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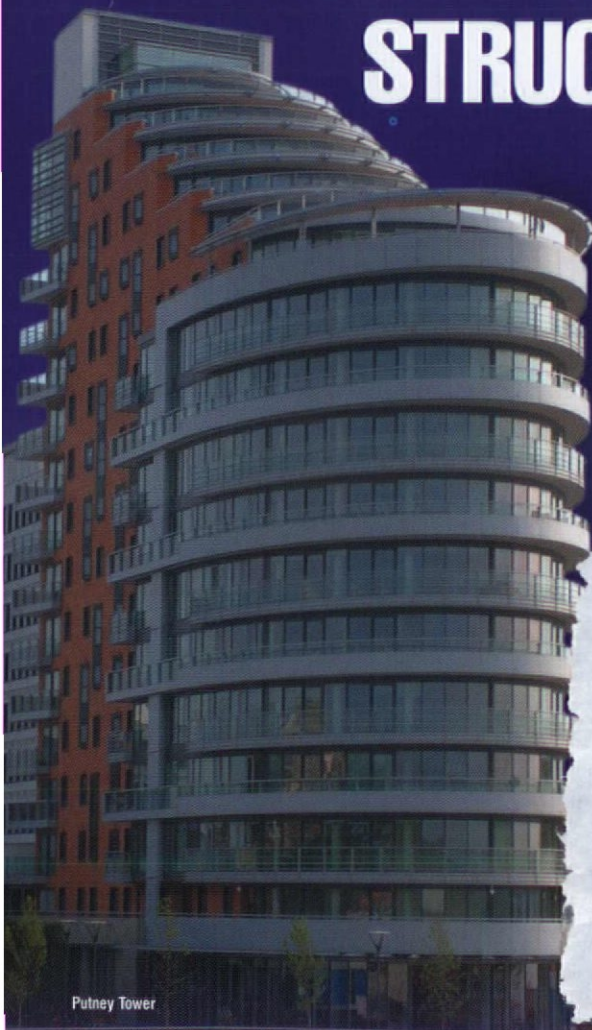


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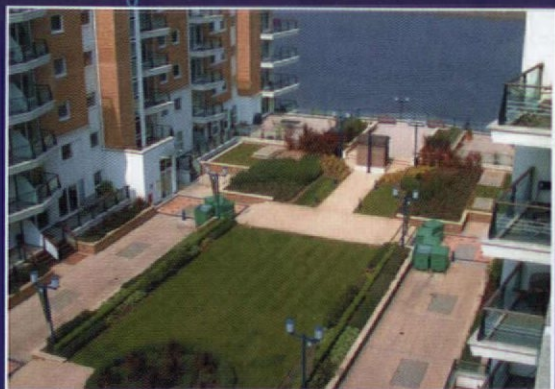
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**Editorial enquiries**

020 7505 6700

**Editorial fax number**

020 7505 6701

**Email**

firstname.surname@emap.com

**Editor**

Isabel Allen (020 7505 6709)

**News editor**

Ed Dorrell (020 7505 6715)

**Buildings editor**

Barrie Evans (020 7505 8609)

**Technical and practice editor**

Austin Williams (020 7505 6711)

**Working details editor**

Sue Dawson (015242 21692)

**Review and information editor**

Andrew Mead (020 7505 6717)

**Editor, AJ Focus/special projects**

Ruth Slavid (020 7505 6703)

**Assistant editor, AJ Focus/special projects**

Cristina Esposito (020 7505 6716)

**Production editor**

Paul Lindsell (020 7505 6707)

**Sub-editor**

Matt Hill (020 7505 6708)

**Art editor**

Mimesh Parmar (020 7505 6704)

**Assistant art editor**

Sarah Douglas (020 7505 6705)

**Editorial administration**

Angela Newton (020 7505 6700)

Anna Robertson (020 7505 6700)

**Display advertising**

020 7505 6823

**Recruitment advertising**

020 7505 6803/6737

**Advertising fax number**

020 7505 6750

**Account managers**

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Samuel Lau (020 7505 6746)

Katie Deer (020 7505 6743)

**Sales manager**

Malcolm Perryman (020 7505 6698)

**Senior account executive**

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**Account executives**

Nick Roberts (020 7505 6662)

Chris Bond (020 7505 6816)

**Key account manager**

Midge Myatt (tel 01902 851645)

(fax 01902 851603)

**Recruitment**

Charlie Connor (020 7505 6737)

Laurie Shenoda (020 7505 6803)

**Advertisement production**

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**Marketing manager**

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**Group publisher**

Jonathan Stock (020 7505 6744)

**Group editorial director**

Paul Finch (020 7505 6702)

**Managing director**

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HAYES DAVIDSON

**How will the City of London look in the future? And what debt does contemporary commercial architecture owe to Norman Foster? Turn to pages 19-21 for a discussion of Foster's influence and a preview of the forthcoming City Architecture exhibition.**

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**“It is bad for the front-end design,  
bad for the bidding processes and  
bad for the life cycle of the building”**

Jack Pringle launches his campaign for the RIBA  
presidency with an attack on PFI » page 12



Glas Architects has  
built an LA-style  
beach house at  
Bexhill-on-Sea  
» page 6

**aj** news



Spence's Swiss Cottage Library  
has been dogged by controversy

## Costs spiral in Spence library row

John McAslan + Partners' recently completed restoration of Basil Spence's 1964 Swiss Cottage Library shot £1.5 million over budget because cost forecasts were based on inaccurate plans, Camden council has admitted.

It has emerged that the contractor, Sunley Turriff, and the architect originally estimated the upgrade of the library would cost £8 million.

But original drawings of the building failed to reveal the thickness of concrete walls and hampered efforts to rid the building of lethal asbestos. The mix-up caused deadlines to slip and sent costs spiralling upwards.

Neither the contractor nor the architect was available for comment, but a Camden council spokeswoman said: 'We knew there was asbestos to remove, but we didn't know how much, and the plans drawn up in 1964 were inaccurate.'

'In some areas there was three times the amount of concrete we thought. This delayed the project and pushed up costs.'

This is not the first time the masterplan of the massive Swiss Cottage redevelopment by Terry Farrell has been hit by disagreements. Two years ago Farrell walked out on the project – only to be convinced to return – after a 'dumbing down' row with developers Barratt and Dawney Day (AJ 11.4.02).

The current controversy took another twist last week when it emerged that Camden council has again refused to make public a

detailed report, commissioned last May, which states who is to blame for the library overspend.

Originally the council kept the lid on the report, fearing it would overshadow the library's official reopening, but it is now claiming the report cannot be published because it is considering legal action against the contractor.

However, outraged opposition councillors are demanding the council reveals the full facts behind the overspend.

'It's pathetic. The project has already gained controversy because it was part-funded by gains made on the adjacent Swiss Cottage housing and leisure centre scheme,' said Liberal Democrat group leader, Flick Rea. 'The report details who is culpable. We have the right to know.'

And Conservative opposition leader Piers Wauchope has also waded into the debacle. 'A great deal of public money went into this project, so more research should have been carried out,' he said.

'At the moment it's not clear if the council or the contractor is at fault for giving false information. But the council is refusing to answer questions despite repeated requests.'

'If there's going to be a legal fight then it's going to get messy. If the contractor based its estimate on imperfect records supplied by the council, then the contractor can confidently say it's not at fault,' he added.

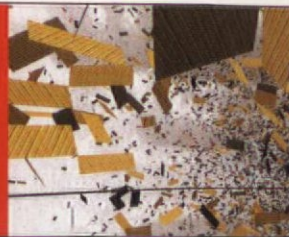
Clive Walker



**“It was the scale of Norman Foster's own reputation and the force of his personality in many cases that persuaded clients to take risks”**

**Kenneth Powell analyses the influence of Norman Foster on architecture in the City of London** » pages 19-21

Dutch practice MVRDV, designer of the next Serpentine Pavilion, is profiled » pages 22-23



## Planning giant's designs on growth

Planning consultancy RPS has swallowed Mason Richards Partnership (MRP) as part of its hungry ambition to become Britain's biggest one-stop urban design consultancy.

The group is paying £25.5 million for MRP, which will merge with RPS's planning, transport and environmental services to form a dedicated design division. And the firm has not ruled out acquiring further architectural practices in its plans to become a major force in urban design.

RPS's shopping list includes specialist civil, structural, mechanical and electrical engineering firms, and project management consultancies.

Established 30 years ago, MRP generated more than £14 million in fees and a £5.4 million profit last year. It was also the most efficient practice in this year's AJ100.

The practice currently employs 55 architects in Birmingham, Bristol and Wolverhampton, and offers landscape architecture, urban design, town planning, transport engineering and project management.

MRP managing director Graham Cox will head the design division, reporting to RPS board director Peter Downen.

In line with previous acquisitions, RPS intends to phase out the MRP brand. Although it refused to reveal a timescale for the name change, RPS insisted it would retain the MRP brand 'while it had a market value'.

Up until the acquisition, RPS offered only a token architectural service. However, Downen now believes there is a significant gap in the urban design market for a multidisciplinary consultancy.

'The government is a key driver behind moves to enhance urban design,' he said. 'However, few practices are attempting to take on additional design services in order to break into this field.'

'We are tackling the market from the opposite end of the scale by acquiring a dedicated firm of architects with specific specialisms,' Downen added.

Current MRP projects include a major regeneration scheme for the South West and a new community and urban village at Weston-Super-Mare.

It has also designed the new operational command unit for West Midlands Police Authority and D&B architect on Birmingham's millennium landmark project, Millennium Point.

Clive Walker

## McCloud on board as Stirling goes live

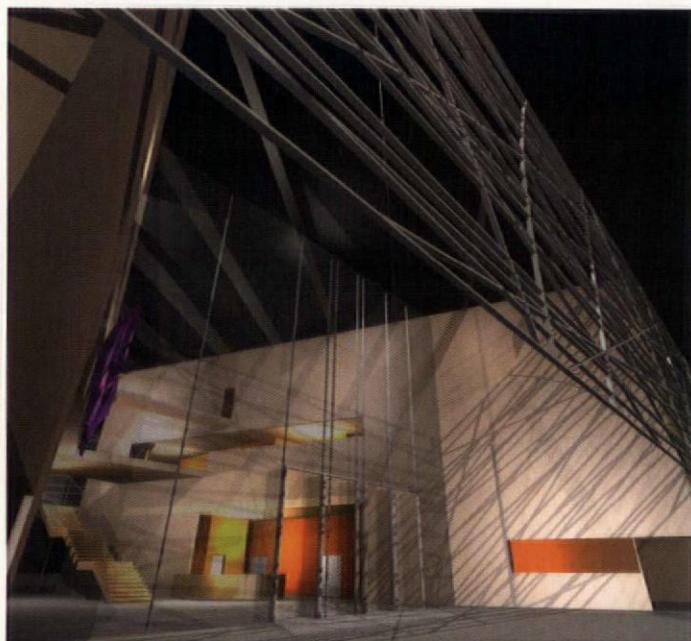
For the first time, Channel 4 will this year broadcast the Stirling Prize presentation ceremony live on the night.

The event will be produced by Talkback Productions and will be hosted by the well-known presenter of *Grand Designs*, Kevin McCloud, who will take over from Waldemar Januszczak.

'I am delighted to be involved in presenting Britain's premier architecture award,' said McCloud.

'I am looking forward to building on what Waldemar achieved in previous years, and exploring the connections between communities, buildings and the people that use them,' he added.

The Stirling Prize, sponsored by the AJ, will be broadcast live from the Old Billingsgate building in London on Saturday 16 October from 8-9pm.



Feilden Clegg Bradley has won a limited competition to design Quad, the £13.7 million Derby visual arts and media centre. The office saw off competition from Rick Mather Architects, Burrell Foley Fischer, Levitt Bernstein Associates, Panter Hudspeth and Austin-Smith:Lord. The project will provide exhibition space, workshops, video resources, administrative offices and public spaces, including a shop and a cafe.

## Foster and Ferguson put country house case to planning minister

A high-powered delegation met planning minister Keith Hill last week to argue the case for country house development under planning guidance, which the government says it will scrap.

Norman Foster, RIBA president George Ferguson and former culture minister Alan Howarth made the case for continuing the PPG guidance, allowing permission to be given for new country houses – if the architecture and landscape design are of the highest quality.

Plans to scrap the 'exemption' provision prompted an AJ campaign, backed by hundreds of architects and organisations including the RIBA and CABE.

Howarth told the AJ: 'I think the meeting was as positive on the minister's part as we could have hoped.'



Planning minister Keith Hill

**ppg7**  
save the clause

'Keith is concerned that if the clause is to be kept it must ensure that the architectural standards are of the highest quality. Like everyone, he doesn't want the countryside to be strewn with pastiche Lutyns houses.'

'I think we successfully put forward the argument that this is not some violation of the Green Belt or the environment,' Howarth added.



# Californian beach life comes to Bexhill



HUFTON+OWD

Glas Architects has completed this reworking of a detached house in Bexhill-on-Sea, an effort to bring the 'luxury of an LA beach house' to the south-east of England.

The project designs – which were originally recommended for refusal by local planners – allude to the work of Neutra and Ellwood, wrapping together a conventional 1970s detached house and a new-build element in an external timber cladding system.

The project brief demanded that the finished project should rework the existing building in an effort to reflect Eric Mendelsohn and Serge Chermayeff's massively popular De La Warr Pavilion further up the coast.

Bexhill's planning committee was convinced by this argument after one councillor strongly insisted that the council should support the local Modernist tradition.

The resulting house is entirely clad in iroko timber, which after weathering will form a silver-white patina that complements the natural tones of the shale beach.

Internally, the spaces 'seamlessly flow' into each other, both horizontally and vertically. Full-height windows were included to provide views of the sea and beach environment.

At the ground level, the overhanging eaves were designed to provide protection and allow for additional views. And at the uppermost level, a folding glazing system allows the upper room to expand to incorporate the exterior terrace as both an inside and an outside space.

Ed Dorrell

**Above: the internal spaces flow into each other, both horizontally and vertically. Right: the house is clad in iroko timber, which will form a silver-white patina once weathered**

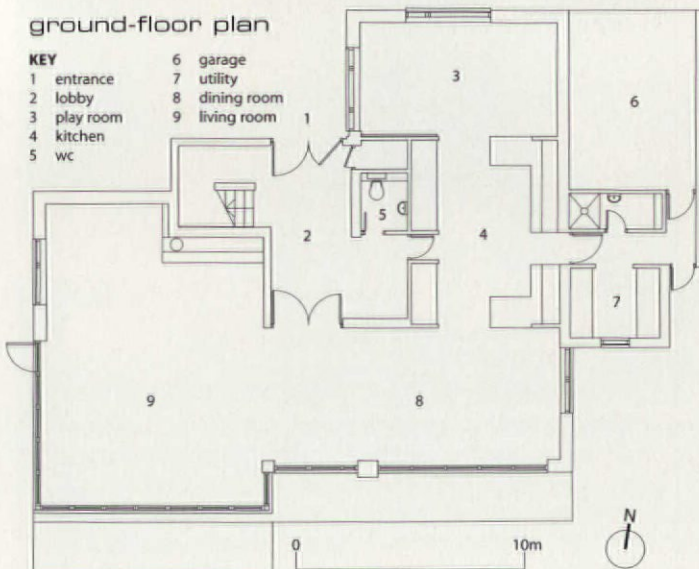


HUFTON+OWD

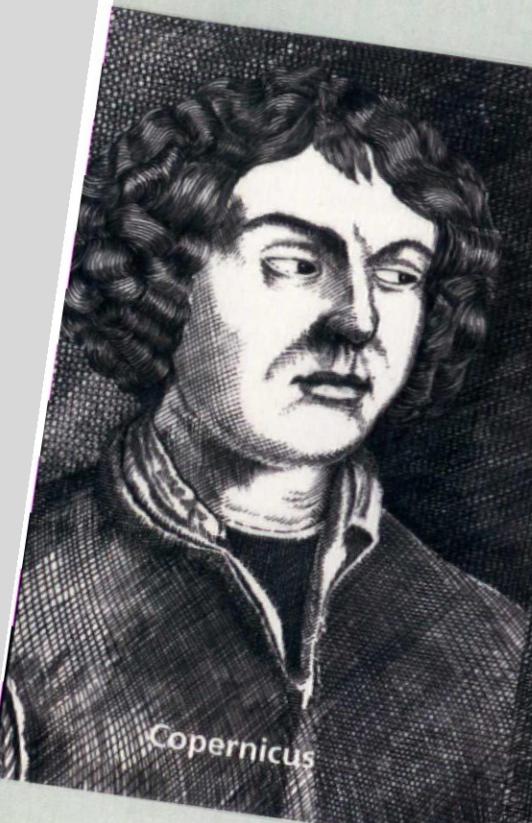
ground-floor plan

**KEY**

- 1 entrance
- 2 lobby
- 3 play room
- 4 kitchen
- 5 wc
- 6 garage
- 7 utility
- 8 dining room
- 9 living room







Copernicus

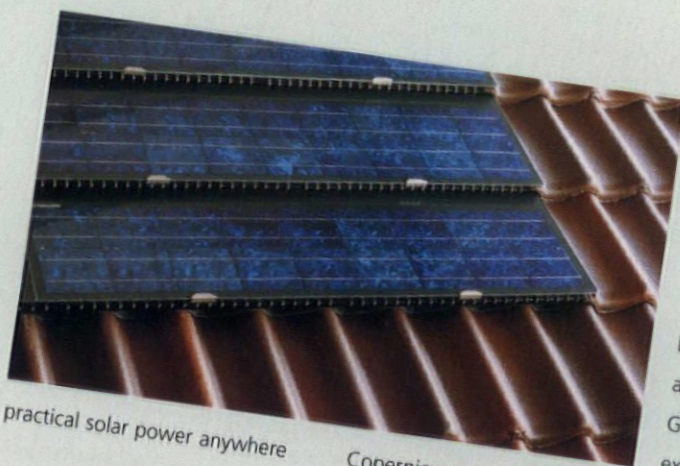


Galileo



Stuart Pocock

## They've taught us a great deal about the solar system.



Copernicus and Galileo's belief that the sun – not the earth – is at the centre of the universe caused widespread disbelief. Similarly, Stuart Pocock is causing a bit of a stir with his suggestion that we can have practical solar power anywhere in the country. Including Manchester.

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The idea of a roof that can reduce overheads is proving to have extremely

broad appeal. Uses so far have included an environmentalist's dream home on TV's Grand Designs and twenty-two refurbished ex-local authority houses near Preston.

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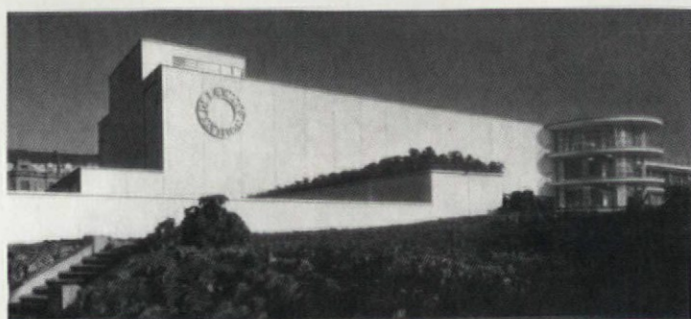
# Bexhill competition triggers fury

The Twentieth Century Society has launched a savage attack on a government-backed competition for a site next to the Grade I-listed De La Warr Pavilion in Bexhill.

The lobby group is furious with local regeneration company Seascope and is urging the firm to drop all three shortlisted schemes – by Aukett, ABK and Chapman Taylor with van Heyningen and Haward.

Caseworker Cordula Zeidler told the AJ that the three mixed-use proposals must be abandoned because they would overshadow the Eric Mendelsohn and Serge Chermayeff-designed pavilion and 'block important views from the seashore'.

'Rather than regenerating Bexhill, the proposed schemes



The proposed schemes could block the De La Warr Pavilion's sea views

would dwarf the pavilion and over-develop the area,' she said.

Zeidler also stressed that fault must lie with the developer for the demands it made in the brief. 'It is not surprising that, following a brief that asks for a 60-bedroom hotel, apartments, office and retail space, all practices came up with designs much larger than

the pavilion,' she said.

'More appropriate alternative sites would be available for smaller developments close by, such as a boutique or family hotel, which would be far preferable.

'All the current proposals are short-sightedly profit driven and would cause irreparable damage to this key site,' Zeidler added.

However, the developer Seascope has hit back at the criticism, dismissing the society's comments. 'The pavilion issue needs to be looked at when we have appointed a team,' marketing director Tariq Khwaja told the AJ. 'Anything is possible at the moment. Our design panel may yet decide that nothing can happen on the site.

'But the fact that the society is arguing that a small family hotel would be favourable is wrong. This whole scheme is about kick-starting regeneration in the area and to build a small hotel would make no difference at all.

'The regeneration issue is, of course, the reason for the size and nature of the brief,' he added.

Ed Dorrell

## ACA head slams government 'chaos'

Government regulation and legislation is encouraging mediocrity and preventing innovation in development and construction, the president of the Association of Consultant Architects (ACA) has warned.

In a speech at the ACA annual dinner in London last week, Paul Davis of Paul Davis & Partners said the impact of Whitehall policies on planning was increasing costs and producing 'negativity, restriction and political short-termism'.

He said that spreading responsibility for construction issues across many different departments 'has created unnecessary chaos and reduced the potential for delivery of holistic development'.

He called for long-term strategic policies on areas such as training, infrastructure, and research and development.

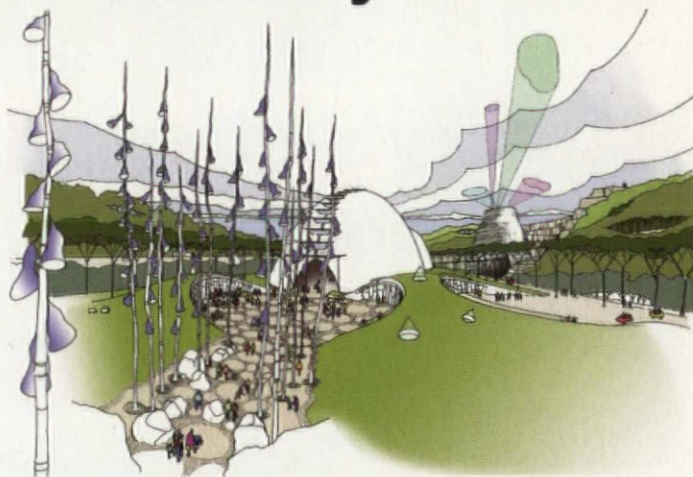
## Eden founder leads Way forward

Jonathan Ball, the visionary behind the Eden Project, has unveiled the Great Atlantic Way (GAW), an ambitious scheme for Cornwall.

Ball claims the new project will 'create a spectacular architectural, educational and inspirational experience that will tell the story of weather and how it has shaped our planet, our country and its people'.

The GAW team – made up of Ronnie Murning, Eden's former director of design and development, Edward Cullinan Architects and Buro Happold – will work in association with the Met Office.

The heart of the project will be the 'Keep' (pictured), a landmark timber building at Tiscott Wood in Bude that will act as a spiritual hub and provide a gateway to the scheme.



GAW will comprise a series of 20 unique attractions stretching for more than 30 miles across north Cornwall and accessed by a sustainable transport system. 'The effect of the GAW will be to rejuvenate small businesses in the

area,' Ball said. 'If all the existing rural enterprises – the farms, shops, bed and breakfasts and post offices – could be helped to take on just one more person, the effect on the prosperity of the region would be considerable.'

### STUDENT SHOWCASE



Catherine Ham designed *The Squeeze Box*, a centre for making and playing accordions, as the final project in her third year at the University of Nottingham. The project is based in the jewellery quarter of Birmingham, and Ham investigated the nature and appropriation of space. The space specifically encourages human interaction – by people with each other, with the process of creating and playing accordions, and with the building. The image shows the staircase, which forms the basis of the circulation within the space, and reflects these ideas of interaction. Ham's tutor was David Short.

*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)





# At last, irrefutable proof that the Swiss have lost their touch.

Hygiene and water saving have always been high priorities for the Swiss so it should come as no surprise that Geberit has become the leading innovator in the field of hands free washroom equipment.

## A tap without a handle?

With water becoming an increasingly scarce and expensive commodity, any measure that cuts wastage is a step in the right direction. Geberit's intelligent, infra-red controlled taps supply water on demand only, saving over 80% compared with traditional mixer taps.

But it doesn't stop there. With typical Swiss thoroughness, Geberit has taken the process further and designed a whole range of infra-red driven products to enable it to bring the concept of the hands free washroom to reality.

## A hands free washroom?

The Geberit range takes infra-red control to its logical conclusion. Intelligent electronic taps, hand dryers and soap dispensers, combined with infra-red WC and urinal flushing,

provide the designer with everything he could wish for to create a modern hygienic washroom. Water and energy are controlled and conserved completely automatically and all functions are performed without the need for touching.

## Remote programming?

With these intelligent infra-red systems, each urinal can be individually, electronically programmed at the touch of a button and adjusted to meet changing demands.

The Geberit system opens up exciting opportunities for both designers and architects. Fast and straight-forward to install, it's easy to clean and maintain, thanks to concealed plumbing and a clear floor area. As a result, washrooms can be impressively attractive as well as efficient and hygienic.

Have the Swiss lost their touch?  
Well, yes. And no.



## Flushing without touching?

Automatic flushing is a relatively well known application for infra-red but Geberit has refined and developed the technology to the point where flushing of the WC or urinal is guaranteed each and every time, while saving over 60% of the water used by conventional methods. The benefits to hygiene and the washroom environment are clear.



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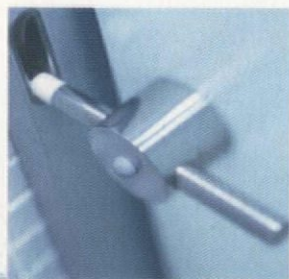
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# Pringle pledges to tackle Private Finance Initiative

Jack Pringle has vowed to force the government to rethink its commitment to the Private Finance Initiative if he wins the upcoming RIBA presidential elections.

In a move that will create 'clear blue water' between himself and fellow front runner Richard Saxon, Pringle said now is the time to tell the government that reform of the system is 'essential'.

'It is bad for front-end design, bad for the bidding processes and bad for the life cycle of a building,' he said at a campaign launch event. 'It hurts both the public purse and the construction industry.'

He also argued that PFI was damaging for the architectural profession. 'With the introduction of these new procurement methods, the influence and the respect of the profession in the construction industry has reached an all-time low,' he said.

Pringle said he is determined that alternative procurement models, which would still take advantage of both private finance and private

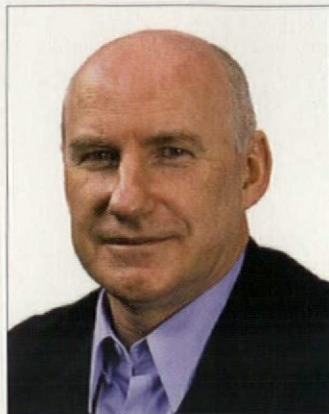
know-how, should be developed.

'I am going to invite some people I know to a small PFI conference and look to develop a "Smart PFI" system,' he said. 'We certainly don't need to get rid of all the best bits of the system. For example, we should be looking at the way that MacCormac Jamieson Prichard is delivering the BBC building.'

'I see an opportunity for the profession to take advantage of the current atmosphere.'

'There seems to be an open door in the Treasury at the moment. We must not go in and whinge and whinge. Instead we need to go in and tell them that it doesn't work and show them the alternatives.'

'I also believe there are others that might want to join with us,' he added. 'There are construction firms that would be interested in a rethink, and I think we might win some support from the money men – the quantity surveyors and the project managers.'



Jack Pringle: reform is 'essential'

## Mavisbank critical on Scots' risk list

One in 20 of Scotland's A-listed historic properties is perilously at risk, the Scottish Civic Trust has claimed in its latest Buildings at Risk Bulletin.

Arguably the most notable entry is Mavisbank House in Midlothian, Scotland's finest Neo-Classical villa, which the report says is in a critical state due to fire and neglect.

Built in 1722 by William Adam, the building was ravaged by fire in 1973 and has remained derelict ever since. Its plight has been highlighted thanks to the BBC's *Restoration* series.

But despite media attention, progress towards restoration remains painfully slow, says the trust's buildings at risk officer, Jane Nelson.

'Mavisbank is possibly the most famous building at risk. Although few underestimate its importance, it still lies in a critical condition.'

In total, the Buildings at Risk Register features 1,300 listed properties across Scotland including cinemas, castles, mansion houses and crofts.

Ed Dorrell

## Andrew Doolan (1951-2004)



Doolan won many awards and raised the bar for hotel design in Scotland

Andrew Doolan, who died last week, was one of the brightest stars in the Scottish architectural firmament. Not only did he produce stunning award-winning buildings, he also managed to make money out of doing it – earning him the admiration and envy of many of his colleagues.

Doolan gained his architect's qualifications at Leeds School of Architecture, but his first job was with the Fire Service, which he joined in 1967. He left after a year to become an apprentice as an architectural technician in Glasgow where he studied at night to prepare for his degree course. His first £1 million was made after purchasing and renovating 80 derelict flats and 12 shops in Edinburgh for £77,000.

With colleagues Andy Burrell and Rob Hunter, he formed the property development company Kantel, which was behind successful regeneration projects in Glasgow and Edinburgh, most notably Glasgow's Merchant City. From there he moved, with long-term friend and business partner Pauline Shirlaw, on to hotel design, transforming a bank building on Edinburgh's High Street into a stylish nine-roomed hotel, which he subsequently sold to help finance the purchase and redevelopment of the old Co-Op building on Bread Street. He created Point Hotel and immediately set a new standard for hotel design in Scotland. Regeneration of Scotland, RIBA, EAA, Civic Trust and European Hotel Design awards were just some of the accolades won by the hotel, and Doolan's triumphs continued with the adjoining Point Conference Centre, where a top-floor penthouse room offers spectacular views of Edinburgh's skyline.

In 2002 Doolan established, with the RIAS, the now-annual RIAS Award for Architecture. The objective of the award was simple: find the best building in Scotland and give the designer £25,000 – the biggest architecture prize in the UK. It was a generous, big-hearted gesture, which reflected his desire to recognise Scotland's burgeoning architectural talent. He will be sorely missed by his family and many friends and colleagues.

John Pelan, RIAS

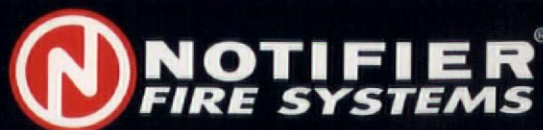


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# Iraqis torch architect's new flag

One of Iraq's former leading architects, whose design for a new national flag was unfurled last week, has expressed anger at its widespread burning across the war-torn state.

London-based Rifat Chadirji, 77, was invited along with 30 other Iraqi designers to create a national flag of reconciliation. The competition was launched in February this year by the new Iraqi council.

However, approximately 25 per cent of the Iraqi population are protesting against the flag because they oppose Iraq's transfer to democracy, claims Chadirji, who trained at Hammersmith School of Architecture from 1946 to 1952.

'It surprises me that there is such an irrational reaction to the flag because it is supposed to represent a return to democracy. I specifically included a white background because that is the international symbol of peace,' he said.

After founding his own architectural practice, Iraq Consult, in 1952, Chadirji went on to design more than 60 of Iraq's key government buildings and monuments, including Baghdad's Council of Ministers.

He also designed the capital's Monument to the Unknown Warrior and the Telegraph, Telephone and Post Building (TTP), which was bombed during the first Iraqi conflict in 1992, and again last year. Other key designs include the 14 July Freedom Monument celebrating the 1958 revolution that established the Iraqi republic.

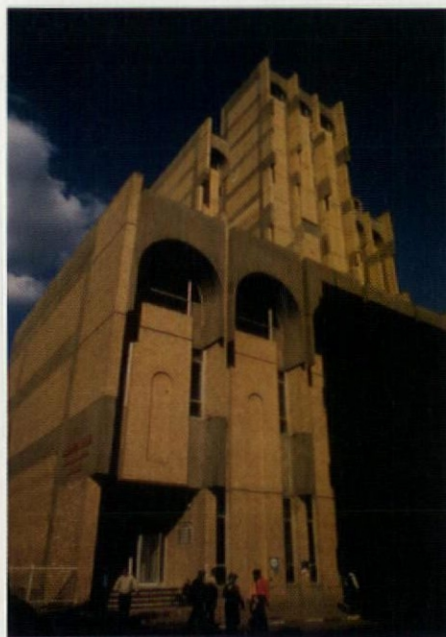
After leaving Iraq in 1982, he left architecture to become a visiting scholar of philosophy at Harvard University. He went on to secure a string of academic posts, including visiting research scholar at London's Bartlett School of Architecture between 1989 and 1994.



Coloured white to symbolise peace, Chadirji's flag has been the subject of anti-democracy protests



Architect Chadirji is now based in London. His designs include the 14 July Freedom Monument (above left) and the Telegraph, Telephone and Post Building (above right), both in Baghdad



In 1982, Chadirji became an RIBA honorary fellow and five years later an honorary fellow of the American Institute of Architects. After being appointed to the committee of the Aga Khan Award for Architecture in 1983, he went on to scoop the body's top prize, the chairman's award, in 1986.

Since 1985 he has published some 14 architectural books including *Dialogue on the Structure of Art and Architecture*, *The Ukhaidir and the Crystal Palace*, and *Taha Street and Hammersmith*.

In addition, he has compiled numerous photographic collections including *The Photography of Kamil Chadirji - Social Life in the Middle East 1920-1940*.

The early '90s saw him launch his own Iraqi information bureau, the Chadirji Foundation, providing news and photography about the country's architecture and politics. However, he has ruled out further involvement in Iraq's reconstruction.

Clive Walker



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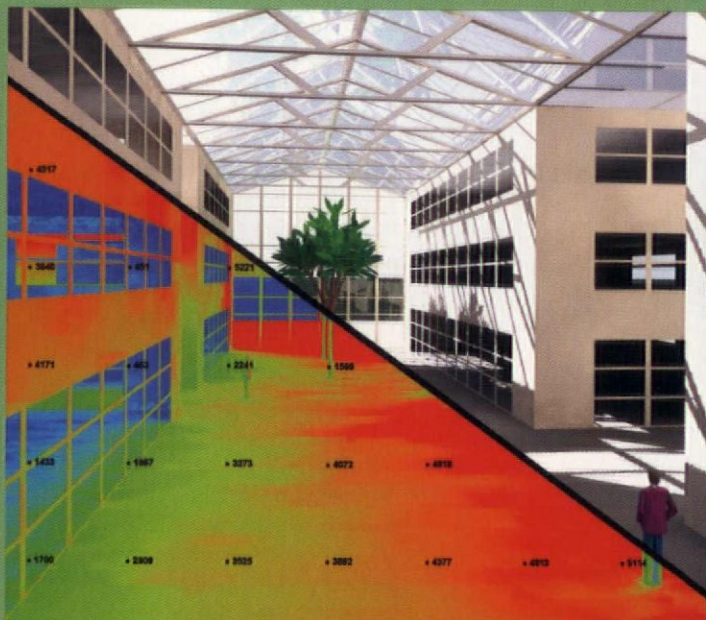


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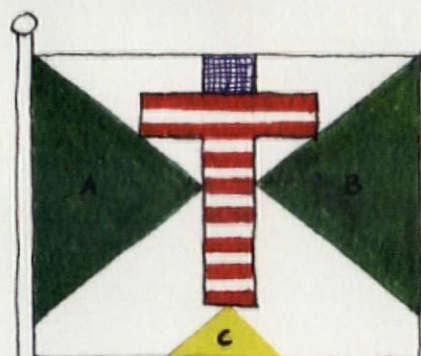
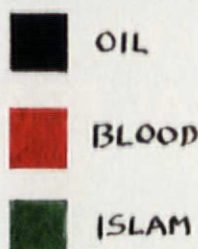


# Hellman

A LOCAL ARCHITECT'S ATTEMPT AT A DESIGN FOR A NEW IRAQ FLAG HAS BEEN BURNT IN PUBLIC — SEEMS NOBODY GOT THE SYMBOLISM! HERE'S SOME MORE REALISTIC SUGGESTIONS...



## KEY TO SYMBOLISM:



www.louisshellman.co.uk

## who said what

**'Architecture is meant to serve a purpose, not just celebrate itself'**

Colin St John Wilson. *Observer*, 2.5.04

**'Architecture is receiving a better press, not because architects have turned into the Classicists the Prince would have liked them to be, but because they are working in more diverse and interesting ways'**

Deyan Sudjic on the 20th anniversary of Prince Charles' Hampton Court speech. *Observer*, 2.5.04

**'If the next James Bond movie does not have a scene here, then I will eat my hat'**

Giles Worsley on the bar/restaurant at the top of Swiss Re. *Daily Telegraph*, 28.4.04

**'If I had my way, there'd be a series called *Demolition*. My shortlist for dynamiting would be the Tower of London, most of Whitehall, all of Bath, and the Royal Albert Hall'**

Janet Street-Porter. *IoS*, 2.5.04

## vital statistics

- Accidents in Scottish construction have killed 50 per cent more employees than those in the rest of British building sites and seriously injured 15 per cent more, an HSE report has concluded. Employers blame this on a 'macho gung-ho culture'; trade unions say court penalties for companies are too soft.
- Prince Charles' Duchy Originals, the organic food and drink firm, has notched up its first £1 million profit. Annual turnover rose from £6 million in 1999 to £35 million this year from sales of bacon, ale and Christmas puddings.
- The next phase of Birmingham Eastside will see £140 million spent on regeneration initiatives, including a £20 million park. The money will also go towards roads, cycle and pathways, affordable housing and a media village.
- Bonnybridge, Stirlingshire, has been named UFO capital of the UK, with 60,000 sightings of flying saucers, according to a survey by Grolsch beer. Second hotspot was Cley Hill, Wiltshire, followed by Great Orme in north Wales. Walthamstow, east London, was also a UFO twilight zone.



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Butcher Plasterworks' new website catalogues their vast archive of historically important mouldings, and showcases the many contemporary uses for fibrous plaster. Recent projects have included Alexander McQueen's flagship Bond Street store and contemporary residences for architects such as Niall McLaughlin.

The site features a comprehensive archive of traditional architectural plaster moulds spanning three centuries. Butchers also collaborate with designers and artists, with products including the recently launched Tegula feature wall tile (top right).



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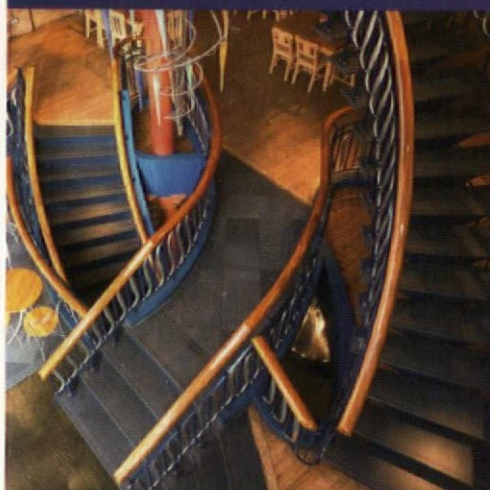
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## De La Warr Pavilion should be allowed to enjoy its isolation

Well, there's a surprise. It is easier to put up a relatively small building, such as a house, near to a star like Bexhill's De La Warr Pavilion, than it is to construct something sizeable.

Glas Architects' design, based on the fantasy of a Los Angeles beach house and shown on page 6, has been built successfully and enhances its environment. On the occasional days when our climate resembles California's it will be a joy to use – and on others it can represent a triumph of optimism.

Regeneration company Seascope, on the other hand, has attracted ire over its proposals for a mixed-use proposal next to the pavilion. The Twentieth Century Society is livid, saying that none of the three shortlisted schemes should be built. It may have been rather slow off the mark, given that its objection is to the scope of the project, and this has been known for some time. But it certainly has a point. Bexhill is a supremely ordinary place, with the single glorious exception of the De La Warr Pavilion. The building may have nearly drowned by now in a sea of nautical metaphors but it certainly does loom up like a great ocean liner above its surroundings. Welcome additions such as Niall McLaughlin's inventive little bandstand are on an entirely different scale.

If Bexhill is keen on having more contemporary seaside housing, that is great. It can only improve a generally undistinguished collection. And if it needs a 60-bed hotel to bring in the conference trade and kickstart regeneration, then that should be welcomed too. After all, the three shortlisted practices are all highly respectable and should produce decent architecture. But does this major development need to be bang next to the greatest architectural gem on the south coast? Surely not. If Seascope wants to know how much of a mess you can make of a seafront, it need only look along the coast at Brighton.

De La Warr is surely enough of a grand old lady to be allowed to continue enjoying a little splendid isolation.

Ruth Slavid

## Pound problems pose threat to the profession

I am writing in connection with your article entitled 'Architect imprisoned over £3.5 million charity scam' (AJ 22.4.04).

It is, in fact, incorrect to describe Mr Pound as an 'architect'. He has not been registered as such since 1996 and this fact was made clear to the police when they contacted the board in 1999 regarding his registration status.

There is no evidence that Mr Pound was in business or practice as an architect while unregistered and referral to him as such is detrimental to the reputation of the profession.

Alan Peacock, regulation department, ARB, London

## Private residential prefab is a goal of the past

Your piece on the new development in Manchester (AJ 15.4.04) stated that the project represents the first use of prefabrication in the private residential sector. This is far from true.

In 1999 my client and I produced a pair of houses in Redland, Bristol, that were entirely constructed off-site using the Masonite building system, which was brought to site on two articulated lorries and craned into place. This development was awarded the 2001 Environmental Award by the Bristol Civic Society.

Last year the same client and I produced a single house in Congresbury, which was manufactured off-site, and after the blockwork piers and the supporting parallam beams had been placed, the entire superstructure was erected in less than 24 hours.

The construction of the house was recorded and broadcast on a BBC television programme last year.

We are currently finalising negotiations on planning per-

mission for a development of 24 dwellings in Portishead, which will be manufactured off-site and heated with geothermal energy.

Quentin Alder, Bristol

## Singleton profile starts the battle of Brum

'University applications are up in both our universities and I have a hunch it is because of this building' – Phillip Singleton (AJ 29.4.04)

Dare I ask which of Birmingham's three universities was left out of the discussion during the interview about Phillip Singleton's new role at the city council?

Since applications for the undergraduate course at the Birmingham School of Architecture are currently down (perhaps because of this building?), it would appear that the University of Central England is the one that doesn't make the cut.

Good luck to both Birmingham and Aston University.

Rob Annable, via email

## Skool's out on Berners Pool construction

I woz intrested to know iF yuo wOuld publish a Letter that wos az Badly-Put-Toogether as the Pool Bilding on the Frunt kuver on 22.04.004?

Corrigan+Soundy+Kilaidity Architects, Berkshire

## Correction

The images of the Cargo Fleet house by Chance de Silva that were published in Specifier's Choice, AJ Focus April 2004, were produced by June Raby of Digital 3D.

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 to arrive by 10am on the Monday before publication.



# Fostering City quality

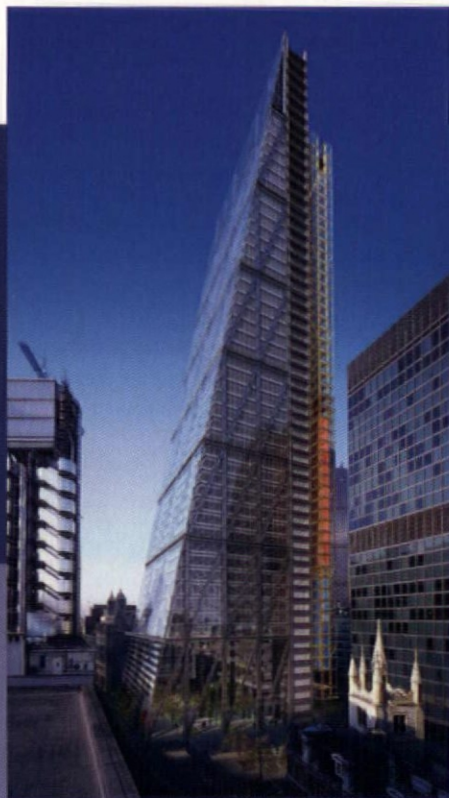
Many of the City of London's best buildings owe a debt to Norman Foster. **Kenneth Powell** discusses an aspect of the practice's output which is often overlooked. Below we preview an exhibition celebrating the best of contemporary City architecture

Since the mid-'90s, Foster and Partners has become a major player on the commercial development scene. At least a dozen of the practice's office projects have been completed in the last few years, or are currently on site, within the Square Mile or just outside it in Islington, Tower Hamlets and Southwark. Negative critics tend to dismiss this sector of the practice's work as simply 'hectares of office space', with the Battersea studio effortlessly rolling out one scheme after another in the way that Fitzroy Robinson or Seifert did 30 or 40 years ago.

Of course, it is not really like that. Foster and Partner's Brandon Haw sees no need for the firm to apologise for its involvement in the commercial field. 'We set out to establish

a reputation for good value commercial projects, to deliver quality, and we achieved that,' he says. 'Along the way, you could say that we've radicalised our clients, made hard-headed developers think innovatively and changed the workplace for the better. Why should we leave the spec office market to competitors?'

Haw points out that other, less innovative practices have subsequently taken up ideas that the practice pioneered – full-height glazing, for instance, really generous atria and the interest in low-energy servicing. EPR and Sheppard Robson, for example, highly clued-up commercial operations, have both produced buildings that are clearly Foster-influenced. But should anyone apologise for following in the wake of an architect who is a dominant figure worldwide, recipient of every prize and medal on offer? It was the scale of Norman Foster's own reputation and



Left: 122 Leadenhall Street, Richard Rogers Partnership.  
Below: 10 Gresham Street, Foster and Partners



## New City Architecture

The City of London is holding a major public exhibition of its finest contemporary architecture including five Foster projects. 'New City Architecture' will take place on 21 May-2 July at Finsbury Avenue Square, Broadgate, London EC2, and will be accompanied by a series of seminars organised by the Architecture Foundation, walking tours and children's events. Initiated by the Lord Mayor, the free exhibition is hosted by the Corporation of London and British Land, curated by Peter Murray of Wordsearch and designed by AEM Architects. Visit [www.newcityarchitecture.com](http://www.newcityarchitecture.com) for information.



the force of his personality in many cases that persuaded clients to take risks.

### The fame game

Foster had already completed a ground-breaking bespoke office scheme for Willis Faber Dumas when he won the job that was to catapult him to global fame, the Hong Kong Bank. 'The Bank' is an icon of Modern architecture, but it was also 'the most expensive building in history'. As Foster's partner David Nelson points out, a key project was the Century Tower in Tokyo, clearly inspired by the Hong Kong Bank (much admired by client Kazuo Akao) but built to a strict budget and to Japanese procurement norms – with the contractor in the lead – that prefigured the rise of design and build in Britain.

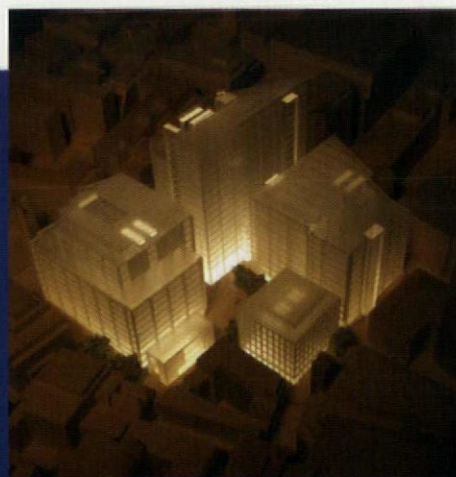
More significant in terms of this country was the ITN Building in Gray's Inn Road, completed in 1990 and the practice's first building in central London. Although ITN was to occupy part of the building, most of it was spec office space and the client was

Stuart Lipton of Stanhope, the pace-setting developer of Broadgate and Stockley Park, who still regards it as one of the practice's best buildings. Foster is proud of the fact that 'the budget was £4.5 million – we built it for £4.2 million'. The practice had demonstrated its ability to work within commercial parameters. Willis Faber and the Bank were magnificent one-offs: ITN was the prototype for a new breed of efficient office buildings.

After the Bank, Foster Associates (as it then was) would never again be the modestly sized leading-edge studio it had been in the 1970s – by 1995 it had a staff of 250 and subsequently grew to 600. An office of this size needs a constant stream of jobs to survive,

another argument for conquering the commercial sector. The practice's London office projects deserve far more critical attention than they have generally received, since in every case there are significant innovative elements that place some of them above the 'good ordinary' category. At Tower Place, for example, begun in 1992, the covered public space that gives the church of All Hallows by the Tower the setting it previously lacked is clear public gain. There is an echo of this at Holborn Place, where the practice's scheme replaced a pompous Post-Modernist proposal by GMW (commissioned by Robert Maxwell for the old *Daily Mirror* site). Unfortunately, the very large atrium, though visible from the street through a great wall of glazing, is strictly private territory.

Even Foster is not immune from the planning interference that building in conservation areas or close to listed buildings often generates. At Wood Street, on a site next to a sheerly transparent Richard Rogers building, the practice was obliged to use



Left: Broadgate Public Spaces, SOM.  
Above: the Minerva Building, Grimshaw.  
Right: New Street Square, Bennetts Associates

### Completed projects to be exhibited:

#### 1 London Wall

Foster and Partners  
Hammerson/ Kajima Europe BV

#### CityPoint Public Spaces

Sheppard Robson  
Pillar Property

#### Lloyd's Register of Shipping

Richard Rogers Partnership  
Lloyd's Register of Shipping

#### 10 Gresham Street

Foster and Partners  
Standard Life Investments

#### 88 Wood Street

Richard Rogers Partnership  
Daiwa Europe Property

#### 30 St Mary Axe

Foster and Partners  
Swiss Re

#### Millennium Bridge

Foster and Partners  
Corporation of London

#### Wagamama, Old Broad Street

Fletcher Priest Architects  
Tower Limited Partnership

#### Paternoster Square

Whitfield Partners/Sheppard Robson  
Mitsubishi Estate

#### Merrill Lynch Financial Centre

Swanke Hayden Connell  
Merrill Lynch

#### 30 Finsbury Square

Eric Parry Architects  
Scottish Widows

#### Thames Court

Kohn Pedersen Fox  
DIFA



stone cladding in proximity to the preserved tower of St Alban's church – the real interest of this project can be found at the rear, where the block skillfully frames a 'lost' City churchyard. Similarly at Finsbury Square, Islington planners imposed stone cladding (though Foster's solution was to construct a structural stone frame – an 'exoskeleton' – over the glazed container behind). Internally, the building (occupied by Bloomberg) focuses on a typically dramatic atrium.

### City partners

Book-ending London Wall and advancing across Bishopsgate into Spitalfields (with a project that has controversially razed much of the old market), Foster is indeed omnipresent in the City. A number of the recent projects take the form of the 'arbitrary lumps and bumps' of which Rowan Moore complained and which may well feature less in the firm's work in the future. The recently completed 10-12 Gresham Street is, however, a model of rational order and a refreshing

presence in a street where most recent buildings (with the exception of an eccentric scheme by Grimshaw) are simply dull. On one level, this scheme is a homage to Mies, a perennial Foster source, with elegant bronze-framed facades on a steel frame. The site is, however, irregular and the stone-clad corner towers, both functional core and visual marker, frame the building and mediate its relationship to the streets. Internally, the stepped, day-lit atrium inevitably recalls Willis Faber, while the triple-skin wall is a development of a strategy applied at ITN.

ITN remains the start of it all and it isn't surprising that it was Stuart Lipton who brought in the practice to work on the 'Lon-

don Bridge City phase 2' (now More London) site after years when some extremely eccentric options for its development were aired (and binned). City Hall has occasioned so much comment, much of it negative, that the significance of the Foster masterplan has been largely ignored. The ingenuity of it lies in the way that it deliberately addresses the City – just across the water – reassuring the tenants (including Ernst & Young) that they are close to the action, while opening up routes from London Bridge Station and Tooley Street to the river that have been closed for 150 years. It is commercial, slick, saleable – and beneficial in terms of public space. And it feels like a bit of London, not another office ghetto. Foster is the first to praise the contribution of individual clients like the Sainsburys or Norman Payne at BAA in the 1980s. But today, more than ever, they are few and far between and Foster's City buildings reflect both the compromises, and the real gains, that emerge from collaborating with developers.



Left: 2 Puddle Dock, Alsop Architects.  
Above: Thames Court, Kohn Pedersen Fox.  
Right: Wagamama, Old Broad Street, Fletcher Priest Architects

### Uncompleted projects to be exhibited:

**Heron Tower**  
Kohn Pedersen Fox  
Heron Corporation

**122 Leadenhall Street**  
Richard Rogers Partnership  
British Land

**New Street Square**  
Bennetts Associates  
Land Securities

**Plantation Place**  
Arup  
British Land

**The Minerva Building**  
Grimshaw  
Minerva

**Broadgate Public Spaces**  
SOM  
British Land

**London Stock Exchange**  
Grimshaw  
London Stock Exchange

**2 Puddle Dock**  
Alsop Architects  
Blackfriars Investments

**51 Lime Street**  
Foster and Partners  
British Land

Projects were selected by a panel including: the *Observer's* architecture correspondent Deyan Sudjic; Architecture Foundation director Rowan Moore; Barcelona's city architect, Josep Acebillo; and director of the National Architecture Institute in Rotterdam, Aaron Betsky





## Grounded by a culture of constraint and control

I started this column at 5.41am on the Heathrow Express, targeting the 6.40 flight to Hanover. Like many before me, I was the victim of unadvertised incomprehensible procedures. I was travelling with hand luggage only, intending to use the check-in at Paddington Station rather than the airport (a '60s idea forgotten and recently reinvented – marvellous, or so I thought). Unfortunately I arrived 59 minutes before the flight, and even though my ticket says check-in up to half an hour before, it failed to mention a cut-off of one hour from the station. So I was in a race to beat the system.

Unexplained bureaucracy plays an increasing part in everyday life, curbing our freedom. I am not anti-procedure – indeed, last week I wrote about our office manual and how systems can release individuals – but I am against the continuous tendency to control and record. Increasing governance is deemed to reduce risk and the incidence of what is currently considered undesirable. It is a paranoid approach in which neither public nor corporate control policies ever diminish.

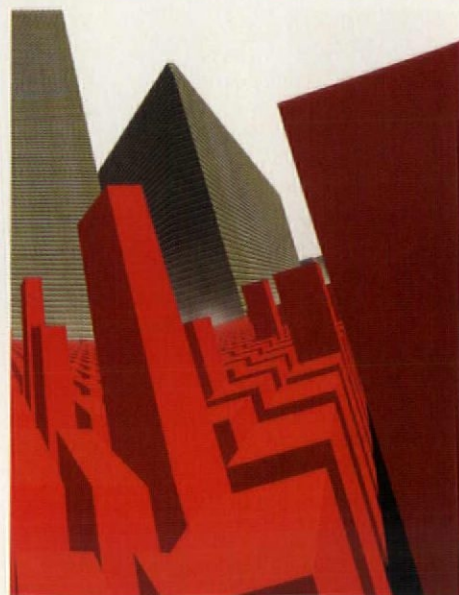
This is ironic, as customer satisfaction is the new business creed; except, of course, when going against the general will is deemed to be in our best interests. Then it is said that we must accept matters that are beyond communication, and recognise that the strength of good governance necessitates our ignorance – think of Blair's 'statesmanlike' stance on the Iraq war.

Architecture is ever more burdened by this spurious bureaucracy. From completing the absurdly onerous OJEC forms through to the Practical Completion Certificate, unnecessary procedure wastes time, increases PII and drains morale. We are almost inured to the tedium of form-filling, but the increasingly sinister boys from the Health and Safety Executive continue to offer new versions of constraint. I am often reminded of a sign I saw in St Petersburg that

listed 12 things you must not do. It was a laughable remnant of an Eastern bloc obsession with control, but it also demonstrated the impossibility of writing a document that provides a comprehensive list of undesirable outcomes; it can only grow without being comprehensive, because it fails to accept the concept of balancing reasonableness and risk.

As was inevitable, once the check-in at Paddington failed, I reached Heathrow just missing the half-hour deadline, again by one minute. Having booked on the 8.25 to Amsterdam, I ended up £116 worse off, and did not see one of the buildings I was flying to assess. Of course, as an architectural optimist you need to find the upside to the situation. I kept my blood pressure down and avoided being arrested for check-in rage. I enjoyed the benefits of the business lounge to complete this column before I am normally awake. And the cathartic experience of putting the woes of my travel down on paper has saved me from hurriedly drafting a complaint to British Midland about the stupidity of their rules and the inconsistency of their published travel information (a variation on a standard letter to Westminster council about residents' parking/traffic wardens and Transport for London about the congestion charge).

I arrived early enough in my new afternoon target, Groningen, to enjoy some lowland cuisine before my colleagues arrived from seeing the building I missed. I could also take pleasure in having avoided the Heathrow shopping experience, confident that the deals on offer demonstrate that business is not good. The primary reason, after all, for all this excessive waiting time and endless delay is to turn the passenger into a consumer. Aeroplanes are simply the 'magnet stores' at the end of BAA's out-of-town shopping centres. Oh, and the plane was 50 minutes late, but the crew hoped that this didn't inconvenience me!



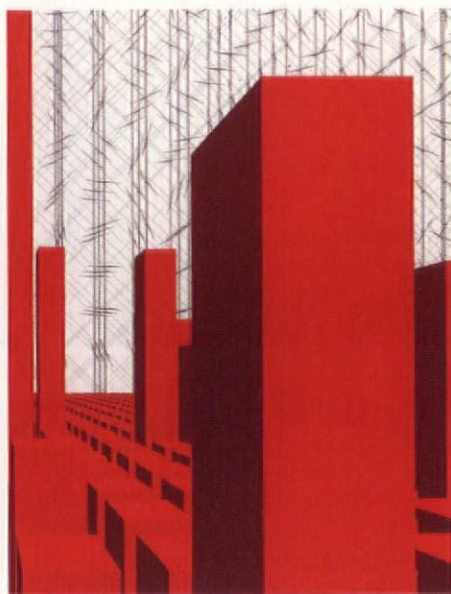
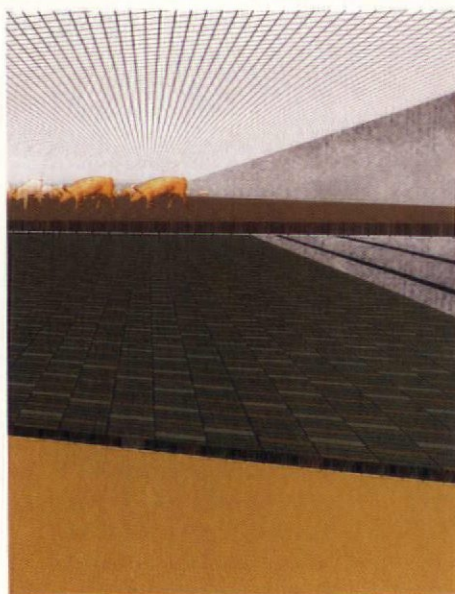
**Commissioned for this year's Serpentine Gallery pavilion, Winy Maas and his practice, MVRDV, are to bring their intellectually inventive style to the UK for the first time**

Winy Maas is not concerned that his first built design in the UK will be a temporary structure. The Serpentine Gallery in Kensington Gardens has commissioned his Rotterdam-based practice, MVRDV, to design its 2004 pavilion, an annual assignment now in its fifth year that both extends the gallery space and acts as a showcase for contemporary architecture. Maas and his MVRDV co-founders Jacob van Rijs and Nathalie de Vries (the trio's surname initials lend the practice its name) are in stellar company – architects of past pavilions are Oscar Niemeyer, Toyo Ito, Daniel Libeskind and Zaha Hadid – and MVRDV's contribution is an eagerly awaited addition to a growing collection of shape-shifting, boundary-busting interpretations of the pavilion tradition.

'Every building is temporary,' Maas points out. 'True, the pavilion is a kind of architectural exercise that can almost be seen as a temporary piece of art in the grounds of the gallery, but no less challenging and attractive a task for that. And such an exercise is perfectly positionable in any architect's oeuvre.' MVRDV's oeuvre already contains an award-winning pavilion, the Dutch Pavilion for the Hanover Expo 2000, which brought the trio to international prominence after a series of acclaimed 1990s projects in their native Netherlands. These included the headquarters for the public broadcasting company VPRO in Hilversum, and a housing scheme for the elderly, WoZoCos, in Amsterdam. Both were inventive essays on maximising

**'From completing the onerous OJEC forms through to the Practical Completion Certificate, we are inured to the tedium of form-filling'**





## DUTCH COURAGE

space on a compact footprint.

MVRDV's buildings express concerns about density and the increasing and often conflicting demands for space and shelter. By density Maas means not just the growth of population but the growth of allied needs and desires and how they are taken over by consumerism and individualism. 'More and more space is needed to accommodate all this and we don't have it, so how do we formulate alternatives within these constraints? While our buildings are all very different there are certain themes within our work, the large-scale concerns and urbanistic issues that are hovering over architecture.'

The Netherlands is one of the world's most densely populated countries, with about 1,000 people per square mile (the UK figure is about 650 and the US averages at a mere 77). It is also a small country with a history, both psychic and physical, of reclaiming land from the sea and dealing with the constant threat of flooding. So while the Dutch Pavilion at the Hanover Expo was an inventive, witty concatenation of the country's geographical, political and economic characteristics, there was also an overlaying anxiety about over-population, migration, consumerism, wealth and excess. 'It was a way of translating our concerns about density by stressing functions of architecture that are not normally considered as part of the investigation process, such as forestry, agriculture and certain ecological issues,' says Maas.

This assiduous approach may seem overly theoretical and intellectual, intent on inventing constraints where there are none. But the results are responsive, sensuous, dynamic buildings that can be understated or exuberant, that paradoxically have enormous presence in their landscape or urban environment but can also accept impermanence and accommodate change. A museum and cultural centre in rural Japan provides a serene, sheltered public space that reflects and responds to the extreme climatic conditions of hot, humid summers and bitterly cold, snowy winters. A soon-to-be completed tower in Madrid positions a viewing platform and public plaza at 40m-plus, overlooking the city. 'It allows an escape physically and psychologically in a very enclosed urban environment,' explains Maas.

'But we don't want to get too existential,' he cautions. 'Remember the '90s when a lot of architects were referring to French philosophy? We're not interested in that. We want people to experience our buildings as directly as possible, we want them to be intrigued and to want to visit again.' Maas believes that the criticism of architects for thinking too much about form and not considering the users is a bit simplistic because there are so many users and so many differences between them. 'But I do agree that the users' interpretations of the structures you make are one of the most interesting components of architecture. The Hilversum broadcasting building was another exploration on that theme and there were

both complaints and admiration. In a way the building became a battlefield for the opponents.' Any ensuing debate is a pivotal part of Maas' criteria for success. 'It's an escape from the 99 per cent of buildings that are only about acceptance.' This makes for unnoticeable, over-polite architecture, he says.

That's not to say all MVRDV's buildings are attention-seeking or impolite. The designs for New York's putative riverside 2012 Olympic Village show a dipping, dodging series of towers that bend and weave around each other like considerate commuters. Only 7 per cent of MVRDV's workload is in the Netherlands and the practice's growing influence is detectable in the work of architects not only at home but in Denmark, Belgium, Japan and the US. 'We are considered a young practice but already there is a new generation who are clearly using our ideas and pushing our starting points further.' The designs for the Serpentine Pavilion won't be finalised for a few weeks, but Maas is very excited by the project, which he says both liberates and challenges. 'Architects normally work with constraints – indeed our practice is noted for this. So without these what are we going to do?' He's not saying, but it's certain to be something provocative.

Current projects either in the design or build stage include a cultural centre in Eindhoven, the municipal library in Spijkenisse, an urban plan for the Oslo harbour area and housing projects in Amsterdam, The Hague, Madrid and Beijing.

Deborah Mulhearn





## The march of future fashions and their bid to rewrite history

Long ago in the autumn of the millennium year, 12 months before the destruction of the Twin Towers of the World Trade Center changed the world forever, the Solomon R Guggenheim Museum in New York opened an exhibition celebrating 25 years of the work of Giorgio Armani. At the time, there was more than a little uncertainty in cultural circles about this event. In part this was because rumour had it that Giorgio Armani had recently donated \$15 million to the Guggenheim Foundation – 'in return for an opportunity to rewrite fashion history', as one American newspaper tartly put it – but much more because the Armani exhibition had been awarded pride of place in the museum's famous Frank Lloyd Wright spiral gallery.

This minor spat, soon forgotten in the avalanche of praise that greeted the show itself, nonetheless deserved a second look for, properly dissected, it offered valuable clues to the changing relationship between fashion and architecture, and the destination of both in the 21st century. Importantly, we must make clear that the Armani exhibition, despite its hallowed location, was not designed by an architect. Instead it was the work of a theatre designer named Robert Wilson, who came up with the single driving idea of headless and legless torsos inside the clothes, which turned the exhibits into wraith-like sculptures.

Next, and far more importantly, we must note that the 400 exhibits, although billed as covering the period from 1975 to 2000, actually concentrated almost exclusively on the 1990s, with only a handful of examples from the master's work in the 1980s, let alone the 1970s. Third, and finally, we must remember that the popular impression of Armani as a master of understatement – excelling in grey and beige and somehow capable of coaxing a definitive new male and female style of professional dress out of careful fabric research and factory production methods –

dissolved here into an altogether more sentimental fairy story; of blinding genius, finding its natural expression in fabulously expensive couture evening gowns and sequined trouser suits that are supposed to have knocked Versace and Gucci into a cocked hat.

How similar this bundle of contrasts was to, say, the Norman Foster Studio 'Exploring the City' exhibition held the summer before in – yes, another canonical work of Modern architecture – the Sainsbury Centre for the Visual Arts at the University of East Anglia. Here,

an exhibition that could have been devoted to 30 years of the work of Britain's greatest living architect instead concentrated on recent works, heavily weighed down by projects from the 1990s with disappointingly little from the seminal 1970s, and no attempt at all at spinning a rags-to-Reichstag story to bind it all together.

It is often said that fashion is on the march. In every newspaper feature, magazine spread and seasonal supplement there are pages of women photographed from straight ahead. Always advancing, an invincible force awakening folk memories of marching men, of conquest and occupation.

Architecture too is on the march. Department stores take on a fashionable new direction. Important names like Armani, LVMH, Dior and Cardin design watches and jewellery that are

images of new buildings. The equivalent English fashion names may not have the same renewing power but through association with architecture they could regain it. Can you imagine a Jaeger, Aquascutum, Austin Reed, DAKS, Pringle, Burberry or Dorville building? Like Leyland, Morris, Austin or Rover these names only seem to be unresuscitable bits of a long lost past; translated into architecture, not because they no longer exist, but because their original customers have ceased to exist. Perhaps a few more 2000-style joint exhibitions would revive even them.

'An exhibition that could have been devoted to 30 years of Britain's greatest living architect was disappointingly weighed down by projects from the 1990s'

### Luz Vargas

Luz Vargas Architects

**When and where were you born?**  
1959, Medellín, Colombia.

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

Le Corbusier's Ronchamp. It is a building true to its own nature, generating through its form, massing and spiritual function an emotionally clear perception of what a 'quality innovative space' is.

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

A small Japanese restaurant called Inaho (meal: sushi and salmon skin).

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

None. I use public transport.

**What is your favourite film?**

*Rabbit Proof Fence*.

**What is your favourite book?**

*Life of Pi* by Yann Martel.

**What is your favourite design classic?**

The Panton chair and its luminous 'ring lamp' walls by Verner Panton.

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

In my opinion there are so many wasted opportunities, it is just so demoralising.

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

Le Corbusier. A brave man and an innovative thinker. Even today his buildings stand fresh because of the strength of his concepts.

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

Pierre Botschi – his ability to bring clarity into a space by simple reasoning in design is admirable.

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

A musical composer.

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

Students should get as much knowledge as possible and then rationalise what has influenced them most.

**What would your motto be?**

We are Modernists pursuing experimental work and striving to create innovative architecture. We are searching for a new path of thinking that is the way forward for Modern architecture.





**aj** the architects' journal

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# Worshipping the arts

**Richard Murphy Architects** has converted a redundant church in Peebles into the Eastgate Centre with a series of bold moves, not least removing the side of the building to provide a public presence

By Barrie Evans. Photographs by Alan Forbes and Michael Wolchover







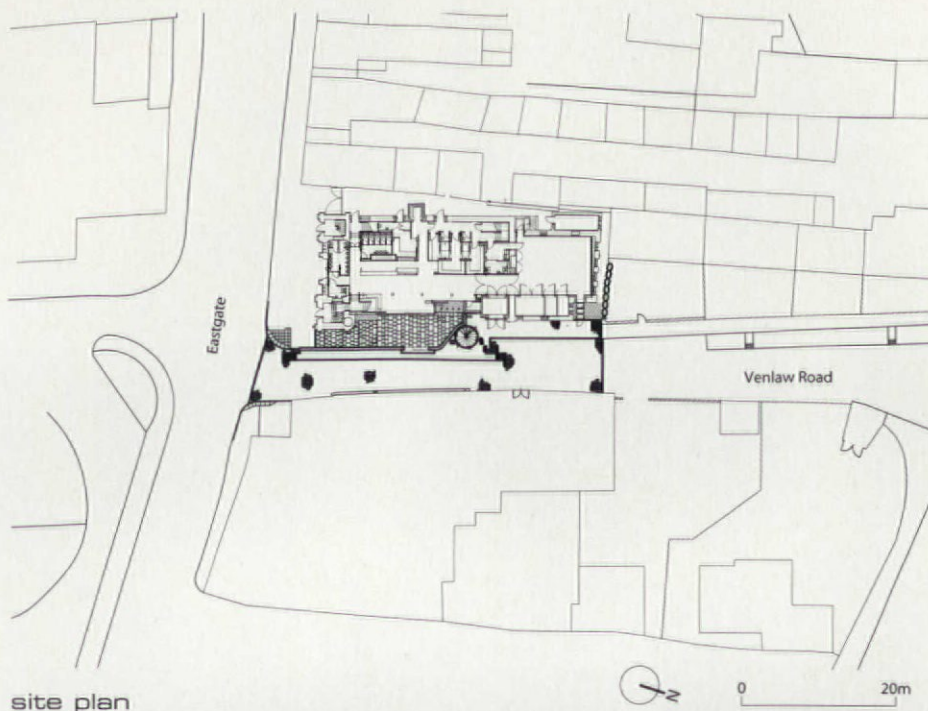
Converting redundant churches often produces a townscape response on the hesitant side of respectful, especially where the church retains a significant urban role. A coloured front door and a sign above may be all that marks the building's new use.

Eastgate church at Peebles, in the Scottish Borders, is listed Grade B, mainly for its townscape qualities. Its west front is right on the high street without the distancing of major steps or railings. Richard Murphy Architects' approach appears at first even more enigmatic than the usual. The three southern doors on the street are of solid, unpainted oak boards and the signage is freestanding, on an adjacent street corner. Only a narrow slot window within the central opening hints that something is afoot. Except, of course, for those who know Murphy's previous form, notably Dundee Contemporary Arts (AJ 22.4.99) and Stirling Tolbooth (AJ 4.4.02), where Murphy's expressive new complexity meets historic fabric in a more muscular, less deferential way than the Scarpa Murphy acknowledges.

True to form, you turn the corner to the east side of Eastgate church to find the first drama of this arts centre – a proscenium-like goalpost frame cut into much of the side of the building, fully glazed, plus a freestanding, canopied drum (housing escape stairs).

All this happens on a relatively narrow side street, though one that turns out to be a main pedestrian route to the town centre from the principal car park. Alongside this pedestrian route, immediately behind the glass, is an already well-used cafe, with the possibility of this spilling outdoors on fine days through sliding glazed panels. (The architect did consider the idea of seeking road closure to make this work better.) When big outfits like London's V&A play up their cafe (with museum attached), they are criticised for dumbing down. Here, client and architect have no doubt about the importance of the cafe as a first step in drawing local people into the building, making the arts more accessible. (Indeed, much the same role of magnet applies to the cafe of Hodder's pool, featured last week, AJ 22.4.04.)

The Eastgate Theatre & Arts Centre is a small building – 839m<sup>2</sup>, compared with Dundee Arts (5,145m<sup>2</sup>) and Stirling Tolbooth (1,690m<sup>2</sup>) – with a complex programme. Such complexity, born of multifunctional ambitions, is, says Murphy, a programme characteristic that the Lottery reinforces. And with such multifunctional complexity comes compromise on any one function. Where, he asks rhetorically, are the stunning new auditoria built during the past 10 years – ones you might have expected if auditoria were designed for a single function? Murphy does accept, though, that multifunctionalism was necessary and appropriate for the relatively small community in and around Peebles. Peebles is a local Lowlands centre, a town of only 12,000 people, yet it had many organisations looking for a home. Already in 1995 a pressure group of 19 local arts groups was operating







MICHAEL WOLDHOVER



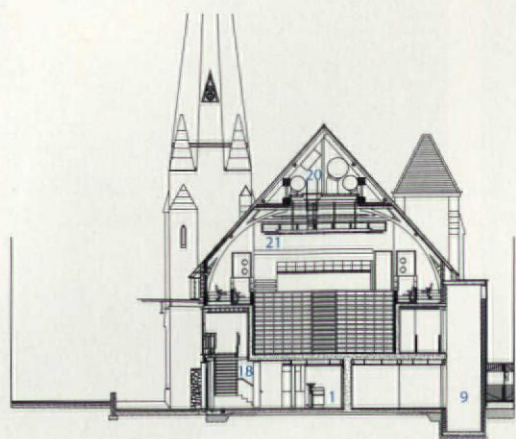
MICHAEL WOLDHOVER



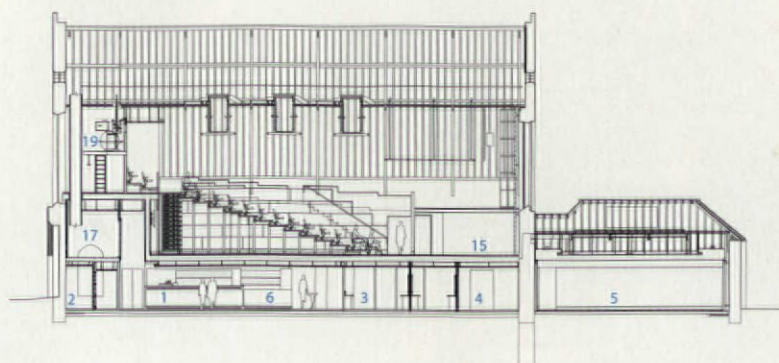
ALLAN FORBES

Opposite: the Venlaw Street elevation. This picture and top left: ground floor cafe. Top right: view out from the first floor





cross section



long section

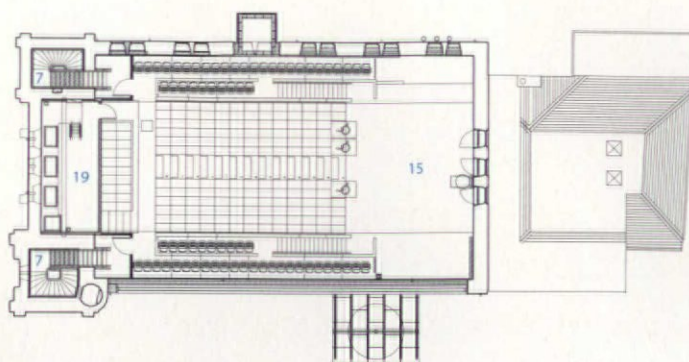
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ALLAN FORBES

The auditorium is located at first floor level, where it takes advantage of the pitched roof volume

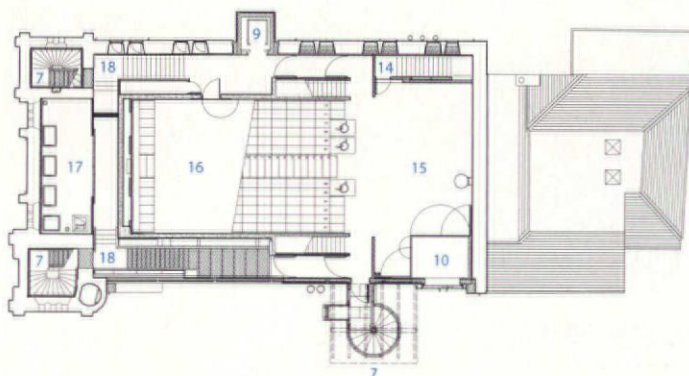




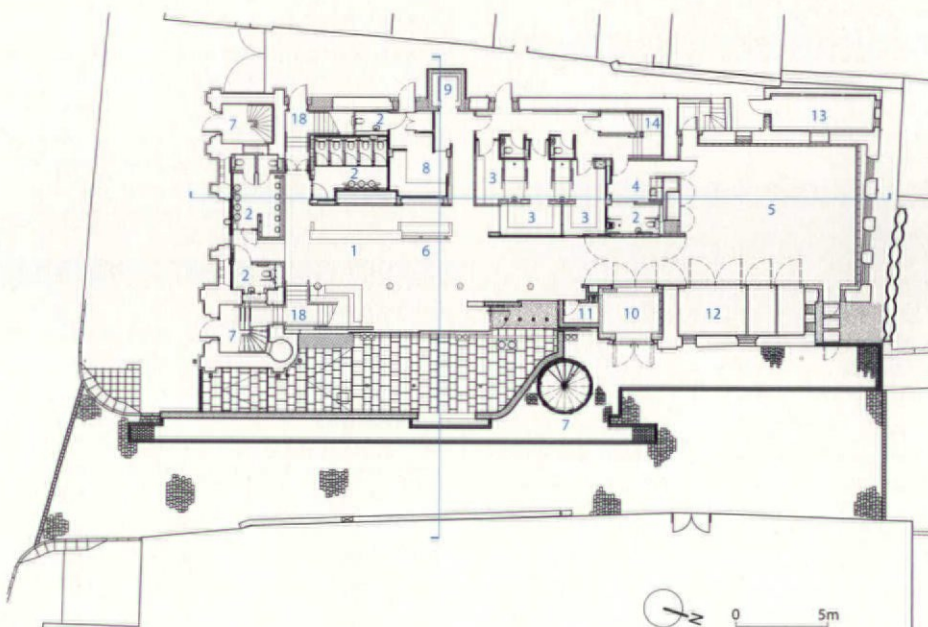
#### KEY

- 1 bar
- 2 wc
- 3 changing room
- 4 green room
- 5 performance/exhibition space
- 6 reception
- 7 escape stair
- 8 office
- 9 passenger lift
- 10 scissor lift to stage
- 11 cleaners' store
- 12 furniture store
- 13 switch room
- 14 performers' stair
- 15 stage
- 16 retractable seating
- 17 plant room
- 18 stair to auditorium
- 19 control room
- 20 plant in main roof space
- 21 lighting gantry

second floor plan



first floor plan



ground floor plan

6 May 2004

under the heading of 'Under One Roof'. As a final gesture before local government reorganisation, the outgoing district council financed the foundation of Borders 1996 Company as a charity, and this has been the fundraiser and client for the Eastgate Centre.

Borders 1996 Company managed to raise £1.6 million from the Lottery and £300,000 from the European Union, with other support from the Scottish Arts Council, Scottish Enterprise Borders and the donation of the Eastgate church by the Scottish Borders Council. In the manner of such projects, it then proceeded, stop-go, to a successful opening last month, eight years later.

It is the sort of job Murphy appears to relish as a source of complex inspirations. Here functions are interlocked around the main space, a 220-seat auditorium, its presence not immediately legible from the street. You find it by exploring the building. From the street you see the cafe, plus stair and (mobile) box-office desk. (To the right as you enter is an earlier extension that is now a rehearsal/exhibition/minor performance space; it will have presence as you enter the building when the doors are thrown open for exhibition or performance use.) The rest of the ground floor is 'backstage' space for permanent staff and performers.

The ground floor cafe, with its servery but no space for a kitchen, doubles as the foyer. From here you climb at the front or back of the building to the auditorium on the first floor. It makes sense to locate it at this level, using some of the church's pitched roof volume to give head-height for raked seating and a reasonable height stage. Above the flat part of the refurbished roof, in the apex, are jammed air-handling plant and access ways to the lighting bridges.

To provide the required multifunctionalism in the auditorium there is bleacher seating, and thus, unlike an auditorium with a permanent rake, no possibility of creating a sloped ceiling on the ground floor that would have both expanded the tight cafe/foyer volume and made the auditorium



more legible from outside. The architect has hinted at this auditorium-presence by facing the auditorium box externally in ply in some places where it emerges in the foyer and on circulation routes. But it will require prompting before many can read this among the complexity of other forms and finishes.

When the centre opened, a string quartet played in the auditorium. Cinema and theatre will play here too, with the audience on the raked bleacher seating (for 153) plus 70 seats in two fixed rows on either side. A central aisle to the bleacher seating is not ideal for performers but is a cost compromise. With the bleachers stowed away, the floor is available for dances, jumble sales and much more. For some of these functions, curtains will be drawn back to let in daylight from original windows high in the church's east wall. Not surprisingly, a medium acoustic with a modest reverberation time was the compromise chosen.

The proscenium and wings, built of scaffold and black curtaining by the client, have the temporary feel of a travelling performance. Maybe something more fitting will emerge in time.

There will, of course, be travelling-player companies here, though these tend to travel light. Rather, it is the local organisations with big community casts and a liking for full scenery that are a more serious spatial challenge. As well as the dedicated changing spaces on the ground floor, the east room will be turned over to changing use for these performances. And in a building where there was no possibility of creating a fly tower or major scenery store, scenery access becomes a big problem. To the north (back) of the church there is only an alley, with enough space to locate a small passenger lift attached to the side of the building and for performers to file in. To the east the site is landlocked. So the only access point is on the new front (south), hence the positioning of the escape stair drum here. In a neat move, the architect has put large doors to the east past the drum, which open onto a platform lift. This descends/ascends to meet internal floor levels, principally the stage-side. It would also have descended to a basement if this had not been cut from the project. Once scenery is unloaded, the lift remains in place as a necessary part of the side-stage floor area. The building is so narrow that there is only room for one performers' access stair, on the other (north) side.

Quarts in pint pots are a Murphy forte, his trajectory apparently ever smaller-and-more-complex. If Peebles has less of the dramatic architectural set-piece elements than Dundee or Stirling, that is appropriate. This small but intricate building could have been overwhelmed by architectural bravura. It has, though, its theatrical 'pizzazz', to use Murphy's term; a sense of occasion for performance as well as accommodating its more prosaic uses. And there is enough edginess in the design to suggest it can feel a home to serious arts workshops where risks can be taken and conventions questioned. A fitting building.



ALLAN FORBES

## COSTS

Based on indicative final account, for gross internal area

## ENABLING WORKS

**DEMOLITIONS, STRIP-OUT WORKS** £ 62/m<sup>2</sup>  
Removal of existing internal structures, removal of east elevation wall, shoring and supporting of existing roof structure, creating various openings in existing whinstone walls, excavation/lowering of internal ground-floor level

## SUBSTRUCTURE

**FOUNDATIONS/SLABS** £ 44/m<sup>2</sup>  
Ground floor slab with local thickening, mass concrete founds to RC columns and underpinning at basement and lifts

## SUPERSTRUCTURE

**FRAME** £ 132/m<sup>2</sup>  
RC columns, in situ RC 'box' to auditorium, steel beams to east elevation tied back to concrete box. CHS columns to support beams to east elevation

**UPPER FLOORS** £ 20/m<sup>2</sup>  
RC floor slabs built off 'box' and cast into existing stone walls

**ROOF** £ 64/m<sup>2</sup>  
Overhauled existing slate roof. Insulation added to roof build-up to improve thermal and acoustic performance. Supporting structure: fabricated truss within roofspace

**STAIRCASES** £ 42/m<sup>2</sup>  
Precast stairs with Caithness stone overcladding, new metal stairs, balustrades and walkways. Existing stone stairs to escape towers made good

**EXTERNAL WALLS** £ 54/m<sup>2</sup>

Existing openings infilled with reused whinstone as required, reconstructed whinstone walls to north and south ends of east elevation. Douglas fir-clad blockwork wall at first floor level to east elevation

**WINDOWS AND EXTERNAL DOORS** £ 103/m<sup>2</sup>  
Automatic sliding entrance door, steel-framed sliding screens at ground floor. Douglas fir match-boarded fire escape doors to south elevation. Stained glass windows either made good or replaced with steel-framed windows

**INTERNAL WALLS AND PARTITIONS** £ 132/m<sup>2</sup>  
Timber stud partitions with plasterboard both sides generally

**INTERNAL DOORS** £ 120/m<sup>2</sup>  
Painted plywood flush pass doors generally. Bespoke plasterboard-lined sliding doors to office and showers. Acoustic doors from Leaderflush & Shapland to secondary performance space

## INTERNAL FINISHES

**WALL FINISHES** £ 78/m<sup>2</sup>  
Skim coat plaster and paint finish to plasterboard walls. Wilhelmi panelling used to auditorium box both internally and underneath in the lobby

**FLOOR FINISHES** £ 85/m<sup>2</sup>  
'Courtstone' flags by Charcon throughout lobby and WC facilities, stained hardwood floor to secondary performance space, Juncakers 'Sylvaket' hardwood flooring to auditorium, vinyl or carpet elsewhere

**CEILING FINISHES** £ 37/m<sup>2</sup>  
Painted, suspended plasterboard ceiling system generally

## FITTINGS AND FURNITURE

**FURNITURE** £ 119/m<sup>2</sup>



The southern elevation. The free-standing canopied drum houses the escape stair

Bleacher seating and fixed seating in the auditorium

#### SERVICES

SANITARY APPLIANCES	£ 12/m <sup>2</sup>
WATER INSTALLATIONS	£ 2/m <sup>2</sup>
SPACE HEATING, AIR TREATMENT	£ 225/m <sup>2</sup>
ELECTRICAL SERVICES	£ 481/m <sup>2</sup>
LIFT INSTALLATIONS	£ 80/m <sup>2</sup>
COMMUNICATION INSTALLATIONS	£ 1/m <sup>2</sup>
BUILDERS' WORK IN CONNECTION	£ 17/m <sup>2</sup>

#### EXTERNAL WORKS

LANDSCAPING	£ 70/m <sup>2</sup>
Charcon 'Courtstone' paving to pedestrianised area, cobbles to street and pavement. Low wall constructed from reclaimed whinstone. Signage. External security gates. Drainage around building and electric, telephone, water and gas services to building	

#### PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT	£ 251/m <sup>2</sup>
-------------------------------------	----------------------

#### COST SUMMARY

	Cost per m <sup>2</sup> (£)	Percentage of total
ENABLING WORKS	62	2.77
SUBSTRUCTURE	44	1.97
SUPERSTRUCTURE		
Frame	132	5.92
Upper floors	20	0.89
Roof	64	2.86
Staircases	42	1.88
External walls	54	2.43
Windows and external doors	103	4.62
Internal walls and partitions	132	5.92
Internal doors	120	5.37

#### Group element total

INTERNAL FINISHES	667	29.89
Wall finishes	78	3.49
Floor finishes	85	3.81
Ceiling finishes	37	1.66
Group element total	200	8.96
FITTINGS AND FURNITURE	119	5.34
SERVICES		
Sanitary appliances	12	0.54
Water installations	2	0.09
Space heating and air treatment	225	10.08
Electrical services	481	21.55
Lift installations	80	3.58
Communication installation	1	0.05
Builders' work in connection	17	0.76
Group element total	818	36.67
EXTERNAL WORKS	70	3.14
PRELIMINARIES AND INSURANCES	251	11.25
TOTAL	2,231	100

Cost data provided by Ian R Thomson, Ross & Morton

#### WEBLINKS

Eastgate Theatre & Arts Centre (Borders 1996)  
[www.eastgatearts.co.uk](http://www.eastgatearts.co.uk)  
 Richard Murphy Architects  
[www.richardmurphyarchitects.com](http://www.richardmurphyarchitects.com)  
 Wardell Armstrong Laird Menzies  
[www.walm.uk.com](http://www.walm.uk.com)  
 Buro Happold  
[www.burohappold.co.uk](http://www.burohappold.co.uk)  
 Sandy Brown Associates  
[www.sandybrown.com](http://www.sandybrown.com)  
 Reywood Construction  
[www.reywood.org](http://www.reywood.org)

#### CREDITS

##### TENDER DATE

March 2002

##### START ON SITE DATE

September 2002

##### CONTRACT DURATION

75 weeks

##### GROSS INTERNAL AREA

839m<sup>2</sup>

##### FORM OF CONTRACT

Scottish Building

Contract, Contractors

Designed Portion with

Quantities

##### TOTAL COST

£2,087,408

##### CLIENT

Borders 1996 Company

##### ARCHITECT

Richard Murphy

Architects: Tim Bayman,

Matthew Bremner

(project architect), Peter

Guthrie, David Morris,

Richard Murphy, James

Taylor

##### STRUCTURAL ENGINEER

Wardell Armstrong Laird

Menzies

##### QUANTITY SURVEYOR

Ross & Morton

##### SERVICES ENGINEER

Buro Happold

##### ACOUSTIC CONSULTANT

Sandy Brown Associates

##### THEATRE CONSULTANT

John Stone

##### PLANNING SUPERVISOR

Ross & Morton

##### MAIN CONTRACTOR

Reywood Construction

##### SUBCONTRACTORS AND SUPPLIERS

Structural steelwork

Had-Fab; precast concrete

Hillhouse Precast

Concrete; steel stairs,

balustrades and canopy

Abel Engineering;

ply panelling Wilhelmi UK;

render Powerwall; theatre

fit-out Black Light;

ironmongery Allgood;

automatic doors Geze UK;

steel sliding doors Baydale;

steel windows Crittal;

scissor lift Caltech;

passenger lift Kone;

bleacher seating Parris

Interiors; doors

Leaderflush & Shapland;

hardwood flooring

Junckers; concrete

'Courtstone' paving

Charcon UK; acoustic

doors Clark Door; acoustic

flooring system

Instacoustic; cinema

installation Gerald Taylor

Associates



## Glazed facade with exposed structure

The arts centre is housed in a late 19th-century former church, of which the front elevation and spire – facing the street – have been maintained. The original roof structure has been augmented with fabricated box girders to allow a new auditorium to be created within the pitched roof space. On the east side, virtually the whole of the original stone wall has been replaced with a glazed facade, creating an inviting and accessible entrance. The main entrance and bar, the first floor gallery and the timber-clad soffit of the auditorium space are clearly visible through the new glazed facade.

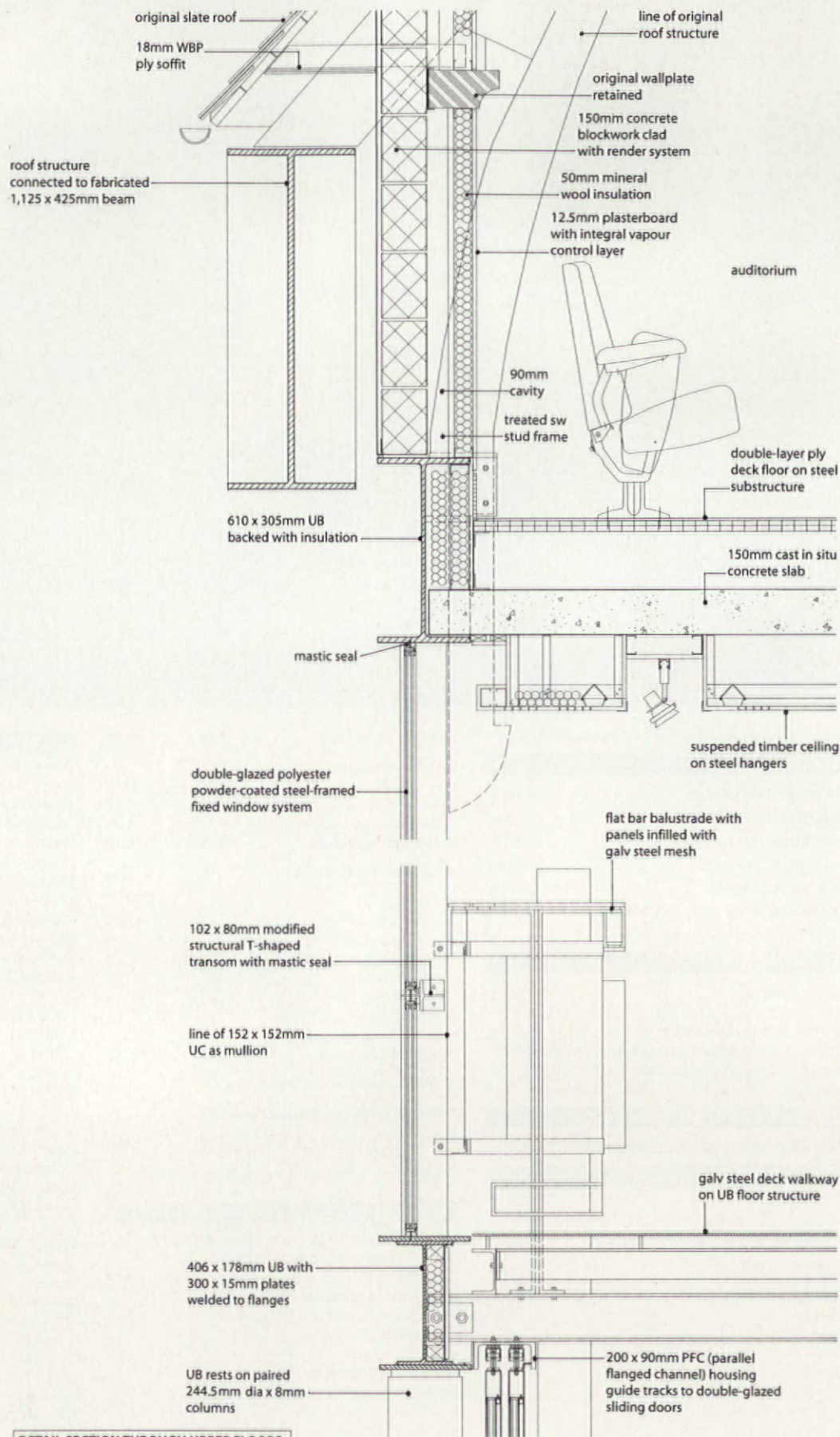
At the eaves, the edge of the roof is now supported by an exposed fabricated 1,125 x 425mm beam. It is seated at its ends on part of the original stonework, with intermediate support from a pair of 406.4mm diameter steel columns which lie in front of the facade. An exposed secondary 610 x 305mm beam runs just behind the fabricated beam to support the cast in situ concrete floor structure of the auditorium.

The first floor gallery is glazed with a polyester powder-coated steel-framed fixed window system set in mullions formed from 152 x 152mm UCs, with 102 x 80mm structural T-shaped transoms. A lobby screen of 22mm V-jointed Douglas fir boards, backed with 150mm concrete blockwork, is set behind the pair of larger columns.

The gallery floor and walkway are supported by an exposed 406 x 178mm UB, with 300x15mm plates welded to the flanges, which runs along the facade resting on two pairs of 244.5mm diameter columns.

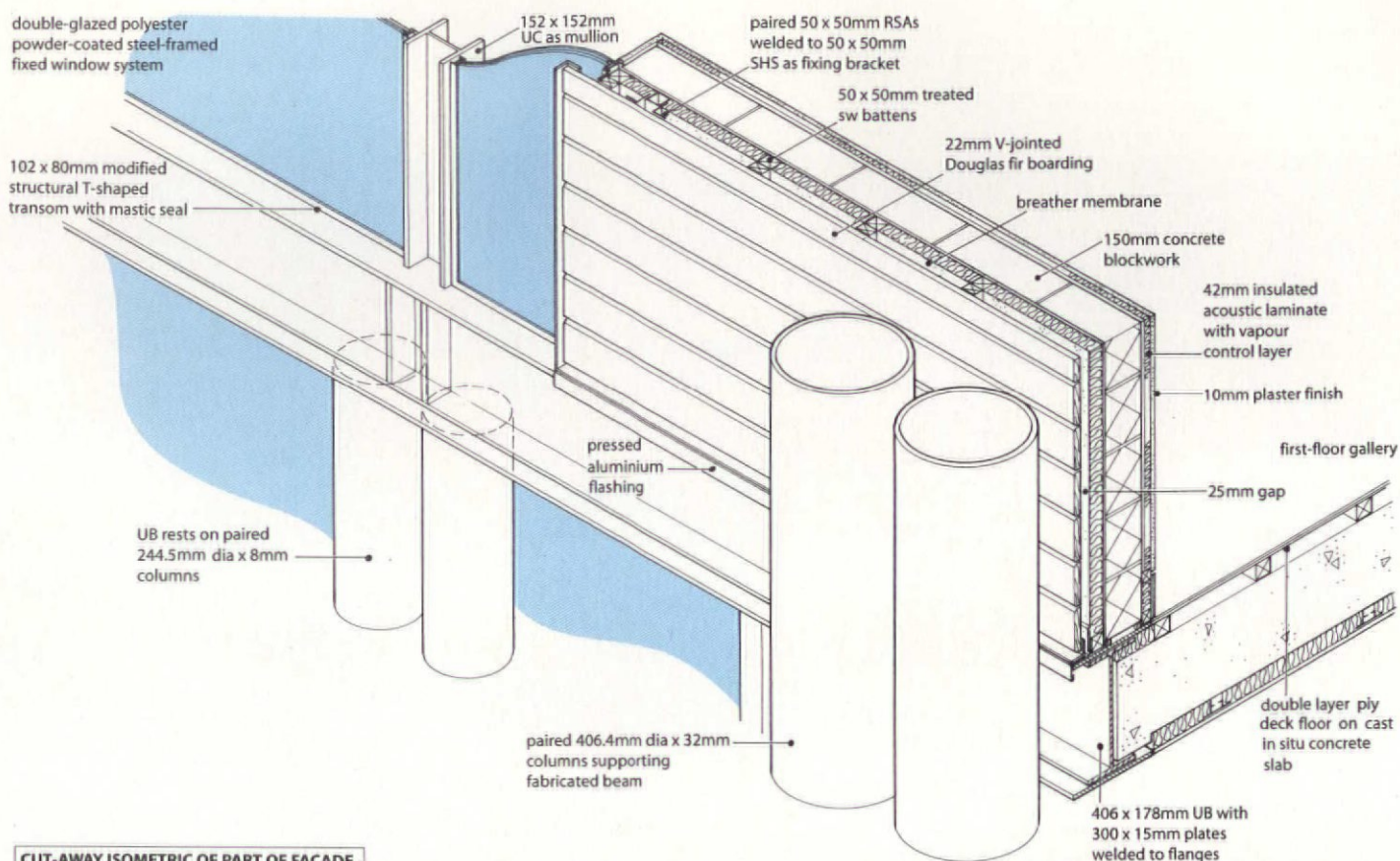
The facade to the ground floor is formed of double-glazed doors which can slide apart to allow the foyer and bar to merge with the outside.

Susan Dawson

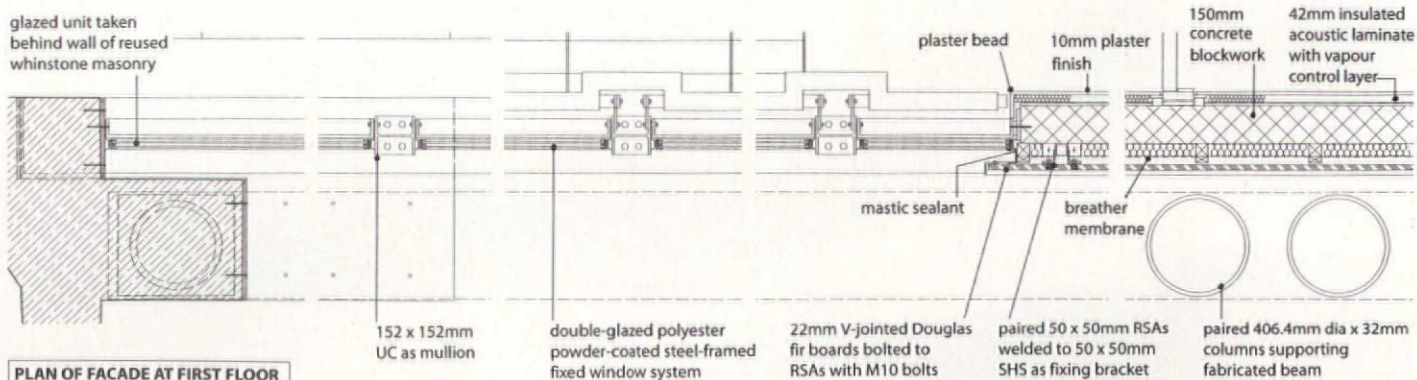


DETAIL SECTION THROUGH UPPER FLOORS

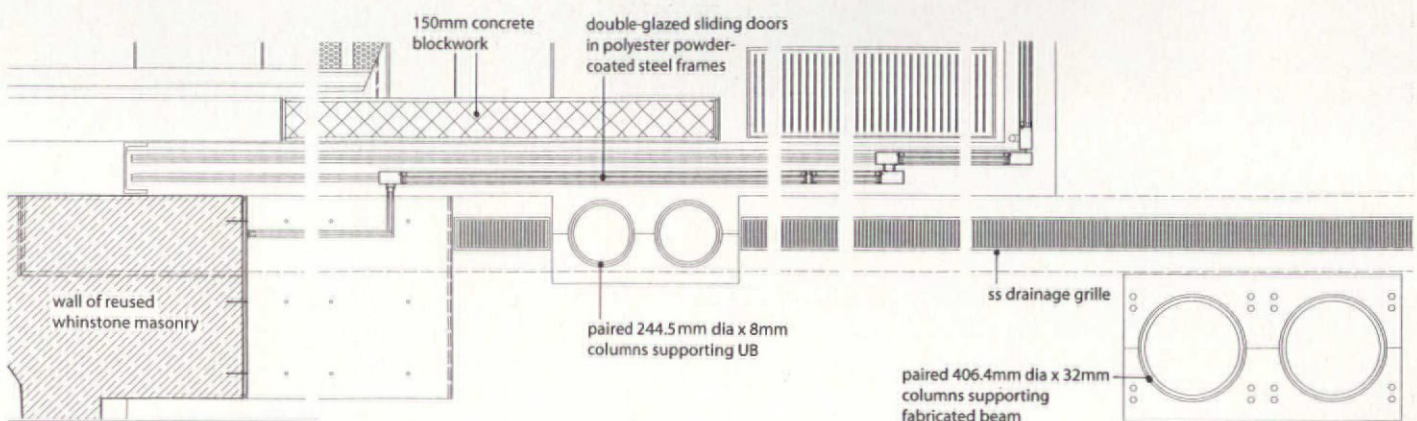




CUT-AWAY ISOMETRIC OF PART OF FACADE



PLAN OF FACADE AT FIRST FLOOR



PLAN OF FACADE AT GROUND FLOOR



# Welcome break

At last, a service station worth a visit – Norton Canes, on the new M6 toll road, by Wilson Mason and Partners

By Barrie Evans. Photographs by Alastair Carew-Cox







As part of Roadchef's review of its future direction, it commissioned architect Wilson Mason and Partners (WMP) in 2001 to appraise its existing motorway service buildings and their immediate environments. WMP produced a report of best-practice principles, including notional layouts. Some of these ideas were implemented in Strensham services on the M5, by other designers.

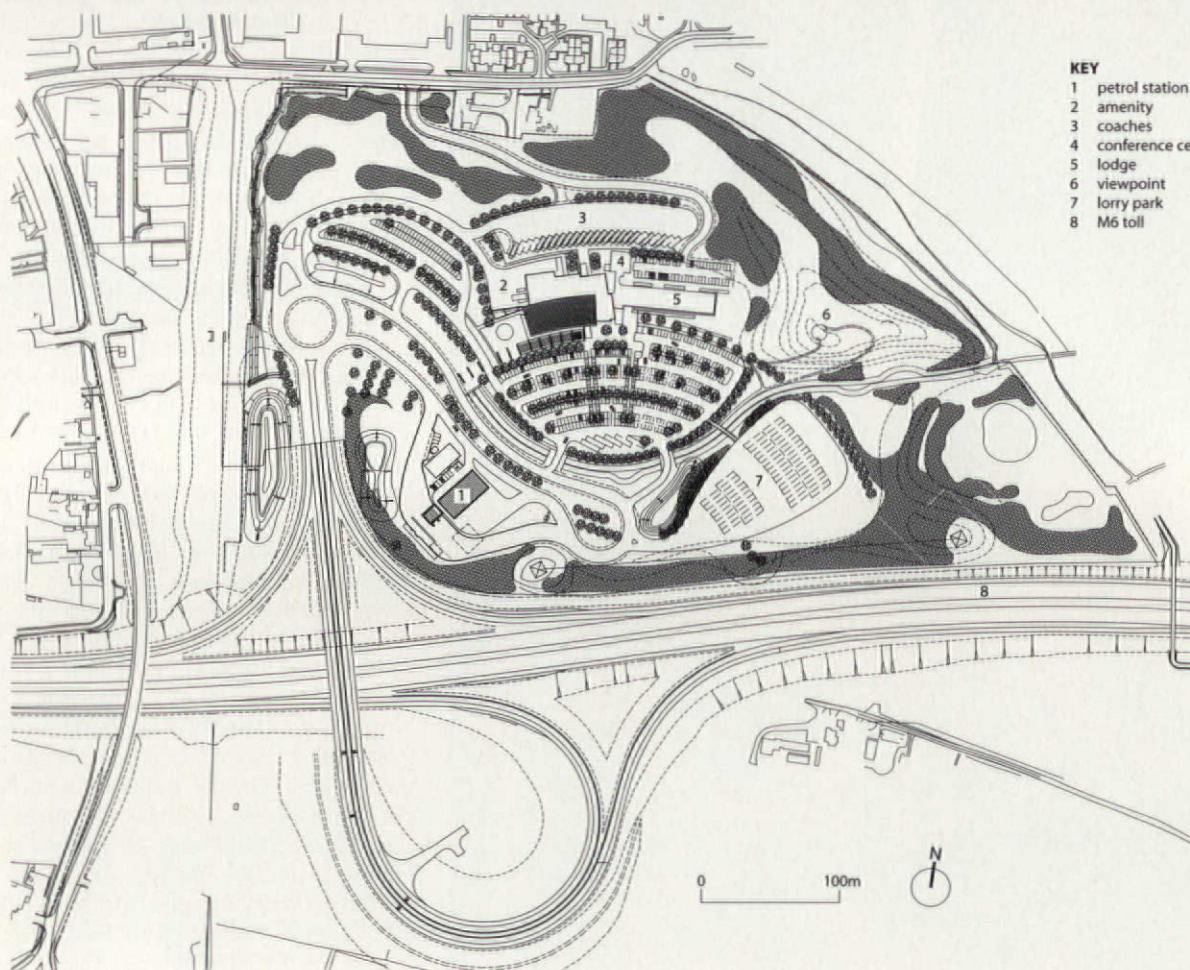
Norton Canes is WMP's first project taking the ideas forward. It started with a site that had outline planning permission and masterplanned the whole thing through to detailed planning. Then it designed the amenity building (as it is known in the trade). Other parts were carried through by Roadchef's regular partner organisations.

Norton Canes is on the north side of the M6, with a loop road and bridge taking westbound traffic to the site. Locating the amenity building well away from the motorway edge was one of the best decisions made. It does not feel remote, like some recent motorway services where a nearby petrol station with cafe attached provides facilities. Rather it has more in common with some of the rural Aires on the French motorway system. At Norton Canes the extensive landscaping is already looking good and promises to mature, not just into an attractive setting for the building but also as a place to stroll the footpaths provided.

Of course, there are extensive car parks, which are lightly landscaped rather than being corralled by hedges. The long prospect from the amenity building reaches over the cars to the green edge of the site, with the motorway invisible and, currently at least, inaudible beyond a bank. Immediately outside the building, its sweeping roof part-shelters outdoor tables and chairs on a terrace, with a grid of low, (intentionally) intermittent fountains beyond. Chains rather than downpipes from the canopy add to the water carnival. The transparent steel and glass architecture of the building invites people to step outside on to this terrace.

Arriving at the building, travellers see a freestanding canopy that echoes the form of the building. On the building itself, large steel tubes braced with tension rods inside and outside create what is for customers effectively one column-free volume. If the control of the ceiling lights, speakers, cabling etc under this D&B contract does not quite achieve the discipline this clean-lined architecture requires – the light, open clarity of

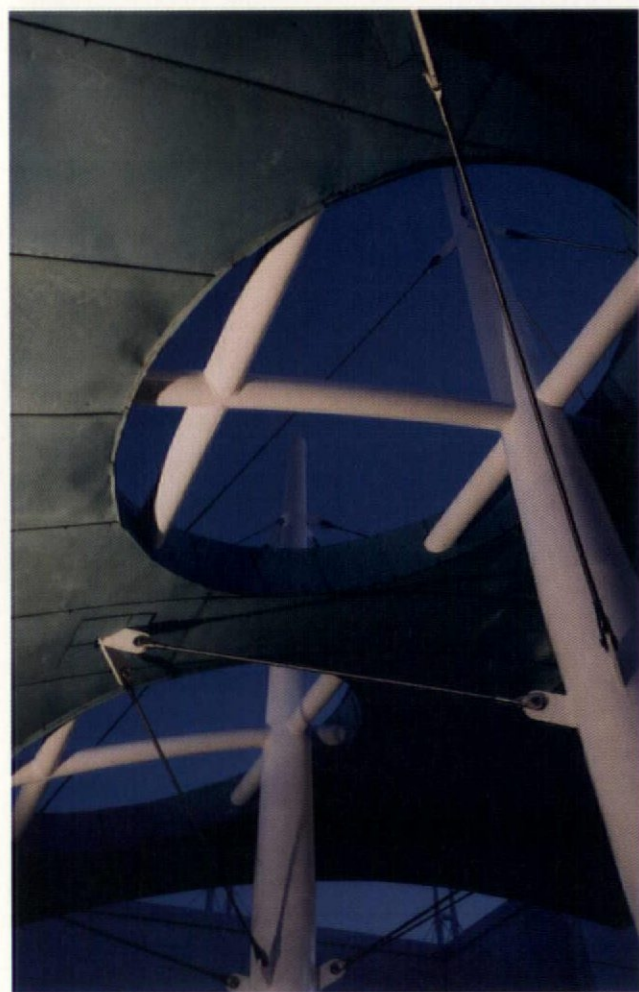
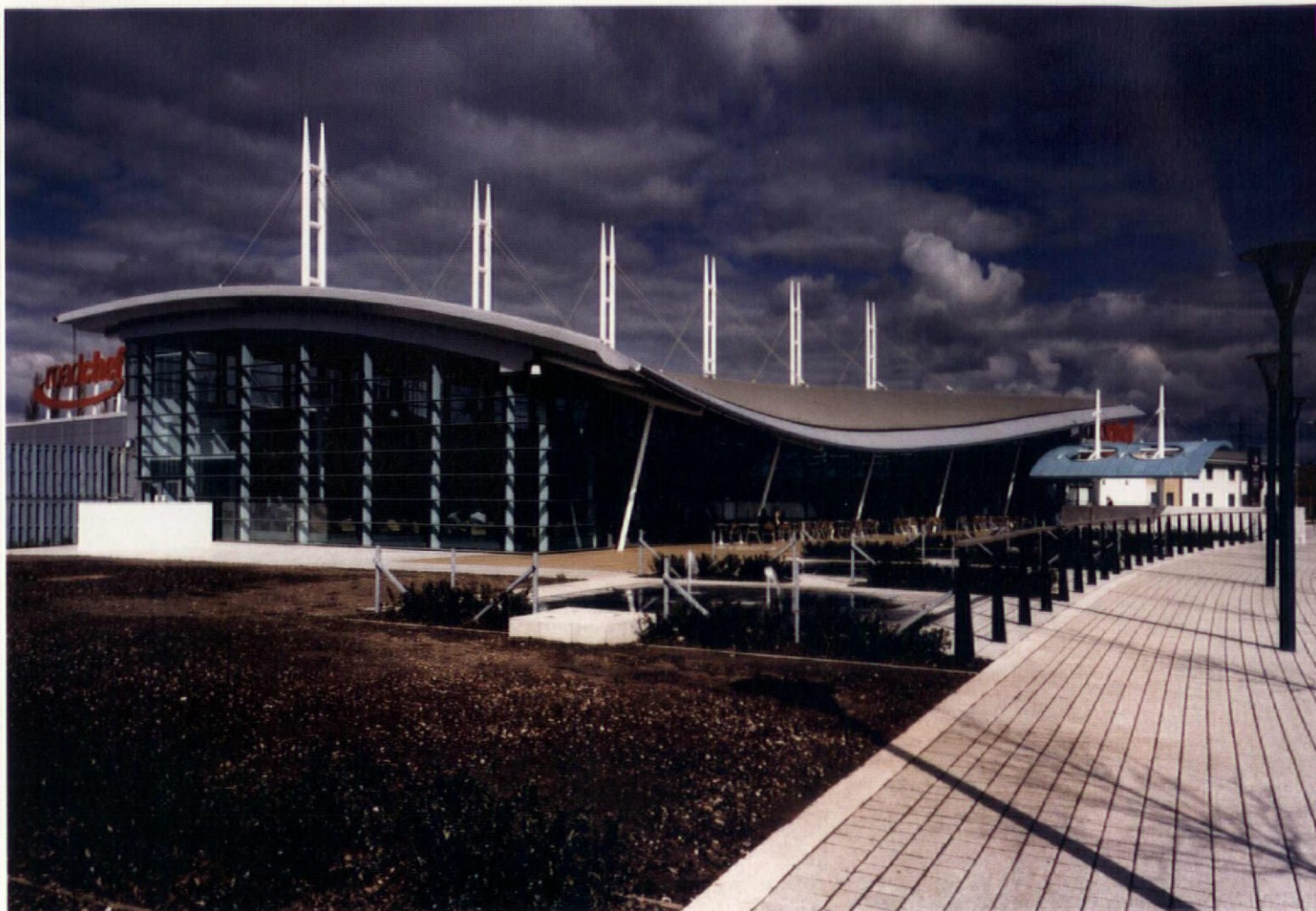




- KEY**
- 1 petrol station
  - 2 amenity
  - 3 coaches
  - 4 conference centre
  - 5 lodge
  - 6 viewpoint
  - 7 lorry park
  - 8 M6 toll

site plan





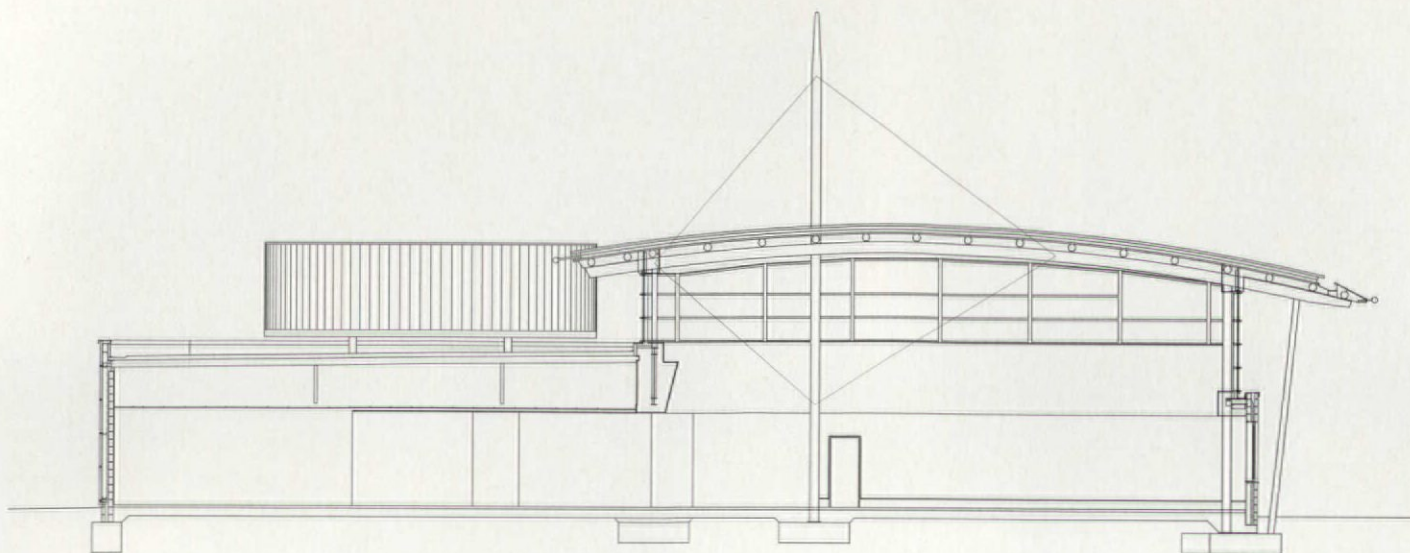
**Opposite page: the interior of the main volume is light, open and clearly arranged, with simply zoned furniture helping to avoid the mass canteen feel. Above: a terrace with outdoor tables and chairs is part-sheltered by the sweeping roof. Beyond is a grid of low, intermittent fountains. The extensive landscaping provides a welcome environment in which visitors can stretch their legs. Left: architectural touches, such as tapering the braced structural tubes as they emerge to support the roof overhang, have not been scrimped on**

the white main volume is the building's great success. You step straight into this space, rather than, as elsewhere, making your entry by threading between retail units. Seating is simply zoned with furniture, not merely to segregate smokers but to avoid that mass canteen feel. Shops and food franchises are clearly arranged along the opposite wall, leaving the front and one side all-glass. The other, solid, end contains a shop, access to WCs and a link through to the attached (bland, prefabricated) residential Travel Inn and Touchbase conference facility (Whitbread brands). The conference provision comprises meeting rooms of about 5 x 7m, for hire. This service station is following the airport model of being a node for mobile working.

The rear of the building is faced in polished blocks, with 3.5m high slatted timber enclosures screening the clutter of wheeled bins, etc, and the single-storey backs-of-house with their rooftop plant. People wander freely around the landscaped site, so this face of the building provides an important entrance.

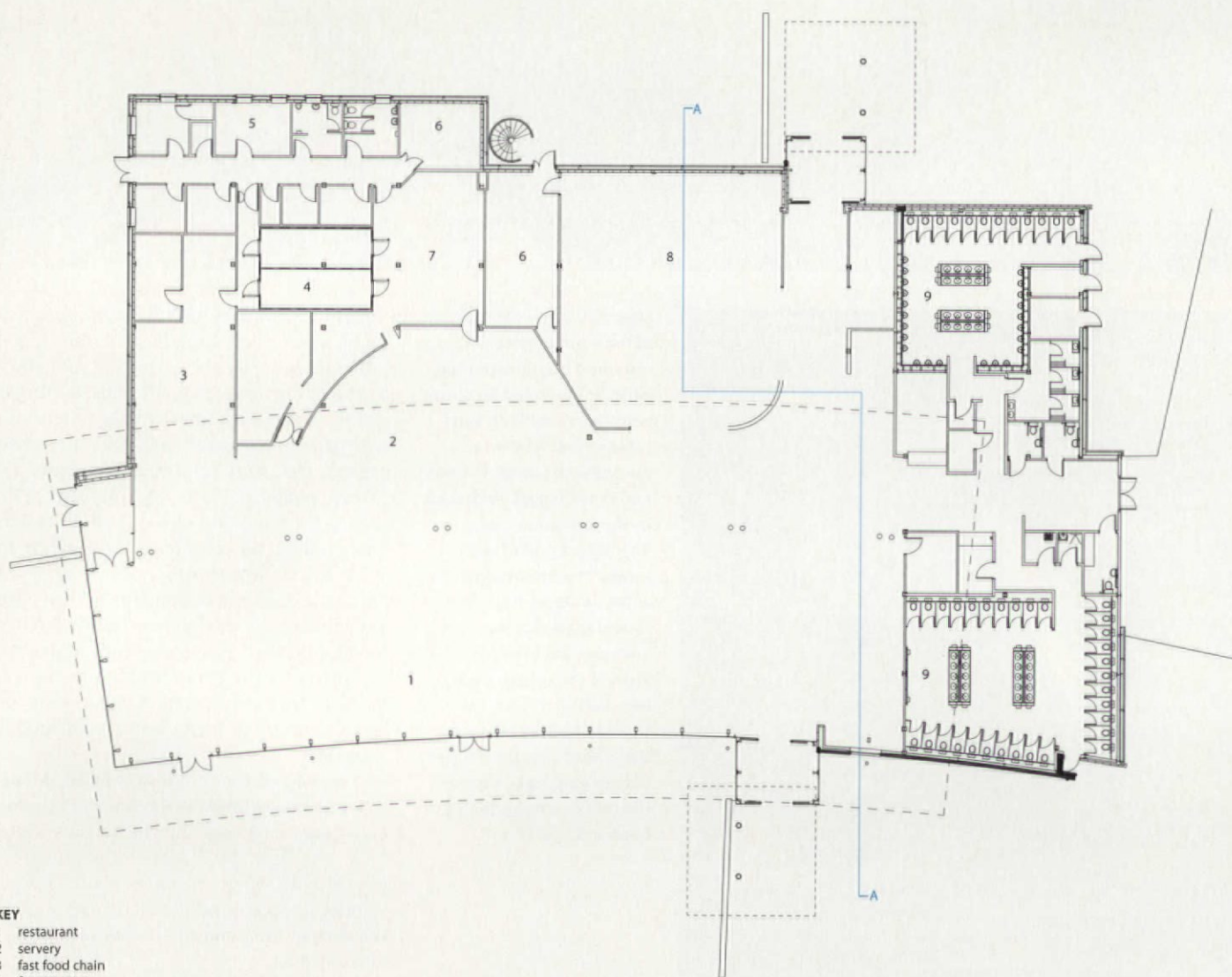
It is impressive that Roadchef has wanted to invest in this quality of architecture, including touches that might easily have been cut, such as tapering the structural tubes as they emerge to support the roof overhang. Even if the quality of food has not made the same step up, Norton Canes provides an attractively civilised and relaxing place to stop.





section aa

0 5m



- KEY**
- 1 restaurant
  - 2 servery
  - 3 fast food chain
  - 4 freezer store
  - 5 staff room
  - 6 store
  - 7 kitchen
  - 8 retail
  - 9 wc

ground floor plan

0 10m







The transparent steel and glass architecture of the building. The clutter of bins and rooftop plant is hidden at the rear

#### COST SUMMARY

Data based on tender, for gross internal area

#### SITE SUMMARY

- Each £/m<sup>2</sup> rate includes an apportioned external works cost of about one-third
- Amenity building £2,582.55/m<sup>2</sup>, area 1,997m<sup>2</sup>
- Lodge £1,280.52/m<sup>2</sup>, area 1,766m<sup>2</sup>
- Conference centre £2,477/m<sup>2</sup>, area 460m<sup>2</sup>
- Petrol filling station £2,253.41/m<sup>2</sup>, area 956m<sup>2</sup> including canopy
- Total site: average £2,079/m<sup>2</sup> for a building area of 5,179m<sup>2</sup>

#### AMENITY BUILDING COST SUMMARY

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>125.95</b>	<b>4.8</b>
<b>SUPERSTRUCTURE</b>		
Frame	213.90	8.3
Roof	206.35	7.9
External walls, windows	173.13	6.7
External doors	4.79	0.19
Internal walls and partitions	50.12	1.9
Internal doors	13.00	0.5
<b>Group element total</b>	<b>661.22</b>	<b>25.6</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	15.79	0.6
Floor finishes	54.13	2.1
Ceiling finishes	21.80	0.8
<b>Group element total</b>	<b>91.72</b>	<b>3.5</b>
<b>FITTINGS (VANITORY UNITS)</b>	<b>1.14</b>	<b>0.04</b>
<b>SERVICES</b>	<b>338.00</b>	<b>13.1</b>
<b>PRELIMINARIES AND INSURANCE (INC CONTINGENCY, DESIGN FEES &amp; PROFIT)</b>	<b>492.63</b>	<b>19.1</b>
<b>BUILDING SUBTOTAL</b>	<b>1,710.66</b>	<b>66.2</b>
<b>EXTERNAL WORKS</b>	<b>871.89</b>	<b>33.8</b>
<b>TOTAL</b>	<b>2,582.55</b>	<b>100</b>

Data provided by Babbie/Wilson Mason and Partners

#### CREDITS

##### TENDER DATE

October 2002

##### START ON SITE DATE

January 2003

##### CONTRACT DURATION

39 weeks

##### GROSS INTERNAL FLOOR AREA

1,997m<sup>2</sup>

##### FORM OF CONTRACT

JCT 98 D&B (with client amendments)

##### TOTAL COST

£ 5,212,338 including £1.7 million apportioned external works costs

##### CLIENT

Midland Expressway

##### MASTERPLANNER, ARCHITECT

Wilson Mason and Partners: Greg Musi, Alan Williams, Derek Southworth

##### STRUCTURAL ENGINEER

Faber Maunsell

##### QUANTITY SURVEYOR, CONTRACT ADMINISTRATOR

Babbie Murdoch Green

##### SERVICES ENGINEER

Houghton Greenlees & Associates

##### CIVIL, HIGHWAYS ENGINEER

RPS Woods Warren

##### PETROL FILLING STATION, LODGE SPECIALIST

Turnkey Design Partnership

##### LANDSCAPE ARCHITECT

MacGregor Smith

##### PLANNING SUPERVISOR

Babbie

##### D&B CONTRACTOR

Galliford Try Construction Central

##### SUBCONTRACTORS AND SUPPLIERS

M&E installation Dodds; structural steel subcontractor

Westbury Tubular Structures; curtain walling Technal;

roof Kalzip/Sarnafil; roofing installation Lakesmere;

terrazzo Quilgotti; terrazzo installation Q Flooring;

entrance lobbies Solaglas; blockwork Forticrete;

aluminium fascias S&G Aluminium; ceilings Ecophon;

vanitory units Marble Midland; marble cubicles

Armitage Venesta



Chains rather than downpipes from the canopy add to the water carnival outside

#### WEBLINKS

Midland Expressway

[www.m6toll.co.uk](http://www.m6toll.co.uk)

Wilson Mason and Partners

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

Faber Maunsell

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

Babbie

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

RPS Woods Warren

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

Macgregor Smith

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

Galliford Try Construction Central

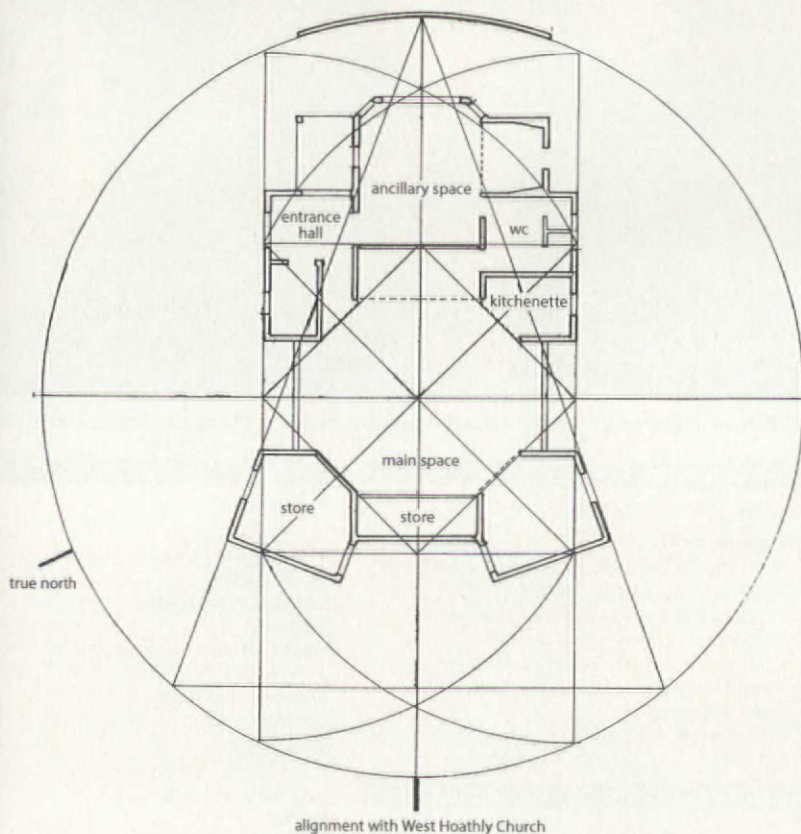
[www.gallifordtry.plc.uk/construction](http://www.gallifordtry.plc.uk/construction)



## East meets West

A new kindergarten and a hall for people with learning difficulties have been designed along anthroposophical lines

BY AUSTIN WILLIAMS



The Steiner educational philosophy attempts to link the process of learning to the changing needs of an individual child as they develop physically, emotionally and mentally. As a marginal part of the independent sector, the Steiner approach has many high-profile advocates, and it is true that education modelled and moulded around a child's needs – as Steiner advocated – represents the sort of one-to-one teaching that many parents crave. Others, however, prefer the mainstream state education's practice of rote learning and rigid syllabus. Each has its merits but the flexibility and non-regimented approach of the Steiner school is certainly a hit with pupils.

The first Waldorf/Steiner school (named in conjunction with the owner of the Waldorf Astoria, who had employed Steiner's teaching

**The plan shape of both buildings was generated from precise geometrical rules. Above: Arc Hall. Opposite page: Orchard House**

methods with the children of his employees) was set up in south London in 1925, the year of Rudolf Steiner's death. Now two more learning establishments have been added to the 750 schools across the world. Each has developed its form from the pedagogical philosophy of emphasising the spiritual, physical and moral well-being of the child (as well as, of course, aiming to assist its academic progression through a non-standard curriculum).

In West Hoathly, West Sussex, a new kindergarten and community hall has been designed by Nicolas Pople; while in Nutley, East Sussex, Pople together with Andrew Beard has designed a hall within a home for people with learning disabilities.

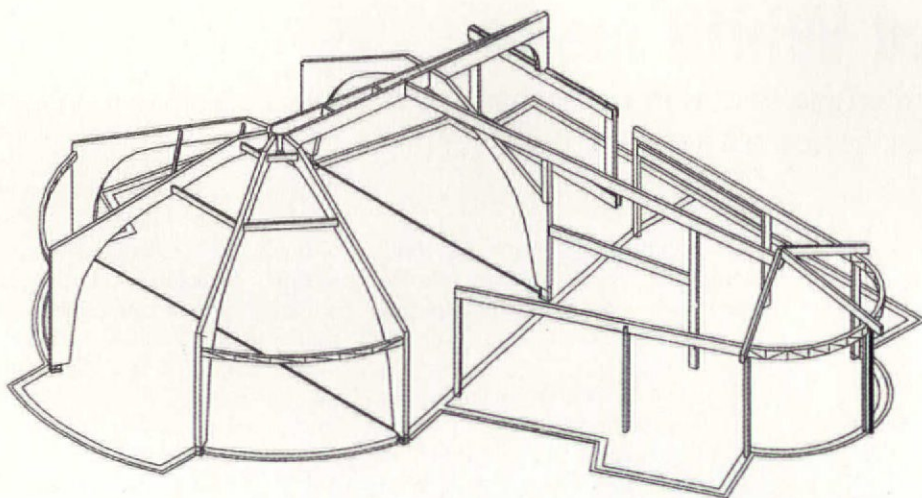
The symmetry of the locations is accidental, but Pople says of Orchard House at Nutley, that 'the form lan-

guage is based on a geometric organisation of the plan, and the section derived from pentagrams. The resultant soft forms are intended to support curative work with the residents who are highly sensitised individuals requiring very supportive social and physical environments.'

Steiner's religio-scientific methods resonate somewhat with the times and, for some, have been used to endorse homeopathic medicines, organic agriculture and a consensual approach to politics, among other things. However, in its favour, Steiner education advocates that children start to read at seven and not before; to have concentrated study time (say two hours a day on one subject for a month, rather than a mix and match approach); and to encourage learning for its own sake.

At Orchard House, Beard and





Pople say that Steiner's research 'into the true nature of the human being led them to a deep understanding of the needs of people who in less enlightened times would have been called handicapped and who would have been incarcerated and probably drugged. [Today] artistic activity is central to [Orchard House's] alternative approach and the new space provides a venue for movement exercises (specifically a particular form called eurythmy), music and drama.'

Fitting into the mood of the times, the architects say that 'the philosophy draws a close connection between architectural form and the well-being of the users and it is the intention of the forms of Orchard House to evoke a sense of calm, protection and artistic generosity (hence the specialist azure wall finishes and the inclusion of stained glass windows).'

'The flexibility and non-regimented approach of the Steiner school is certainly a hit with pupils'

In Arc Hall, West Hoathly, the scheme comprises a community hall that can serve the interests of the wider community (who largely funded its construction), but during the day acts as a kindergarten and afternoon care club for 25 children. The building is designed to have low embodied energy, with a super insulated ground slab, Kerto timber structure, timber weatherboarding to the walls and cedar shingles on the roof. Here, the architects say, the geometric organisation of the plan form uses circles and squares in a reworking of the traditional Sussex barn with a nod to Steiner's own Goetheanum in Dornach, Switzerland. In a final reference to Steiner's beliefs, Pople says that the hall was delivered 'on time and essentially on budget without any stressful experiences for any parties involved'.

## CREDITS

### Arc Hall

West Hoathly, West Sussex

### CLIENT

Hoathly Hill Community Trust

### ARCHITECT

Nicolas Pople

### STRUCTURAL ENGINEER

David Tasker

### QUANTITY SURVEYOR

Patrick Cook of Redmond Jeffreys Associates

### CONTRACTOR

Douch Partnership of Forest Row

### COST

£120,000

### EXTERNAL WORKS

Community voluntary labour

### SUPPLIERS

Main timber frame Cowleys Structural Timber; windows and ext doors Outline Windows of Denmark; warmcell insulation Stewart Energy; underfloor heating David Robbins; colourwork to interior Doug Moncrieff; specialist paint and wax Auro Organic Paints

### Orchard House

Nutley Hall, Nutley, East Sussex

### CLIENT

Nutley Hall Home for People with Learning Difficulties

### ARCHITECT

Andrew Beard and Nicolas Pople

### STRUCTURAL ENGINEER

David Tasker

### QUANTITY SURVEYOR

Patrick Cook, Redmond Jeffreys Associates

### CONTRACTOR

Douch Partnership

### COST

£420,000 ex VAT on a 12 month contract

### SUPPLIERS

Main timber frame Cowleys Structural Timber; windows and ext doors Outline Windows of Denmark; insulation and masonite Scandicon and Excel Industries; in-situ Roofcrete

For further information email:

Nicolas Pople at  
poplenj@dircon.co.uk  
Andrew Beard at  
a.beard@virgin.net

For the Steiner Waldorf Schools  
Fellowship, write to: Kidbrooke Park,  
Forest Row, East Sussex RH18 5JB, tel  
01342 822115 or email  
mail@swsf.org.uk



# Not a Black and White issue

Is the under-representation of ethnic minorities in architecture something to worry about, or just one of those things?

BY JOSIE APPLETON

A recent survey of architecture students found that 8 per cent had come across racial discrimination in their university or workplace. Some 440 respondees to the RIBA and ARCHAOS online questionnaire addressed whether they had ever 'witnessed/experienced racial discrimination'.

Their descriptions of racist incidents, though, suggest a more complicated reality than mere statistics. One person said that to get a job he had to change his Chinese name, while another said that he had never worked with anybody from an ethnic minority. Six of the respondents talked about 'racism as a side-effect of English being a second language', and one referred to a Greek friend whose tutor told her that she didn't understand her Greek accent. In some of these incidents, it is difficult to know whether they are necessarily cases of racism, or just language barriers and tactless tutors.

Perceived racism in the construction industry has given rise to demands for action. Samir Pandya, from the Society of Black Architects, says that 'everybody is very aware of the issue. We have been talking about it for the past 10 years.' Michael Latham, chairman of the Construction Industry Training Board (CITB), has highlighted 'the formidable challenge of addressing the under-representation of Black and Asian people in the construction industry'. This fits in with a society-wide concern about what has been termed 'institutional racism'; with institutions from the Police to the NHS and even art galleries coming under scrutiny. The Macpherson Inquiry in 1999, which reported on the Stephen Lawrence murder, had a particular effect on architecture, after it emerged that Lawrence had wanted to be an architect.

According to existing statistics, although ethnic minorities make up 6.7 per cent of the economically active population, they only account

'When the issue becomes a matter of individual behaviour, it is more difficult to challenge and fight against. The focus switches to changing images and attitudes'

for about 2 per cent of those employed in construction (corresponding to 2 per cent of tradespeople and 3.2 per cent of all professionals and managers).

A report commissioned by the CITB with Royal Holloway College, London, suggested that under-representation was due to a lack of awareness among 16 to 34 year olds of the opportunities available in the construction industry, and the fact that word of mouth recruitment practises tend to exclude Black and Asian people. In a smaller survey of ethnic minorities in Nottingham, Kenny Dunkwu, diversity manager at BUILD mentoring, found that 'people felt that the construction industry wasn't for them' – partly because of the way the industry presented itself, and partly because of the lack of role models within the profession.

'The debate is often subjective and experiential,' says Matthew Bell, CABA's director of policy and communications. 'There needs to be a proper factual statistical basis in which to ground the discussion.' And so CABA has commissioned research into the representation of ethnic minorities in architecture schools and associated professions. But even if evidence of under-representation were shown, this wouldn't necessarily prove systematic racism. Disparities between the career choices of groups can emerge for a variety of reasons, such as family and cultural expectations – just consider the high proportion of Asian doctors, for example.

Part of the problem comes from the way in which racism is seen today. Instead of a systematic, explicit phenomenon, related to social structures of power, it is seen in terms of individual behaviour. The Macpherson Inquiry described racism as 'unwitting', dwelling in the subconscious signals people give out to each another. In these terms, a racist incident is defined subjectively,

as anything that another person thinks is racist. Hence the RIBA/ARCHAOS student survey's spotlight on a particular tutor's inability (or refusal) to understand a student's accent, or whatever.

When the issue becomes a matter of individual behaviour, it is more difficult to challenge and fight against. Instead of simply being a fight for equal opportunities and rights, the focus shifts to changing images and attitudes, and monitoring workplace behaviour. A CITB study on retention and career progression of Black and Asian people in the construction industry, published in October 2002, recommended special advice, counselling and mentoring for ethnic minority students and trainees, as well as monitoring the ethnicity of drop-out and employment patterns. These measures could no doubt help some individuals to get a step up on the career ladder, and could combat some cases of overt discrimination.

However, there is a danger that, across the board, they could actually have the opposite effect. Constant monitoring and special provisions for ethnic minorities could actually increase people's awareness of race, and ferment divisions. Rather than simply being judged on performance, it is likely that ethnic minorities will increasingly be identified by their race. While generally supportive of diversity policies, Pandya is wary of being defined by ethnicity. 'There are issues of meritocracy and excellence in architecture,' he says, emphasising that 'first and foremost, we are architects'.

The goal of a meritocracy, where people are judged by their ability, rather than their skin colour, is an admirable one. If individuals are blocked from taking a career in architecture or construction simply because of their ethnicity, this should be condemned and tackled. Unfortunately, today's focus on racism may not only do little to help – but it could actually destabilise a meritocratic, colour-blind construction industry.

*Josie Appleton is the author of Museums for 'The People'. Email Josie.Appleton@spiked-online.com*



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 The University of Reading  
 P O Box 219, Whiteknights, Reading RG6 2AW, United Kingdom.  
 Tel: (0118) 9318195 Fax: (0118) 9313856  
 e-mail: [s.m.wilkinson@reading.ac.uk](mailto:s.m.wilkinson@reading.ac.uk)

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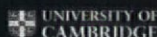
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Or write to:

Graduate Secretary

Department of Archaeology, University of York

The King's Manor, York YO1 7EP

Tel: 01904 433963 Fax: 01904 433902 email: [pab11@york.ac.uk](mailto:pab11@york.ac.uk)

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# Task from the past



In our occasional series of past papers we ask whether you should believe anything you hear on a building site

BY AUSTIN WILLIAMS

From the beginning of this year, the responsibility for monitoring continuous professional development (CPD) was transferred from RIBA registered practices to individual RIBA members. This self-policing policy has been criticised by some as reminiscent of the dumbed-down secondary education system in which pupils frequently mark their own exams and rely on 'value-added' personal development plans to supplement the lack of educational rigour today. Regardless of the voracity of these claims, this CPD practice page is intended to be a bit difficult. While we rely on trust that you will attempt to

answer the questions, we hope that they will stretch you in the process.

A few weeks ago, the RIBA launched its new website – available to members only – that will enable architects to record and update their CPD online and, more importantly, will enable RIBA CPD staff to tap in to monitor on a random basis. This is the RIBA's first shot across the bows, and within the next five years all CPD records and monitoring will be conducted online.

As part of the AJ's commitment to continuous professional development, we regularly publish past papers and questions about

practice matters to sharpen you up. We encourage you to read the scenario below and spend one hour – preferably in discussion with fellow architects at your place of work – tackling the questions. We are not monitoring performance and rely on you to take the questions seriously and to work towards the right answers. However, even though examination conditions are not necessary (reference books may be used and answers need not be written down) we suggest that one hour be written into your professional development plan for this exercise, and that you try to answer all of the questions.

## SCENARIO

The scheme for a large housing development in the north-west of England was drawn up by your office three years ago and planning permission was obtained on the third attempt after significant amendments to address local authority concerns about site access, density and the effect of the development on adjacent properties. The new-build work for 15 houses and 25 apartments has now been on site for 12 weeks.

Work is on programme and the deadline – a further 24 weeks away – is sacrosanct, the client says. They have to have full ownership of the properties and be ready to move people in one day after completion or pay extortionate penalties to the prospective residents, who have bought all the properties off-plan.

The design architect, who originated the scheme and has been running the job on site, has now left your employment at a moment's notice through serious illness and you have been left to run the project.

### 1. What should your first course of action be on hearing that your colleague is not available to carry on running the scheme?

On hearing the news, the contractor writes to you to report that, as they have said previously to your colleague in a conversation on site, the client is a) interfering in the day-to-day running of the job by asking the contractor to carry out additional minor tasks off-site; b) asking for extras and upgrading specifications without formalising the request in writing; and c) personally agreeing to liaise with the public utilities but not actioning their confirmation letters quickly enough and inevitably delaying the scheme.

### 2. How do you respond?

Soon after the call, the client rings to say which name is losing momentum and that specification items ~~underneath~~ <sup>underneath</sup> ~~the side of a pic~~ <sup>the side of a pic</sup> need to be agreed without

This is the style  
for a caption  
which can be  
underneath  
the side of a pic

### 3. What do you say?

A few weeks later you overhear some site labourers talking about installing some proprietary floor insulation in the cavity walls, where proprietary wall insulation has been specified. There is evidence of old floor insulation wrapping on site, but no wall insulation wrapping. The contractor tells you that the labourers were winding you up and that they had cleared away the wall insulation wrapping the day before. The walls in question have now been completed. Investigating it would greatly destabilise the programme.

### 4. What do you do?

The contractor says that it wouldn't matter anyway because the floor insulation is a better quality than the originally specified wall insulation, and that there's nothing to worry about. If found, changing it would greatly destabilise the programme.

### 5. What should be your response?

Nearing the end of the scheme, you overhear a conversation where the client admits to have no money to pay for the outstanding costs. When you confront the client with the question, they are outraged and deny it point blank.

### 6. What should you do?

7. Is there anything that could have been done to minimise the chances of the aforementioned events occurring in the first place?

### 8. What form of contract did you use for this project?





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The Admissions Secretary, Mrs Mary Brice by email at:

[BriceM@cardiff.ac.uk](mailto:BriceM@cardiff.ac.uk)

or by telephone on 029 2087 5963.



## The next courses feature will be on the 9th September 2004

The section will run opposite editorial and in the past has included qualified architects re-taking exam questions, reviews of a range of courses and articles detailing specific universities and colleges.

In the past, universities and colleges have advertised short courses and both under-graduate and postgraduate courses. There is a courses section in every issue of the Architects' Journal, so it is possible to advertise any course any week of the year. However, the highlighted issue is a special courses feature as detailed above.

If you would like any further information about this feature or to proceed with booking your courses into any of the issues, please contact:

Laurie Shenoda on 020 7505 6803 or email him

@

[laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)

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## Go for gold and give dispute resolution a sporting chance

'The forthcoming Olympic Games present us with one uncertainty and one certainty,' said Sir Philip Otton, when giving the annual Master's Lecture to the Worshipful Company of Arbitrators. The uncertainty is, of course, whether the stadium will be finished in time. The certainty is that there will be sporting disputes. Allegations, such as those of anabolic doping, can devastate the careers of the athletes concerned. Regulatory bodies can suspend suspected competitors for months, or even years, on a mere suspicion. During the time that samples are analysed, charges formulated, heard, determined and appealed, the athlete is in limbo and denied the opportunity to achieve their dream of sporting success. Even if it all turns out to be a lab mistake, the competitor has often missed the boat, or lost the incentive.

The justification for instant suspension lies in the need to maintain faith in the sporting system. It cannot have potential cheats participating. There is no replay if the allegations are upheld. This needs to be balanced against the unquantifiable loss to the cleared competitor. The problem is exacerbated by the high sums of money at stake and keen, nay obsessive, media interest. As Otton pointed out, the Corinthian ethic has long been eroded. Now sport is, to quote Orwell, just 'war, minus the shooting'.

Sporting disputes are complex affairs involving not just the athletes and their governing bodies but also their clubs, agents and commercial sponsors. All stand to be affected by the decision of the tribunal, which may be subject to different procedures and regulations depending on the sport. Thus, for example, the rules of football's governing body, FIFA, provide that hearings should be heard in private and limit any fines levied against players to a number of weeks' wages. Little wonder that the tabloid press regularly shout 'Stitch Up!' when a contravening player is secretly tried and fined a relatively derisory sum.

The answer to these problems, Otton suggests, lies in speed and consistency. The world of athletics should take a leaf out of the Jockey Club's book and deal with allegations promptly.

Here the Court of Arbitration for Sport, based in Switzerland, is held up as something of a paragon. It can operate with impressive speed. A decision, which can be handed down within 24 hours, is final and binding and can be appealed only on limited grounds. For the Olympics, the court will provide a three-member panel of arbitrators with specialist knowledge of the relevant sport to decide disputes, on site, as they arise.

This sounds all well and good but by now alarm bells should be ringing because this is just what adjudication was supposed to do for the construction industry, and look what has happened to that. The adjudicator was to be on call there and then, to lance the boil of an on-site dispute when it

arose. Twenty-eight days seems an age compared with the sports court model of 24 hours but it has been found to be insufficient to assimilate and present complex evidence and detailed arguments. Short exchanges and quick decisions by an on-site adjudicator have developed into voluminous documentation submitted to an office-bound professional. As with sports arbitration, there is only a limited opportunity to challenge the adjudicator's decision but this has given

rise to a veritable minefield of fast-developing jurisprudence, through which the unhappy recipient of the wrong decision has to pick their way. For something meant to be quick, cheap and satisfactory, adjudication can be expensive, strung out and very disappointing.

Explanations for this sorry state of affairs abound. Some say that adjudication has been hijacked by the lawyers; others, that it is not used as it was intended for on-site dispute resolution but for post completion wrangles; still others suggest that prompt dispute resolution is meaningless unless the affected parties have a proper opportunity to be heard. Whatever the explanation, let us hope that the need for prompt resolution of Olympic sporting disputes will not be crushed in the way that the construction industry's dreams for adjudication have been.

Kim Franklin


## Where's there's a campaign will there's a way

You wonder why perfectly agreeable and kindly people get it in their heads that they want to be RIBA president. In the old days it meant a knighthood, lots of splendidly bibulous banquets and the right to be as pompously discursive as you could want on any topic at all, preferably not architecture. For a certain sort of person this represented the crowning whatsit of a career. These days the reality is scurrying around Portland Place hoping people might recognise you without your embarrassing gold medallion; drinking warm, acidic plonk at bashes horrid salespeople have paid lots of dosh to stage in your hallowed hall; and, worst of all, periodically standing up in that veneered plywood council chamber, an Aunt Sally for all the miserable backwoodsmen in town for a bit of fun.

So in suggesting you take a look at candidate Ian Salisbury's campaign site, at [www.salisbury.uk.com](http://www.salisbury.uk.com), I am not offering him an endorsement, any more than I am silly enough to think RIBA voters might take the slightest notice. But as a website it is exemplary: plain brown wrapper stuff from Paul Martin, brother of Ian, proprietor of SPA (the terrific small practice website at [www.spa.uk.net](http://www.spa.uk.net)). The home page has a mugshot of Salisbury in open-neck shirt and Barbour and some section headings down the left hand side: 'Why I am standing', 'My practice' that sort of thing. You click on the potentially excruciating 'About me' and there is a brief, quite interesting piece of text whose modesty and clarity has to be the work of a professional writer. Throughout there are blue underlined links to expansions of the main text should you want to read them. This is one of the things which differentiate web sites from print: you can keep your main message crisp and pithy and give the surfer the option of reading the elaborations or not. Do click away: one surprise for me was that Salisbury is also a professional arbitrator and a cathedral architect. Another was how flattering home page mug shots can be.

Sutherland.Iyall@btinternet.com





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A screen by Eileen Gray

## Man's world

JES FERNIE

### Women's Places: Architecture and Design 1860-1960

Edited by Brenda Martin and Penny Sparke. Routledge, 2004. 178pp. £22

It would almost be funny if it were not so depressing that I can't think of one successful female architect who is (or was) both head of her own practice and a mother. Every one that comes to mind – Alison Smithson, Patti Hopkins, Amanda Levete, Farshid Moussavi – is (or was) in partnership with her husband. Those who are internationally renowned – Zaha Hadid, Eileen Gray and Jane Drew – are (or were) all childless.

It is hardly surprising, then, that almost every woman in *Women's Places: Architecture and Design 1860-1960* is either single, gay or

married to an architect, and only one of them (out of 11) has children of her own.

This fascinating book does not delve into the reasons for this state of affairs, but rather attempts to place the production of architecture in a wider context, setting out an important role for a significant number of female clients, theorists and commentators. Affirming that women were only able to become professional architects in the early part of the 20th century, the eight papers included in the book present the case for a broader understanding of who makes architecture.

Ellen and Emily Hall commissioned Richard Norman Shaw to remodel their house in the second half of the 19th century. Diaries kept by the sisters record a fractious relationship in which the male architect assumes a superior, patronising tone, telling them that he knows best. Trevor Keeble argues that the sisters' sovereignty as clients was imposed upon by the professional authority of their architect: 'The only direct role for women within the practice of architecture during the late-19th century was as a client and... even here the possibilities for participation... were often limited and circumscribed by the expectations and demands of the "professional" sphere.'

Modernism, says Brenda Martin, is represented through a dominant, masculine experience of modernity, which excluded women with its 'elite' and 'rational' tone. Interior design, with its focus on the domestic rather than the monumental, seemed to be a far more suitable vocation for women to take up.

Eileen Gray had many things stacked against her: she was self-trained, her early work was primarily decorative, she was interested in practical requirements and comfort and, worst of all, she was a woman. She was dismissed by Reynier Banham as 'not a major' talent, while her designs were commonly misattributed to her collaborator Jean Badovici. But at least she won out in the end, unlike Elizabeth Denby, whose ghost is still battling against Maxwell Fry and his appropriation of her work.

One of the most interesting chapters in this book focuses on the importance of gender, sexuality and race in the history of architectural design. Alice T Friedman takes us through a series of 'outsiders' houses (including those commissioned by Truus Schroder and Josephine Baker), and points to the unnerving fact that women had to be either single, gay or downright pig-headed to be involved in making a seriously interesting piece of architecture. Friedman's thesis is that those who do not conform to accepted norms are 'frequently expert at navigating the treacherous waters of public imagery and representation', and are therefore more likely to produce something that is a catalyst for change.

This book might just as well have included the years 1860-2000 – nothing much has changed. A very, very small number of women manage to affect our built environment, and those who do rarely get involved in making a new generation of architects.

*Jes Fernie is a freelance writer and project manager*



# Ripe for revival

EDWIN HEATHCOTE

## Charlotte Perriand: An Art of Living

Edited by Mary McLeod. Abrams, 2003. 304pp. £45



Above left: the *Basculant* chair. Above right: shelving unit for the Université de Paris

The most familiar photo in this book appears on page 49. In it, Perriand, then in her mid-20s, lounges on the most architectural of all loungers, Corb's chaise longue. Corb wrote about 'the machine at rest', a machine for sitting. Yet when he came to publish the chaise longue in his *oeuvre complète*, he used this image with Perriand in her languorous pose, stockinged legs elevated, skirt draped over the bicycle-framed tubular frame, her eyes closed but looking away from the photographer. This is a sexy, vital photo, not the arid mechanistic dream of Corb.

Perriand (1903-99) not only draped herself over the chaise longue for this shoot; along with Corb and his cousin Pierre Jeanneret, she designed the iconic piece of furniture (to use a word I hate but which seems inevitable here). She also designed with them the blocky *Fauteuil Gran Confort* (chunky cushions caged in a squared tubular frame) and the intriguingly named *Siège A Dossier Basculant* (swinging back chair) – a more angular, high-tech, perhaps even over-engineered answer to Breuer's elegantly bent tubes.

That would have been enough, you would think, to secure Perriand's position as a key figure in the history of Modernism. After the Second World War, however, she partnered another Modernist master, Jean Prouvé, and helped create the exquisite shelving units for the Université de Paris – blending Mondrian and a Japanese screen with Corb's elevations. On her own she designed the Shadow Chair in 1954, a stackable chair made of a single piece of bent plywood that looks at least 20 years ahead of its time, and still pretty hip.

Just in covering the work of this prolific and sympathetic designer, this book becomes a history of Modernist furniture design. All

the 20th century's big issues are here: the machine aesthetic of the 1920s pieces; the utility Modernism of the 1930s; the discovery of Aalto-esque bentwood from the 1940s; rustic Provence later in the same decade (chunky timber and rush seating); Prouvé's rough-fabricated reinterpretation of Modernism from the 1950s; and finally a blend of chalet/sauna style – half Swiss, half Japanese – which would delight the hippest of *Wallpaper\** types today.

Perriand's career was fascinating and diverse, and the format of the book reflects that with essays on various aspects of her work. Despite some uninviting chapter headings ('Simulated Domesticities' etc), these contributions are good, even if information is repeated. There are articles covering such subjects as politics (her disillusionment with the Soviet Union), Perriand's stay in Japan during the war (where she was heavily influenced by Japanese bamboo furniture and bathing rituals), and her designs for ski resorts in the Alps – an attempt at opening up a mass market with cheap accommodation units.

It is interesting to contrast Perriand's career with that of Eileen Gray, whose encounters with Corb were less amicable (she was outraged when he painted murals on her exquisite Mediterranean villa at Roquebrune). Whereas Gray's finest designs came from a short period in the 1920s and 1930s, Perriand kept working and developing until the 1970s. Perriand's eclectic influences (from Brazil to Japan via the Alps) kept her work fresh and inventive, which makes for a stimulating book that spans Art Deco to chalet chic. Hip and surprisingly fresh, Perriand's oeuvre deserves a revival.

Edwin Heathcote is architecture correspondent for the Financial Times

## Farnsworth House

By Maritz Vandenberg. Phaidon, 2003. £14.95.

Mies van der Rohe's Farnsworth House, completed in 1951, is the work of an architect who declared that he would 'rather live on a bench in Hyde Park' than in a conventional compartmented house, writes Kenneth Powell. It is a classic expression of the ideals of the International Style, meticulously detailed, and an expression of Mies' perennial search for order and perfection.

Hardly had the house been completed, however, before it was denounced as arid, impractical and even as an attack on American values. For Frank Lloyd Wright, it epitomised Mies' 'totalitarianism'.

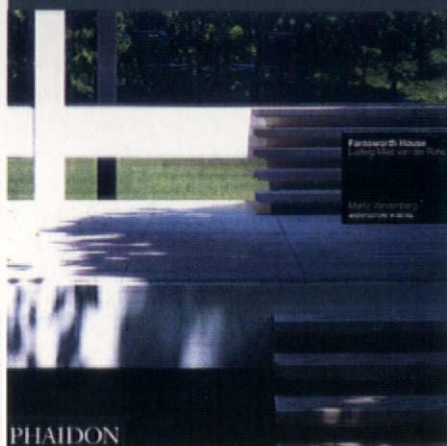
Mies' client, Edith Farnsworth, went to law over alleged design faults and cost over-runs in a law suit that she eventually lost. Farnsworth, it is suggested, was in love with Mies, who rebuffed her – fuelling the dispute. When Peter Palumbo (owner of the house for more than 30 years) first saw it in the late 1960s it was in appalling condition. He restored it, only to see it badly damaged – and many of its contents swept away – by a catastrophic flood in 1996.

Again restored, and recently saved at auction by an alliance of conservationists (AJ 18.12.03), it is now open to the public and well repays the 60-mile trek from Chicago.

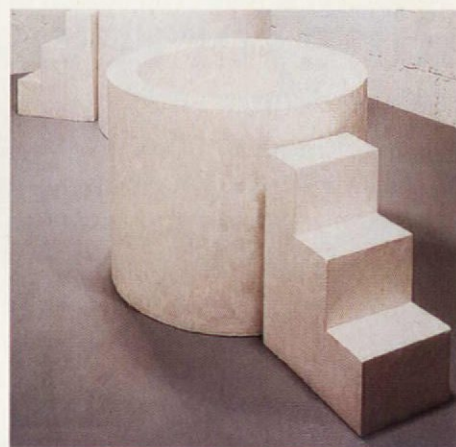
Maritz Vandenberg's text, complemented by excellent photographs and drawings, provides the best concise account of the house yet published, setting it in the context of Mies' oeuvre. After a number of revamps, the 'Architecture in Detail' series seems to have found a workable format, offering a handsome, slimline hardback volume at a reasonable price.

The Farnsworth never was a model for everyman's house, but represented 'a puritanical vision of simplified, transcendental existence'. It is as such that it continues to impress and inspire architects.

Kenneth Powell is an architectural journalist







## Out of place

ANDREW MEAD

### Pedro Cabrita Reis: Works and Writings

Edited by Michael Tarantino. Hatje Cantz, 2003. 302pp. £35.

Distributed by Art Books International

The work of Portuguese artist Pedro Cabrita Reis is so imbued with architecture that he could be made an honorary fellow of the RIBA. Reis, now almost 50, has been little seen in the UK – just a show at the Baltic in 2002 – but he represented his country at last year's Venice Art Biennale, and has an advocate here in art critic of *The Guardian*, Adrian Searle.

Offering a fully illustrated overview of Reis' output since the mid-1980s, this book contains a conversation between Searle and Reis, which is a good place to begin. 'All the way through, there are houses, plans, maps. Idyllic childhood homes. You are describing staircases, courtyards, little shadowy corners where a child might play,' says Searle.

Later on, Reis speaks of a recurring day-dream: 'I see myself in all those places I know in everyday life, they're still sunny, you can

still feel a breeze but they are completely empty, like suspended in time, as if everyone has died a long, long time ago, and there I am, absolutely alone, standing still in the middle of the street.'

So in Reis' sculptures and installations we find windows, doors, cupboards, chairs and tables, staircases, walls; all with the kind of connotations that Bachelard explores in *The Poetics of Space*. Often there is a sense of incompleteness, as if something is still being built or in ruins. It's this latter archaeological reading that *Catedral 3* prompts, where Reis' crude brick-and-concrete piers, reaching from floor to ceiling in Siza's Serralves Museum, Porto, could be remains discovered during the building's construction.

Unlike the white walls they abut, they have a primitive tectonic power. By contrast, the

Left: *The Project*, 2002. Top: *B.A.A.D.M.*, 1990. Above: *Una Scala Ed Anche Un Albero*, 2001

fragmentary red steel staircase in *Una Scala Ed Anche Un Albero* gives gravity the slip and hovers magically among the trees. Reis' work takes its cues from the site – a convent cloister, for example, or Venetian granary – and does not need a gallery to make its effect.

In the spirit of *arte povera* or New Brutalism, Reis' materials are commonplace, often raw, and used without disguise; when assembled, there is the spirit of shanty-town improvisation with whatever comes to hand. 'I want to put energy and mystery back into everyday normal things and give them back to people. Like it or not, the actual word for that is aura,' he says.

But that daydream Reis mentioned, with the De Chirico-like emptiness it evokes, is a key to his work: if the commonplace regains an 'aura', it does so through being dislocated or made strange. For once, that abused word 'poetic' is apt. Though the texts could be more informative, there are many memorable images in this book, whose elegant design gives Reis' works room to breathe.



## London

**Building for People: The Real Value of Construction** *Wednesday 12 May, 15.30.* The BRE Annual Conference at the Science Museum. Details [www.bre.co.uk/conference](http://www.bre.co.uk/conference)

**Lesley Foxcroft** *Until 15 May.* An exhibition at Annely Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

**Fred Manson: Smashing China** *Wednesday 19 May, 18.30.* A UDG lecture at The Gallery, 77 Cowcross St, EC1. Details 020 7250 0892.

**Concrete Elegance: Spiral Dreams** *Wednesday 19 May, 18.30.* A lecture by Bendt Aarup at the Building Centre, 26 Store St, WC1 (020 7692 6209).

**SAVE Britain's Heritage Book Fair** *Thursday 20 May, 12.00-19.00.* At The Gallery, 77 Cowcross St, EC1. Details 020 7529 8924.

**Commuting: The Life Sentence?** *Thursday 20 May, 19.00.* A debate at the Museum of London with speakers including Nicky Gavron and Austin Williams (07957 534909).

**Will Alsop** *Thursday 20 May, 19.15.* A lecture at the Design Museum, Shad Thames, SE1. Details 020 7940 8783.

**Antoni Malinowski** *Until 22 May.* Paintings by an artist known for his architectural collaborations. At Gimpel Fils, 30 Davies St, W1. Details 020 7493 2488.

**Schools for the Future: Exemplar Designs** *Until 24 May.* An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Indoor Type: Michael Samuels** *Until 28 May.* An exhibition at the AA, 36 Bedford Sq, WC1 (020 7887 4145).

**Building Cities for Community & Identity 13-17 June.** The 40th International Making Cities Livable Conference at the University of London Notre Dame Centre. Details [www.livablecities.org](http://www.livablecities.org)

**Archigram** *Until 4 July.* An exhibition at the Design Museum, Shad Thames, SE1. Details 0870 833 9955.

## East

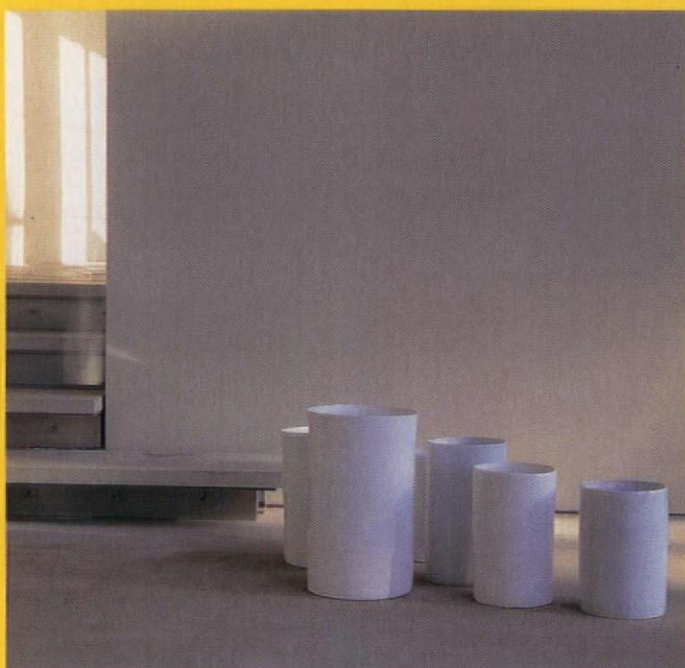
**Attila Csorgo** *Until 9 May.* An art-meets-science exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

**Architects' Legal Update Conference** *18-19 May.* A Workplace Law Training course at Cambridge. Details 0870 777 8881.

**Peter Cook** *Tuesday 25 May, 19.30.* A lecture at the De Havilland Campus, University of Hertfordshire, Hatfield. Details Geraint John 07971 789882.

**resource04** *7-10 June.* An exhibition of energy efficient technologies at the BRE, Garston, Watford. Details 01923 664525.

**Basic Maintenance of Historic Buildings**



## POT LUCK

The latest artist invited to exhibit in Munkenbeck + Marshall's gallery at the New Art Centre Sculpture Park in Wiltshire is ceramicist Edmund de Waal, with a display of porcelain vessels. At Roche Court, East Wiltshire, near Salisbury, from 8 May until 5 September. Details 01890 862244 ([www.sculpture.uk.com](http://www.sculpture.uk.com))

*Thursday 17 June.* A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

## East Midlands

**Paper Sundays**, 14.00-18.00, until 6 June. Works on paper by four artists at Fermynwoods, nr Brigstock, Kettering. Details 01536 373469.

**Hooked on Books: The Library of Sir John Soane** *Until 30 August.* An exhibition at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7777.

## North

**Fantasy Architecture** *Until 3 July.* An exhibition at the Northern Gallery for Contemporary Art, City Library, Sunderland. Details 0191 514 1235.

## North West

**Eric Parry** *Thursday 6 May, 19.30.* A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5667.

**Blasting the Future: Vorticism in Britain 1910-1920** *7 May-25 July.* An exhibition at the Whitworth Art Gallery, Oxford Rd, Manchester. Details 0161 275 7450.

**BCO Annual Conference** *20-21 May.* At Manchester International Conference Centre. Details 01722 339811.

**Architecture and Ideology; Best Studio**

**3 (Arkheion)** *Until 29 May.* Two exhibitions at CUBE, 113 Portland St, Manchester (0161 237 5525).

## South

**Mike Nelson** *8 May-4 July.* An architectural installation at Modern Art Oxford, 30 Pembroke St, Oxford. Details 01865 722733.

**Immaterial: Brancusi, Gabo, Moholy-Nagy** *Until 23 May.* An exhibition at Southampton City Art Gallery. Details 023 8083 2153.

**RIBA CPD Event: How Much Could The DDA Cost You?** *Tuesday 25 May, 16.00.* At Clarks Solicitors, One Forbury Sq, Reading. Details 0118 969 8051.

## South East

**Giuseppe Penone: The Imprint of Drawing** *Until 9 May.* An exhibition at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

**RIBA CPD Event: Essential Legal Update (Building Regs, DDA)** *Thursday 13 May, 16.00.* At Le Meridien Hotel, Gatwick. Details 01892 515878.

**Oak and Iron** *Friday 14 May.* At the Weald & Downland Open Air Museum, near Chichester. Details 01243 811464.

**Dungeness** *Until 16 May.* Photographs by Nigel Green at Rye Art Gallery, Ockman Lane, Rye. Details 01797 222433.

**Building Visit: Butterfly House**

*Thursday 27 May, 17.00.* At Dunsfold nr Godalming. Cost £15. Details 01892 515878.

**CABE Urban Design Summer School**

*13-16 June.* At Ashford, Kent. Cost £750. Details 020 7911 5020.

## Wessex

**Successful Development of Brownfield & Contaminated Land** *Tuesday 11 May.*

A Construction Study Centre event at the Avon Gorge Hotel, Clifton, Bristol. Details 0121 434 3337.

**OXO Peugeot Design Awards 2003** *Until 17 June.* An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

## West Midlands

**Making Construction Contracts Work**

*Monday 10 May.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

**Elizabeth Magill** *Until 23 May.* An exhibition at the Ikon Gallery, Birmingham. Details 0121 248 0708.

**RIBA CPD Event: Problems in Architectural Practice** *Thursday 27 May, 14.00.* A seminar at Birmingham. Details 0121 233 2321.

## Yorkshire

**With Hidden Noise** *8 May-8 August.*

An exhibition at the Henry Moore Institute, 74 the Headrow, Leeds. Details 0113 234 3158.

**Working with the CDM Regulations** *Monday 10 May.* A Construction Study Centre course at Harrogate. Details 0121 434 3337.

## Scotland

**Field Trip** *Until 2 July.* An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

## Wales

**The John Hinde Butlin's Photographs** *Until 13 June.* At Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870

## International

**Giancarlo De Carlo** *Until 14 June.* At the Pompidou Centre, Paris. Details [www.centrepompidou.fr](http://www.centrepompidou.fr)

**Content: Rem Koolhaas - OMA - AMO** *Until 29 August.* An exhibition at the Kunsthall, Rotterdam. Details [www.kunsthall.nl](http://www.kunsthall.nl)

**Jørn Utzon** *Until 29 August.* An exhibition at the Louisiana Museum, Hummelbaek, nr Copenhagen. Details [www.louisiana.dk](http://www.louisiana.dk)

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



## Architectural Recruitment Specialists



### Project Architect

**£ Excellent DoE, Kings Lynn.**

An award winning client whose wide portfolio of projects requires them to seek a project architect with an extensive experience of commercial and residential works, to join them on a permanent basis. You will be PT3 qualified, and have a first rate knowledge of Building Regulations. AutoCAD literacy is essential. You will be an excellent communicator at all levels and strong managerial skills. A company car is also available on performance. This highly successful, prestigious organisation offers superb career prospects.

### Architectural Technician

**£ Attractive DoE, Kings Lynn.**

A prestigious client with a reputation for a fresh perspective and detailed approach to architecture are searching for a client facing, architectural technician. You will have experience in the commercial and residential sectors of the construction industry. You will have strong knowledge of buildings regulations and excellent IT skills. You will be an excellent communicator at all levels and AutoCAD experience is a necessity. A company car is also available depending on performance. This highly successful, prestigious organisation offers superb career prospects and is an investor in people.

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## Foster and Partners architects and designers

### Architects

Ambitious and talented post Part 2 and qualified architects with a variety of experience are required to work on a range of exciting projects based in our London office.

Applicants should be CAD proficient and preferably have a working knowledge of Microstation.

Fluency in a European language, in particular Spanish, Italian or Dutch would be advantageous.

Only applicants who meet the above criteria will be considered for these positions.

If you would like to apply for one of these positions, please forward your CV and representative samples of your work (no larger than A4) to:

Robin Panrucker  
Training and Recruitment Co-ordinator  
Foster and Partners, Riverside Three  
22 Hester Road, London SW11 4AN

Website: [www.fosterandpartners.com](http://www.fosterandpartners.com)

**faststream**  
RECRUITMENT LIMITED

## Need a change of scenery?

### Project Architect – Central London – to £35k pa

Our client is looking for an Architect with several years experience in Retail architecture and contemporary design. RIBA/ARB certification is required with good job running abilities and solid AutoCAD skills. Ref AR3

### Architects x2 – Central London – to £34k pa

This large architectural practice is looking for two Architects. You must have either good experience in the co-ordination of M&E Services, Structure and architecture or experience of external works, external services and architecture. AutoCAD skills are essential for both roles. Ref AR3

### Architect / Senior Technologist – Cambridgeshire – circa £30k pa

This small Cambridgeshire based practice is looking for an ambitious, confident Architect or Senior Technologist to join their team and work on Residential and Educational projects. AutoCAD skills are essential for this role. AR4 329

### Architectural Technician / Architect – North London – to £35k pa

This established, medium sized architectural practice is looking for people from a technical background to work on various projects in the Educational sector. Essential skills for this role are advanced AutoCAD knowledge and the ability to work unsupervised. Ref AR4 326

### Project Architect – London – circa £40k pa

This large renowned architectural practice have an opening for an experienced Project Architect to work in their Healthcare department. Candidates must be Microstation fluent and have extensive Healthcare experience. Please call in confidence for further details Ref AR4

### Project Architect – Near Liverpool Street – to £22/hr

Historic Architecture specialists urgently require an experienced Project Architect with experience and interest in Historic projects. Vectorworks skills are essential for this initial 6 month contract. Long term opportunities with great prospects could be offered to the right candidate. Ref AR2



t: 023 8033 4444 f: 023 8033 5555 e: [arch@faststream.co.uk](mailto:arch@faststream.co.uk) [www.faststream.co.uk](http://www.faststream.co.uk)



# CELEBRATING TWENTY FIVE YEARS OF SHAPING INDIVIDUAL CAREERS...

## PERMANENT

### HIGH PROFILE PRACTICE

£27,000 - £35,000 pa

Our client is one of the top London design firms. They have recently been given the go-ahead with a transport related project, which is a recent competition win. They currently seek an experienced Architect and Architectural assistant to work on this project from concept to completion. You will not necessarily have a 'transport' related history; but if you do that will be bonus. You could have a selection of projects under your belt. You must have a 'design' bias to your folio and may have worked for one of this company's, highly respected competitors. You will be technically competent. You will be lucky enough to join this renowned practice at a pivotal time. Microstation fluency required. Call Tamsyn to discuss.

Central London

Ref:ATC040429E

### AIMING HIGH

£32-37,000 pa

It is no understatement to say that this practice is leading from the front, design-wise. The practice has a number of high profile projects that need ownership by caring, ambitious Job Architects. The practice has won numerous awards, so it will come as no surprise that these projects are almost certain to be published and lauded by critics. If you are passionate about design, feel confident in your ability to come up with innovative, buildable solutions and have the strength of character to push these ideas through, then you could cultivate a strong career for yourself in this practice. Microstation skills are preferable but it is the attitude and ability that are the key factors here. Please call Jennifer ASAP to discuss further.

London

Ref:AJW040302A

### ASSERTIVE PROJECT LEADER

£33-37,000 pa

This well respected, multi-disciplinary practice has a number of exciting new projects, which they require qualified Senior Architects to take responsibility for. You will be expected to lead large-scale projects and be exceptionally confident interfacing with clients. Clear design ability, confidence on site and previous experience working on residential, commercial or public building projects are the other requisites of this job. 4-7 years experience post Part 3 is equally essential, as is Microstation fluency. This is an excellent opportunity with a practice that is evolving their design ethos and promotes work flexibility and a social culture.

Please call Jennifer to discuss ASAP.

Central London

Ref:AJW040315C

### DYNAMIC NEW FIRM

£Competitive/Range

Exciting new practice to London, with some amazing projects lined up, is looking for both Senior and Junior Architects to work across the board. We have been asked to identify the most talented aesthetic and technical Architects in London, looking to progress their careers in a fresh creative environment. The person is more important than the CAD, but experience with one of the main platforms is important. Please call Tamsyn to discuss further ASAP.

Central London

Ref:ATC040429C

### LEAD THE PACK

c£40,000+

This award winning international design practice seek a Senior Design Architect with a proven track record in delivering high quality retail schemes. You will be a high calibre individual and be able to deliver innovative, creative solutions under pressure to demanding deadlines. A selection of large-scale key retail projects in the UK, Europe and Middle East have just been given the go ahead. This firm are consistently ranked amongst the world's premier design firms. Ideally, you will have around 5 - 10 years practice experience to offer and be a highly motivated individual able to rise to the challenge of not only overseeing one or two jobs but also growing and developing your own team too. Excellent AutoCad proficiency is essential. Call Richard James to discuss ASAP.

Central London

Ref:ARJ040408C

### EXPERTS IN DESIGN

Up to £38,000pa

A qualified Part III Architect with around 6 - 9 years experience post Part II is required by our client, a prestigious Central London design firm. You will be working on an exciting, high-profile project and will be surrounded by the best of the best. You will join this world-renowned team as they have been assured two major competition wins. You should be technically competent and be able to work independently. You must have excellent working knowledge of Microstation. You will also need to be able to express yourself three dimensionally in terms of design. This is will be an amazing opportunity for a talented individual. Please call Tamsyn to discuss or email your CV directly to tamsync@adrem.uk.com

Central London

Ref:ATC0404127A

## CONTRACT

### TALENTED TECHNICALLY

Up to £18 Ltd

A small interiors biased architectural practice with a high end corporate/media background is looking for a confident technician or technically astute Part II assistant to join them for 2-3 months. You must be AutoCAD fluent, be well used to detailing and basically be able to implement/enhance slick design. If you feel you have the required skills please contact Richard Bell to discuss.

Central London

Ref:ARB040428D

### MIDDLEWEIGHT TECHNICIAN

To 18 ph or to £35,000 pa

A twelve strong Central London firm seek an experienced BIAT technologist, or equivalent, to work on new projects coming into their already extremely busy office. They are working on retail/housing and commercial projects and they are lucky enough to be headed up by a very well connected Director who believes in trusting his employees 100%. If you want the responsibility, it's yours. You will have strong technical skills and should be experienced in coordination. You will be a positive team player and will ideally have knowledge of NBS specification. You will be technically adept and will be looking for a career move to this successful London firm. Working know Apply ASAP. Call Tamsyn to discuss.

Central London

Ref:ATC040428B

### TECHNICAL PART IV/III

Up to £22 Ltd

A chance to work with one of the best multi-disciplinary practices outside of London. You will be working on high profile jobs across Europe and even further a field. The ideal candidate will be 2-3 yrs post part II and be confident with working drawing packages and have excellent communication/liaison skills. Vectorworks fluency is preferred but not essential. If you're looking to expand your knowledge, portfolio and experience with one of the UK's leading design practices then please contact Richard Bell for an immediate interview and start.

Oxon

Ref:ARB040426A

### TENDER TO CONSTRUCTION

Up to £22 ph Ltd

Prestigious international practice require a talented PIII Architect for their London office. High-profile, much talked about projects. Microstation fluency a necessity. Experience of large-scale, high design schemes a bonus. Call Richard to discuss. Short term contract initially with strong possibility of long term thereafter. Interview ASAP.

Central London

Ref:ARB040423

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E: product@adrem.uk.com  
E: admin@adrem.uk.com



## people & practices

**MADE (Midlands Architecture + Designed Environment)** has recruited **Nick Corbett** to head up the regional team as director.

**TPS Consult** welcomes **Andrew Griffin** to its land surveying team.

**Brian Bulfin** has joined construction consultancy **Davis Langdon**.

**Brian G Newell**, founder and chairman of **Shackerley (Holdings) Group**, has been appointed as chairman of **The Tile Association**.

**Rafael Viñoly Architects** London office has moved to 2-4 Exmoor Street, London W10 6BD.

**Acanthus Lawrence & Wrightson** has a new name – **Acanthus LW Architects** – and has appointed **John Washington, Eric Hills, Tom Kimbell** and **Wyndham Westerdale** as principals.

**Smith Scott Mullan Associates** has appointed **Robert W Black** as associate.

Town planning consultancy **Terence O'Rourke** has appointed **Joseph Edgard** as a new planner and **Tim Greenwood** as a retained consultant.

Following the successful management buyout by **Ray Upjohn**, the new managing director of **Chapman Bathurst**, **Francine Vella** has been appointed as business development director for both the London and Canterbury offices.

**The Westminster Property Owners Association** has elected **Nigel Kempner** as its new chairman.

● Send details of changes and appointments to Anna Robertson, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or email [anna.robertson@emap.com](mailto:anna.robertson@emap.com)

## Design and Conservation Advisor



**Horsham District Council**

*Judged as an Excellent Council by the Audit Commission*

**Help shape the future of our district for centuries to come. Up to £29,835**

- Essential vehicle user or travel allowance of £2,888.40 p.a.
- Financial assistance with training
- Generous relocation package (in appropriate cases)
- Payment of professional subs
- Final year salary pension scheme

Horsham District Council has an enviable record of planning and design awards. As part of our commitment to continually raise the importance of design we are creating a new group of architects, designers, landscape architects and engineers. We are seeking a Design and Conservation Advisor to complete and compliment the skills of the team.

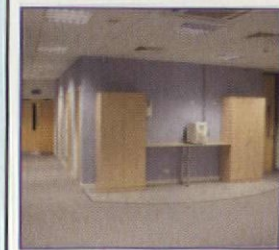
You will have a major role in the master planning/design briefing of two strategic scale developments in the district and their subsequent implementation. You will also provide advice on other major development proposals, help in the preparation of village design statements, conservation area appraisals and enhancement schemes and the promotion of sustainable construction methods.

You will need to have appropriate design skills and a good appreciation of how to fit new buildings into their context and of conserving the District's valuable heritage. A background in planning and/or architecture is essential. You will need to be able to work with professionals and community groups and possess well developed communication skills as we will expect you to influence events.

You must be able to demonstrate the delivery of pro-active solutions which focus on problem solving and translate strategies into action. You should also be an excellent communicator and facilitator who delights in achieving tangible results and have the ability to influence at all levels of the community. An efficient organised approach to work with the ability to handle multiple tasks and deliver quality work to predetermined deadlines is also essential.

For an application form and job description please call our 24 hour recruitment line on 01403 215134, email [personnel@horsham.gov.uk](mailto:personnel@horsham.gov.uk) or write to the Personnel Department, Horsham District Council, Park House, North Street, Horsham, West Sussex RH12 1RL quoting ref: P/21.

Closing date: 20th May 2004



**OUTSIDE THE ENVELOPE**  
Structural engineering consultancy seeks experienced

**Architect (Director Designate)**

to be responsible for an increasing number of projects involving architectural design and project management, primarily warehousing, offices and infrastructure.

Excellent salary and good potential for career progress for an exceptional individual.

Based north London / South Herts - projects around the UK. Friendly team, well equipped purpose designed workplace adjacent M25.

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Associate Director  
Elect required for busy  
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London  
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**Interior Architect  
London  
Salary £25-38k**

This award winning architectural practise, who pride themselves on the quality of their design, require a technically skilled and dynamic individual to work closely with one of their key media clients on all of their interior design, refit and refurbishment projects. You will possess excellent client-facing and problem solving skills together with a good working knowledge of spatial analysis and job running. Experience in excess of £1/2 million. Proficiency in Vectorworks/AutoCAD is essential. A part II/III graduate would also be considered with the relevant experience.

For an exciting and rewarding opportunity please contact Joanne today at Y Recruitment on 020 7491 2018 or email [info@y-recruitment.com](mailto:info@y-recruitment.com)

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**London based Briscoe Gonzalez Architects**

Require ambitious architect with 4 years experience in educational and / or cultural buildings.

Knowledge of French would be Advantageous.

Fax or email CV's  
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[admin@briscoegonzalez.com](mailto:admin@briscoegonzalez.com)



**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)

**Designing & Building Architectural Careers**

Architectural Technician  
Vac Ref 0404-55

This small practice is seeking a contract Architectural Technician for an initial 7 month period. They are seeking a candidate with excellent drawing and detailing skill with AutoCAD to provide technical support to the current team of 4 Architects. The project that the successful applicant will be working on is a £3 million casino development / refurbishment. This is a vacancy where the applicant needs to be experienced enough to 'hit the ground running' working with minimum supervision.

Oxfordshire Vacancy

Contract £20ph

Architectural Technician  
Vac Ref 0404-42

This practice based in the centre of Oxford is seeking a bright and motivated Architectural Technician. Capable of detailing plans and elevations with a mature technical construction knowledge the ideal candidate will be fully AutoCAD literate and have at least 3 years UK based experience.

North West Vacancies

Permanent £25K

Architectural Technician  
Vac Ref 0404-30

A large high profile property consultancy is seeking Architectural Technicians to be based in Blackburn, Lancaster, or Carlisle. Candidates will ultimately play a key role as a detailer within the architectural team. All candidates will be expected to produce working drawings for construction for both public sector and private sector commissions. The ideal candidate will be fully AutoCAD literate with at least an ONC / HNC in building with 2-3 years industry experience. Membership of BIAT would be preferable. The candidate must be able to work within a team environment and be able to 'hit the ground running'.

Permanent £20K

Senior Commercial Architect

Vac Ref 0404-30

This front running Property Consultancy is seeking a commercial / senior architect to complement their existing team. Based in their Blackburn, Lancaster, or Carlisle offices the candidate will play a key role as a designer within the architectural team. Working within the architectural department the candidate will assist on design including feasibility and detailed designs for both public sector and private sector commissions. The ideal candidate will be fully conversant in AutoCAD and have experience of detailing drawings. RIBA Part 3 qualification is a must along with team working and interpersonal skills. The candidate must also be meticulous and accurate in their attitude to work.

Permanent £30K

Manchester Vacancy

Architectural Technician  
Vac Ref 0404-23

My client is looking to employ an Architectural Technician with at least 5 years in practice experience. AutoCAD literacy is essential along with experience within a number of architectural sectors. The candidate must be able to demonstrate all-round abilities and be seeking a new challenge. This client is seeking a candidate who can demonstrate a solid career history and one who is prepared to commit to the practice for the foreseeable future.

Permanent £25K

Leicestershire Vacancy

Design Manager

Vac Ref 0404-5

This Senior opportunity within a large house builder has just arisen for a person with the following key credentials...  
• An experienced, proficient and confident site layout designer with flair and imagination and the ability to produce high quality schemes and negotiate same to rapid consent whilst still meeting all of the company's key objectives for coverage, density, mix etc.  
• Willing and able to lead the evolution of the region's standard house type portfolio and champion all design related matters.  
• Well organised, able to work to tight deadlines whilst still delivering high quality results.  
• Ability and willingness to work closely with and complement Technical Manager and Engineering Manager Functions.  
• Open, Consultative style. A team player and ability to effectively manage others in the team.  
• Awareness of local and National government planning policy.  
• A good understanding of the inter-departmental disciplines and dynamics of a successful house building business and an all-round knowledge of the industry.

Permanent £40K

**RD RECRUITMENT (RUGBY) LTD**

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Trioka House, East Union St, Rugby Works CV22 6AJ  
Email: simon.dean@rdrecruitment.co.uk

**Design Architect**

Leeds • To £29k + bens

This market-leading practice is looking for a qualified Architect to join their team working on a variety of large-scale projects including offices, residential and mixed-use developments.

The successful candidate will have a minimum of 1 year's PQE and strong design skills. AutoCAD proficiency is essential. Fantastic opportunities for career progression are available, as are unrivalled benefits packages.

Paul Wheeler • 0113 394 0133 • Ref: 57130

**Qualified Architect**

London • £32-34k

This is a superb opportunity for a recently qualified Architect. Taking a leading role with a unique and challenging client, this project will allow a young Architect to move their career very quickly forward to the next level. Initially working closely with the Director, the role will rapidly increase in responsibility and will therefore need someone with broad-ranging architectural skills and a level-headed attitude. The company is a medium to large, design-conscious practice with a fair amount of recent press coverage and a growing reputation for good quality design.

Kate Cooke • 020 7309 1371 • Ref: 56621

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**ARCHITECTURAL****RECRUITMENT**

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**Project Architects Central & West London £to37k**

We have a number of key vacancies for talented and experienced architects with 2-5 years post part III experience. Autocad or microstation skills are essential, and prior experience of running projects from concept to completion is also required. Sectors include residential, commercial and retail.

**Architectural Asst Central London £to 30k**

Want part III experience? Our client is an award winning practice with a dynamic, progressive attitude with a range of projects. Recent internal promotions means they are seeking a bright, experienced part III with excellent Autocad skills and an enquiring, ambitious mind. Excellent career potential.

**Cad Technicians Central London £21phr**

We urgently require a number of experienced cad technicians to work for some of London's most prestigious practices. Work sectors include residential, health, leisure and retail. Autocad, Vectorworks or microstation skills preferred. Long term contracts, immediate starts.

**Architectural Asst Central London £18phr**

Creative, talented, Autocad fluent part II graduates required by this leading practice on a long-term contract basis. You will be required to work on a number of projects in the live and work fields at early planning and feasibility stages. Excellent design flair is essential. Exciting, sociable practice with a well-regarded portfolio of work.

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:

Sally Winchester on 01908 672 906 or email  
[swinchester@quayarchitecture.co.uk](mailto:swinchester@quayarchitecture.co.uk)

Choose the agency that is different. Call now for a discussion with someone who really understands your aspirations.

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**ARCHITECTS IN RHONE-ALPES, FRANCE**

One of France's largest architectural practices is seeking architects to work across its current range of projects in Healthcare, Urbanism, Retail, Industry and the public sector. You should have some post-qualification experience, preferably in hospital design, and be fluent in the use of CAD. A good grasp of the French language is also desirable. Our offices are situated in a city which is acknowledged as a centre for research, with high-quality schooling at all levels, within an hour of an international airport (Lyon St Exupery) and close to some of the finest skiing in the world. All contribute to a high quality of life. Quality in design is also a constant preoccupation and we look to recruit architects who share our enthusiasm and aspiration.

Please send your CV and accompanying letter explaining why you would wish to work for us to:

Nathalie Pierre  
GROUPE 6  
98 Cours de la Libération  
BP 2536  
38035  
GRENOBLE CEDEX 2  
France

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**Borough Environmental Services Department  
Technical Services Section**

**Project Architect**

**PO 4-7 £25,911 - £28,320 Pay award pending 1.4.04**

Technical Services is a multi-disciplinary service, meeting the challenge of change in an enterprising Authority. Applications are invited for the post of Project Architect to head an Architectural Team to manage and implement the Authority's programme of work and to strive for a better environment for the Borough.

As Project Architect you would play an important part in the Council's modernisation agenda and would be required to:

- Lead and develop a Design Team in a multi-disciplinary environment and to champion design excellence in the Borough.
- Implement a wide range of capital projects funded from a variety of sources.
- Commission design projects with external Partners.
- Drive forward the programme of Rethinking Construction in all aspects of building procurement.

You will need to be:

- A qualified Architect, preferably a member of the RIBA.

You should be able to demonstrate:

- Excellent design skills.
- Excellent communication skills in a variety of situations.
- A customer-focused approach.
- A willingness to accept and initiate change where necessary to further Council objectives.

The Public Sector has a vital role to play in driving forward Egan Initiatives and integrating "process" and "product" in a way that focuses on customer needs. We want someone who can show commitment and leadership and demonstrate that they can make this happen.

For an informal discussion, please contact Jane Williamson, Head of Technical Services, on 0151 356 6655.

Application pack is available from Central Services, Council Offices, 4 Civic Way, Ellesmere Port, Cheshire, CH65 0BE. Telephone/minicom system on 0151 356 6889 (answering machine outside office hours).

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**L&O**  
ARCHITECTS

**DESIGN ARCHITECTS (Overseas)**

- Minimum 5 years post-graduate design experience
  - Experience on large scale commercial and residential experience preferred
  - Working in Hong Kong and China projects experience advantage
- Please send resume together with expected salary to the General Manager.

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**Senior Architects : Social Housing and Schools**

Curtis Toulou Architects is a medium sized practice specialising in architecture for education, community buildings and social housing.

We have positions for Senior Architects to take lead roles in our housing and schools teams. The right candidates will have an opportunity to influence design directions and become leading members of the practice.

We offer a stimulating and open working environment and career potential. Candidates should have excellent design, technical, CAD, presentation and communication skills and a wide experience in housing and schools.

Please apply in writing or by e-mail to Deirdre Palmer.  
Curtis Toulou Architects  
80 Lambie Street, London NW5 4AB  
[deirdre.palmer@ctarchitects.co.uk](mailto:deirdre.palmer@ctarchitects.co.uk)

**UniS**



**University of Surrey  
School of Engineering**

**Corus Scholar In  
Steel Technologies  
For The Residential  
Sector**

**Post initially available for 12 months  
Salary: £21,010 to £24,097 per annum  
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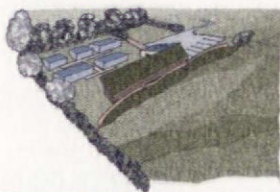
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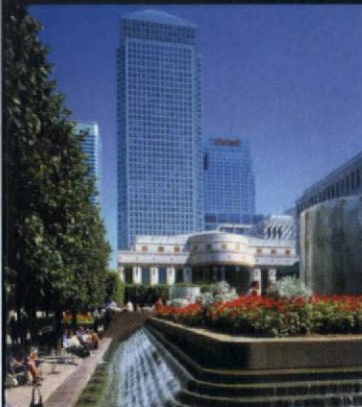
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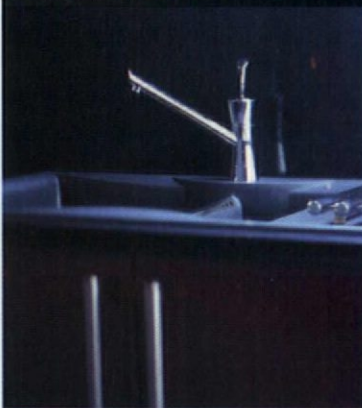
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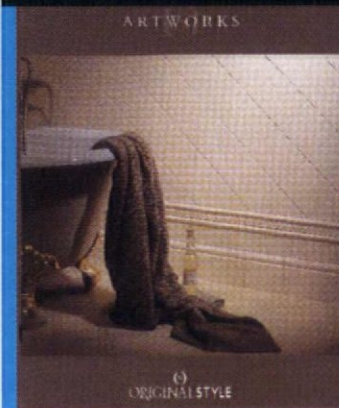
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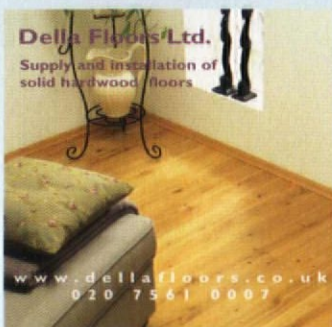
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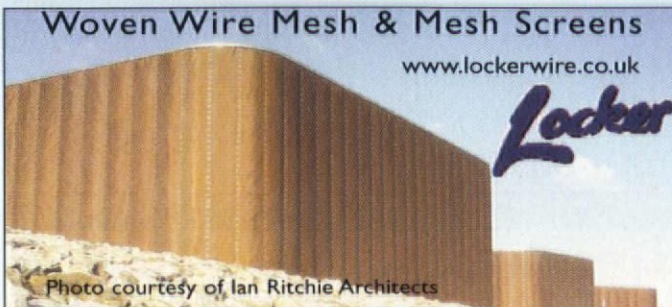
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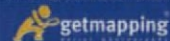
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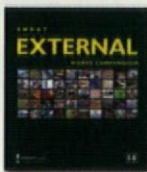
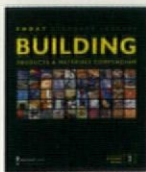
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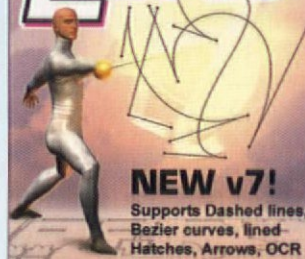
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## School's out

**S**pectacular designs by **Will Alsop** made the Architecture Pavilion at Interbuild a big hit. And he did not hold back when it came to speaking at the AJ lunchtime lecture. Alsop's answer to architectural education was simple: shut all the schools and divert the money to a couple of hundred practices which would take on 20 students a year and train them in the art, craft and business of architecture. This shocking proposition may not seem so unlikely in the near future, as schools take on the implications of seven years of qualification and what five years of full-time education will mean in terms of student debt, especially given likely future earning power. Can fundamental change be far away?

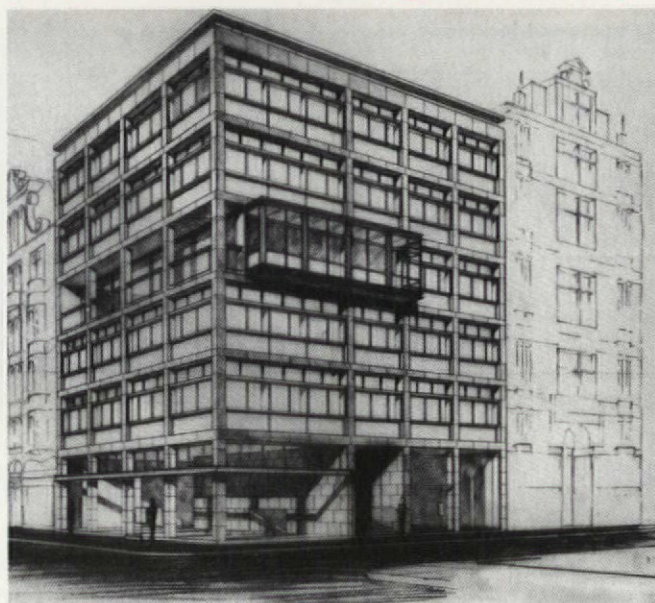
## Trap shut

**E**ducation wasn't the only thing on Alsop's mind. He urged the audience to spend less time thinking about how to get clients, and more on how to do buildings on their own account, taking advantage of investment funds interested in direct development. He noted that as his old mentor **Cedric Price** grew older, he had fewer clients and appeared to be much happier as a result. In another attack on received wisdom, Alsop had a message as to what should happen to **John Egan**, apostle of construction-dominated design. The treatment was simple: he should have his mouth firmly sealed with gaffer tape for the foreseeable future. Given the shambolic nature of Egan's report on construction skills (expanded to cover everything in the built environment), this view may be more popular than Will supposed.

## Book club

**A**nother excellent talk came from **Graham Stirk** and **Carmel Lewin** of Richard Rogers Partnership, outlining their competition-winning proposals for the new Birmingham Library. This is a £200 million-plus project, and its future will depend on the funding arrangements that can be put in place (including sale of the old John Madin-designed library). The effect of the proposal, however, is already

## the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. Last week's (AJ 29.4.04) winner was history lecturer Martin Brown of Stoke-on-Trent. The never-built scheme was Ledoux's bridge over the River Loue, Chaux.

significant, with Countryside Properties set to carry out a major mixed-use scheme next to the library site. RRP has won the commission for it. In some respects the library resembles the Pompidou Centre project in terms of scale and urban significance. The difference is that in Paris, Piano and Rogers were working in a dense urban complex. In Birmingham they are working in an urban vacuum.

## Make or break

**F**uture prospects for UK manufacturing industry, and the implications for construction, were addressed concisely by **Michael Stacey** of BSR Architects and London Metropolitan University, and **Florian Eames** of Grimshaw, in a session for the Building Centre Trust. The statistics were pretty scary: 50 per cent of the UK workforce was employed in manufacturing in 1951. Now it is 14 per cent (admittedly still 4 million people), but predicted to drop to 4 per cent by the middle of this century. In 1975, there were 250,000 people employed in steel-

making. It is now 25,000 and falling. There were warnings that increasingly harsh regulatory regimes could hurt the sector; for example a pessimistic view is that the climate change levy could force aluminium production out of Britain. Stacey pointed out that sustainable manufacture assumed local production, but the UK government gives this context little practical support. In a construction context, raw materials go flying round Europe and beyond for various stages of modification and finishing, before ending up on site. Regulation, as they say, is always at least one major blunder behind the cutting edge of worst practice.

## Journey's end

**N**either Stacey nor Eames seemed keen on the Egan world-view of design and construction. They expect the idea of standard and non-standard products to vanish from the architectural vocabulary as a result of digital production, where every item can be different as well as being essentially the same. While **Grimshaw** has just pulled off a

spectacular coup in winning the commission from BAA for the next 20 years of development at Stansted, the firm also designed the highly bespoke Rolls-Royce factory; it is cost-in-use which really matters, not initial costs, though that is not a reason to ignore the contribution of journey miles to embedded costs. Some of those figures for the number of miles travelled per building worker in the US are truly frightening.

## Too real

**W**atch out for **Angela Brady** of Brady & Mallalieu Architects, currently embroiled in ITV reality show *Building The Dream*. Having designed a 'stunning dream home', the programme follows 12 UK couples as they live in caravans on site and self-build the project. The twist is that as the house progresses, so the participants have to vote couples off. At the end of the series, the remaining two couples will go head-to-head and viewers will vote on who gets the keys to the completed property. Watch as Janet conquers her fear of heights. Gasp as accident-prone Kelvin hits himself on the knee with a hammer. Vomit as television promotes greed and bitchiness as virtues.

## Village people

**T**he bank holiday episode of the show featured Brady's latest meeting in the village hall at **Witham Friary**, in Somerset. It caused a stir among locals as she seemed to imply that her design, not just 'stunning' but also 'contemporary', will greatly improve the 'dull' architecture much in evidence around the village. Will Brady succeed in calming things down? Tune in this week for another mind-numbing episode.

## Water bored

**C**ongratulations to fellow-scribe **Paul Finch** on being presented with the Association of Consultant Architects' award, for services to architecture, at its splendid Arts Club dinner last week. Following a generous dinner, he reminded the audience of what **Ronald Knox** said about water: 'It's not the taste I object to; it's the after-effects.'

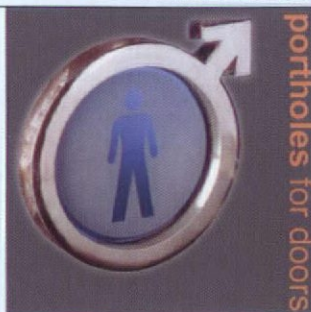
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## PHILIP WATTS DESIGN

**AJ ENQUIRY NO: 201**

Philip Watts Design now manufactures 25 different porthole kits for doors, ranging from signage panels to high-specification fire-rated stainless steel. All kits come complete with glazing and are remarkably simple to install. It also undertakes major interior projects, providing everything from bespoke balustrading to sculptural cast aluminium spiral and spinal staircases. Tel 0115 947 4809, fax 0115 947 5828, email [sales@philipwattsdesign.com](mailto:sales@philipwattsdesign.com), or visit [www.philipwattsdesign.com](http://www.philipwattsdesign.com)



## HANSENGROUP

**AJ ENQUIRY NO: 202**

As a key supply chain partner for Charles Henshaw and Sons, HansenGlass fabricated some 4,000 double-glazed units for the curtain walling on Number One South Gyle Crescent in Edinburgh, a development for the Highland Properties Group by HBG Scotland. While the bulk of the insulating glass units supplied were from the HansenGlass ThermoCool range, the designs of Michael Laird Architects also made use of the manufacturer's Ceraphic and Ceramalite panels.



## ARMITAGE VENESTA

**AJ ENQUIRY NO: 203**

IPS Evolve – the click-fix metal-framed washroom system by Armitage Venesta – has always been unique. But now you can specify it with the ultra contemporary 'White & Silver' sanitaryware range by David Chipperfield. Smooth lines, sensational fittings and original style that's sure to appeal to designers and architects. All IPS Evolve units are bespoke manufactured in 29 colours and delivered to site for fast, trouble-free installation.



## KALWALL + NANOGEL

**AJ ENQUIRY NO: 204**

AJ readers may have seen this image before of daylight diffusing Kalwall. Now Kalwall Plus – where inherent Nanogel radically alters the insulating performance to a stunningly low U-value of 0.28, similar to a solid wall – has sparked enormous interest from designers and specifiers. Kalwall and Kalwall Plus information is readily available from sole UK supplier and installer Stoakes Systems. Telephone Martin Day on 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)



## BRETT MARTIN DAYLIGHT SYSTEMS

**AJ ENQUIRY NO: 205**

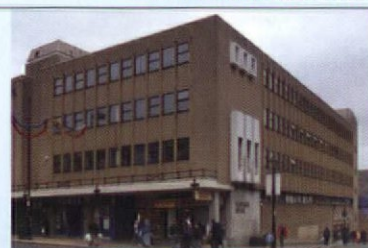
As part of a major refurbishment programme, more than 4,000m<sup>2</sup> of Brett Martin Daylight Systems' Trilite GRP translucent cladding sheets have been used to create massive walls of daylight on three sides of the turbine hall at Ferrybridge C Power Station near Pontefract. Trilite sheets have light transmission levels of 80-85 per cent and satisfy 'Spread of Flame' fire ratings, SAA to BS476 Part 3.



## SIKA

**AJ ENQUIRY NO: 206**

Westgate House, an office building located at Westgate, Halifax, was recently re-roofed using Trocal S, one of the single-ply roofing membranes from market leader Sika. The problem in the re-roofing was that the client required a cost-effective, watertight solution and specified that the re-roofing should not disrupt day-to-day business. The solution from the Trocal team and specialist contractor QM Roofing of Dewsbury was to overlay Trocal S on top of the failed roof to waterproof the structure without stripping off the existing roof.



## NAYLOR

**AJ ENQUIRY NO: 207**

A new comprehensive technical brochure on its Denlok jacking pipe range has just been published by Naylor Drainage. The new publication is timed to coincide with recent product developments in its special jointing system as well as an extension in diameters now being produced. The brochure contains a detailed foreword on trenchless technology from auger boring and microtunnelling through to sewer rehabilitation.



## MURASPEC WALL COVERINGS

**AJ ENQUIRY NO: 208**

Muraspec, Europe's leading manufacturer of wall coverings, is set to revolutionise the way wall coverings are chosen with the introduction of the Muraselector, a CD-ROM-based sampling system. The Muraselector system enables professionals to browse Muraspec's entire range on a computer screen, supported by textural samples and, for the first time, link wall coverings to achievable in-room effects in an instant.







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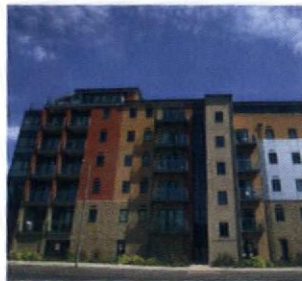
### RIDI LIGHTING



### AJ ENQUIRY 201

With its combination of sharp, angular aesthetics, great performance and outstanding value, RIDI Lighting's SQL range has proved to be the ideal product for the new Hair and Beauty Department at Croydon College. The range provides an attractive complement to the college's interior decor.

### METAL TECHNOLOGY



### AJ ENQUIRY 202

Over 600 large System 5 tilt-turn windows were incorporated into the red-brick facades of the old Ward's Brewery, Sheffield, and new buildings to create 140 luxury apartments and flats with ground-level restaurants and bars. System 5 is able to accommodate 4mm single glass to 28mm double-glazed units.

### GLEDHILL



### AJ ENQUIRY 203

A new development of 10 luxury homes in Surrey is using a micro combined dual heat and power system controlled by the Gledhill BoilerMate mCHP unit to meet local authority requirements for new homes using renewable or alternative energy sources. For more information on BoilerMate visit [www.gledhill.net](http://www.gledhill.net)

### SOLUS CERAMICS



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Using the latest technology, Helvar has developed a new, slimline, high-frequency ballast range for T5, TC-L and T8 fluorescent lamps. The EL-sc is an ideal solution where not only energy-efficient but also cost-effective fluorescent lighting control is needed. The ballast has a profile of 21mm.

### ASH & LACY



### AJ ENQUIRY 206

Ash & Lacy has published its latest Ashfix brochure, which contains essential information on the extensive range of fasteners and accessories that are approved for use by many of the UK's leading cladding manufacturers. The guide has a tabbed index for simple and practical use.

### VICTORIAN WOOD WORKS



### AJ ENQUIRY 207

Charged with creating a concept for the internal environment of the recently opened Hotel du Vin in Henley-on-Thames, which exuded style yet preserved the nature of the original Georgian building, the designers opted for the richness and sophistication of Burnt Oak flooring from Victorian Wood Works.

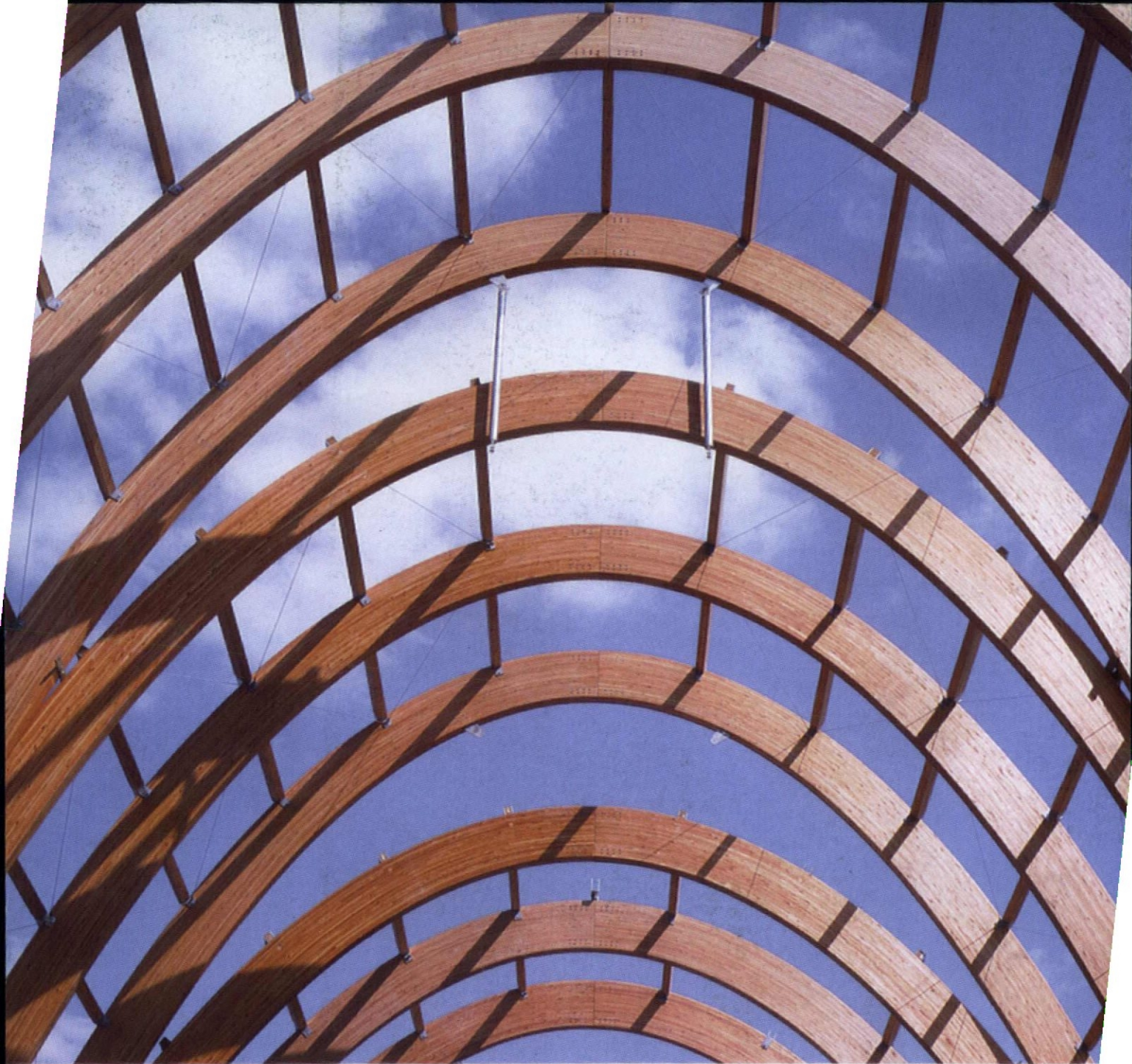
### TROAX



### AJ ENQUIRY 208

Walkers' Snack Foods, the UK's largest crisp and snack manufacturer, is protecting staff working at its new automated warehouse in Leicester using machine-guarding systems provided by industrial safety specialist Troax UK. The machine fencing is used to secure materials-handling equipment.





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