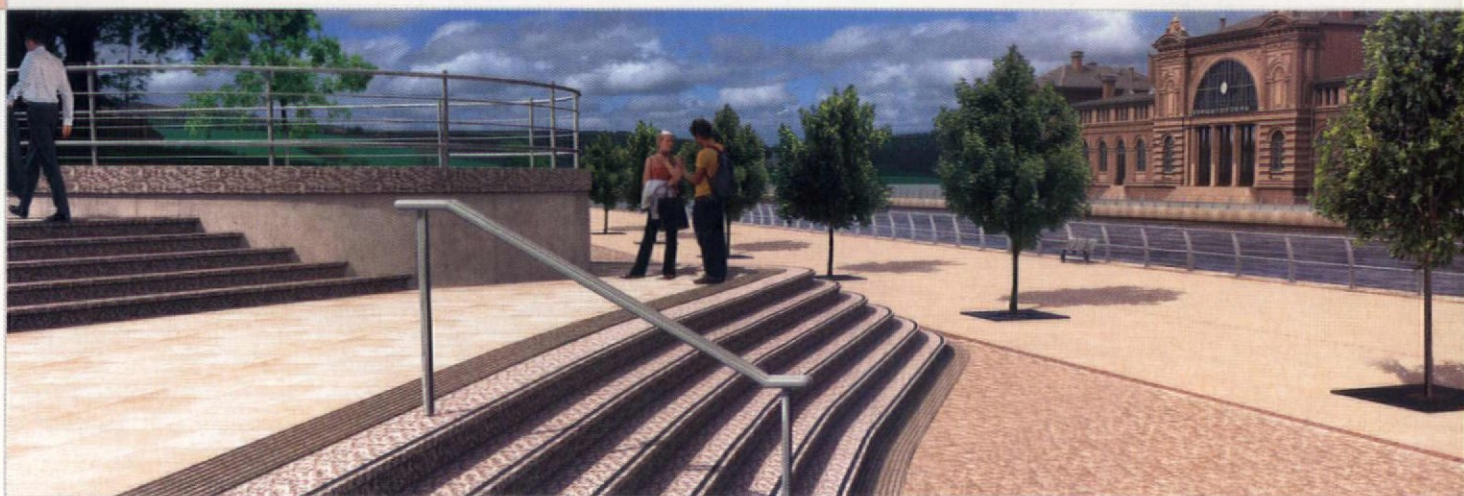
Lisa Rochon on Frank Gehry. *Toronto Globe and Mail*, 29.1.04

## vital statistics

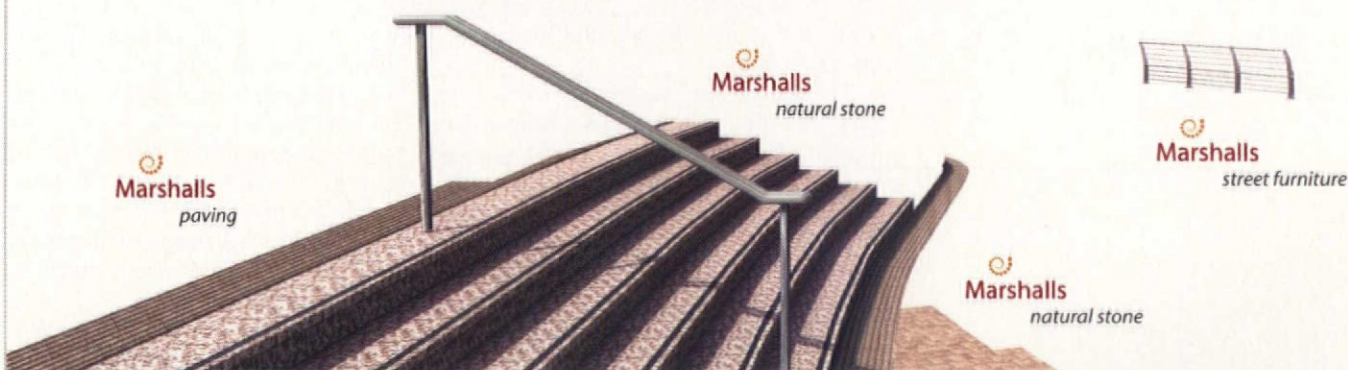
- Brighton and Hove City Council believes Frank Gehry's tower proposals for the King Alfred waterfront site in Hove will inject up to £23 million a year into the local economy. Planners argue that this wealth will be from tourists attracted by the 'extraordinary' 438-apartment scheme.
- Television presenter Griff Rhys Jones was behind the £20 million restoration of the Hackney Empire Theatre, which reopened last week. On top of £11 million from the lottery, Jones gave £250,000 himself, raised £1.5 million from T-shirt sales and persuaded Alan Sugar to donate £1.3 million.
- RICS research shows that city-to-country migration is forcing up rural land prices. Some 51 per cent of land sold in 2003 was to urbanites – at £7,931 per hectare – the main reason behind an increase in average rural land value of 7.3 per cent.
- A survey by *Scotland on Sunday* has found that homeowners north of the border consider the main bedroom in their house 'highly insignificant'. In fact, only 6 per cent consider it the most important room in their property.



# A landscape isn't a landscape...



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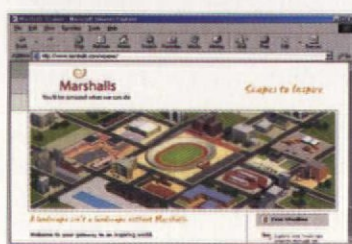


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# First line of defence

As firefighters concentrate on saving lives rather than property, and insurers react accordingly, it falls to architects to inform themselves about designing to prevent fire. Ruth Slavid reports

It's a tough life being a fireman – not just the hours, the disputes over pay and the ludicrous adulation of teenage girls; it is also a genuinely dangerous job. So it is not surprising that fire brigades are trying to make it a little safer.

One way is to concentrate on saving lives rather than property, which is something fire brigades are doing increasingly. In certain building types where the fire brigade knows there is a danger of rapid progressive collapse – food processing plants, for example, traditionally among the most dangerous environments during a fire – they will only go in if there are people at risk.

All well and good, because the only thing we care about is saving life, isn't it? Well, not really. The corollary of not saving property is that the insurers can pay. But increasingly they can't, or won't.

The days of easy universal insurance have long gone. Insurers have had too many major losses and have become more cautious, restricting the circumstances in which they will offer cover. This is true not just for buildings but in all sorts of other areas. Just as, for instance, small events can no longer get Pluvius insurance to cover them against being rained off, there are only a very limited number of companies prepared to insure school buildings.

These issues are the concern of the Fire Protection Association, an organisation partly owned by the insurance industry and which contracts to carry out research on its behalf. Jonathan O'Neill, managing director of the FPA, explains why the organisation is eager to give architects a better understanding of the issues that concern it: 'We were concerned that, from an insurer's point of view, saying that a building meets the statutory requirements does not mean you have a good fire risk.'

Explaining why it is so important to reduce the number and severity of fires, he adds, 'we are seeing larger fires more often; arson is becoming the norm for fires that brigades have to tackle'. Figures show that arson is the cause of half of all fires, with three-quarters of fires in schools started deliberately. One in seven schools will suffer an arson attack in the next year, and the attacks will cost schools (or their insurers) £100 million.

One way of dealing with these problems could be through better fire-detection moni-

toring, but it is also important to design buildings in such a way that it is difficult for fires to take hold, and to ensure buildings are managed in such a way that their fire integrity is not compromised.

## Wake-up call

The case of Paskin Kyriakides Sands (PKS) last year was a wake-up call for architects on the importance of getting it right (AJ 20.3.03). The practice faced possible bankruptcy when it was hit by a bill as high as £21 million. The situation for the practice is looking rather better now, with the strong probability that its responsibility will be reduced on appeal – but the principle still applies.

The practice was found to be negligent and hence responsible for the spread of a fire in a building it had designed for Sahib Foods. This was on the basis that it should have known that the combustible insulated panels it specified would have facilitated the spread of fire through the building, and that this was a foreseeable risk given the nature of the client's business. The judge ruled that the practice was liable, even though its design complied with Building Regulations.

However this particular case is resolved, the nub of the issue is that merely complying with Building Regulations may not be enough, either legally in the case of a fire occurring or, most definitely, in terms of gaining insurance for a building.

'At the moment architects are going for the statutory minimum,' says O'Neill. 'We would like them to think more broadly.' Other factors that make this essential include the rapid changes of use of buildings, a different approach to the way buildings operate and the end of fire certification.

Buildings often move from one type of use to another, especially within the general 'light industrial' category, and this can cause problems, as fire risk may escalate. A contributing factor in the PKS case was that the architect didn't believe the building would be used for activities as risky as those that took place. Looking at the issue more generally, O'Neill says: 'We do think buildings can be designed so that change of use can be accommodated.'

The way buildings are used also puts them more at risk. Warehouses, for instance, are



WEST YORKSHIRE FIRE SERVICE





WEST YORKSHIRE FIRE SERVICE

Arson is the cause of half of all fires, with three-quarters of fires in schools started deliberately

much more automated than they used to be, with taller spaces and more openings between them. Not only does this increase the potential for spread of fire, it also decreases the number of people present and hence the potential for fires to be spotted.

Building owners are also having to take more responsibility, as the system of fire certification is being replaced by the requirement for owners to do a risk assessment. 'The new regime will be goal-based,' O'Neill explains. 'It will be the responsibility of the owner to do a risk assessment of the building and to maintain that risk assessment.' This will include not only an assessment of the risk to life safety but also of the risk to adjoining and adjacent property, and to firefighters.

### The architect's role

There should certainly be a role for architects in the ongoing management of buildings, since insurance inspections often point up cases where compartmentation has been breached by ill-considered alterations or installation of services. But O'Neill also wants them to have a larger involvement at the design stage.

With this in mind, the FPA published a guidance document in 2000 called *The LPC Design*

*Guide for the Fire Protection of Buildings*. It received so little attention that O'Neill describes it as 'one of the best-kept secrets of the insurance world'. In an attempt to reach a wider slice of the profession, it issued a CD at the end of last year (which was sent out free with the AJ). As well as PDFs of the manual, the CD had a list of 12 essential principles that architects should consider when designing for fire (see box, right).

Taken to extremes, following this approach could mean that architects will design insurable buildings rather than those that could risk not getting insurance at all – which one could argue could mean they are not fit for purpose. Less dramatically, it could help to reduce insurance premiums and the running costs of buildings, and hence of businesses. For some, this could mean the difference between survival and extinction, since research has shown that many businesses forced to close temporarily as the result of fire never win back the lost custom.

Architects who inform themselves better about designing to prevent fire may find that they are saving the lives, not only of human beings, but also of enterprises. A real case of adding value.

● For more on designing for fire, see *Technical and Practice*, p40-48

### FIRE DESIGN: THE 12 ESSENTIAL PRINCIPLES

- With the exception of joinery products, the building shall be constructed from building materials/products that will not make a significant contribution to the early stages of a fire or contribute to the spread of fire;
- Premature structural collapse and excessive deflection shall be prevented;
- The building shall be constructed in such a manner that, if a fire starts, the extent of fire and smoke damage will be minimised and confined as close to the source of fire outbreak as is practical/feasible;
- There shall be adequate provision to prevent an arson attack;
- The building shall be so constructed that fire cannot spread into the premises from an adjoining building or other external fire source;
- The building shall be fitted with an appropriate automatic fire-alarm system;
- The fire-protection systems shall be regularly maintained so that they are able to perform their intended function throughout the life of the building;
- The building owner shall ensure an adequate standard of fire-safety management throughout the life of the building;
- Consideration should be given at the design stage regarding potential damage from firefighting water and to ensure, as far as practical, that the effect on the environment of the fire effluent will be minimised;
- As a minimum, all fire protection products shall be third-party certified to an appropriate product or performance-based standard (attestation level 1 for CE marking);
- All fire-protection products/systems shall be installed by adequately trained specialist installers;
- Any fuel-burning appliance and services or electrical appliance and services shall be designed, constructed and installed in a manner that reduces its potential as an accidental source of ignition.





## Why architects must pay more attention to fire alarm bells

When the staff nurse at the Rosepark Care Home in Uddingston heard the fire alarm she checked 'the obvious places' and silenced the alarm. Tragically, the 'obvious places' did not include the small first-floor cupboard where the fire is thought to have started. Her immediate assessment was that the likelihood of a false alarm was greater than the likelihood that fire was blazing in some as yet undiscovered place. Statistically, she was right. In this instance, the alarm system may have been working efficiently. But the number of alarms which turn out to be well-founded is estimated to be as low as one in 10, making the Uddingston blaze the tragic technological equivalent of the boy who cried wolf.

Such situations can only be averted by a total change in the general perception of technology which, in turn, calls for a universal upgrade to more sophisticated detection and alarm systems in order to make false alarms the exception rather than the norm. Sophisticated products such as video smoke detection (pp 46-48), offer a glimmer of hope but are of little help to organisations such as Scottish Care, which considers even the provision of basic sprinklers to be beyond its means. For the foreseeable future, detection and response will continue to be patchy, reinforcing the importance of prevention and containment – issues which architects too often overlook.

But if architects are proving slow to face up to their responsibilities, the insurance sector, motivated by the financial implications of damage to property, has found itself in the unlikely role of architecture's moral conscience. Its list of essential principles to be considered during design is set out in full on pages 14-15. The enquiry into the Uddingston tragedy will be asking whether a failure to comply with Rule 3 contributed to the deaths of 14 elderly people. Paskin Kyriakides Sands would have avoided the threat of a multimillion-pound bill for fire damage had it been deemed to have complied with Rule 1. Morally and financially, ignoring the threat of fire is a risk we cannot afford to take.

Isabel Allen

## Absence of judges in Newham is inexplicable

I was the senior RIBA assessor for the Brookes Road competition in Newham (AJ 29.1.04). The judging took place over two sessions. At the initial session, a shortlist of six was made and at the second assessment each of the six teams, with their consultants, presented their schemes and answered in-depth questions over a period of about 45 minutes.

Piercy Conner's scheme (*pictured*) stood out from the start. It was radical and thought-provoking, adaptable and easily intelligible to local residents. The prefabricated structures were designed to have a minimal impact on existing buildings and to allow for infinite variations. The whole scheme was complemented by Studio Engelbach's landscaping scheme, the qualities of which were drawn out at the interview. In short, it was an original and innovative architectural solution to a potentially dull and bureaucratic problem.

Unfortunately, Newham council, its mayor, chief housing officer and estate manager were completely absent from the entire judging process. Their presence on the jury had been published in the competition terms and it became a cause of growing concern. Their absence is inexplicable and certainly requires an explanation. Had they bothered to take part in the process they would have had the opportunity to understand the selected schemes and raise any questions. Linda Roberts of the RIBA Competitions Office was very concerned and did, I believe, write to the council about this.

The rest of the process

descended into a farce. I was asked to attend a meeting with Newham to explain the winning scheme. Due to the ineptitude of Edwards, the project manager for the competition, I travelled to West Ham at the agreed time only to be told by mobile phone at the tube station to return to my office because the meeting had been terminated. It was presumably at this meeting that the scheme was described, or misrepresented, by others.

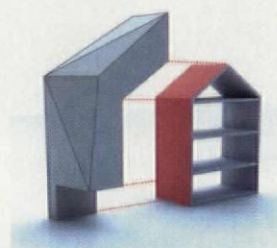
The council, through its project managers, then issued a letter with three points of criticism of Piercy Conner's scheme. Each of these points showed a fundamental misunderstanding of the scheme and could have been easily addressed had Newham bothered to attend the interviews.

As a last desperate measure I was asked by the RIBA Competitions Office to ring Newham's project manager for Brookes Greene Estate to try to salvage the situation. This conversation was completely fruitless and I was told I was ringing up to whinge and that he was not prepared to listen to whinges.

It is hard to draw positive lessons from this experience. A huge amount of work was generated by all the entrants with high expectations and complete trust in the judging process.

The RIBA Competitions Office was supportive and positive throughout but there must be some mechanisms for the RIBA to ensure that its clients are following agreed procedures. Questions must also be asked of Newham and the public accountability of their decision-making processes.

Nicholas Boyarsky, Boyarsky Murphy Architects, London





## University fees will cost architecture dearly

The RIBA submitted its views on the government's proposed Graduate Contribution Scheme, ('top-up fees') to the DfES in April 2003 (a copy of our response is published online at [www.architecture.com](http://www.architecture.com)). Since then the RIBA has been monitoring the effect of the proposals on architectural education and will continue to do so as the Bill progresses through Parliament.

The RIBA has advised the government that a combination of high graduate debt and low graduate salaries (a recent employment survey indicated that average salaries of students graduating after five years of full-time study in architecture is £17,125), will have an adverse effect on the recruitment of architectural students from working-class backgrounds, and from families with no tradition of participation in higher education or the professions. Our profession has had a poor track record in recruiting and retaining female students, ethnic minorities and those from low incomes. Although we have made good progress in the past 10 years to address this imbalance, with initiatives such as 'Listen Up', undertaken with the Cabinet Office Women's Unit, the RIBA has expressed its concern to government that the proposals will prevent the further development of widening participation in the architectural profession.

The RIBA does recognise that extra investment required in higher education should come from those who benefit most, ie graduates, but that the system should ensure that those most disadvantaged in society still have the opportunity to study on lengthy courses such as architecture. Current proposals to reinstate a means-assessed non-repayable grant to poorer

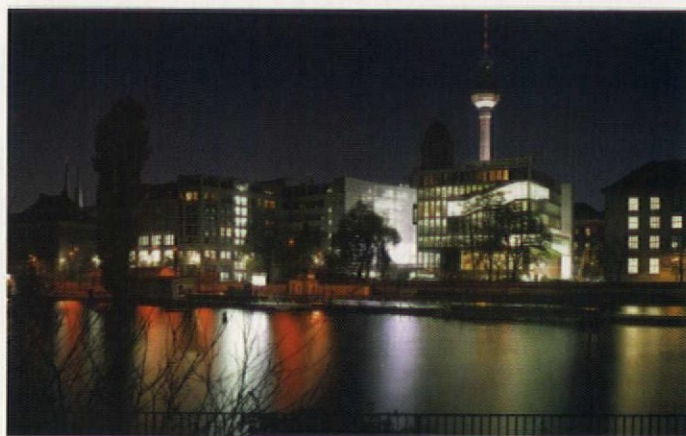
students is welcomed. However, we do not believe that current proposals go far enough to encourage those from poor and disadvantaged backgrounds to study long, intensive courses such as architecture, and we are making this view known to government as the Bill progresses through the committee stage.

*Leonie Milliner,  
RIBA director of education*

## World Heritage boost for Liverpool's regeneration

The 'cloak of conservation' you refer to in Liverpool (AJ 22.1.04) simply does not exist. All of the organisations and agencies working in Liverpool, including those from the heritage sector, recognise the need for sustained regeneration and growth in the city. What we are witnessing in Liverpool is an increasing confidence that development and the historic environment can, when linked in an informed and creative way, deliver highly successful and, above all, characterful regeneration.

Liverpool was deservedly proposed by the UK government for consideration as a World Heritage Site in 1999. The bid was submitted by Liverpool City Council with the full support of a wide range of organisations outside the heritage sector, including Liverpool Chamber of Commerce, Liverpool Vision and the North West Development Agency. The World Heritage Site Management Plan is intended to help manage change sensitively, not to stop it. After all, without economic growth, many of the city's historic buildings will be lost. Liverpool's historic environment played a decisive part in the successful bid for European Capital of Culture in 2008. World heritage status, if granted, will provide an even longer-lasting impetus for the city's growth, returning it to the world



**Rem Koolhaas' Dutch Embassy – comfortable in its context?**

stage after a century's absence.

With regard to the Falconer Chester scheme, we have from the outset supported the removal of the existing building on the Colquitt Street site. We have also consistently said the proposed replacement does not respond appropriately to the grain and existing character of the Ropewalks area. We would have held this view even if there were no proposed World Heritage Site. The picture painted of English Heritage 'forcing planners to refuse' is entertaining but entirely misplaced. The application has not yet been determined and I have the greatest confidence that the council will reach an informed and carefully judged decision on the merits of the scheme.

*Malcolm Cooper,  
English Heritage director  
for the North West*

## Urban design part of the planning mainstream

Urban design is about the primacy of the whole over the part. The 'look at me!' self-centeredness of some new architecture is in opposition to this, but I cannot agree with Barrie Evans that, therefore, urban design is not in good health (AJ 8.1.04). Instead, I consider it is doing pretty well, with urban design procedures becoming increasingly part of

the orthodox mainstream of planning and design. It is ironic that he notes that the headlines go to blobs and other gestures rather than to good urban design. Who but journalists are responsible for this?

Rem Koolhaas' theory and built work is certainly problematic here, with his apparent desire to relive the history of the 1960s disaggregated object building all over again, only this time bigger, faster and louder. For this reason I am not an enthusiast for Koolhaas' urban theory (as my students would tell you). But I think Evans may have picked the wrong building, in the Dutch Embassy in Berlin, to illustrate the issue of gesture versus conventional contextualism. Eccentric in its internal planning it may be, but from the published material I have seen, the building, while physically separate and with its own distinct identity, appears to sit very comfortably in its context, and to respond intelligently to it. I may have to reconsider my views.

*Joe Holyoak, Birmingham*

*Please address letters to the editor at The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email [angela.newton@emap.com](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication.*





## As the scale shifts, pressure is mounting on the Square Mile

Surprisingly little has been said about the ODPM's decision to grant consent to Renzo Piano's 'shard'. It is, after all, a remarkable triumph for the architect and his client, Irvine Sellar. So if the project starts – now may not be the most auspicious moment – London will witness another development that shifts our mental map. With Paddington to the west, King's Cross in the centre and Stratford to the east, a series of new large-scale developments will further shake up the City of London, which (post-Gherkin and Heron), admittedly, is a happier hunting ground for developers of the new and now the tall.

So why the silence on Southwark? Is it that the protestors are beaten? Or are they keeping their powder dry for a future battle when the design is 'inevitably' dumbed down? Sellar has wisely sought to see-off critics of 'trophy' architecture early by offering to enter into a legal agreement with Piano to ensure he sees it through, so that's not likely. Maybe they are confident that Piano's shard will fail to deliver the necessary efficiencies and is merely a ruse to raise the site's value.

Whatever, the permission highlights the battle raging throughout London for planning consents and the impact they will have on the ability of the Square Mile to remain the premier address of London – World City.

The City has two choices: radically change its attitude to new development (which it has been doing) or expand its boundaries east. Shoreditch could be the first area where the traditional cycle of artists, followed by creative business, gentrification and commercialisation is completed, within 10 years of its inception, by the provision of mega-scale commercial floorplates. All of this is despite the fact we are experiencing a downturn in commercial demand and activity. As always, the smart money is

preparing for the next escalation in demand.

A cycle of continuous redevelopment can be studied throughout the history of London as a commercial city. This time is different only because it represents a greater shift in scale. If the normal cycle is seven to 10 years, this is the big one – the 50-year cycle – when a new idea of 'acceptable' scale emerges. As the poorer boroughs on the edge – witness Southwark and, to a lesser extent, Tower Hamlets – look to reap the benefits of privately funded regeneration projects, bringing both direct (the delights of Section 106 payments) and indirect wealth, the pressure will only increase.

So what will happen when the podium and slab developments of the 1960s have been pulled down and replaced by buildings with much higher, yet now acceptable, plot ratios?

The pressure will then be on the ancient city grain of small plots and narrow lanes. The question of how this will be dealt with is largely ignored. Ever-larger permissions are given in an attempt to delay a battle – remember Mansion House Square? – the likes of which we have

not had since the Luftwaffe reshaped the map.

Is there an alternative to the 'consent hunting' campaign on a site-by-site basis? Perhaps not, but there must be a parallel enquiry. We should embark on a detailed and thorough analysis of the ability of the Square Mile and beyond to cope with future demand. Let's offer up alternative models that could inform a responsive masterplan. Otherwise we face the established model where a sequence of single-project public enquiries set new, not necessarily relevant, precedents: the creation of a city by stealth not design.

We could do with a dose of the 1960s' optimism in facing up to the problems. We may not have always liked the results from that era, but we could learn much from the enquiry.



**After 30 years climbing to the top at Foster's, Ken Shuttleworth is embarking on two new adventures – as head of his own practice and as a CABE commissioner**

We are in the foyer of 18 Howland Street, off Tottenham Court Road, in the heart of Arup-land. I am here to see Ken Shuttleworth. In the lift with me is another caller, Ken's brother Don, an architect who for many years has been head of model-maker Unit 22. Ken is working from Arup offices following a call from director Bob Emmerson offering him space, and access to all Arup facilities. It's a nice way to start a practice.

The reason I'm here is to talk about the future. After all, there has been plenty of coverage of Shuttleworth's past, and his 30 years at Foster and Partners, of which he is obviously proud. The inevitable media attempts to present his departure as a row, which was certainly not the case, appear to be behind us. And we can take with a large pinch of salt the report suggesting he wants to establish a practice of 250 people. The reality, he says, is that an office of about 50 would be just fine, 'and built up over a period, not too fast, and not spreading ourselves too thin'. Not that he will be entirely office-bound; he will be taking over as chairman of CABE's design review committee this April (in succession to your correspondent).

On the afternoon of my visit, the office is about to release the announcement about its name: 'make' (fashionably lower-case). The name emerged after an intensive two-week series of discussions with Brian Boylan at Wolff Olins – Boylan is a fellow CABE commissioner – to establish the values and aspirations of the new organisation. To anyone who hasn't been involved in this sort of exercise, the intensity of it would probably come as a surprise. It is not just a question of choosing a slick name, but of expressing those now-understood values and aspirations.

There was a general assumption, mistaken as it turned out, that Shuttleworth would trade on the recognition of his own name in forming a practice. Just as mistaken was the assumption that he would, as a matter of course, form a new firm. There were some tempting offers of design directorships in several prominent firms, and the possibility of running a studio under the aegis of a larger outfit. But from Shuttleworth's demeanour you can immediately tell he feels he has done the right thing, at the relatively young age (for an architect) of 51 – both in striking out on his own, and moving to the bustle of Tottenham Court Road from Foster's quieter Battersea. 'The change of





CHARLES GLOVER

## Up, up and away

location is fantastic – you can go on the Tube, we've got a ban on taxis, we've got restaurants and bars and art shops all around us.'

Nor is he quite on his own, since three of his old team at Foster's have joined up – James Thomas, Jason Parker and Sean Affleck. The office also has a manager, Alan Sturrock, who joined from Walters and Cohen. Future recruits will be taken on once work begins to flow, which seems likely since there are already 22 potential jobs on a spreadsheet, a few of which are definite – a house in Ireland, a studio in Wiltshire, and a pool cover structure in St Tropez. There is the possibility of a significant masterplan

project in London, and the firm is already pitching for a couple of office schemes. Shuttleworth likes office architecture, has been a judge for three years on the British Council for Offices Awards, has designed plenty and is itching to do more.

Whatever buildings emerge will be the product of an office which is 'more a workshop', where there is 'an intense relationship between computers, drawing boards, sketches and models'. Shuttleworth expects the office to have a 'craft shop' for making models as tools, though pristine presentation models will be commissioned (nice for Don). He wouldn't want to take on

engineers, but would consider graphic designers and interiors specialists over time.

'The point is to make great buildings, not start by saying you are going to make a great studio. To do that you need a culture of listening, you need to respond to clients, but whatever we do will be design-led, now and forever.' Other guiding principles for the firm are a clear succession strategy, not in the conventional sense of hierarchical succession of partners on an age basis, but on the basis of shared equity, with all company shares held in trust in perpetuity for the benefit of the employees.

How this will work in practice is not entirely clear, but the practical effect of the egalitarian aspiration includes design credits for individual members of the firm as appropriate; brownie points for media references (presumably positive ones); and a system of reward for individuals based on their contribution to the firm. In this collective organisation individuals should be able to shine. The Magnum photographic agency might provide a parallel.

So what can we expect from 'make'? 'I think the buildings will be richer, with more expression, than what I was doing at Foster's,' suggests Shuttleworth. 'There will probably be more curves and shapes, but it depends on the project.' A contemporary building he admires is the Herzog & de Meuron California winery because it approaches architecture in a very new and distinctive way.

As to the CABE design review role, he has already had experience of how the meetings operate, attending as a commissioner. He admits he is tempted on occasion 'to show the designers how to do it', since the schemes reviewed range from the excellent, where one could suggest a tweak, to 'some where you think the only thing to suggest is to start again'. He sees a case for CABE to look at more low-profile building types and areas. ('What do you do about the Hagley Road?' he asks – he hails from Birmingham).

This all seems a long way from his student days at Leicester Poly, where influential teachers included Ben Farmer, George Henderson and John Lee; and from his early Foster years (he worked there on his year out, the main kitchen at Willis Faber being his earliest contribution to the firm). Shuttleworth has moved from flying high, in Foster formation, to flying free.

Paul Finch





# America's search for 'closure' at Ground Zero cannot be hurried

Just before Christmas 2002, when the shortlisted schemes for New York's World Trade Center site were first made public, Mayor Michael Bloomberg gave a speech in which he linked the project to the rebuilding of Lower Manhattan. He talked about a great monument, a huge investment in mass transit, new office buildings, a hotel, a museum, tree-lined avenues, new parks and housing, and the long-awaited rail link to Kennedy and La Guardia airports. Asked where the money for all this building was going to come from when there was already millions of square feet of vacant office space in Lower Manhattan – the largest office overhang since the 1930s depression – Bloomberg proposed turning the area into a federal tax haven to attract foreign multinational corporations.

That was well over a year ago. Now the federal tax haven is no longer spoken of and the international competition to masterplan the World Trade Center site is over, with Daniel Libeskind declared the winner. Yet still the disconcerting lack of agreement about what is to be built and when rumbles on into a dog's breakfast of lawsuits unappeased by the great architectural event to come. Instead, everyone involved seems dissatisfied with the failure of the project to achieve 'closure' for the 11 September episode as a whole.

'Closure' is an American concept that can be applied to lawsuits, projects and individuals alike. It means a proportional response from one side or the other in any contest that permits withdrawal or termination. Thus if the slow progress of the WTC redevelopment is making architects, developers, politicians and ordinary people restless, it is because prolonged asymmetries always threaten unprogrammed events and the sort of imbalance that makes 'closure' even more unlikely. Today even the most optimistic projection puts the completion of the Libeskind masterplan, and 'closure' with it, 12

years away. This, three years since the destruction of the twin towers and still with no 'proportional response' in sight, most Americans see as bad news. It is their policy to deal summarily with disasters and to bring about 'closure' come what may. Unfortunately architecture is inimical to haste.

The best example of a successful American closure achieved in circumstances broadly similar to those of 11 September is afforded by the Japanese air attack on the naval base at Pearl Harbor in December 1941.

Taken by surprise, the Americans lost an entire fleet of battleships, leaving the Japanese navy in *de facto* control of the whole Pacific Ocean. But the Americans recovered quickly, striking back less than four months later with a surprise air attack on Tokyo, Nagoya and Yokohama by 16 B25 bombers flown from an aircraft carrier 800 miles from the Japanese coast. Though little more than a gesture – no provision was made for receiving the aircraft in China where they arrived after dark – this counterattack gave a taste of American flexibility, speed and determination, and achieved 'closure' at the time.

The contrast with 11 September and its lack of any proportional counter attack – because no commensurate enemy has ever been found – illuminates the extent to which the

continuing architectural uncertainties of Lower Manhattan are better understood as aspects of the monstrous national wound inflicted by the terrorists.

Twenty-four years ago President Jimmy Carter failed to win a second term because he had been unable to end the Iranian siege of the US Embassy in Tehran, a national humiliation that influences American foreign policy to this day. A precedent that George W Bush, no doubt, has in mind, but one that might also be of interest to one or two of the growing number of world architects working on the Ground Zero site.

'The continuing architectural uncertainties of Manhattan are better understood as aspects of the monstrous national wound inflicted by the terrorists'

## Simon Henley

Buschow Henley

**When and where were you born?**  
1967 in Shepton Mallet, Somerset.

**What is your favourite building and why?**

Marina City in Chicago, 1962, by Bertrand Goldberg: a pair of towers, each has a fine 16-storey helical car park at the base and 40 floors of apartments above.



**What is your favourite restaurant/meal?**

Oysters, whelks and rosé in Brittany.

**What vehicle(s) do you own?**

A Volvo V40.

**What is your favourite film?**

*Get Carter*.

**What is your favourite book?**

*Winnie the Pooh*.

**What is your favourite 'design classic'?**

White Lotus Esprit 1977.

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

Housing estates generally, which extend beyond comprehension the fabric of our towns and cities.

**Who or what is your biggest architectural influence and why?**

A generation of buildings from 1950 to the early 1970s.

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

Not a good question.

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

I would have gone to art school.

**What would your advice be to architectural students?**

Read and travel.

**What would your motto be?**

Don't miss an opportunity.



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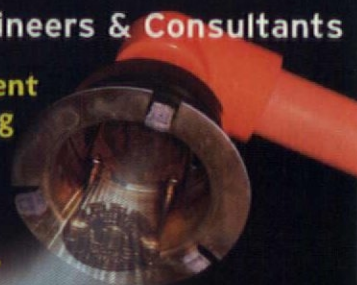
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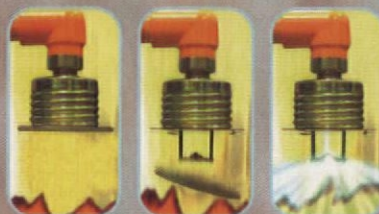


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# Glorious Goodwood

**Nicholas Grimshaw and Partners' factory for Rolls-Royce at Goodwood is an evolution of the Grimshaw oeuvre and a sensitive response to the West Sussex countryside**

By Kenneth Powell. Photographs by Edmund Sumner/View









For Sir Nicholas Grimshaw, there are parallels to be drawn between the new Rolls-Royce factory and offices in Sussex and some of the projects that established his reputation more than quarter of a century ago. The Rolls-Royce project, says Grimshaw, is, like the Herman Miller factory completed on the banks of the Avon at Bath in 1976, a matter of 'bringing industry to where people want to live'. There are also comparisons to be drawn with the best-known Grimshaw project of recent years, the Eden Project. Both Rolls-Royce and Eden, Grimshaw argues, were about repairing a damaged landscape, and both could be seen as contributing to the diversification of the rural economy.

The terrain of north Cornwall, ravaged by china clay digging, seems far removed from that of West Sussex with its rolling downs and picturesque villages, now largely inhabited by affluent London commuters

and retirees. But the Rolls-Royce site on the Goodwood Estate, a few miles from Chichester and close to the famous racecourse and car-racing circuit (a good place for testing high-performance cars), was earmarked for gravel extraction, a process that could have extended over some decades. It is now occupied by a building that is a model of discretion and sensitivity of impact on its landscape and a rational development of the new workplace model, derived from the US, pioneered by Grimshaw, Rogers and Foster in the 1960s and '70s.

The Rolls-Royce car celebrates its 100th birthday this year. It was on 1 April 1904 that engineer Henry Royce's first model emerged from the factory in Cooke Street, Manchester. Shortly afterwards, Royce met Charles Rolls for dinner in the city's Midland Hotel and a famous partnership was launched. Car production moved to Derby and then, in 1947, to Crewe – Rolls-Royce meanwhile

became a major manufacturer of aero engines. After a period in which the marque seemed to lose its way in design terms, the right to produce Rolls-Royce cars was sold to BMW in 1998. (In a clean sweep by the Germans, the Bentley name, along with the Crewe factory, went to Volkswagen.)

BMW resolved to recreate the Rolls-Royce car from scratch, and its new Phantom model (basic cost: £250,000, 500 bhp engine, 0-60 mph in 5.7 seconds) has been acclaimed as a re-invention of the marque. The new Goodwood factory was commissioned specifically to build the new Rolls. The choice of the site reflects the demands of a luxury market. Many cars are bespoke models, with the future owner visiting the factory to select everything from the body colour to the details of the hand-sewn leather upholstery. It's not uncommon for such fortunate individuals to arrive by private plane at Southampton Airport or the

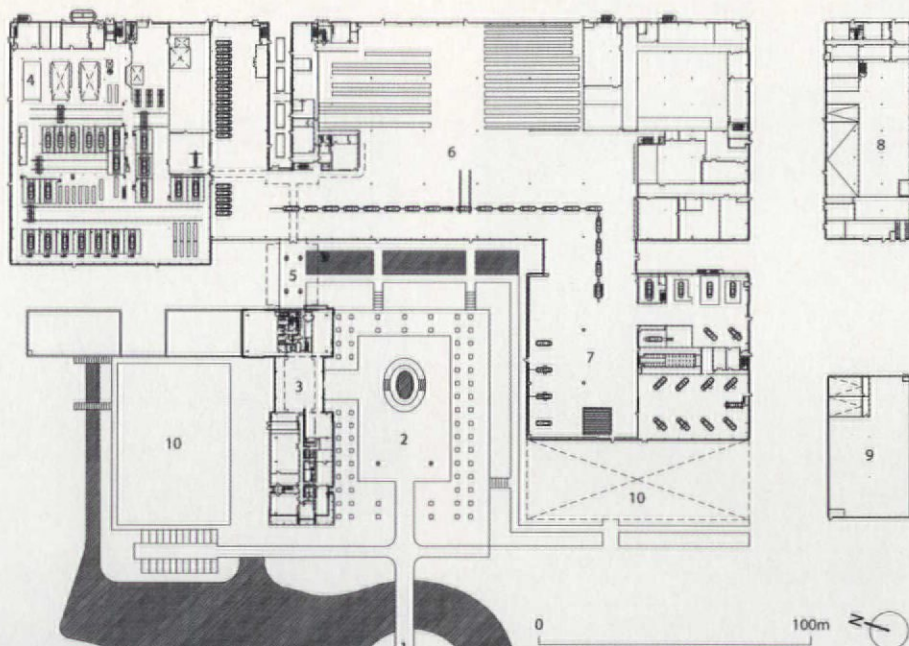




airstrip at Goodwood, or even the conveniently close Gatwick. Some 90 per cent of the cars go for export, many via Southampton docks. Apart from the strategic advantages of the location, the association with Goodwood and proximity to such pillars of the social scene as Cowes and Glyn-debourn are other attractions.

Each car takes 260 hours to build, starting with body shells made in Germany, and the plant turns out just five cars a day. The availability of craft skills in the area (there is an old-established boatbuilding tradition, for example) was another factor that attracted the company to Sussex.

That Grimshaw's building is, like the car it produces, a finely crafted product far-removed from the 'kit of parts' philosophy of his earliest projects, is a point that hardly needs to be made, though the budget was far from open-ended. Grimshaw's previous acquaintance with BMW – the practice



#### KEY

- 1 visitor's entrance
- 2 courtyard
- 3 pavilion
- 4 paintshop
- 5 restaurant
- 6 assembly building
- 7 final assembly
- 8 service building
- 9 car store
- 10 future expansion

## Landscape

Both Rolls-Royce and the English landscape epitomise the timeless qualities so valued by this country. So it is fitting that Rolls-Royce's new head office and manufacturing plant should be integral to the local landscape.

The scheme sets out to capture a sense of the great tradition of English landscape design, while reflecting contemporary themes of sustainability and technological innovation. The aims of the design were to:

- create a memorable and distinctive environment for visitor and customer, which evokes and embodies all that is Rolls-Royce;
- provide a rich and inspirational working environment, with seasonal interest and attractive spaces for leisure and recreation;
- establish a foundation of sustainability in the planning, design, implementation and construction of the site to the extent that it is seen as an exemplary project of environmental design. This addresses biodiversity, water conservation, energy efficiency and reduction of emissions and pollutants to the natural environment; and
- create an overall landscape of high artistic merit that properly complements the architecture of the building.

The landscape design is a direct response to the essential properties of the site itself and, in particular, the geography generated by the proposed extraction of gravel – horizontal earthworks, ditches and scrapes – used to great

advantage in the final landscape.

Its Green Belt context necessitated careful consideration of the relationship of the project to the broader landscape setting, so the scheme includes measures to minimise impact while providing local benefits, such as improved footpath links, sensitive treatment of site boundaries and minimisation of the visual impact of new buildings through strategic earthworks and planting.

The site landscape was envisaged as a hard-working, highly efficient environment that is both multi-functional and beautiful, with a certain theatrical drama for the benefit of customers, visitors and people who work there. It incorporates wildlife conservation, water management and energy conservation alongside opportunities for sensory delight and leisure.

The sensitivity of the setting – adjacent to an Area of Outstanding Natural Beauty and part of the Goodwood Estate – influenced the architectural and landscape design. A close fit between building layout, orientation, external spaces, land shape and the massing and distribution of planting aim to create a microcosm of the West Sussex landscape (undulating landform with distinctive tree groups) to form the backdrop and arrival sequence to the site.

Principally, the desired over-riding character of the site was a 'parkland' setting comprising four primary components: woodland plantations, water bodies, meadows and specimen

tree groups. Secondary vegetation types add visual delight, increase site biodiversity, enhance the microclimate and fulfil functional requirements, such as screening. The combination of primary and secondary vegetation types creates visual variety as one moves through the landscape, altering the character from north to south and from east to west.

The north-south transition is generally an expression of the natural hierarchy of habitats associated with a hydrosphere – open water, marginal planting, emergent plants, and grasslands, leading to shrub edge, woodland edge and the woodland understorey.

The east-west transition relates more strongly to the conditions created by the new development and its functions. Generally the areas between the building and the eastern boundary comprise a variety of grassland habitats, which extend to the green (sedum) roof. The western boundary landscape components create the main arrival sequence and are structured to maximise views to the building and across the water features. Many semi-mature trees have been planted to provide early maturity and reinforce the parkland concept.

The new development and associated landscape ensures future management of an important part of the Wessex-Sussex Downs, of recognised importance to both the local and regional community.

**Andrew Haines, Grant Associates**



This page and opposite  
lower: assembly  
building; note rooflights.  
Opposite top: final  
assembly building







completed a UK headquarters at Bracknell for the company in 1980 – may have given him an advantage over other firms competing for the job (Michael Hopkins, Aukett and Abbey Holford Rowe). More important, one suspects, was Grimshaw's known ability to get to grips with the practical requirements of a client. 'It was obvious,' he says, 'that you could not start redesigning the production area – the specialist factory planners had decided the way it had to be and you had to work within their parameters.'

The basic function of the 55,000m<sup>2</sup> factory is to build cars, though it does also provide sales, design and managerial facilities. There were two other major imperatives. Firstly, though there was general local support for the project with its promise of hundreds of jobs, the site is in an Area of Outstanding Natural Beauty so the impact of the building on the landscape had to be benign. Second, the BMW group (of which Rolls-Royce is a constituent company) is a progressive employer that places stress on good amenities for staff and on quality design generally. This should be an attractive, even inspirational, place to work.

'The height of the building was a key issue,' says project architect Paul McGill. 'A clear 8m inside was a basic client requirement, while locals, including Lord March (of Goodwood) from whom the land was leased, wanted the factory kept low – given the nature of the landscape, views of the building from above were also important.' Excavation of the valuable gravel from the site prior to construction work starting late in 2000 allowed the complex to be partly sunk into the ground. Material left over from excavation was used to create earth mounds. The 400,000 trees and shrubs planted will also help to blur its impact on the landscape (see *Landscape*, p25).

Had the project not been slightly reduced prior to construction, it would have boasted Europe's largest green roof. Even so, the 50,000m<sup>2</sup> sedum-planted expanse sets a new record for the UK. (One of its additional benefits, in an area prone to serious flooding, is to slow rainwater run-off.) It is punctuated by 13 circular rooflights that channel controlled natural light into the heart of the building.

While classic industrial constructions of the High-Tech era sit squarely on the land like giant extrusions, the Rolls-Royce factory and headquarters is a carefully composed family of buildings. A more formal notion of architecture has displaced the machine aesthetic of the recent past. The production area is contained within the largest of the buildings, which extends on a north/south axis, with staff parking areas at the south end and the paint shop at the north end – car bodies are sprayed here as the first step in the production process. Visitors to the site, including potential buyers, arrive from the west into a large paved courtyard which is flanked, to the south, by the final production area and, to the north, by the



two-storey pavilion that houses VIP lounges, showroom, boardroom and offices. The restaurant, used by all staff, is contained in a pod, raised on piloti, that forms a link between the pavilion and the production building.

The external hierarchy in the treatment of these buildings would not have been seen in a Grimshaw building of the 1970s or 80s. The significance of the pavilion is emphasised by the use of areas of stone cladding. (The expanses of shiny stone flooring inside reflect the client's, rather than the architect's taste.) Any notion of management sitting in luxury with the workers consigned to a basic shed is immediately dispelled, however, by views into the production areas from the courtyards – a memory here of Grimshaw's FT printing plant of the 1980s. Production staff enjoy ample natural light and views out to the courtyard and the country beyond.

While the heavy-duty, steel-framed structure of the complex on a 20m-square grid is essentially straightforward, considerable attention was given to the fine-tuning of the facades to ensure optimum environmental conditions (and also, of course, to temper the impact of the plant on its setting). Beyond the primary steel and glazed cladding, a second cladding layer forms an environmental screen, tailored to the specific needs of external elevations (and those facing internal courts where simple profiled aluminium is used).

The main elevation of the production area, facing west, and that of the reception area and offices in the pavilion, facing south, feature bespoke sunscreening systems, which are typically Grimshaw in their use of specially made components. Motorised banks of louvres responding to the movement of the sun are formed of timber set in aluminium frames and supported on cast aluminium, powder-coated outriggers. Elsewhere, the secondary cladding is far more economical; panels of western red cedar in removable frames that allow for the alteration and possible extension of the buildings in the future. The timber is already starting to weather to a satisfying silver-grey hue.

New factories of any sort are a rare breed in a country where the distribution shed is a definitive contemporary building type. When Nicholas Grimshaw launched his career, the UK was a heavy manufacturing economy, complete with mills and mines. It has taken German capital and commitment to relaunch Rolls-Royce (not to mention the Mini) and to create something as special as the Goodwood factory. Grimshaw says that he is still 'amazed' that the project got planning consent at all. Yet it has a more positive impact on the landscape than most present-day agricultural buildings. The only depressing thought is that it took such a special client and extraordinary location to generate something this good, while Crewe, Derby and other centres of 'old' industry too often have to settle for the banal and the utilitarian.

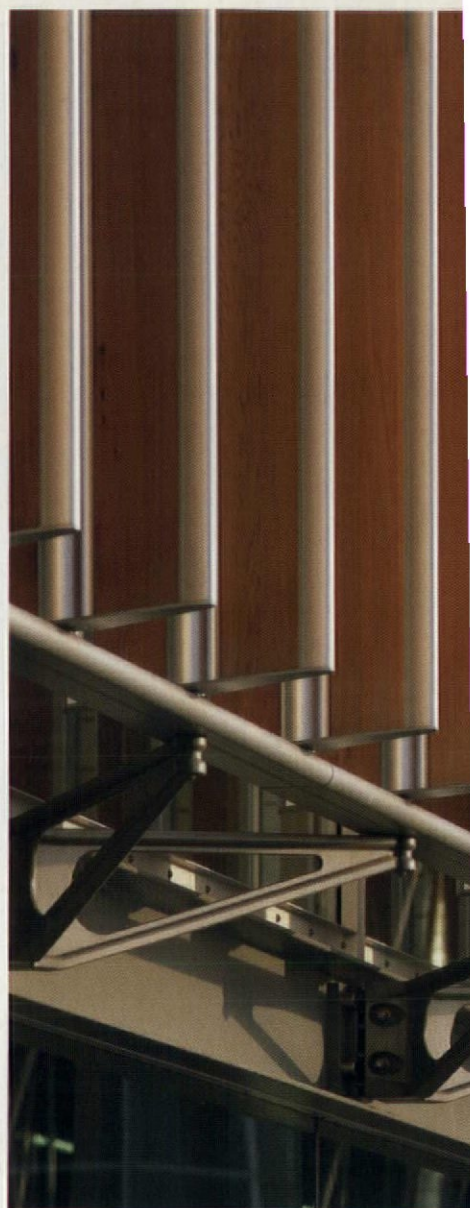


Looking north, with the assembly building to the right and the restaurant ahead. Inset above: the entrance pavilion









## Specification

### SUBSTRUCTURE

#### SITE PREPARATION

Excavated for gravel extraction, remodelled trench contours, Visqueen DPM. Waterproof concrete pits for vehicle technology equipment

#### FOUNDATIONS/SLABS

Pad foundations. Raft slab with waterproof Sika additive

### SUPERSTRUCTURE

#### FRAME

Fabricated steel sections on 20 x 20m grid. Roof structure subdivided to 10 x 10m grid. 8m-diameter roof lights. Windposts at 5m centres

#### UPPER FLOORS

Hollow rib with power float concrete topping on steel sections

#### ROOF

Galvanised finish trapezoidal decking. Bitumen vapour barrier. 120mm Rockwool insulation. Derbigum cap sheet doubled at upstands, extensive green roof system (Tilbury Contracts)

#### ROOFLIGHTS

Double-glazed pressure-cap system with syphonic drainage

#### DRAINAGE

Green roof rainwater run-off to lake. Syphonic rainwater run-off to lake. Storm water run-off to lake

#### STAIRCASES

Galvanised steel. Stone in pavilion only

#### EXTERNAL WALLS

Primary cladding 150mm steel-faced rock wool composite (Rautaruuki). Western red cedar on aluminium subframe

Aluminium sinusoidal sheet on top-hat sections

#### WINDOWS

Kawneer double-glazed pressure gap slot windows in anodised aluminium frame. Bespoke curtain walling system (Seele)

#### EXTERNAL DOORS

Insulated roller shutter doors (Sara). Steel doors (Hansen)

#### INTERNAL WALLS AND PARTITIONS

Blockwork to cores. Plasterboard partitions. Localised acoustic plasterboard partitioning

#### INTERNAL DOORS

Steel doors and frames. Card key pass to all areas. Cherry wood pivot and side hung doors in pavilion

### INTERNAL FINISHES

#### WALL FINISHES

Limestone/paint/anodised aluminium

#### FLOOR FINISHES

Epoxy to plant. Stone and carpet tiles to pavilion. Timber floor to restaurant (Junkers). Raised computer floor to admin and design areas

#### CEILING FINISHES

Plasterboard and paint finish. Suspended metal ceiling. Exposed deck to plant building

### FITTINGS AND FURNISHINGS

#### FURNITURE

VIP suites, pavilion and restaurant (Fritz Hansen). Workstations provided by client

### SERVICES

#### SANITARY APPLIANCES

White goods (Armitage Shanks). Fittings by Dorn Braught & Grohe

#### DISPOSAL INSTALLATIONS

Paper, plastic binding. Aluminium collection by client

### WATER INSTALLATIONS

Separate systems for building and vehicle technology

### SPACE HEATING/AIR TREATMENT

Warm air displacement in plant

### ELECTRICAL SERVICES

Step down transformers in plant. Small power to offices only. Built-in redundancy of electrical services to production line

### COMPRESSED AIR

Air lines to production line only

### LIFT AND CONVEYOR INSTALLATIONS

Passenger lifts by UK lifts. Vehicle conveyor MOLL

### PROTECTIVE INSTALLATIONS

Cold water sprinkler system throughout. Pumping station and sprinkler tank on site

### COMMUNICATION INSTALLATIONS

Data installation by client

### BMS

Installed by client. Building BMS to include operation of solar protection via weather station and green roof irrigation

### BUILDERS' WORK IN CONNECTION

New public highway alterations, roundabout, lighting, main entrance gates and intercom

### EXTERNAL WORKS

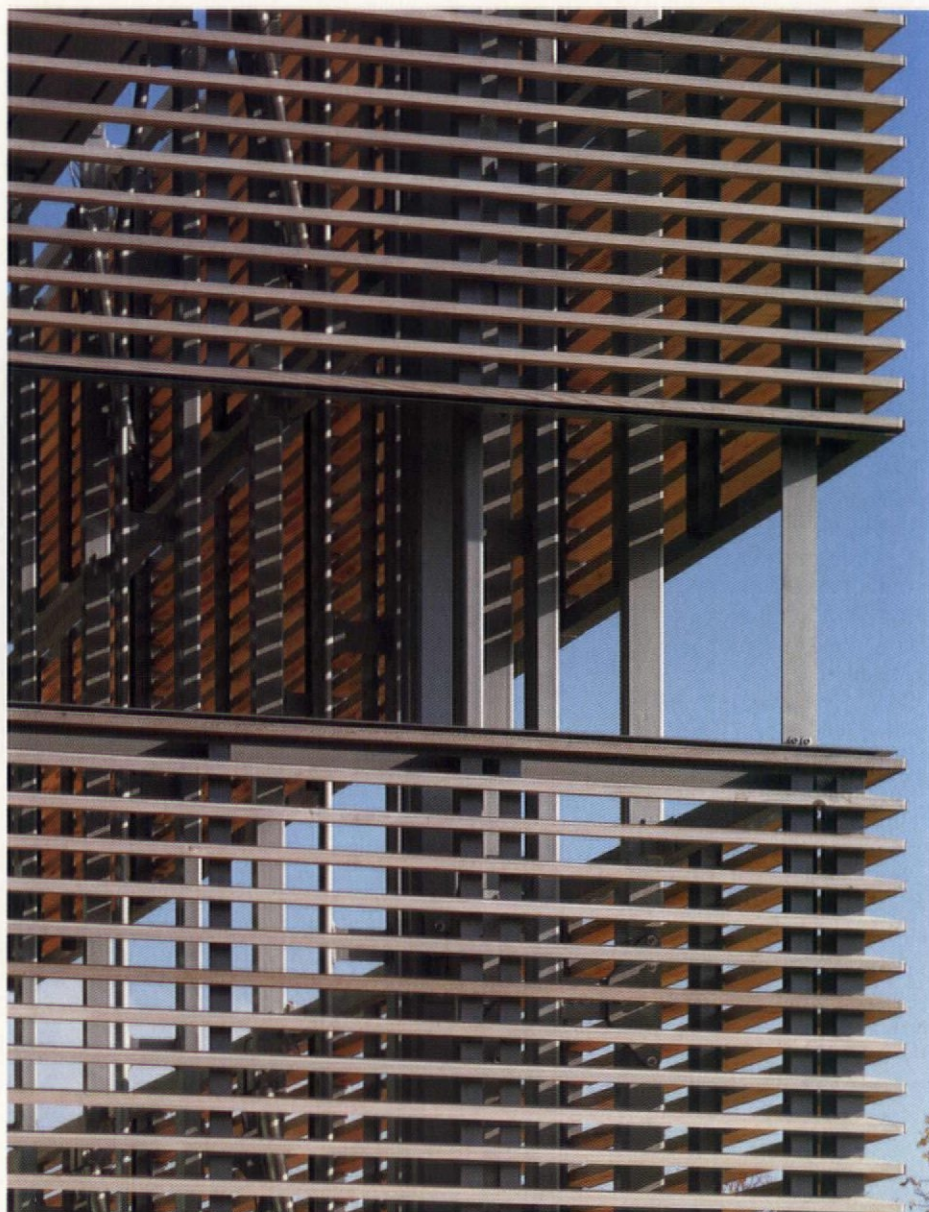
#### EXTERNAL LIGHTING

Architectural lighting to approach road, lighting additions to lake, pedestrian lighting to associates' parking

#### LANDSCAPING by Grant Associates

New earthworks and soil amelioration, synthetic lined wildlife lake, swales and teardrop pools, semi-mature trees, hedgerows, wildflower meadows. Hard landscaping – natural stone, timber walkways and formal water features and rose garden





## CREDITS

### DESIGN START DATE

August 2000

### SITE START DATE

October 2001

### COMPLETION DATE

May 2003

### AREA

55,000m<sup>2</sup>

### CLIENT

Rolls-Royce Motor Cars /Hireus

### ARCHITECT

Nicholas Grimshaw & Partners: David Harriss, Paul McGill, Jolyon Brewis, Chris Crombie, Simon Dickens, Florian Eames, Nick Grimshaw, Malgorzata Haley, Christian Hönigsmid-Grossich, Isabella Magalhaes, Alex Matovic, David McDowell, Simon Moore, Diane Murdoch, Shoaib Rawat, Wenke Reitz-Lykouria, David Shelley, Tim Shennan, Timm Schoenberg, Neil Stonell, Karen Turner, Jake Walton

### STRUCTURAL ENGINEERS

WSP South  
BMW Group  
Cameron Taylor Bedford

### SERVICES ENGINEER

Buro Happold

### QUANTITY SURVEYOR

Davis Langdon & Everest

### MAIN CONTRACTOR

BMW Group (Construction Management)

### PROJECT MANAGER

BMW Group

### LANDSCAPE ARCHITECT

Grant Associates

### CIVIL ENGINEER

WSP Development

### FIRE ENGINEER

Buro Happold FEDRA

### FACADE CONSULTANT

Arup Facade Engineering

### PLANNING SUPERVISOR

Terence O'Rourke

### SUBCONTRACTORS

Steelwork Stahlbau Plauen; mechanical ABB; electrical NAT; gravel extraction Dudman Group; syphonic drainage Fullflow Group; pavilion glazing Charles Henshaw & Sons; architectural metalwork McGraths, Littlehampton Welding; interior fit-out Office Projects; curtainwalling, rooflights Seele International; primary cladding, green roof Tilbury; lifts UK Lifts; rotating timber louvres Merlin Sunscreen Systems; sprinklers Wormold Fire; timber soffits to pavilion and restaurant Hurrell Interiors; secondary timber, aluminium cladding, rooflight louvres Schneider; paint shop fit-out Burkamp; conveyors Moll

### SUPPLIERS

Restaurant fit-out Space Catering Equipment; restaurant furniture Office Projects; internal lighting Zumtobel; landscape lighting Siteco; primary cladding (strip windows) to assembly building Kawneer Glazing; garage equipment Nussbaum Garage Equipment UK; automotive fuel systems Rapid Charge UK; rotating timber louvres MBC Precision Castings; green roof Alumasc; glazed planks Reglit Profiled Glass; glass doors, glazed partitions Komfort Interiors; ironmongery HAF; steel doors Accent Hanson; pavilion furniture Fritz Hansen; pavilion sanitaryware Dornbracht; steelwork fixings Hilti

Solar shading variations. Left: looking out from south-facing entrance pavilion. Centre: shading to assembly building. Right: shading to offices adjoining to entrance pavilion

## WEBLINKS

Rolls-Royce Motor Cars  
[www.rolls-roycemotors.com](http://www.rolls-roycemotors.com)  
Nicholas Grimshaw & Partners  
[www.grimshaw-architects.com](http://www.grimshaw-architects.com)  
WSP South, WSP Development  
[www.wspgroup.com](http://www.wspgroup.com)  
BMW Group  
[www.bmwgroup.com](http://www.bmwgroup.com)  
Cameron Taylor Bedford  
[www.camerontaylor.co.uk](http://www.camerontaylor.co.uk)  
Buro Happold  
[www.burohappold.com](http://www.burohappold.com)  
Davis Langdon & Everest  
[www.davislangdon.com](http://www.davislangdon.com)  
Grant Associates  
[www.grant-associates.uk.com](http://www.grant-associates.uk.com)  
Arup Facade Engineering  
[www.arup.com/facadeengineering](http://www.arup.com/facadeengineering)  
Terence O'Rourke  
[www.torplc.com](http://www.torplc.com)



## A glazed facade with cedar louvres

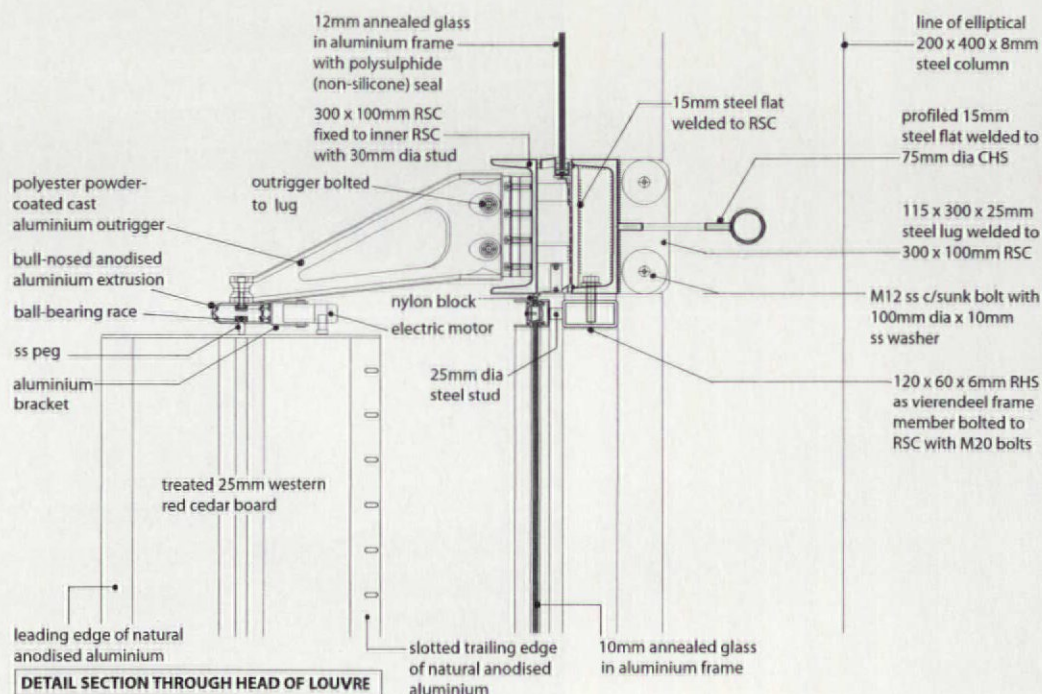
The west facade of the manufacturing building faces the main entrance courtyard and is single-glazed to give views of the main production line. Workers are protected from glare by a series of vertical louvres which are motorised to respond to sunlight. A fixed brise-soleil at the eaves cuts out glare from high-level summer sunlight.

The 10m high facade is supported by elliptical steel columns which run behind it at 10m centres and are connected to the main roof structure with torsion brackets. The louvres are supported at top and bottom by a series of splayed, cast aluminium outriggers. A pair of steel channels, set one behind the other and connected by insulated steel studs, supports the outriggers. The outer channel runs along the facade and the outriggers are bolted to it with M12 bolts. The inner channel is bolted to the columns and is braced with a profiled 15mm steel flat and 75mm dia CHS stiffener between each column.

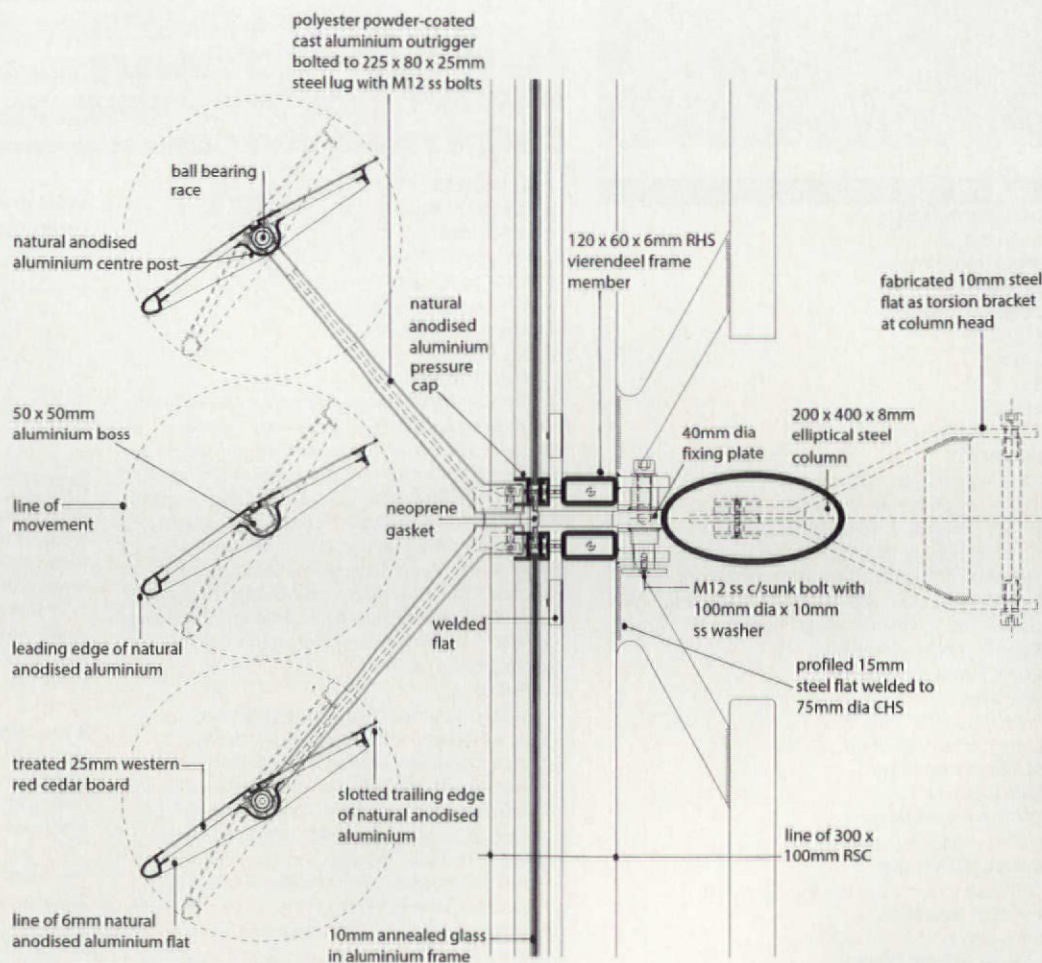
Each louvre is formed of two 25mm western red cedar boards framed with leading and trailing edges of aluminium and set between a vertical aluminium centre post. The centre posts of the louvres rest on an aluminium extrusion which houses the motors. The aluminium trailing edge is perforated to allow a small amount of light through, avoiding sharp contrasts when the louvres are almost closed.

Below the louvres the facade is of 12mm toughened glass. Behind them it is 10mm annealed glass, set in aluminium frames and supported by 120 x 60 x 6mm RHS vierendeel frames. The clerestory glazing is of 12mm annealed glass. Single glazing could be used since the frames are fully supported and the louvres reduce thermal shock.

Susan Dawson

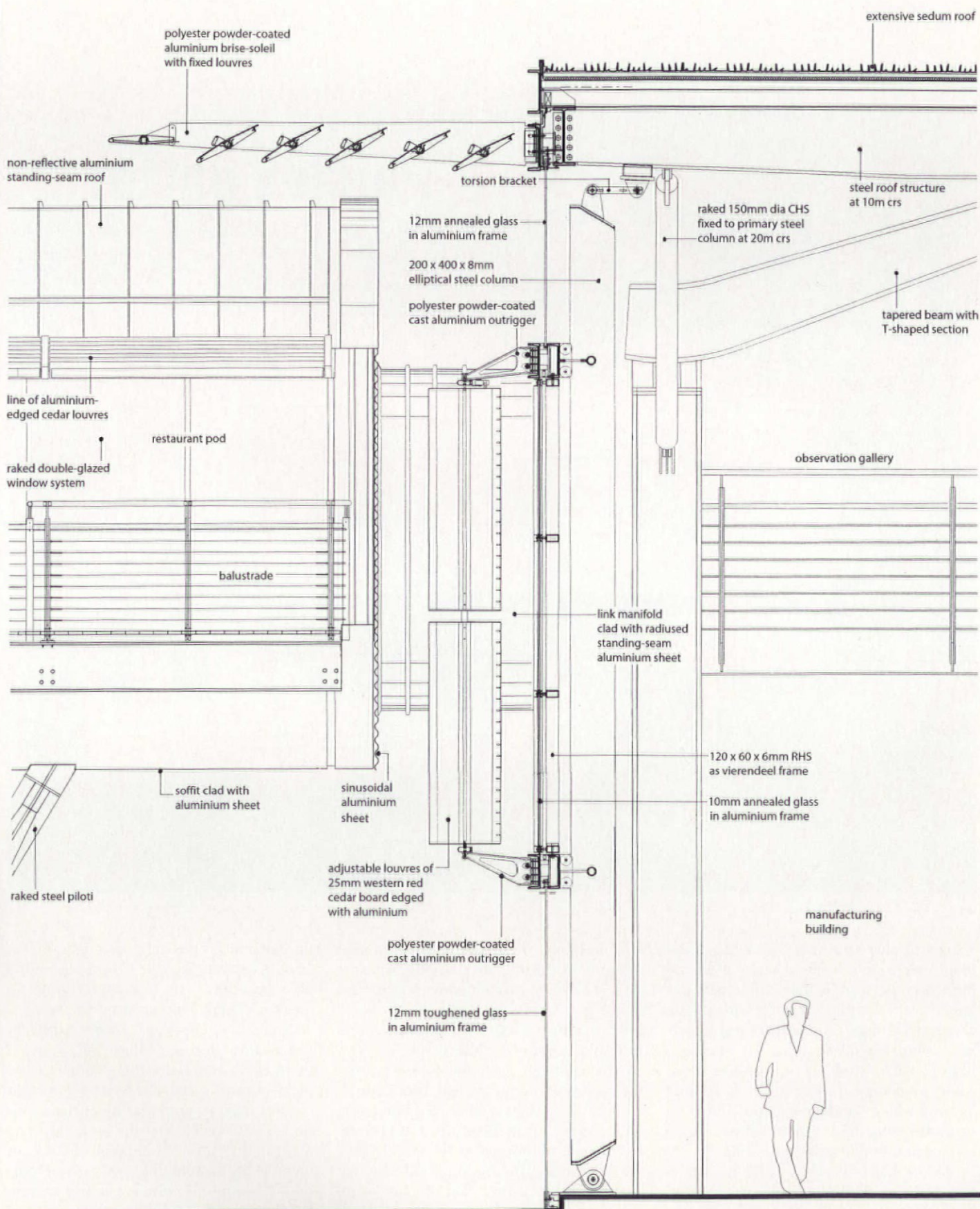


DETAIL SECTION THROUGH HEAD OF LOUVRE



DETAIL PLAN OF LOUVRES AND FACADE





SECTION THROUGH FACADE OF MANUFACTURING BUILDING



# Paisley pattern

Page & Park Architects' fun students' union has helped to put Paisley University on the map

By Barrie Evans. Photographs by Keith Hunter



A one-off shape in lavender render (after long colour discussions with planners) makes a strong mark in the clamour of Storey Street in the centre of Paisley, with its gap sites and buildings of mixed ages and moderate quality, several shouting for attention. Page & Park's students' union does some context-mending, its long curved facade and its immediate landscaping providing an upgraded pedestrian route between itself and the next building down the hill.

Render has often been used by Page & Park, either as 'figure' (as here) or as 'ground', as at Loch Lomond. The practice has an increasing confidence with colour in public, as in its emerging South Gyle Business Park

scheme. Here in Paisley the lavender appears near total from the street, apart from the grey-brick stair tower, but moving round the building and down the slope a storey of grey brick gradually grows out of the ground below the horizontal render band.

The building was commissioned by both the university and the student association. It is the latter which has added a few interesting quirks, starting with the entrance, deliberately kept tight so it would be jam-packed on a function night. This entrance leads through acoustic doors to the main, double-height (6m) ground-floor space – by day a 250-seat refectory, by night a 500-standing disco (with small demountable stage). Its bar (a servery in

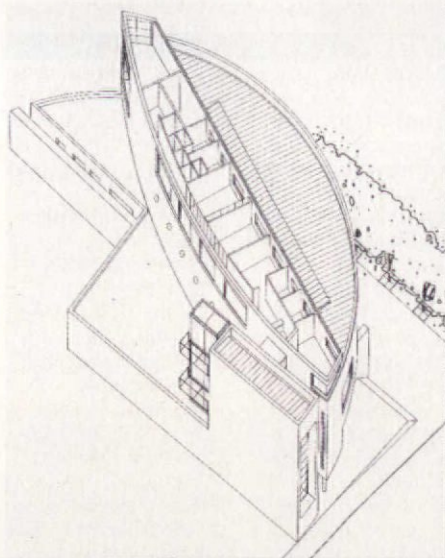
the daytime) is also deliberately tight for that sense of a throng. And the DJ on a balcony has HVAC controls so the heat can be turned up on a slack night to increase bar turnover.

The tall windows give excellent daylight penetration into a relatively deep space. Full-height, sound-absorbing shutters, faced in perforated metal, can be closed at night over the triple acoustic glazing. Such precautions were needed after the local authority insisted that the new building should not increase the surrounding area's overall outdoor background noise levels. In the main bar upstairs, where music is piped constantly, the 250mm concrete outer wall is almost windowless for acoustic protection. (With





Opposite: entrance on Storey Street. Above: the extra-long upper bar. Above and below right: views of ground-floor refectory/disco with acoustic shutters



The first-floor cafe area. Above left: axo showing deep ground-floor and top-floor office layout

190mm of external installation there is also a lot of thermal stability.)

In this upper bar students went, in contrast to downstairs, for a large bar, which at 30m may be the longest student bar in Scotland (a good one for the prospectus). Alongside the bar area is a dry lounge space for the under 18s in this higher/further education institution. Below is a mezzanine floor alongside the upper part of refectory/disco volume, largely used for storage. Above, the top floor is a band of offices single-banked on a perimeter corridor with solar-control glazed windows. Metal stud partitions mean future re-arrangement will be easy.

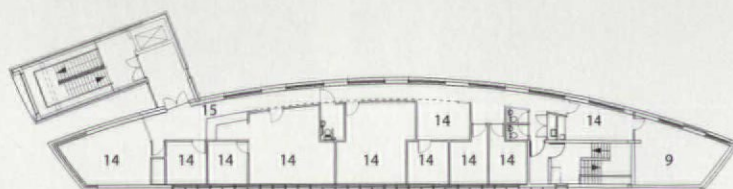
Not surprisingly, the materials palette is



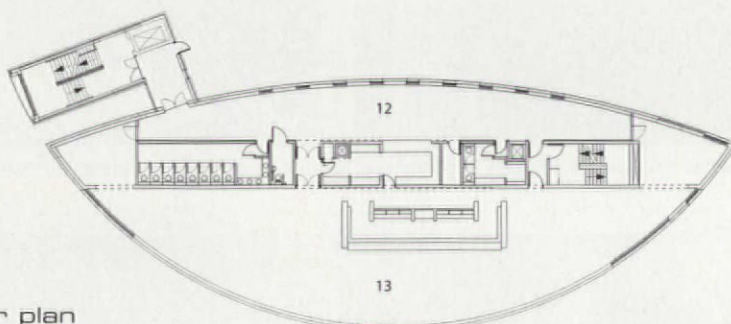
robust rather than refined; exposed concrete, galvanised metal and painted plaster. The party floor between refectory/disco and upper bar comprises concrete T-beams with acoustic absorbent material, and services in the trough soffits. The upper bar ceiling is an exposed metal-deck monopitch roof. Bars are fronted with perforated metal sheet. A future fit-out lining is a possibility for the refectory/disco and upper bar, if funds allow some day, so threaded bolt sockets have been cast into their concrete walls.

At key points through the building, plaster walls have been painted in strong colours,

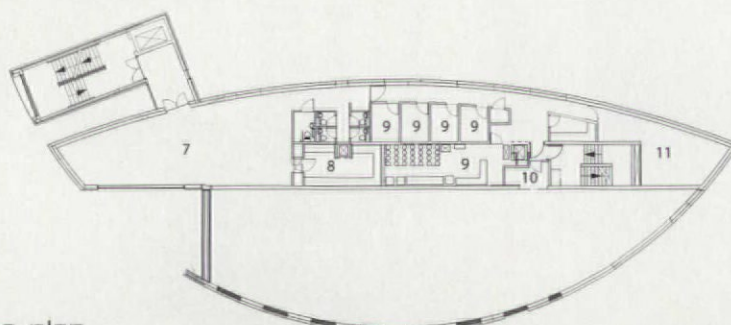
followed through in the furniture; not quite the bright colours of the primary school but more about impact than subtlety. The student representatives were party to decisions – they chose the furniture – and have got an informal building they feel at home in, like favourite clothes. Of course, it is well used. And while it doesn't at all meet the oft-stated aim of university estates departments to have buildings that could be readily resold for commercial use, it does have a role – as an iconic building of quality – in raising the profile of the university, and in showing that it is prepared to invest in its students.



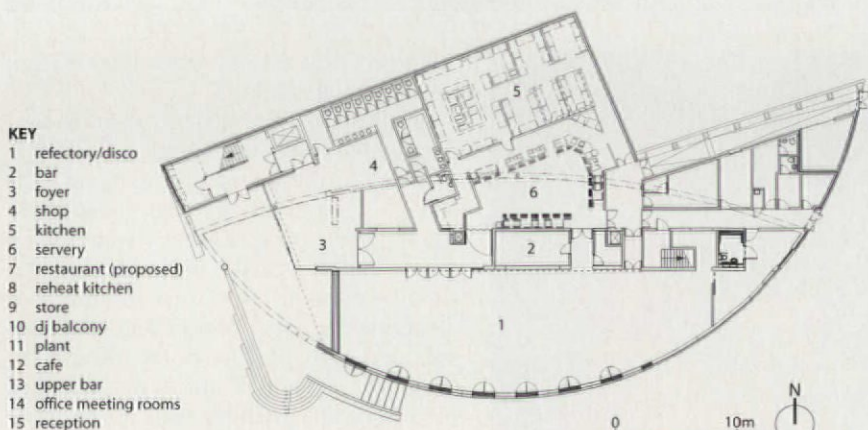
second-floor plan



first-floor plan



mezzanine plan



ground-floor plan

- KEY**
- 1 refectory/disco
  - 2 bar
  - 3 foyer
  - 4 shop
  - 5 kitchen
  - 6 servery
  - 7 restaurant (proposed)
  - 8 rehearse kitchen
  - 9 store
  - 10 dj balcony
  - 11 plant
  - 12 cafe
  - 13 upper bar
  - 14 office meeting rooms
  - 15 reception

## Cost summary

Cost data based on amended tender sum, for gross internal floor area

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>76.66</b>	<b>6.17</b>
<b>SUPERSTRUCTURE</b>		
Frame	26.67	2.15
Upper floors	58.93	4.75
Roof	58.52	4.71
Staircases	19.98	1.61
External walls, doors, windows	209.00	16.82
Internal walls and partitions	95.21	7.66
Internal doors	29.56	2.38
<b>Group element total</b>	<b>497.88</b>	<b>40.08</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	16.34	1.32
Floor finishes	36.32	2.92
Ceiling finishes	9.60	0.77
<b>Group element total</b>	<b>62.26</b>	<b>5.01</b>
<b>FITTINGS AND FURNITURE</b>	<b>30.80</b>	<b>2.48</b>
<b>SERVICES</b>		
Sanitary appliances	11.25	0.91
Disposal installations, water	6.13	0.50
Space heating and air treatment	192.22	15.47
Electrical services, protective and communications installations	109.13	8.78
Lift and conveyor installations	17.30	1.39
Builders' work in connection	4.39	0.35
<b>Group element total</b>	<b>340.42</b>	<b>27.40</b>
<b>EXTERNAL WORKS</b>	<b>37.55</b>	<b>3.02</b>
<b>PRELIMINARIES, INSURANCE AND CONTINGENCIES</b>	<b>196.75</b>	<b>15.84</b>
<b>TOTAL</b>	<b>1,242.31</b>	<b>100.00</b>

Cost data provided by Doig and Smith

## CREDITS

<b>TENDER DATE</b>	<b>STRUCTURAL ENGINEER</b>
June 2001	McLay Collier & Partners
<b>START ON SITE</b>	<b>CATERING CONSULTANT</b>
August 2001	Jim Peat
<b>CONTRACT DURATION</b>	<b>ACOUSTIC CONSULTANT</b>
48 weeks	Dick Bowdler
<b>GROSS INTERNAL FLOOR AREA</b>	<b>MAIN CONTRACTOR</b>
2,256m <sup>2</sup>	Lilley Construction
<b>FORM OF CONTRACT</b>	<b>SUBCONTRACTORS</b>
Standard Form of Building Contract, Private Edition with Quantities 1998 (Contractor's Design Portion)	<b>AND SUPPLIERS</b>
<b>TOTAL COST</b>	Bar fit-out Plan-It; carpet, vinyl Bryson Carpets; coring Diamond Coring & Drilling; doors Regency Joinery; fire protection R&S; lifts Ace Elevators; louvre doors Annandale Design; precast concrete Border Concrete; reception desks Telford Fine Furniture; roller shutter doors Lowland Ensor; resin floors, screed Industrial Floor Treatments; structural steelwork Pavo Steel; toilet cubicles Interplan Panel Systems; windows, louvres Hurricane; landscaping CBC Lands
<b>CLIENTS</b>	
University of Paisley Estates & Buildings; University of Paisley Students Association	
<b>ARCHITECT</b>	
Page & Park Architects: David Page, Colin Glover	
<b>QUANTITY SURVEYOR, PLANNING SUPERVISOR</b>	
Doig & Smith	
<b>SERVICES ENGINEER</b>	
Harley Haddow Partnership	

## WEBLINKS

University of Paisley Estates & Buildings  
[www.paisley.ac.uk](http://www.paisley.ac.uk)  
 University of Paisley Students Association  
[www.upsa.org.uk](http://www.upsa.org.uk)  
 Page & Park Architects  
[www.pagepark.co.uk](http://www.pagepark.co.uk)  
 Doig & Smith  
[www.doigandsmith.co.uk](http://www.doigandsmith.co.uk)  
 Harley Haddow Partnership  
[www.harleyhaddow.com](http://www.harleyhaddow.com)



# Civic presence

Lee Boyd's contemporary housing association HQ reflects both the client's values and the area's regeneration

By Barrie Evans. Photographs by Keith Hunter







Housing associations have taken over much of local authorities' role in providing housing and, in tandem, their headquarters are taking over part of the role of town halls. A housing association's own building is a civic one, not simply an office. For the Port of Leith Housing Association, a relatively small association, its new HQ on Constitution Street in Leith, Edinburgh, is its public face, where it interacts with clients. It has chosen bold contemporary architecture by Lee Boyd Designers + Architects to both mark its presence and signify its forward-looking commitment to quality. Leith is a rundown area only gradually being renewed, with that renewal mainly focused elsewhere in Leith, along the waterfront. Despite the regeneration, this building is, according to Lee Boyd, the first new purpose-built office in Leith since the Second World War. It is a beacon of hope.

The building seeks to respond to its setting, on a tight gap site among low-rise housing and next to a church, as well as squeeze in a lot of accommodation. It can be read as two interlocking cuboids; one three-storey and rendered, the other four-storey and clad in timber boarding and glass. The rendered cuboid, with irregular openings, is closest to the neighbours, with the board and glass cuboid further away, or close to the higher church. Next to the church the building culminates in a stone-faced tower, a matter of some discussion with the planners, which serves as the secondary escape stair, with window sills or jambs incorporating light fittings, turning the tower into a beacon at night. Render and stone are the local materials; boarding and large areas of glass are interlopers.

On the east-facing front of the building the rendered cuboid follows the building line of its neighbouring housing to the south. The glazed outer wall of the lobby follows a different alignment, along the edge of the pavement, creating a trapezoidal-plan



lobby. This is shaded by large timber planks. Above is a second-floor boardroom, then above that the third-floor plan dematerialises into a galvanised canopy.

At the rear, a driveway though the render cuboid leads down to a basement car park. This route and the remaining (landscaped) ground level provide breathing space for office workers looking out and a bit of distance from the neighbours, who must feel somewhat overlooked by the large rear glazing areas.

After the relative calm of Lee Boyd's previous projects – the Adobe Systems office and Lochside House (admittedly a spec office) at Edinburgh Park – this building is seriously busy, more akin to its Greenbank Parish Church hall. Perhaps there is a little too much going on architecturally for this size of building. But inside, in the transparent double-height lobby, the pace eases, as is



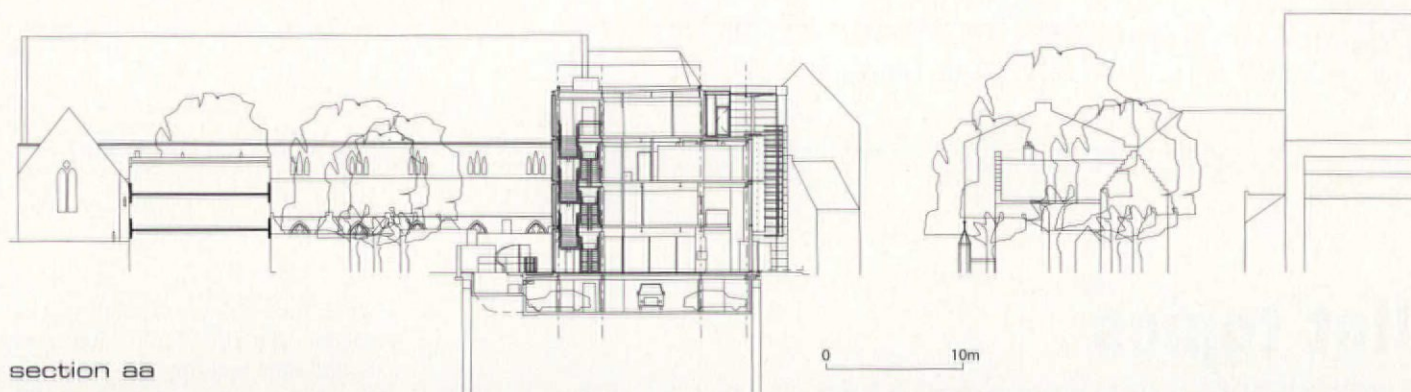
**Clockwise from top left: addressing the neighbours; the lobby, with office window high up; rear view; main staff stair behind the lobby**

appropriate, as some of the clients may be in conflict or complaining. The reception desk is obvious enough, though from outside the red wall appears to be the focus; in fact, it screens the glazed booths for interviews and a rent payment point.

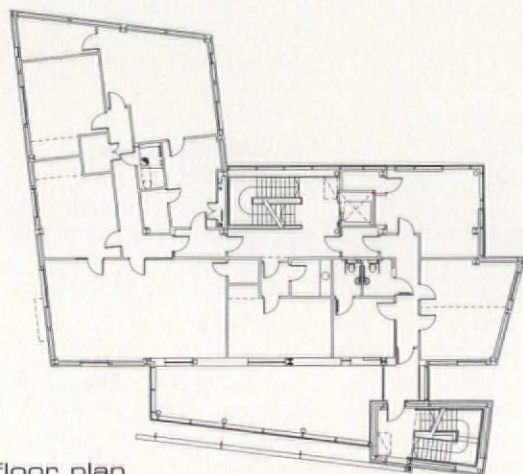
Beyond the secure area of the lobby is the main staff stairway, steel and timber floating in space, with a fully glazed outer wall. It leads mainly to cellular offices, some shared. A few office spaces have windows opening onto the upper level of the lobby. At the south end of the highest floor is a staff room, opening onto a roof terrace. Generally, spaces are simply plastered; paint mostly white, carpets mainly blue. Ventilation is provided by openable windows – as usual practice for these shallow to medium-depth spaces. A few windows face south (the end of the building), which are protected by blinds. It is undemonstrative, serviceable space.

Overall, Lee Boyd has created a forward-looking building for this housing association, helping to present it to its public. As Steve Boyd readily admits, such a design was a brave move for a small organisation.

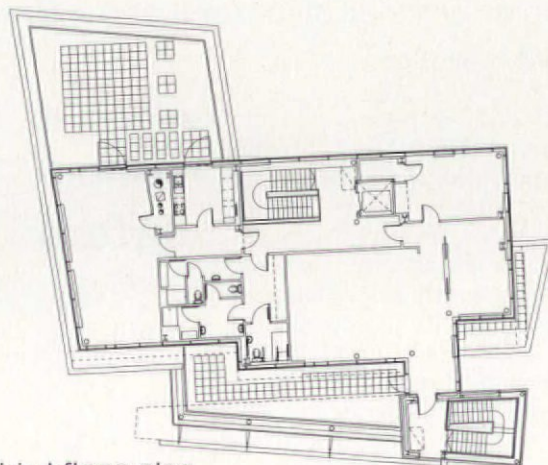




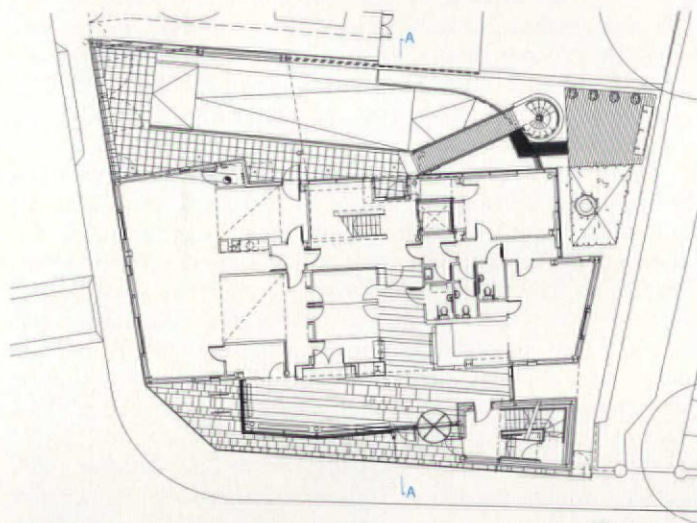
section aa



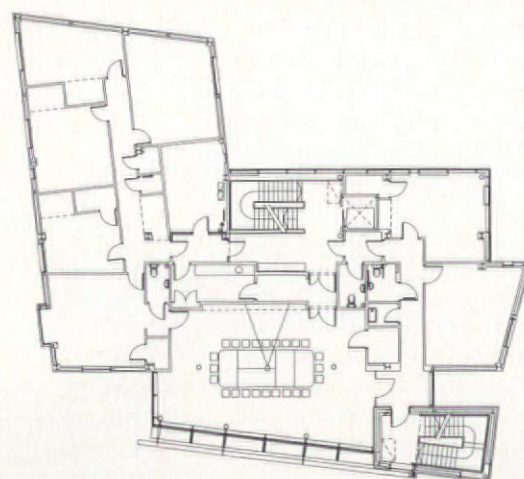
first-floor plan



third-floor plan



ground-floor plan



second-floor plan

## CREDITS

### TENDER DATE

April 2001

### START ON SITE

July 2001

### CONTRACT DURATION

62 weeks

### GROSS INTERNAL AREA

1,460m<sup>2</sup>

### FORM OF CONTRACT

Competitive Tender and Scottish Building Contract with Quantities, Contractor Design Portion

### CLIENT

Port of Leith Housing Association

### ARCHITECT, INTERIOR DESIGNER

Lee Boyd Designers + Architects: Stephen Boyd, John Mackenzie, Alan Thomson, Michael Doherty, Ken Thomson

### STRUCTURAL ENGINEER

Will Rudd Davidson

### SERVICES ENGINEER

RSP

### QUANTITY SURVEYOR

Summers Inman

### PLANNING SUPERVISOR

SBA Planning Supervisors

### MAIN CONTRACTOR

MJ Gleeson Group

### SUBCONTRACTORS AND SUPPLIERS

Stone Watson Stonecraft; cladding Sto, Llewellyn SCL (Scotland); curtainwalling Systems Aluminium; glazing and glass assembly Grey and Dick; ironmongery Fyfe Douglas, Millars; lights Trilight; signage Info Signs; security ADT; access ceilings Rockfon; internal doors FR Shadbolt and Sons; flooring GL Flooring; stone flooring, tiling Transco Tiling Company; metalwork, steelwork Had-Fab; joinery Gary McLay; lifts Schindler; lighting, ventilation systems, heating systems Hills; kitchen Ikea; furniture James Paul; tiles Domus; linoleum Forbo Nairn; carpets HVS Flooring; piling Skanska Cementation Foundations; excavation Grant Construction; concrete AJ Hamilton; permanent deck Richard Lees Steel Decking; roofing MBM (Bur); metal

windows Crittall; fire protection MGN Fire Protection; testing services IOM; partitions, ceilings PFP; frameless glazing Grey & Dick; glazed partitions DEKO Scotland; glazed fire screens Komfort Glazed Fire Screens; sectional door Bolton Brady; storage system Nordplan; decoration Presidential

## WEBLINKS

Port of Leith Housing Association

[www.polha.co.uk](http://www.polha.co.uk)

Lee Boyd Designers + Architects

[www.leeboyd.com](http://www.leeboyd.com)

Will Rudd Davidson

[www.ruddconsult.com](http://www.ruddconsult.com)

RSP

[www.rsp.net](http://www.rsp.net)

Summers Inman

[www.summers-inman.co.uk](http://www.summers-inman.co.uk)

MJ Gleeson group

[www.mjgleeson.com](http://www.mjgleeson.com)



## Hot topics

Fire prevention, insurance and a security guard with a hero complex were all discussed at the Burning Issues conference

BY LIZ BAILEY

The AJ Burning Issues conference took place at the RIBA on 27 November, sponsored by fire-resistant building materials makers Euroclad and Rockwool, fire and risk engineering consultancy Safe and fire sprinkler maker Homesafe. The conference, subtitled 'Understanding Insurance, Risk and Fire', gave a clear exposition of fire risks, how to avoid them and how to insure against them.

Paul Hyett, chairman of RyderHKS and former RIBA president, chaired the conference, which was held in the RIBA's solemn, wood-panelled Jarvis Hall (which, one couldn't help thinking, would burn vigorously without much encouragement). The besuited audience was mostly male. Between sessions, Hyett held the audience rapt with many an amusing yet horrifying anecdote. A chirpy story about two insurance companies fighting over a man who lost both his eyes in a freak accident, for instance; and another about trying to negotiate the London Underground in a wheelchair. A final anecdote told of a schizophrenic setting an aeroplane toilet on fire during a long-haul flight from South Africa and having to be taped into the seat next to Hyett for the duration of the

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FIRE SPRINKLERS

flight. Can you imagine the horror? But don't worry, eventually the schizophrenic managed to get away...

### If you can't stand the heat

Hyett opened the conference by remarking that the importance of structure and materials are well known but that the education of professionals is the most important move toward good fire prevention. In most cases, he pointed out, temperature doesn't kill – smoke does.

At Düsseldorf Airport in 1996, a fire killed 17 and injured 72, not because the airport did not have a warning system but due to human and technological failure. The system had not eliminated the lack of coordination between city and airport fire brigades; the inability of someone to push a button caused people to move towards, not away from, the fire; and smoke interrupted the light that held lift doors open.

The events of 11 September were unusual, said Hyett, because the majority of victims died through structural collapse or were incinerated by high-octane jet fuel. Fires usually smoulder and take some time to get going; at the World Trade

Center the fires were virtually instantaneous. But this doesn't mean we should stop building tall buildings. 'Should a jet crash into Marble Arch and career into Selfridges, it could leave 15,000 to 20,000 dead, but we wouldn't stop building streets,' he argued.

### Ensuring safety

Next Bill Gloyn, chairman of AON and the BPF Insurance Committee and member of the JCT Insurance Committee, discussed the insurance industry and explored what architects and building owners need to know about what can and cannot be insured against. Although most of his talk sounded like pure common sense, it contained timely warnings.

Gloyn defined risk as 'exposure to the chance of injury or loss', and said insurance is only one part of risk management. In the property world, risk is often managed by 'gut feelings' but, he admitted, it is actually (and needs to be) far more formal.

Risk analysis should be a four-part cycle: analysing and quantifying the risk; identifying ways to eliminate or reduce risk; coming up with a risk-transfer or retention strategy; and review. 'Insurance is no substitute for effective risk management,' he said. This, he explained, is partly because 'the human costs cannot be quantified (scale up telling your spouse you've crashed the car by a factor of 100)'; and because effective insurance may not be in place even if you think it is. The troubled insurance industry was fragile even before 11 September. Now, said Gloyn, 'if your insurer has gone bust then there is no cover', even if it goes bust between the event and adjudication (bear in mind that terrorism is now excluded from insurance in the US, though not in the UK). Premiums are up, cover is down; architects should not rely on their professional indemnity insurance, but should engage in more due diligence and redeploy resources into fire prevention.

### Old flames

Peter Bressington, senior fire engineer, leader of Arup Fire International and director of Ove Arup & Partners, discussed 'proportionate response' to disasters. What architects

Left: RyderHKS's Paul Hyett chaired the conference.  
Right: Bill Gloyn in deep discussion





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should consider is: will the building fall down; how will that affect the way we build; what else can happen; what is the risk; and how long will it take to get out of the building?

He showed a slide of his delightful 'anxiety curve' that rises after a catastrophe and dissipates over time and as the real risks are reduced, and ways to measure, mitigate, reduce or eliminate these risks are found. We cannot make buildings terrorist-proof, he said.

Bressington examined some new tools of risk assessment: computer modelling of fire, temperature and smoke density, as well as phased evacuations and finite element analysis of materials. Simple measures include concrete cores, staircases for simultaneous evacuation and improved communications within a building.

Present codes are fine for 99 per

'Should a jet crash into Marble Arch and career in to Selfridges, it could leave 20,000 dead, but we wouldn't stop building streets'

**Paul Hyett**

they cause little water damage compared with a firehose at 250 litres/minute, and reduce damage by up to 80 per cent and deaths to almost zero.

For specialist industrial environments, he recommended OxyReduct, a German oxygen-reduced environment in which fires literally cannot ignite ([www.wagneruk.com/fireprev.html](http://www.wagneruk.com/fireprev.html)).

They claim that the reduction in local atmospheric oxygen content, from the usual 21 per cent to 15 per cent, has no ill effects on humans so long as they have a 30-minute break every six hours. The system uses a nitrogen generator and is intended for IT areas, communications rooms, warehouses, museums and so on.

Tim Partington, director at Chapman Taylor, discussed designing shopping centres, in particular mixed-use retail and leisure schemes. His tale of a security guard who lit a

voirs now add to, rather than detract from, a mall's design.

### **Regular evacuation**

John Cooper, a director at Anshen Dyer, expressed his hope that hospital building is finally returning to the mainstream of architecture and moving away from Stalinist NHS culture.

The main issue in hospital fire safety is containing a fire, because, given the nature of the occupants, many people cannot move swiftly or safely to get out. Hospitals use 'progressive horizontal' evacuation, moving patients sideways to safety, and only remove them from the building as a last resort. At present, nurses cannot even train for a 'mattress evacuation' because they might hurt their backs.

Compartmentation has been highly successful to date: Cooper



cent of buildings, he said. 'For conventional fires we use the techniques available,' he continued, 'we can't wait for the guidance notes and laws to change. After all, it's just basic physics.' But options such as using protected lifts for evacuation are beginning to be examined.

### **Fire or flood?**

Miller Hannah, head of the fire engineering group at Hoare Lea & Partners, put forward a challenge to British regulators and architects. The dull design of flats in the UK, he argued, could be revolutionised by the use of smoke detectors and heat sensors, and in particular internal sprinklers. Their installation cost is about £20/m<sup>2</sup> and at 15 litres/minute

**Tim Partington's (left) tales from the shopping centre provoked questions from the audience**

fire deliberately in the Lakeside House of Fraser's toilets just before the mall opened riveted the audience. The man had hoped to claim a bonus for heroically extinguishing the fire, but it got out of control and the erstwhile hero landed in jail. This small fire did so much smoke damage that the store required a complete refit and opened a year later than planned.

Partington explained the tension between the health and safety of individuals and the protection of property, and how this affects the sizing and location of exits. He also explored using natural air flow with extractor fans for ventilation and to maintain visibility; the use of automatic sprinklers to contain fires; and how roofs that serve as smoke reser-

amed the conference with the statistic that in 1994-95 only one death occurred in the 903 fires on NHS premises – a mental patient who finally succeeded in immolating himself after repeated attempts. But building works and faulty fire doors can compromise this.

New hospital design must also incorporate not only clinical and therapeutic but also retail spaces. An endless succession of fire doors can impede nurses doing their work, and 35 per cent (of doors) don't work anyway. Cooper hopes to see greater use of sprinklers, as in the US, revolutionising British hospital design.

From the Richard Rogers Partnership, Marcus Lee, who at one time worked on the firm's Terminal 5 bid,



# Designing for the next generation

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mentioned fire engineering concerns but discussed mainly how long it has taken for T5 to be completed. He reiterated the theme of moving people sideways, not down, for security reasons, and also that the smoke reservoir-cum-roof also has structural uses.

### Risk assessment

Bob Keenan, of Sheppard Robson's Technical Services Group, discussed office fire engineering and said he expected the relevant regulations to move towards SARA (sufficient, adequate, reasonable, acceptable) – a scale of risk assessment and analysis similar to that used for the Disability Discrimination Act.

Firefighters think current legislation is biased towards buildings, while insurers think it is biased towards human health. Keenan surprised the conference with the statistic that 40 per cent of office fires are started by employees, whether by bringing in dodgy kettles or toasters, padlocking final exits or wedging open fire doors.

He said he expects regulation to change and hopes the changes will address the broken line of authority for office fire safety among building control, fire officers and consultants. He added that fire engineering is still seen as a 'black art' and suffers badly from 'acronymitis', but improved performance specifications and codes should reduce confusion and produce some cost savings.

Barry Pritchard, partner at RHWL, explored fire engineering at the London Coliseum. At the end of the 19th century, Captain Shaw of the Metropolitan Fire Brigade instituted huge improvements in theatre fire regulations, bringing in safety curtains, ventilated staircases, minimum gangway widths, etc. The current three-year, £41 million modernisation of the Coliseum will include new life-safety systems, new ventilation and smoke extraction, more open stairways, simplified fire compartmentation, fire doors held open electronically and improved disabled access. Air will be extracted to the top of the auditorium and 286 nozzles will spiral slightly pressurised air down inside to keep any smoke on stage. No audible alarms



Paul Hyett and Barry Pritchard (far right) took the raised hands as a good sign

will sound – instead, a pre-recorded message (people have been shown to respond more readily to vocal commands) will calmly ask the audience to evacuate.

Pritchard feels that some safety measures compromise design and hopes to see the use of new methods and technologies, such as wayfinding, lighting, carbon monoxide (not smoke) detectors and heat-seeking CCTV monitors.

Jonathan Manser, joint managing director of the Manser Practice, touched on the difficulties in making fire safety provisions for hotel guests, who may be present for 24 hours a day, who are invariably strangers to the building, who may sleep in the day and/or night, and who are often intoxicated and sometimes wish to avoid discovery during a secret assignment.

Further complicating matters, guests may be disorientated or even intent on suicidal action, and may inadvertently interfere with fire detection and/or alarm systems by smoking, burning toast or even drying their smalls on the lampshade.

### Fire exit strategy

Manser urged keeping escape routes straight, with daylight visible at each end, sound alarms for non-English speakers and clear signage for those who may have run out without spectacles or contact lenses and providing 30 minutes' fire resistance between bedroom and corridor – not difficult as acoustic damping often equals minimum fire performance.

Mick Green, the partner at Buro Happold responsible for fire engineering, explored performance standards, specifically fire engineering versus regulations. He said that the various forms of current guidance often have indis-

tinct boundaries, which may make different considerations for escape time, for example. Green also considered the benefits of next summer's BS9999, 'Fire Safety in the Design, Construction and Use of Buildings', and suggested examining how to control the fire load at the design stage.

Ian Jerome, senior consultant with the Fire Protection Association, suggested that 'architects are at risk', referring to *Sahib Foods v Paskin Kyriakides Sands*, in which the architect was found 'negligent and liable' despite client knowledge.

Jerome cited an obvious need for a coherent fire strategy, but said the existing insurer's *LPC Design Guide 2000* enjoyed only a modest impact and was largely ignored by architects – even though it has sound content, including 150 pages of information sheets for fire performance of generic building systems in fire and a CD.

He drew attention to a new version of the guide, which highlights the importance of risk assessment and management, and the promotion of good design practice.

The new CD has been available from 6 December. The new format contains, among other things, fire-safety guides focusing on multi-storey buildings, food factories, cold stores, warehouses and kitchen-extract systems.

### Warming tales

The conference ended with much new information to digest, not least the realisation that in technical conferences informed anecdotal evidence is usually an entertaining and rewarding way of getting your message across.

Liz Bailey is a journalist specialising in technology. Email: lizzie@lizzie.net

'Hotel guests are invariably strangers to the building, may sleep in the day, are often intoxicated and may wish to avoid discovery'



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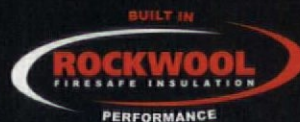
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## Fire watch

Remotely monitored CCTV systems detect fires, as well as preventing arson attacks and helping to secure prosecutions

BY ADAM WISEBERG

The sad reality is that in many areas of the UK, arson accounts for a worryingly high proportion of fires. In some locations this can add up to around 70 per cent of all incidents, causing disruption and tens of millions of pounds of damage to businesses every year.

Fortunately, technological advances, particularly over the last 10 years, now mean that protection against the threat of criminal attack, and specifically arson, can be provided by remotely monitored CCTV, 24 hours a day. This is especially important when a location is unmanned overnight or at weekends, requiring effective cover to be maintained. It is also a practical method of monitoring an extensive site where other methods such as manned guarding would not be economical.

### Early warning signals

The reasons for arson are many and varied. It may simply be mindless vandalism, playing with fire, revenge or an attempt to conceal a crime. Whatever the motive, if undetected, the

'It is not just a question of capturing intruders who may commit arson; fire needs to be detected before extreme damage is caused'

perpetrators may attempt to set fire to combustible materials lying around the outside of a building, or try to gain access to the building where the consequences of their actions could be even more damaging.

With conventional alarms, a fire may take hold before effective action can be taken. There is little doubt that the resources of UK fire brigades were stretched when the number of malicious primary fires they were called to attend doubled during the 1990s, so any measures that can prevent fires happening in the first place must surely be welcome.

Using remotely monitored CCTV, strategically placed detectors are triggered if an incident occurs, and the relevant images from a series of on-site CCTV cameras, next to the specific event, will be transmitted, typically via an ISDN line, to a dedicated remote video response centre.<sup>1</sup> Here, operators can visually confirm what is happening and issue verbal warnings (through on-site speakers), if necessary, to intruders. Experience suggests that this step alone is a suffi-

cient deterrent for over 90 per cent of intruders. Where offenders are more determined, operators can rapidly alert the emergency services and key holders so they can take appropriate action.

### Focusing on smoke

It is not just a question of capturing intruders who may commit arson; fire needs to be detected before extreme damage is caused. Recent developments in video smoke detection (VSD)<sup>2</sup> could be the beginning of the end of fatal fires, by discovering smoke in the early stages and triggering an alarm to inform the authorities and relevant staff members.

This is obviously of considerable interest to property owners and occupiers faced with the reality of escalating premiums in a tough insurance environment. But the real attraction of VSD is the smartness and accuracy of the system compared with other methods. It is much more sophisticated than a conventional smoke alarm, which is, even at its best, a blunt instrument.

If a conventional alarm is triggered in an unoccupied building, the only option for the monitoring station, without any means of cross-checking the validity of the activation, is to call out the fire brigade, a process that frequently results in frustrating false alarms. Smart video content analysis allows operators to actually see the event that has caused the alarm and reach an informed decision as to whether the emergency services are really required, with huge potential to reduce the prevalence of false alarms and keep the authorities and insurers happy.

A traditional beam-activated system may be set off by dust particles, birds or even insects (such as in a recent problem with thunderflies in National Trust properties). Such false alarms can be readily eliminated with video content analysis. A good example is London Underground's Jubilee Line Stratford Market Depot, where high-level beam detectors were being set off by pigeons, by sunlight heating the building and causing movement in the structure (leading to misaligned detectors), and by ever-problematic dust particles. The remedy in this situation (two unwanted



### PROJECT HIGHLIGHTS



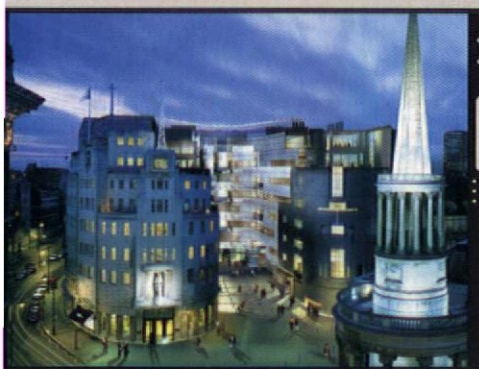
**ESHAM STREET OFFICE BUILDING, London**

Client: **IVG Asticus Real Estate Limited**  
 Architect: **Grimshaw**  
 Value: **Contract value confidential**  
 Area: **10,750 sq m (115,712 sq ft)**

STRUCTURAL FIRE RATING REDUCED FROM  
 120 MINUTES TO 90 MINUTES

DEMONSTRATED THAT THE EXTERNAL ROD  
 REQUIRED NO ADDITIONAL PROTECTION  
 THROUGH RADIANT HEAT CALCULATIONS.

COST SAVINGS: £340K



**BBC BROADCASTING HOUSE, London**

Client: **BBC**  
 Architect: **MacCormac Jamieson Prichard**  
 Value: **£ 400m**  
 Area: **1m sq ft**

REMOVAL OF TWO PROTECTED MEANS OF  
 ESCAPE STAIRS BY EVACUATION ASSESSMENT

REMOVAL OF PRESSURISATION OF TEN  
 STAIRCASES

REDUCTION OF FIRE RATING BETWEEN BUILDINGS  
 FROM 120 MINUTES TO 90 MINUTES

USE OF TOUGHENED GLAZING IN ATRIA IN  
 LIEU OF FIRE RATED GLAZING BY USE OF A  
 SMOKE CONTROL SYSTEM

COST SAVINGS: £1.7m

AREA SAVINGS: 140m<sup>2</sup>

### DESIGN MANAGEMENT

### RISK MANAGEMENT

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alarm signals a day later) was to replace the existing beam detectors with a VSD system with the very latest video content analysis software at its heart.

The good news from a CCTV perspective is that such systems are able to take advantage of standard cameras to act as the 'detectors', with detection zones placed anywhere within a specific camera view on or around the items or areas to be protected. The cameras are then linked to a self-contained processing system capable of using video content analysis.

The real beauty of video content analysis is its ability to identify, automatically, distinct smoke patterns by looking for small areas of change within an image at the digitisation stage only, passing these pixel changes to the main processor for further filtering. The system can then alert the local operator who can visually confirm the alarm condition and its cause and take appropriate action. Additionally, visual confirmation can be performed remotely, often without the need for any extra hardware.

VSD has certainly reached a new level of sophistication; the most recent systems are extremely accurate – it is now perfectly possible to differentiate between steam and smoke based on images alone, for example.

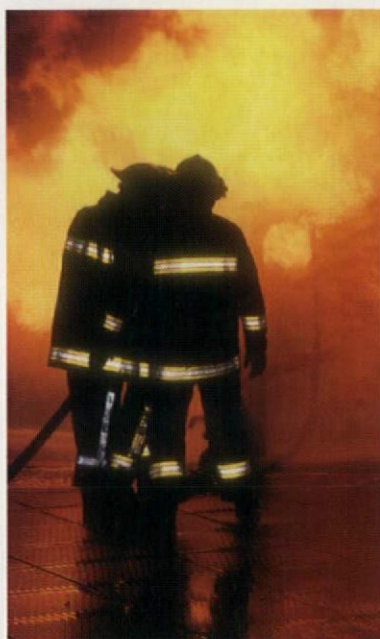
### Breaking with convention

Remotely monitored CCTV is event-driven, and offers much greater cost-effectiveness, flexibility and reliability than more conventional solutions such as intruder alarms, manned guarding, patrols and continually recorded CCTV.

The most basic and common option for security of a site is probably the intruder alarm. Most police forces quote false alarm rates as high as 90 per cent, leading to the very real threat of a loss of police response and a knock-on effect on insurance and insurability. Manned patrols do provide some protection from attacks, including arson, but a major drawback is that there are unavoidable and dangerous gaps as guards visit a number of sites, creating windows of opportunity allowing the determined vandal to move in.

If patrols do not work then there is always manned guarding. The advan-

'With the most recent VSD systems, it is perfectly possible to differentiate between steam and smoke based on images alone'



While fire services can only deal with problems after the event, remote monitoring can deter potential arsonists, and images caught on VSD camera (right) can support prosecutions



tage here is someone constantly on site; the disadvantages are cost (at least £30,000 per year), poor quality of staff, the need for guards to work long hours, implications of a limited attention span and ultimately damage to the site as incidents are missed. Added to this are the lone worker and minimum wage regulations, which have added considerably to overnight manned guarding costs.

Another strategy is to install CCTV cameras, which can deter the opportunist. Unfortunately, the most common method is to record continuous camera images to be viewed later, which is really only of help after an event to secure a conviction; it cannot stop the incident taking place.

CCTV can be monitored on site by a security guard, but this is just as expensive as manned guarding and there is still the problem of the guard maintaining motivation and alertness when watching a monitor continuously for several hours.

Remote monitoring complying with the recently published BS 8418:2003 standard (Installation and Remote Monitoring of Detector-activated CCTV Systems. Code of practice supersedes PAS 38:2000), which stipulates that key factors such as the layout of trigger devices and cameras are effectively addressed, means that users can look forward to the peace of mind that comes from knowing their sites have been transformed into secure, controlled environments, ready to meet the threat of attack.

The emergency services will also benefit from significant reductions in false alarms. Already, they are only responding to incidents reported by remote video response centres with a unique reference number that meet their quality requirement. BS 8418:2003 should help to distinguish between good and bad practice and, vitally, support more effective prosecutions from video evidence.

Adam Wiseberg is chair of the British Security Industry Association's CCTV section

### Further information

1. RemGuard Visual Management, tel 08705 736 482
2. Detector Technologies, tel 01420 476 486



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## Dither, discount or demand? How best to avoid payment disputes

It goes without saying that people expect to be paid for the work they do. However, the ways in which they deal with this basic assumption are rich and varied. Some adopt the 'carrot approach' and offer discounts for prompt payment. Others go for 'heavy chasing' and send out demands covered in bold red typeface, threatening all manner of ghastly consequences for non-payment. Some prefer to wave the big stick of steep interest rates for late payment. Others do absolutely nothing at all and still expect to be paid. Inevitably, disputes arise at various points in this payment spectrum and two cases illustrate the opposite poles.

In the first, *Jeancharm v Barnet Football Club* (Judgment 16.1.03), the claimant manufacturer agreed to supply the defendant football club with its kit and replica shirts for two seasons.

The contract had a nifty 'swings and roundabouts' arrangement, whereby if Jeancharm was late in supplying, it had to pay a penalty of 20p a garment for every day, and if Barnet was late in paying it had to pay interest at a rate of 5 per cent a week. As the Court of Appeal wryly observed, the late delivery clause could be very expensive if, in the case of

socks, for example, each sock counted as one garment. On the other hand, 5 per cent a week equated to roughly 260 per cent a year.

The parties ran an account but from the outset there were difficulties and despite a settlement meeting, the two ended up in court. After making various deductions, the judge decided that Barnet owed Jeancharm £5,142. When Jeancharm's interest clause was applied to this sum, however, Barnet's liability quadrupled to £20,000. The football club appealed on the grounds that the interest clause was more than a stick to ensure payment but was a classic penalty clause and unenforceable at common law. The Court of Appeal applied the well-known test of whether the clause was a genuine pre-estimate of loss or a penalty for non-performance. It found that, on its face, an interest rate of 260 per cent could not be described as compensatory but was obviously penal and, therefore, unenforceable.

In *Dinkha Latchin v General Mediterranean*

*Holdings SA* (Judgment 16.12.03) the claimant architect had carried out work on four projects in Tangiers involving properties in which the defendant company had interests. The work spanned more than two years. During that time the claimant produced a large number of drawings and prints. There were, however, no contemporaneous records of any agreement and the parties gave conflicting versions of events.

Ultimately the judge decided that, while the parties had never reached any express agreement at any time, at the outset it was understood that the claimant's work would be unremunerated. This position could not have continued for two years and the judge was of the view that there must have come a point in the relationship when, had the parties asked themselves the question, they would have recognised that

the claimant no longer intended to carry on working for free.

In reaching this decision the judge applied the 'officious bystander test', which invokes a notional nosey-parker to interrupt the parties' negotiations to ask whether a particular term has been agreed. If they notionally turn angry and say 'of course' (no doubt with an added

notional 'buzz off') such a term can be implied into their agreement.

The defendant appealed on the grounds that the judge applied the right test but misapplied it to the facts of the case. The Court of Appeal disagreed. The judge was right to look at the commercial and human realities of the position. Although the claimant was interested in the ultimate job it did not follow that it would do unlimited work for nothing. The giving of instructions to a professional to carry out work usually gives rise to an implied promise to pay – because no other explanation makes commercial sense. Instead, it was for the defendant to explain why the work done at its behest should not be paid for.

So, in conclusion, it seems that if you want to avoid payment disputes it is best to be clear as to your terms from the outset but not to wield too big a stick.

## Emails at dawn: are you a pawn in the SCO attack?

This may be a tad out of date by the time you read it but you may care to check your computers for a file called *shimgapi.dll*. If it's there, probably in your System Folder, slash your wrist or kick your IT bloke in the head until his ears fall off. And then get your anti-virus software upgraded. The presence of the *shimgapi* file is one indication that you've been infected with the latest monster virus known variously as *MyDoom* or *Novarg*, and that you are set to participate unwittingly in a worldwide denial of service to SCO, recently described by *BusinessWeek* online as 'the most hated company in tech'.

Denial-of-service attacks involve millions of computers sending messages to the target company clogging up its email system and thus effectively stopping communications with the outside world. SCO has been targeted thus before, but this promises to be a biggie.

SCO is less than popular because it is running a campaign based on its claim that it has intellectual ownership of some of the core Linux code and is demanding that big Linux users pay for a licence. It has a giant case out against IBM but has been countersued by IBM and major Linux distributor, Red Hat. Novell is also involved, possibly as the real owner of SCO's claimed intellectual property. I won't go into the detail.

Apart from that SCO and its lawyers, the main beneficiaries of a successful case (to be heard in April 2005 in SCO's home state of Utah) is, of course, Linux's arch enemy Microsoft. Microsoft has already paid SCO \$12 million in licence fees. Odd that, because Microsoft doesn't normally admit to using Linux. But apparently the fees are just in case it does. Or something like that.

The Open Source (aka free) IT industry is standing four-square against SCO but is also condemning the denial-of-service attack. Especially when *MyDoom* and *Novarg* also do horrible things to your computer as they go on the attack. But you can hear the sniggers.

sutherland.lyall@btinternet.com

Kim Franklin

5 February 2004



## London

### **Hungarian Architecture Today:**

**Modernist and Organic** 5-26 February. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Between Earth and Sky: Eero Saarinen** 7 February-13 March. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Gold Standard: How to Create Olympic Standard Office Buildings** Tuesday 10 February. An AJ conference at the Cavendish Conference Centre, W1. Details 020 7505 6745 or visit [www.goldstandardconference.com](http://www.goldstandardconference.com)

**John Allan: Seven Pillars of Lubetkin** Tuesday 10 February, 18.30. A Docomomo lecture at 77 Cowcross St, EC1. Details 020 7253 6624.

**Mervyn Miller: New Cities for a New Century** Thursday 12 February, 18.30. A 20th Century Society lecture at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

### **Beyond Nature: Constructions**

**of Landscape** Until 13 February. Photographs by Margherita Spiluttini at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

**Andrea Branzi** Tuesday 17 February, 19.00. A lecture at the Royal College of Art. Tickets (free) 020 7590 4567.

**Kensington High Street Improvements** Wednesday 18 February, 18.00. A UDG event at The Gallery, 77 Cowcross St, EC1. Details 020 7250 0872.

**Bricks & Water** Until 28 February. The architecture of London's waterworks – an exhibition at Kew Bridge Steam Museum. Details 020 8568 4757.

**Manscape: The Artistry of Architecture** Until 28 February. An exhibition at Getty Images Gallery, 3 Jubilee Place, SW3. Details 020 7376 4525.

**The Smithsons: The House of the Future to a House for Today** Until 29 February. An exhibition at the Design Museum, Shad Thames, SE1. Details 0870 833 9955.

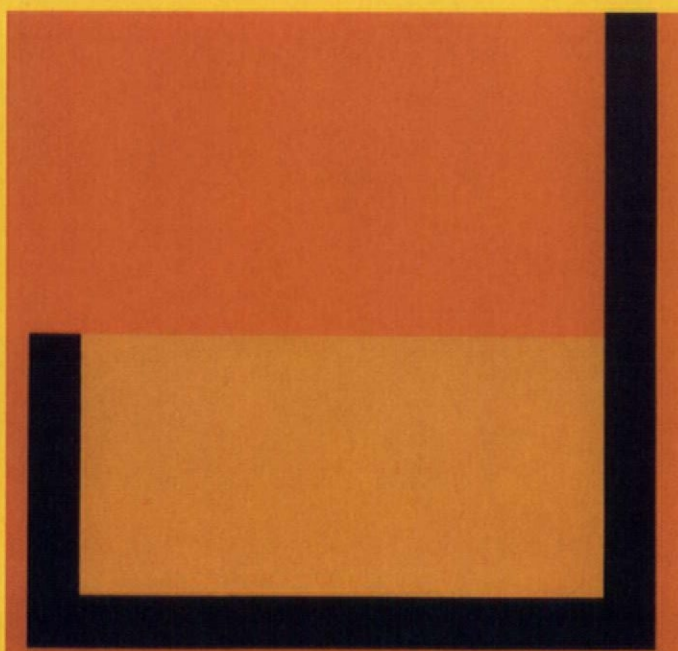
**Gerhard Richter: Atlas** Until 29 February. An exhibition at the Whitechapel Gallery, Whitechapel High St, EC1. Details 020 7522 7880.

**Foreign Office Architects: Breeding Architecture** Until 29 February. An exhibition at the ICA, the Mall, SW1. Details 020 7930 3647.

**Michael Keith** Monday 1 March, 18.30. A lecture at the AA, 36 Bedford Sq, WC2. Details 020 7887 4000.

**ar+d Emerging Architecture Awards, 2003** Until 2 March. At the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

**Intervening in the European City** Tuesday 16 March. A one-day AR conference with speakers including Gunther Domenig, Massimiliano



## FINDING FORM

Abstract paintings by John Holden and stone sculptures by Paul Mason feature in a show at Fermynwoods Contemporary Art, The Water Tower, Brigstock, Kettering, from 14 February-28 March. The gallery is open on Sundays from 14.00-18.00 and by appointment (01536 373469; [www.fermynwoods.co.uk](http://www.fermynwoods.co.uk)).

Fuksas and Francine Houben. At the RIBA. Details [zoe.phillips@emap.com](mailto:zoe.phillips@emap.com)  
**Naum Gabo: Gabo and Colour** Until 27 March. An exhibition at Annelly Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

## East

**Conservation + Design Show** 13-14 March. At the Riding Stables, Hatfield House. Details 01992 504331.

**Immaterial: Brancusi, Gabo, Moholy-Nagy** Until 14 March. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

**Brick Arches - Repair and Construction** Thursday 18 March. A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

## North West

**Bill Gethin** Thursday 26 February, 19.30. A lecture at St George's Church, Chapel Yard, Friargate, Preston. Details Doug Chadwick 01254 59835.

**Access All Areas** Thursday 26 February. An AJ conference on the DDA at the Lowry, Salford Quays. Details 020 7505 6745 or [www.ddaconference.com](http://www.ddaconference.com)  
**Keith Bradley** Wednesday 3 March, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5567.

**Best Studio** featuring Ian Simpson Architects; **Design Berlin** Until 8 March. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

**David Adjaye: Asymmetric Chamber** Until 8 March. A CUBE exhibition at the Tea Factory, 82 Wood St, Liverpool. Details 0161 237 5525.

**The Stage of Drawing: Gesture and Act** Until 28 March. An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7402.

## South

**Richard Jobson (Design Engine)** Thursday 12 February, 17.30. A lecture at the School of Architecture, Portland Building, Portland St, Portsmouth. Details 02392 842086.

## South East

**Sustainability Symposium** Thursday 12 February. At Canterbury School of Architecture. Details 01227 817332.

**The Georgian Tradition** Thursday 26 February. A day school led by Neil Burton at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

## Wessex

**Bill Woodrow & Richard Deacon** Until 3 May. An exhibition at the New Art Centre, East Winterslow, Salisbury. Details 01980 862244.

## West Midlands

**Giving Expert Advice in Public Enquiries** Tuesday 16 March. A Professional Solutions course in Birmingham. Details 0800 195 0951.

**David Batchelor** Until 28 March. Light sculptures at the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

## Yorkshire

**Eduardo Chillida** Until 29 February. Retrospective exhibition of the Basque sculptor at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

**Other Criteria: Sculpture in 20th Century Britain** Until 28 March. An exhibition at the Henry Moore Institute, 74 the Headrow, Leeds. Details 0113 234 3158.

## Scotland

**Ken Rorrison (Buschow Henley)** Thursday 12 February, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

**Robin Kent** Thursday 12 February, 17.30. A Scottish Centre for Conservation Studies lecture on the implications of the DDA. At Edinburgh College of Art. Tickets Moira Seftor 0131 221 6072.  
**Re: Motion - New Movements in Scottish Architecture** 19 February-31 March. A show first seen at the Rotterdam Biennale. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

## Wales

**RSAA Small Practice Surgery Series: DDA - The Architect's Role** Tuesday 17 February, 16.00. At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

**Meredith Bowles (Mole Architects)** Thursday 19 February, 19.30. A North Wales Society of Architects' lecture at Faenol Fawr Hotel, Bodellwyddan, St Asaph. Details Peter Stonebridge 01745 815600.  
**John Davis: Urban Dreams** Until 29 February. Photos of UK cities at Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870.

## International

**The Snow Show** 12 February-31 March. Ephemeral work by 15 architect-artist teams at Kemi and Rovaniemi in Finland's Lapland. Details [www.thesnowshow.net](http://www.thesnowshow.net)

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



Steiner's  
Goetheanum  
at Dornach



## Spiritual teachings

ROSIE PARNELL

### Rudolf Steiner, *Architecture: An Introductory Reader*

Compiled by Andrew Beard. Rudolf Steiner Press, 2003. £9.95

Rudolf Steiner is a name that you associate with alternative schooling, so it might come as a surprise to find that he had much to say about architecture. In fact, he had much to say about many areas of life, including agriculture, medicine, economics, science, religion and the arts. This book is one in a series devoted to Steiner's work, each with a different 'practical application' focus. The series title, 'Pocket Library of Spiritual Wisdom', alludes to the source of Steiner's confidence to speak with authority on such diverse subjects. Steiner was the founder of a spiritual philosophy called anthroposophy, defined as 'the consciousness of one's humanity'.

This is the context in which this book on architecture should be read. Anyone new to anthroposophy and its concepts might at first find this context to be a hindrance. The 12 carefully selected Steiner lectures brought together here were largely for an audience familiar with anthroposophical thought, so most readers will have some catching up to do.

Not least, one needs to digest Steiner's own theory of the spiritual evolution of mankind; a kind of story of Creation. Concepts such as the etheric body and the ahrimanic principle seem important to

understanding architecture according to anthroposophy, and yet could also alienate the reader. However, as one settles into the language of this strange new spiritual world, what Steiner actually says about architecture is extremely interesting.

For Steiner, architecture is a culmination of the arts, uniting sculpture, painting and engraving as a means to awaken each individual to their unique self, ultimately leading to a new world order. Quite a responsibility.

To understand Steiner's stance, it is important to acknowledge the climate in which his ideas emerged. As one of a number of people in the late 19th century to break with the tradition of stylistic plagiarism, his work was guided by a search for spiritual truth. Unlike many of his contemporaries, Steiner applied his ideas in the two Goetheanum buildings – so called because of the inspiration that Goethe's scientific work provided. Drawing on Goethe's principles of metamorphosis, Steiner gave time-based artistic expression to what he saw as the underlying laws of Creation.

It is this principle of Steiner's work which perhaps has the most resonance for architects today. In looking to nature, Steiner's

work could clearly be labelled organic; and not in a superficial way – as a visual mimic of something 'natural' – but where the form results from an understanding of the underlying organic process.

Whatever your judgment of the resulting forms, the process leading to them is intriguing, but Steiner's description is vague. As a reader you are either left slightly frustrated, wanting to know more or alienated by the whole spiritual dimension; in the same manner that clairvoyancy leaves some scoffing and others wondering.

The book inevitably suffers from the fact that Steiner has not himself designed it as a comprehensive introduction to his thoughts on architecture. However, the use of lecture transcripts lends a certain vibrancy and leaves one wondering what the atmosphere was like in the hall where he spoke, how his ideas were received, just who was listening and why they were there. Given the times in which these lectures were delivered (1900–1920s), it would have added a great deal had glimpses of the social and political context been provided within the useful notes that introduce each chapter.

These notes and the introductory text guide the reader through what is a highly unusual perspective on architecture. If you enjoy having your views challenged, turn to this book. You may never see architectural form in the same way again.

*Rosie Parnell teaches at the University of Sheffield*



# Unearthly delights

MORGAN FALCONER

## Immaterial: Brancusi, Gabo, Moholy-Nagy

At Kettle's Yard, Castle Street, Cambridge, until 14 March

Kettle's Yard's look at immateriality in early modern sculpture begins, quite properly, with a spellbinding vanishing act. Three photographs by Eugene Limet show one of the most corporeal sculptures of the late 19th century, Rodin's *Burghers of Calais*. The five men have volunteered their lives to save their city from the English who are holding it siege, and we see them walking to their deaths, their clothes ragged and their ankles shackled. In the last moments of their life they seem at their most fleshy, and yet in Limet's photographs they are already fading from view, the grainy surface texture of his prints reducing them to mere shadow.

Limet's photographs are a very graceful introduction to this enthralling show, and they properly suggest the full breadth with

which notions of immateriality were considered in the early 20th century. The bulk of the exhibition concentrates on technological understandings rather than philosophical – hence the Constructivists Naum Gabo and László Moholy-Nagy are central – yet it also demonstrates that, even when artists were beginning to confront the scientific, they often did so with self-consciously artistic means. If Einstein and Rutherford were changing perceptions of the world, ancient myths like that of Prometheus, and Leda and the Swan, were still offering artists a framework with which to explore those ideas.

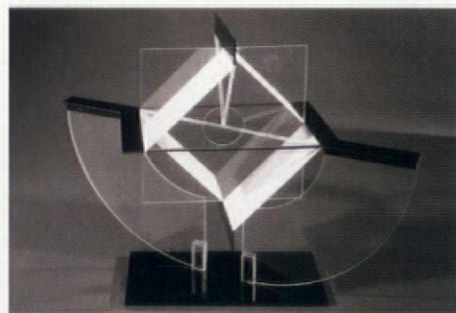
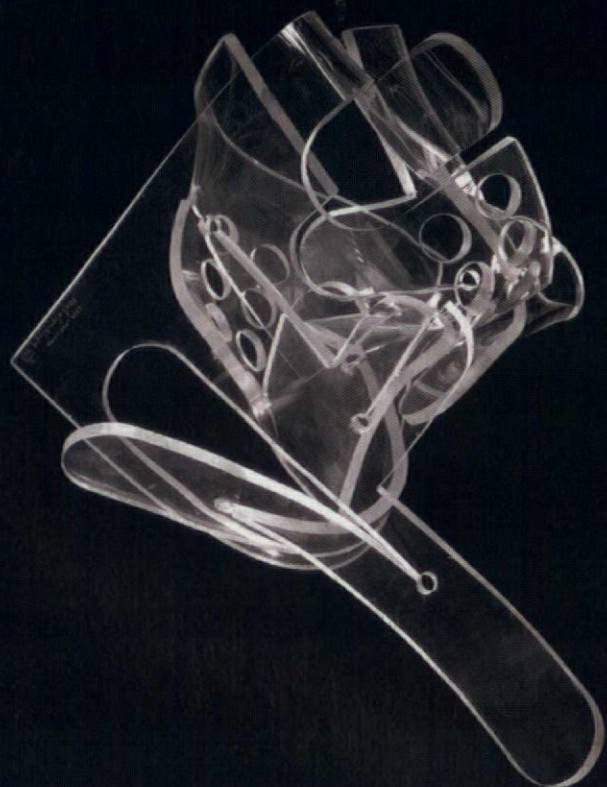
Limet's photographs are also a fine introduction to the works by Brancusi that follow them. Brancusi, the Hungarian peasant-sage, might be a strange bedfellow of

enthusiastic Modernists, particularly since the four sculptures on view here, among them *Cock* from 1924 and *Fish* from 1926, only emphasise his attachment to the land. Yet, as weighty as his bronzes are, Brancusi buffed their surfaces to such a reflective gleam that light seems to glide over them and their solid forms dissolve in fluidity.

Photography was important to Brancusi in capturing the qualities of glare and dissolution that he wanted from his surfaces, and the examples here are a good illustration of that. Generally, photographs of sculptures carry more weight here than the sculptures themselves, and that seems reasonable, given that the artists were as interested in the peculiarities of perception as they were in constructed form.

A lot of Constructivist sculpture can be rather underwhelming in any case; 70 years or so after its execution, its bold vision tends to look grubby. Kettle's Yard has a pristine 1977 remake of Moholy-Nagy's *Spirals*, a serene tangle of translucent perspex that was first realised in 1946, but today it still seems like the model for a much more perfect construction.

Moholy-Nagy's *Leda and the Swan*, 1946.  
Right Gabo's  
*Construction in Space*, c 1924



In works of such translucency and ethereal grace, just a smudge of glue or a visible screw-head will tarnish them; their play with space is also so delicate that even the most unobtrusive display cases and barriers disrupt them. Ultimately, works like these make immateriality seem less like a phenomenon to be manifested than an aspiration to be expressed.

If ever Moholy-Nagy did find the perfect form to match his inspiration, it was in his kinetic art masterpiece *Light-Space Modulator*. And, once again, it really isn't much to look at, just an odd, box-like contraption of moving metal parts. In motion, however, and with the spotlights shining, it gives off the most mesmerising play of changing reflections and shadows. Kettle's Yard hasn't the precious thing itself but does have Moholy-Nagy's 1932 film of it in action. It is the show's concluding statement, and it's a gorgeous thing: so terribly old-fashioned, and yet so much more optimistic about technology than any of us seem to be today.

Morgan Falconer is a journalist in London



## The Stage of Drawing

At Tate Liverpool, Albert Dock, Liverpool,  
until 28 March

Drawings are the subject of this wide-ranging and surprising exhibition, with some 150 items from the Tate's own collection on show, writes *Andrew Mead*. Selected by artist Avis Newman, they are grouped in four categories, and the one called 'Chronicling Space' may interest AJ readers first. It includes buildings such as Westminster Abbey, The Pantheon and Palladio's Redentore church, depicted in ways that vary from the diagrammatic to the atmospheric, but thrives on the juxtapositions that the hang creates – for instance, an 18th-century seascape directly beneath a drawing by Sol LeWitt, which is just as panoramic in format but resembles an intricate fine mesh.

Another 18th-century sketch, Joseph Wright's *Lake of Keswick and Skiddaw*, with copious annotations recording colour, light and weather, is at one end of the show's spectrum – trying to capture 'reality' and trap the transient. Others, more abstract, use drawing to make worlds of their own: 'to think the unthought', as one contributor to the particularly elegant catalogue (£25) puts it. But, in its editing and emphases as it treats a passing scene, Wright's hurried sketch is a way of thinking, too – and this is the thread that links all the disparate material, along with the sense of intimacy that is integral to drawing, to the action of a hand not a machine. Many of the works are of high quality in themselves; the affinities and contrasts that emerge add another dimension. This is a really enjoyable show, where you are sure to find the unexpected.

**Right:** H F Aylesford's *Interior of the Pantheon*, c 1780



## Footnotes Audio Walks

£5 each. On tape or CD from  
[www.footnotesaudiowalks.co.uk](http://www.footnotesaudiowalks.co.uk)

The ghosts of kings inhabit London's St James' Park; Henry VIII who first laid it out as a deer park in 1531; James I who introduced menageries and aviaries; Charles II who skated and swam in the newly constructed canal; but perhaps most of all Charles I, who on a bitterly cold January morning in 1649 walked with his dog across the park to his execution in Whitehall. Footnotes, a new series of historical and architectural London audioguides, evoke ghosts familiar and forgotten, whether royals or rakes, writers or builders, in places often barely glanced at by today's passers-by, writes *Deborah Mulhearn*.

The walks are thoroughly researched and vibrantly recorded by a group of Londonophiles from diverse backgrounds, including architecture, engineering, mathematics, social history and law. They aim to fill a gap between fleeting guided tourist tours and erudite but sedentary research and reading, though they can be enjoyably consumed from an armchair (even one that is miles from London). A dozen walks are currently available on tape or CD, with more planned.

London's social and philanthropic history is revealed above the roar of the traffic on the Euston to King's Cross walk – a Quaker library, a memorial stone to conscientious objectors and inter-war social housing are among the many gems in the densely packed area between the two stations.

Walkers can proceed at their own pace, directed to hidden corners, courtyards and gardens, as well as through classic London streetscapes, Victorian enclaves and well-known landmarks. The crisp commentaries are sometimes idiosyncratic, but never pompous. It's okay to be overwhelmed – or underwhelmed – by an architectural masterpiece.

The Footnotes website offers advice on which walk to choose, for example St James and area, shaped by successive monarchs, Strand and Embankment for Edwardian razzmatazz or Borough for medical and mathematical history. Tips on how and when to gain access to buildings are included, and new architecture and future plans are not overlooked.

*Deborah Mulhearn is a journalist in Liverpool*



**North West Vacancy**

simon.dean@ndrecruitment.co.uk

**Architect / Architectural Technician**

**Vac Ref 0401-82**

**Permanent**

This small practice is seeking an experienced architectural technician and architect. The practice is extremely busy working within the residential and commercial sectors and experience within these sectors would be a bonus! AutoCAD ability is essential for the technician and would be ideal for the architect. This is a good opportunity for someone to make an impact within a small but highly professional practice.

**South West Vacancies**

dave.smith@ndrecruitment.co.uk

**Architect / Technician**

**Vac ref 0402-2**

**Permanent**

This client is an expanding general practice who are currently experiencing an unprecedented demand for their expertise. They have identified a need for two additional members of staff. An Architect with 1 or 2 years post Part 3 experience and a Technician with a background in Autocad. Because of the wide range of projects in which they get involved, your experience of specific sectors is less important than your enthusiasm and passion for Architecture.

**Birmingham Vacancies**

dave.smith@ndrecruitment.co.uk

**Architect / Senior Technician**

**Vac ref 0401-80**

**Permanent**

This client is a highly regarded practice based in south Birmingham that deals with a wide range of projects in the Educational, Healthcare and Housing Markets, amongst others. Their projects range in value up to £17m, but average between £1m and £5m. They are now seeking both Architects and Senior Technicians to add to their current staff of nine. This is an outstanding opportunity to work within one of the most highly respected small practices in the West Midlands, and will offer successful candidates both career and educational development.

**Worcester Vacancies**

dave.smith@ndrecruitment.co.uk

**Architects / Technicians / Jr Technicians**

**Vac ref 0401-78**

**Permanent**

My client is a thriving practice based in the centre of Worcester. They are currently experiencing a huge growth in business in a wide variety of sectors, including Residential, Refurbishment, Education and Police Stations. The general quality of the projects that they win is very high, and for this reason they are seeking very well motivated individuals at all levels. This is an outstanding opportunity to join an exciting, dynamic practice at a key stage in their development.

**Wolverhampton Vacancy**

dave.smith@ndrecruitment.co.uk

**Job Runners**

**Vac ref 0402-8**

**Permanent**

My client is seeking a Senior Technician/Job Runner, ideally with experience of Nursing Homes and Industrial Projects. Aged between 30 and 40 with 5+ years in an Architectural practice and membership of a professional body [ie BIAT] you will be responsible for jobs from Concept to Completion including Contract Admin.



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*Chester Bowles (1901-1986)*

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Ref:12561

**A man's homeland is wherever he prospers. Aristophanes (450 BC - 388 BC).**

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Milton Keynes

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Ref:11431

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**Conservation Architect Central London £34,000**

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**11994/AB**

Call Pete **MIDLANDS** midlands@siv.co.uk  
**Assistant Pt.II Coventry to £22,000**

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**11991/PB**

Call Jamie **SOUTH WEST** south@siv.co.uk  
**Project Architect Bath £30,000**

Initially in Healthcare but later in Education and Commercial sectors, this role really needs job running skills in order to deliver on time and on budget. A good attitude and design awareness is paramount along with 'outside the box' thought capability. Excellent firm with an enviable reputation.

**11966/JK**

**0870 240 6675**

Call Sean **LONDON** london@siv.co.uk  
**Senior Design Architect SW London £20/h**

Currently involved in a £1-billion project developing a major MOD site in the Surrey area. Now on site, this client requires a Guru to run a team on the project, and to develop a generic design solution which will eventually influence the entire development. Your practicality combined with an appreciation for good design is essential, and although initially a 6 month contract role this could develop.

**11958/SC**

Call Jenny **NORTH WEST** nw@siv.co.uk  
**Technician Manchester to £20/h**

Housing is the key in this long term opportunity. Your previous time spent building luxury apartments and one-off developments will be well used in this dynamic and forward thinking office. Requirements include the ability to detail and solve construction issues. Call soon as this role will not be available for long.

**11948/JF**

Call Jeremy **MIDLANDS** midlands@siv.co.uk  
**2 x Technicians West Midlands to £21/h**

Working with the Senior Architect, you will be amending a series of Microstation Residential drawings. An ongoing contract will be offered, and a variety of different projects are likely to follow. Our Client is a well known Practice in the Midlands region offering extensive services to a range of clients. A great contract for variety and a friendly environment.

**12030/JH**

**CONTRACT**



architectural contract management



## people & practices

**Architecture plb** has moved to the Loft Studio, Suffolk House, 127 Great Suffolk Street, London SE1 1PP, tel 020 7015 1900.

The directors of Malton-based **Bramhall Blenkarn** have made Greg Morgan an associate.

Manchester-based **Pozzoni** has promoted **Justin O'Brien** to executive associate. The following staff have received promotions to associate level: **Rebecca Chapman, Jamie Wood, Catherine Mulley, Jean Rodin and Jane Hunt.**

**Icomos UK** has moved to 70 Cowcross Street, London EC1M 6EL, tel 020 7566 0031.

Office fit-out specialist **Overbury** has promoted **John Baker** to managing director of major projects. He was previously construction manager at the firm.

**TPS Consult** has re-appointed **Joaquin Perez** to its Edinburgh office as a CAD technician.

**David Sarti** has been appointed as managing director of the landscape products division of **Marshalls.**

Chartered town planner **Clive Harridge** has become vice president of the **Royal Town Planning Institute**, joining **Ron Tate** in the dual role.

**Andrew Harris** has joined the Leeds office of **Scott Wilson** as head of built heritage. **Philip Crichton** has joined the office as principal landscape architect.

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

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### Senior Architect - North East London - To £50k pa

This bespoke Residential Design practice have an excellent opportunity for a talented Architect with 5 years post part III experience. You must have experience in Job Running Residential projects, Detailed Design and must be proficient on Autocad. Ref AR1231

### Senior Architect - Central London - To £40k pa

This medium size, well known, established practice have an immediate need for a senior Architect with experience of working on primary healthcare facilities. You must have a minimum 7 years post qualification experience and be AutoCAD fluent for this role. Ref AR4

### Senior Architect - Surrey - To £22/hr

Our client urgently requires a Senior Architect to lead a small multi-disciplinary team, co-ordinating information packages for Commercial projects. The successful candidate will have excellent technical detailing ability, and be able to produce working drawings on AutoCAD for this minimum 6 month contract. Ref AR5234

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One of its primary aims is to help all those involved in the construction process to become more knowledgeable about the concrete products and design options available — whether the concrete is pre-mixed offsite or pre-manufactured as components or systems in factories. It operates a National Helpdesk and is a receptacle for information on the wide range of innovative ideas and products emanating from the concrete sector which is being made available to help architects deliver the best solutions for their clients.

The Concrete Centre acts as a one stop shop for the construction industry, which means that, in addition to its own levels of expertise and knowledge of concrete, it acts as a focus for the entire concrete sector and is able to direct enquiries to the relevant experts within the industry. It works closely with the other well-established cement and concrete bodies such as the British Cement Association, the Concrete Society, Concrete Information Ltd and British Precast to ensure an integrated approach to technical support, education and training, research and development and information services from the concrete sector.

Having been launched in 2003, The Concrete Centre is now entering its second phase of expansion and is seeking Regional Architectural Advisors to be based in Scotland, Manchester, Leeds, Birmingham, Bristol and London. The team of regional advisors will report eventually to a new Head of Architecture at The Concrete Centre and will have access to experts working on areas of interest to architects such as sustainability, fire, thermal and acoustic properties, etc. Your role will be to assist architects and technicians in your area with architectural queries and to ensure that designers are kept up-to-date with the latest design guidance on concrete products and options. The job will also involve making presentations on the uses of concrete in architecture on The Concrete Centre's courses and seminars.

The Concrete Centre is an equal opportunities employer and offers attractive packages including excellent salaries, contributions to a pension scheme, and private medical insurance. Cars will be provided for these positions. Closing date for applications is 13 February 2004.

If you are interested in applying for any of these positions, please send your CV in the first instance to:

Mrs Maureen Savage  
HR Manager  
The Concrete Centre  
Century House  
Telford Avenue  
Crowthorne  
Berkshire  
RG45 6YS

E-Mail: msavage@concretecentre.com  
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**Recruitment enquiries**

Charlie Connor  
Tel: 020 7505 6737  
Email: charlie.connor@emap.com

Laurie Shenoda  
Tel: 0207 505 6803  
Email: laurie.shenoda@emap.com

**Deadlines**

Bookings/copy 5pm Monday  
Artwork 12 noon Tuesday  
Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service  
[www.careersinconstruction.com](http://www.careersinconstruction.com)

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## WORKING DETAILS EDITOR

### Would you like to produce occasional working details for the AJ?

We are searching for an architect to edit around one working detail a month on a freelance basis.

This will involve liaising with the architect about the necessary drawings, labelling and fine tuning drawings, and writing the accompanying short explanatory text.

We are looking for somebody with a good understanding of details, writing skills and the ability to work to strict deadlines.

Contact [isabel.allen@construct.emap.com](mailto:isabel.allen@construct.emap.com)

#### Project Architect - London **£42K + Bens**

Our client is a renowned healthcare specialist based in the City. Due to the award of two notable contracts they are currently seeking Project Architects to complement their existing team. Applicants require a minimum of 5 years experience ideally gained within the healthcare sector. Strong technical skills and AutoCAD fluency are essential for this role.

#### Senior Architectural Technician - Oxford **To £33K + Bens**

Our client is seeking a Senior Architectural Technician to work in their Oxford office, working on a variety of projects, including education and residential works. You will need to have a minimum of 5 years experience of running projects from tender through to completion as liaising with contractors will be a key part of your job. Applicants must be able to work under pressure and have experience of working on projects in the region of £1m. Excellent salary and package available for the successful candidate.

#### Architect - Liverpool **To £27K + Bens**

Our client is a well established architectural practice specialising in conservation architecture. Having recently won a number of new projects, they are seeking a recently qualified Architect. As a suitable candidate you will have gained 2 years experience, ideally within a private practice. Excellent AutoCAD ability is required along with an interest in conservation architecture for this permanent role. Operating from the city office, this is an excellent opportunity for a career-minded individual looking for further scope and progression.

#### Architectural Technician - Herts **To £22K + Bens**

This medium-sized private practice requires an Architectural Technician to join their busy office. You will need to have a minimum of 2 years experience working on commercial, residential and industrial projects. As a suitable candidate you will need to have strong technical ability and be proficient in AutoCAD. The successful candidate will have the ability to multi-task and manage their own work. Working on a variety of projects within a friendly practice, this is a fantastic opportunity to further your career.

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Architecture

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AutoCad Technician, C London, £to 20phr  
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Architectural Asst, C London, £to 16phr

We have ongoing requirements for a range of staff, from Project Architects to Cad Technologists. To discuss your options in the strictest confidence, please contact:

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## BATH [www.dbpbath.co.uk](http://www.dbpbath.co.uk)

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Candidate to have good design and technical ability (Vectorworks training supplied if required). An interest or understanding of Historic Buildings is desirable.

Contact Craig Underdown  
01225 445055



1 Baden Place London SE1 1YW [www.radiate.co.uk](http://www.radiate.co.uk)

**Architectural Technician** required for small design office. You will need to be a committed and enthusiastic team player with minimum 5 years experience, good detailing knowledge and communication skills. Fluency in AutoCAD essential. Please send CV to Alex Kelly either at the above address or email to [alex@radiate.co.uk](mailto:alex@radiate.co.uk)

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## competitions

Details of RIBA-approved competitions are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, email [riba.competitions@mail.riba.org](mailto:riba.competitions@mail.riba.org)

### CASTLE LANE AREA CULTURAL QUARTER, BEDFORD

Open ideas competition on behalf of Bedford Borough Council to redevelop and revitalise the Castle Lane area in Bedford town centre, which currently provides a mix of arts, heritage and car parking. The deadline for submissions is 15 April 2004.

### FUTURE HOUSE LONDON

A new RIBA London competition exploring the changing nature of the house – properties, functions and physical/social relationships – within the London area. Entries are invited by the end of March. Call the RIBA London on 020 7307 3681 for entry forms.

### SHRINKING CITIES

An international competition from the German Federal Cultural Foundation to address problems associated with population and job losses. The deadline for registration is 15 April. Ideas must be submitted by 30 April. Visit [www.shrinkingcities.com](http://www.shrinkingcities.com)

### HOUSING DESIGN AWARDS 2004

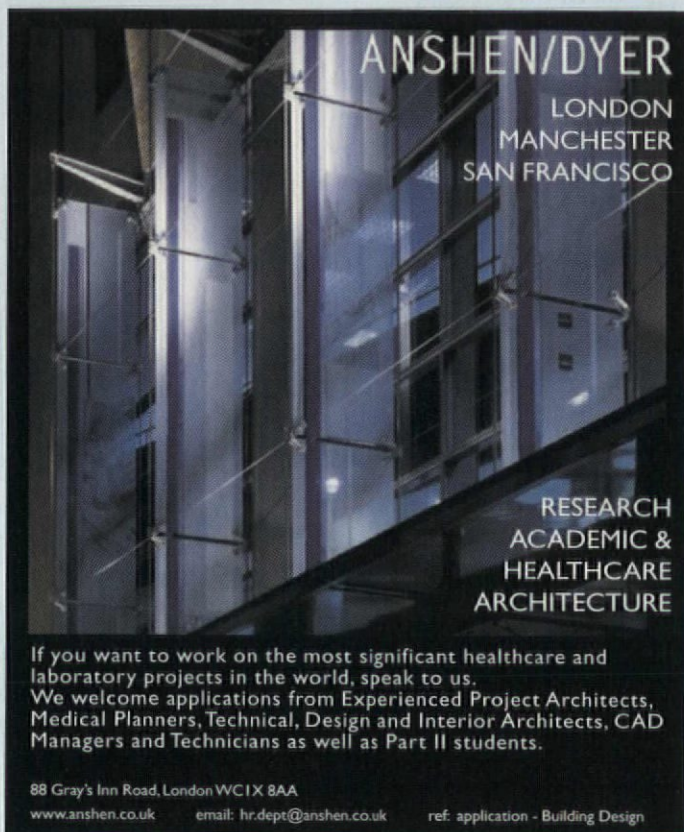
Deadline for entries is Friday 27 February 2004. For entry forms and conditions of entry, visit [www.designforhomes.org/hda](http://www.designforhomes.org/hda)

### E COLLEGE

The Learning and Skills Council (LSC) is calling for designs of the college for the future. The challenge to architects and architectural students is to formulate ideas for a new style of learning environment for the 21st century. Deadline is 30 January.

### LANDMARK EAST COMPETITION

Open ideas competition on behalf of the East of England Development Agency to generate ideas and designs for a major landmark to attract significant funding and stimulate long-term economic benefit. Deadline is 18 February.



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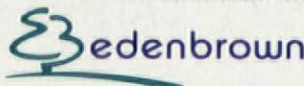
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### Senior Architectural Designer

Central London • To £40k

This AJ Top 5 architectural practice is looking for a Senior Design Architect with 10 years' experience to work on large-scale mixed-use schemes. The role is suited to candidates who are extremely comfortable with client facing. The work is all front-end design, from concept through to planning stage. Candidates must have experience of working on £multi-million mixed-use schemes. AutoCAD is an advantage, but not essential.



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Nick Ray  
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Please send a CV and covering letter, giving current salary details, to the **Director of Practice at RIBA, 66 Portland Place, London W1B 1AD** or email: [recruitment@inst.riba.org](mailto:recruitment@inst.riba.org)

For further information and for a job description, please visit [www.architecture.com](http://www.architecture.com)

Closing date: Tuesday 17 February 2004

Interviews: Tuesday 24 February 2004

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**Recruitment enquiries**  
 Charlie Connor  
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 Email: charlie.connor@emap.com

Laurie Shenoda  
 Tel: 0207 505 6803  
 Email: laurie.shenoda@emap.com

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 Artwork 12 noon Tuesday  
 Cancellations 12pm Monday

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## CORPORATE SERVICES

### Design Services Division

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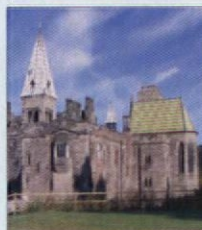
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**AJ ENQUIRY NO: 305**

Due to the immense demand for the reading University findings on colour and tonal research, turnquest uk ltd has designed in conjunction with this repost a colour palette to easily assist architects and designers to select adequacy in colour contrast between door finishes and door furniture as demanded by the new approved document Part M, Access to and use of buildings.



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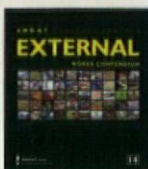
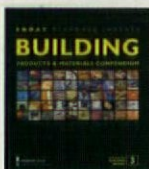
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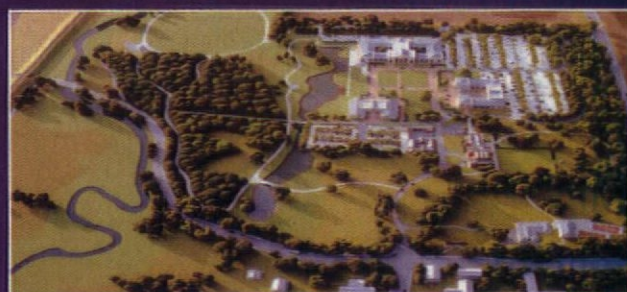
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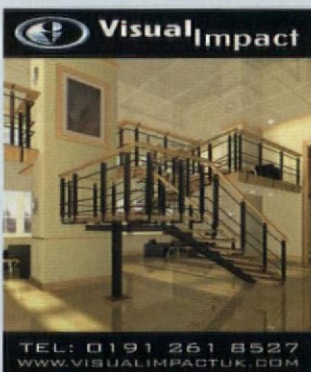
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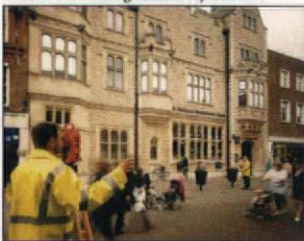
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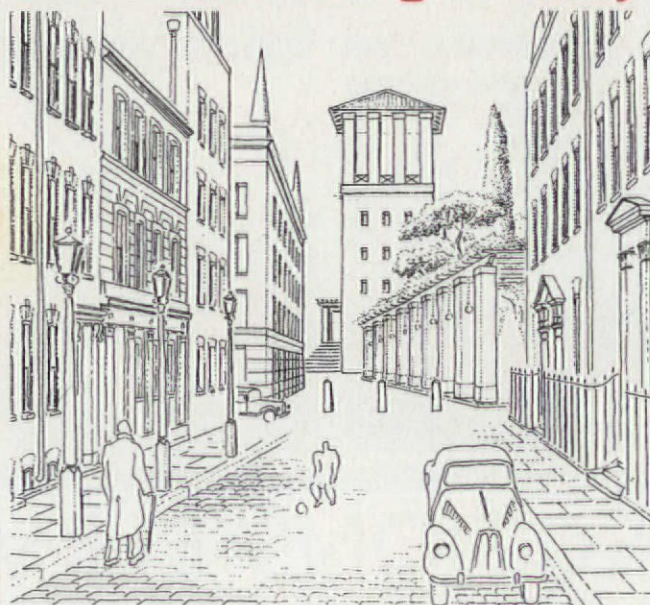
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## Down to Earth

This week's lecture by **Richard MacCormac** on his BBC project, delivered to a packed audience at the Geological Society, took on a certain piquancy given the 'crisis' into which the BBC has fallen in the wake of the inquiry by **Lord 'Whitewash' Hutton**. Tongues wagged during the post-lecture dinner at the Royal Academy, hosted by RA president Phillip King, with various BBC dignitaries in evidence, though the original cast list, including **Gavyn Davies** and **Greg Dyke**, was amended. 'By their buildings shall ye know them' would be a good guide to the until-recently robust and confident corporation. What a change from the drear Thatcherite years, when the competition-winning **Norman Foster** headquarters scheme in Langham Place was abandoned because the governors were worried the government would not sanction funding for the scheme. The corporation is not a lap-dog of government, but an independent voice for the country's licence-payers. At that time, a word from Whitehall was enough to scupper a major cultural project; thanks to its property deal and PFI contract with Land Securities, the BBC now has a measure of independence over its own activities. As almost any journalist will tell you, the idea that **Alastair Campbell** in any sense represents good against an evil *Today* programme is bunkum. Campbell is a dissembler (remember his climb-down over the Blair/Queen Mother's funeral Press Commission complaint?), and a craven cheerleader for the fat fraudster Robert Maxwell, before he (Campbell) started sucking up to Neil Kinnock, latterly turning his attentions to the Great Helmsman. It was Campbell who interfered with intelligence service reports on the non-existent weapons of mass destruction, by his own admission in evidence to Hutton. If he thinks his career of spin, character assassination, threats and bullying can be excused on the grounds that he raises money for charity, he has another think coming. Thank God for the BBC.

## the ones that got away



'The Ones That Got Away' features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry to be pulled out of the hat wins a bottle of champagne. The never-built scheme in last week's issue (AJ 29.1.04) was the Smithsons' competition entry for Coventry Cathedral. David Gilbert of the James Totty Partnership, Sheffield, was the winner.

## Ruling class

Let's rush along to the RIBA special general meeting on 26 February, when proposed by-law changes will be put to the assembled company. Veterans of such occasions will enjoy the redefinition of the institute's annual session from the current 1 July to an unspecified date. Sounds just like architects. Council meetings, at president **George Ferguson's** suggestion, will be reduced from five to four meetings year, which may be a good idea if you have faith in the institute's board. But what is this? In the proposed change defining who is eligible for honorary fellowships, a major revolution is proposed. Under the proposal you could be eligible *even if you are qualified for chartered membership*. Until now, the rule has been that if you could be an RIBA member because you have done the exams etc, then you should not be eligible for honorary membership. What has happened to justify the change?

We have the shining example of **Paul Williams**, of Stanton Williams, who was an honorary fellow but then finished his formal exams and became a full member. More like him, please.

## RCA vector

You have to laugh at the things people say about proposed new buildings. A report in the *Sunday Times* has residents who live near the Albert Hall (London, not the Albert Halls, Bolton) moaning about the planned **Nick Grimshaw** extension for the Royal College of Art. The building is an ellipse, which has sparked fury in the minds of people only used to circles. An Iranian property developer says it will be a 'monstrosity', but who cares what developers think? He is worried it will block his views (he lives in the Royal College of Organists' old building). But that is a legal matter he should have checked before he bought the property, the silly man. Meanwhile, RCA rector and Arts Council supremo **Christopher Frayling**

weighs in with a mixture of bluster and threat, the latter to pull the RCA out of Westminster if he doesn't get planning permission. He descends into silliness by announcing that his new curved building is just right because the Albert Hall is round. Oh dear. The paper omitted to mention that a big critic of the design is **Jim Cadbury-Brown**, architect of the neighbouring RCA building.

## True measure

Urban regeneration is tricky territory for governments as they plan their spending, not least because of the absence of a proper theory of how to analyse the consequences of government grants, urban development corporations and so on. A little-noticed document called *Assessing Spatial Interventions*, produced by **John Prescott's** ODPM late last year, is thus looming large in the minds of some policy-makers. The report provides a methodology for making pre-action assessments on likely outcomes and a system for post-action analysis. If this stuff works, we need to hear more about it. If not, we are left wondering exactly how and where we should be intervening. Especially, as the AJ noted last week, if it involves building in flood plains.

## Friends reunited

I read in the journalist trade magazine *UK Press Gazette* a survey of architectural titles, by *Guardian* architectural correspondent **Jonathan Glancey**. No doubt flatteringly, he describes the AJ as 'solid fare, more concerned with practical advice on insulation and wood-boring beetles than tittle-tattle'. For some reason, his survey fails to mention his time as an editorial assistant on the AJ newsdesk, where his characteristic attitude to accuracy first came to light.

## Simply red

We know architecture and engineering can be vitriolic professions at times, so it was interesting to note the choice of wine at the opening of the **Cecil Balmond** exhibition at the Arc en Rêve architecture centre in Bordeaux last Friday: Château Chasse-Spleen.

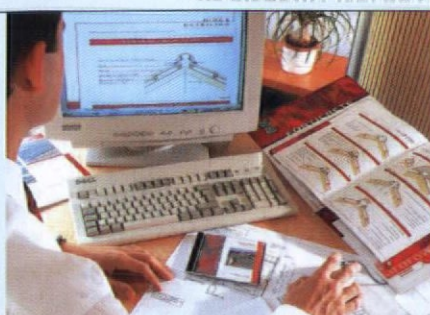
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## FORTICRETE

**AJ ENQUIRY NO: 201**

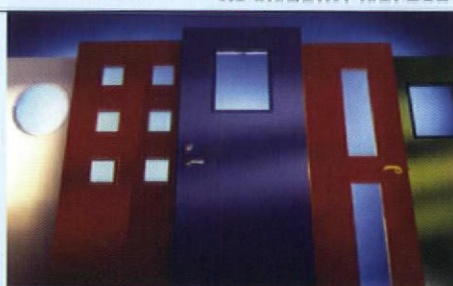
A new CD-ROM containing a vast database of almost 500 CAD details, and developed to make roofing design simpler, faster and more accurate, is now available from Forticrete Roofing Products. Developed in association with FastrackCAD, the new computer-aided design package works within user-defined parameters and automatically memorises each individual detail as the design progresses.



## HANSENGROUP

**AJ ENQUIRY NO: 202**

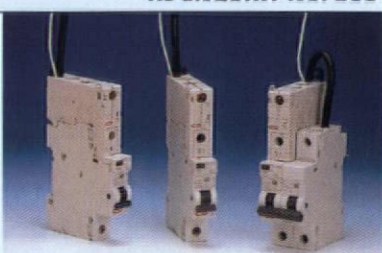
The latest UK-made steel doors from the HansenGroup provide both building security and safety for personnel. Now, group company AccentHansen has introduced a Technical Advisory Service for architects that covers all aspects of fire, acoustic and security doors. For technical literature or assistance on a specific project contact AccentHansen on 0161 284 4100 or email [sales@accenthansen.co.uk](mailto:sales@accenthansen.co.uk)



## EATON

**AJ ENQUIRY NO: 203**

Miniature circuit-breakers are now available with a short-circuit breaking capacity of 15kA from Eaton MEM. They have been developed to meet the needs of modern high-rise commercial developments where the use of large transformers and low-impedance busbar riser systems may result in high prospective fault current levels at the final distribution board. They offer a compact alternative to the moulded-case circuit-breakers normally used in such conditions and achieve short-circuit discrimination with downstream devices.



## SANDTOFT ROOFTILES

**AJ ENQUIRY NO: 204**

The launch of Sandtoft Roof Tiles' 2003/4 Product Selector provides a valuable reference tool for anyone involved in the specification of roof tiles and roofing systems. Containing all the latest tile information and technical data, the 60-page Product Selector is a comprehensive guide to Sandtoft's extensive range of products for many reasons – most notably its clarity of presentation – but also because it covers slates, concrete and clay.



## CAPITAL MARBLE DESIGN

**AJ ENQUIRY NO: 205**

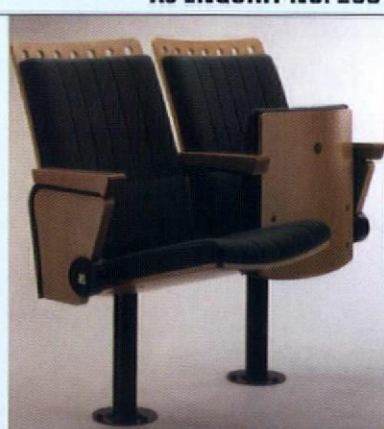
Capital Marble Design offers an extensive range of natural stone flooring, from the soft muted tones of natural limestone to the darker shades of granite and slate. In addition it has an exclusive range of bespoke natural stone basins, many of which can be viewed on its website or the new showroom in North Kensington.



## FIGUERAS UK

**AJ ENQUIRY NO: 206**

Architects have specified Carmen from Figueras Design Centre for some of the leading auditoriums in the world, where its special acoustic features are of paramount importance. This model can be customised to meet specific requirements, and an additional feature of an air-conditioning foot pedestal can also be installed.



## CHARCON

**AJ ENQUIRY NO: 207**

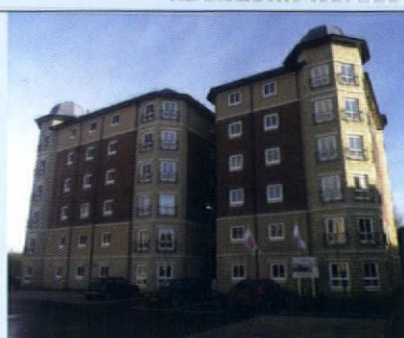
An improvement scheme along the historic quay of Bideford in north Devon, which combines separate projects by the Environment Agency, Torridge District Council and Devon County Council, has resulted in the choice of 4,500m<sup>2</sup> of Charcon EcoPave to provide a coherent hard-landscaping link between all three. Bideford is a thriving market town and working port with architecturally interesting buildings, historic places of interest, modern shopping amenities, entertainment and visitor attractions.



## METSEC

**AJ ENQUIRY NO: 208**

A six-storey block of apartments in Edinburgh is the latest in a string of flatted developments to be built using Metsec's light-gauge steel framing. The growth in popularity of the system has been fuelled by the need for quick completion as the housing boom continues across the UK. Its ability to achieve taller structures than timber frames is also adding to demand.







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