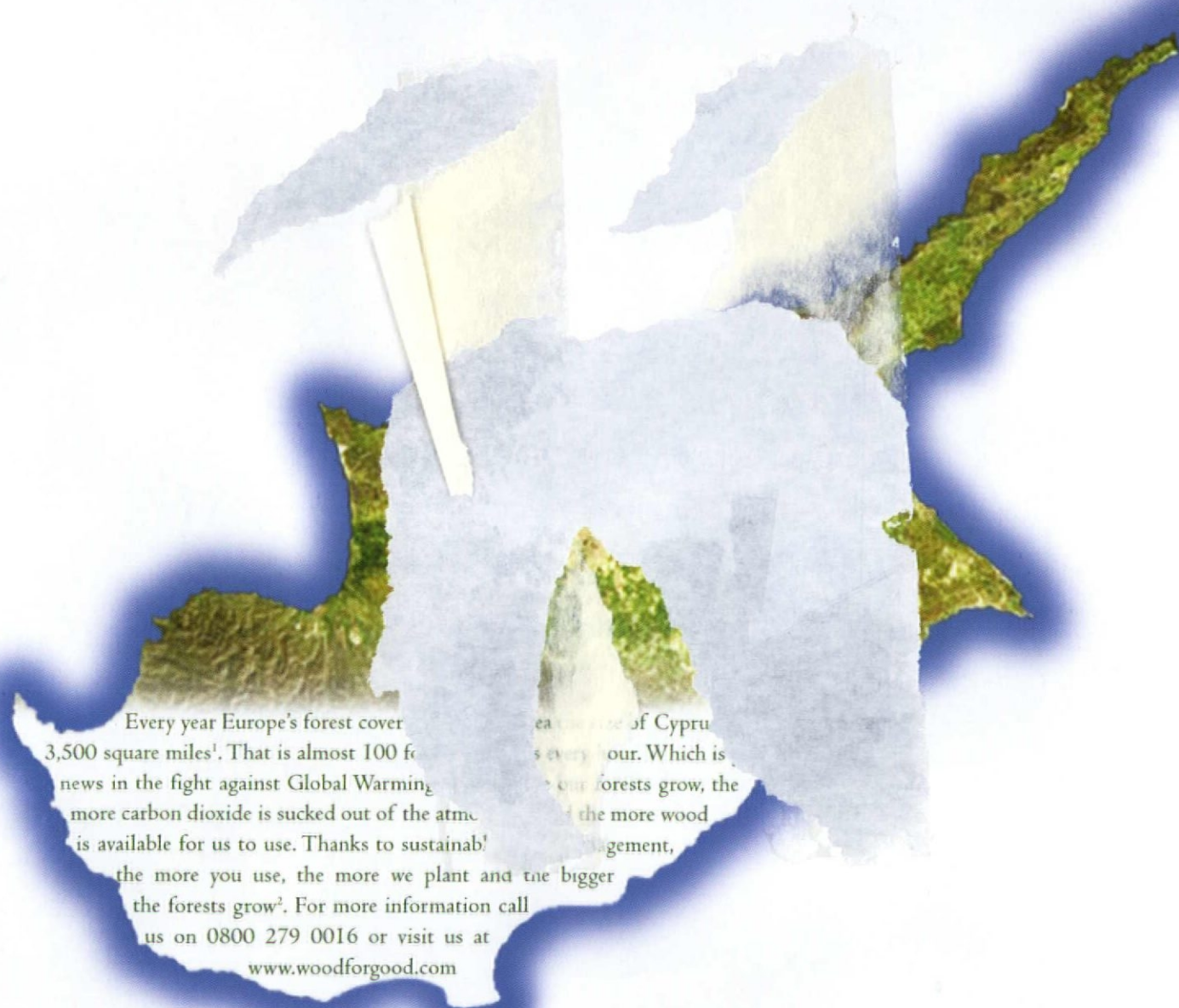


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Klaentschi and Klaentschi's garden studio

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International film star Brad Pitt helped out in Frank Gehry's Los Angeles office on the development of his radical proposals for the Hove waterfront, it emerged this week. The Hollywood heart-throb is known to have developed a fascination for Gehry's work since the Canadian-born Pritzker winner opened his Walt Disney Concert Hall in Los Angeles. See page 12 for more on Gehry's Hove proposals.

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Garden studio, south Wiltshire

Photograph by Benedict Luxmoore/arcaid.co.uk

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the bacon
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“I didn't want to come
here and trash the place”

Frank Gehry talks about his diminishing
designs on Hove » page 12

aj news

Pringle launches ARB broadside

The spat between the RIBA and the ARB over professional insurance has escalated into full-scale warfare after the board's legal stance was openly attacked by the institute's president-elect Jack Pringle.

In a letter to the ARB chairman Humphrey Lloyd, Pringle criticised the board for extending its powers beyond those set down in the Architects Act (1997).

The final straw for the RIBA came when the board decided to prosecute six architects for failing to comply with professional indemnity insurance rules earlier in the year (AJ 24.3.05).

It was a move that, according to Pringle, lacked legal basis and fell well outside the board's intended remit.

'The RIBA has accepted that the ARB can usefully issue guidance to registrants on what levels of insurance are generally reasonable,' Pringle's letter stated.

'However, the RIBA does not accept that the ARB can convert such guidance into prescriptive requirements with which architects must comply under threat of penal sanction,' it continued.

In addition, he claims, Parliament never envisaged the ARB carrying out this policing role when the board was set up in 1997.

Questions were also raised over the board's failure to publish its own legal advice that justifies its position. Pringle again suggested that the ARB is on shaky ground. 'The RIBA can only draw the conclusion from this that the ARB's advice may not stand scrutiny,' he said.

The letter has been praised by former board member Ian Salisbury, who has repeatedly badgered the ARB about the legalities of its prosecution policy.

Salisbury said: 'This is very much the case of the emperor's new clothes. It shows the ARB's advice is wanting. Now there is no possible reason for the ARB to withhold the advice it has received.'

It is unlikely that this broadside will deter the board from proceeding with more prosecutions in July. One of those waiting to face the ARB's wrath is demanding the charges are dropped.

The architect, who wishes to remain anonymous, said: 'Having read the letter from Jack Pringle, I now feel that the ARB has no justification whatsoever in bringing the charges against me at enormous cost both to the practice and the register at large. I expect those charges now to be withdrawn.'

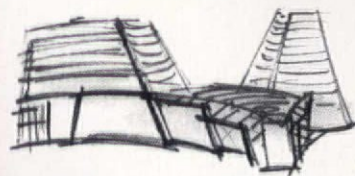
Richard Waite



Edinburgh-based Graeme Massie Architects has won an ideas competition to draw up concept designs for a rethink of the centre for Akureyri, the second largest town in Iceland. The proposals would see a complete strategic analysis of the town centre, with a series of interventions and renovations – including new exhibition space, residential areas and a café.

“It is a missed opportunity to provide a significant amount of affordable housing”
The Duchy of Cornwall's spokesman Lionel Gregory hits out at the decision to block the expansion of Poundbury » page 13

New casino
on the cards
in Southend
» page 14



Brighton 'blocked application to meet Labour planning targets'



Council officers in Brighton demanded Conran and Partners withdraw a planning application so they could meet New Labour planning targets, it has emerged.

The move – relating to 31 social housing units approved by councillors against planning officers' recommendations on 18 May – flouts national government guidelines and exposes a practice that rates bureaucracy over design quality.

Project director Paul Zara of Conran and Partners said: 'The planning officers considering the scheme said that it was an overdevelopment from the beginning. In fact, they even tried to get us to withdraw the application so that they could meet their deadlines.'

Zara claimed officers at Brighton & Hove City Council told him that the scheme, in Bevendean on the north-east outskirts of Brighton, was out of context with its surroundings and was unlikely to be granted planning permission.

They then asked Zara to withdraw the proposals

entirely because they were keen to hit government targets.

Maggie Brian, the council's development control manager, said: 'In general terms, if we think a submission could be made acceptable by further negotiations then we might think it was appropriate to consider the second, more straightforward application over the first.'

'This would be in order to meet government targets. In that respect I don't think Brighton & Hove is any different from any other council.'

But an ODPM spokesperson outlined the department's guidelines for planning targets, insisting that Brighton's actions broke its rules.

'What we do encourage developers to do is to discuss applications before they are made. We're not saying planners should ask developers to resubmit applications so they can meet targets,' she said.

Conran and Partners claimed it won support for the scheme from an independent panel of architects.

Rob Sharp

EIGHT TO GO AT HLW OFFICE

The AJ has learned that the London office of US architecture firm HLW is making a series of redundancies. It is understood that up to eight architects will be made redundant, due to a slowdown in business.

BULLDOZERS HIT BOOTLE

The wholesale demolition of run-down housing in Liverpool got under way this week, as bulldozers moved into a series of Victorian houses in Bootle. Local accounts suggested empty houses were being destroyed, leaving occupied homes like 'stranded teeth'.

FOSTER ALUMNUS FOR AEDAS

Aedas has recruited another senior architect from the school of Foster to work alongside Richard Hyam at its design unit, Studio Aedas. Rupert Goddard was employed at Foster and Partners for seven years before moving to Alsop & Partners.

C20 PROPOSES THEATRE LIST

The Twentieth Century Society has put forward six theatres for listing. The most well known among them is the Crucible Theatre in Sheffield.

CABE ISSUES PARK GUIDANCE

CABE's latest good practice guide claims the best way to combat antisocial behaviour in parks is through good design, not heavy-handed security measures. It insists that when parks are redesigned or improvement measures involving local people are implemented, crime usually diminishes.

AWARD SHORTLIST REVEALED

The shortlist has been announced for the inaugural AJ Award for 'the best portfolio of entries' submitted to the National HomeBuilder Awards by an architect. The shortlisted practices are: Acanthus LW, Broadway Malyan, Conran & Partners, Feilden Clegg Bradley, Levitt Bernstein, PCKO and PRP. The winner will be announced at the awards lunch at the London Hilton on Park Lane on Friday 24 June.

Steele overwhelmingly elected as AA chair

Brett Steele has been named as the new chair of the Architectural Association (AA), following a resounding election win announced late on Tuesday 24 May.

Steele, the head of the AA's design research lab, picked up 57 per cent of the vote in the three-horse race.

The result is a massive surprise, with Steele seen as a major outsider when the shortlist was announced three weeks ago.

It will also be a hefty disappointment for the other two

shortlisted candidatures: Jeremy Till, the current head of Sheffield School of Architecture, and a joint bid between Farshid Moussavi, from Foreign Office Architects, and Kari Jormakka, a teacher at the Vienna University of Technology.

The turnout was exceptionally high, with 85 per cent of potential voters casting their ballots.

Steele is a partner in desArch-Lab, an architectural office in London. Before teaching in the US and at the AA, Steele was a

project architect at Zaha Hadid Architects in London, as well as at other offices in the US.

He is a former visiting professor at the Harvard Graduate School of Design and at the Berlage Institute, and has headed visiting workshops at schools in Hong Kong, Japan, Europe and the US.

Steele is also co-leader of Ambient and Augmented Architectures, an international research network that aims to identify 'new kinds of intelligent, adaptive architectures'.

Fretton wins Danish competition

Tony Fretton Architects has won an international design competition for the new Fuglsang Cultural Centre in Denmark.

The 2,500m² exhibition complex in Lolland includes a gallery space, shop, café, learning centre and play areas.

Funded by the Realdania Foundation, a charitable investment association, together with a number of local authorities, the centre will house Storstrøm Art Museum's fine art collection, which is being moved from Maribo, also in Denmark.

The scheme, designed with Torben Schönherr Landscape, was commended by the judges for 'incorporating the landscape into the building complex as an architectural element'.

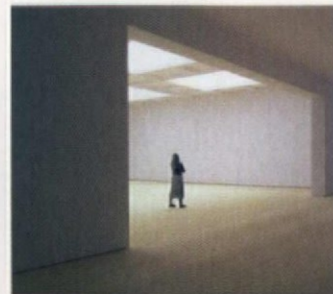
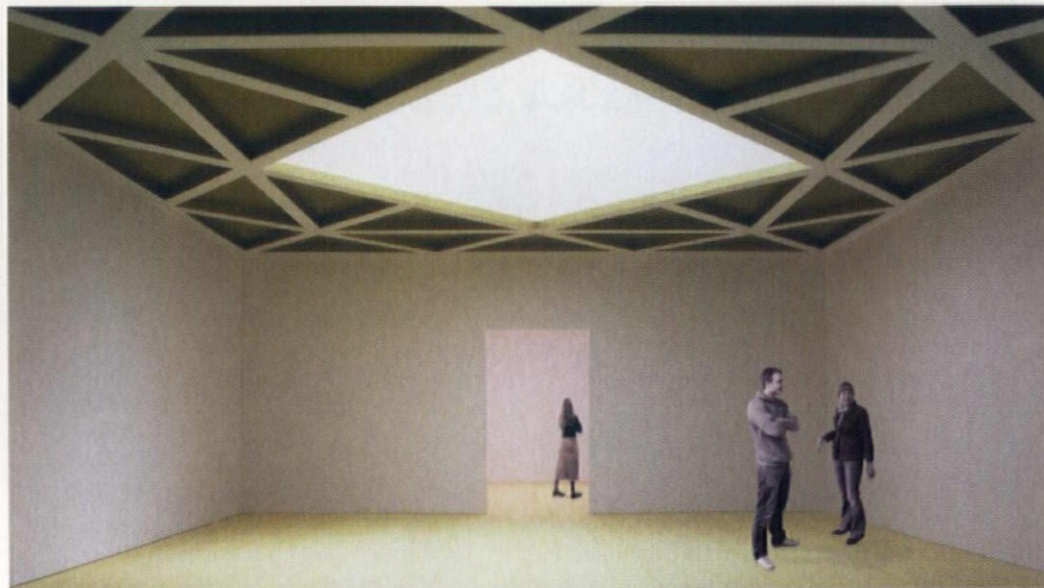
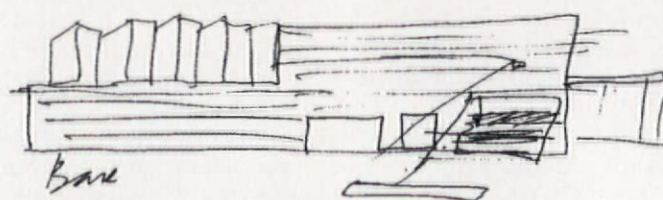
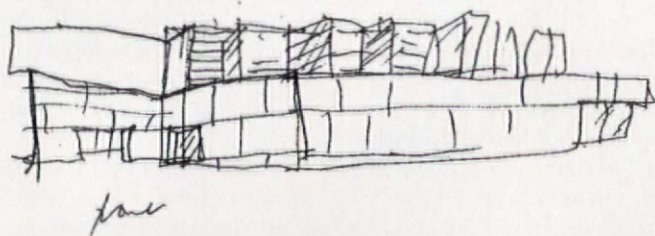
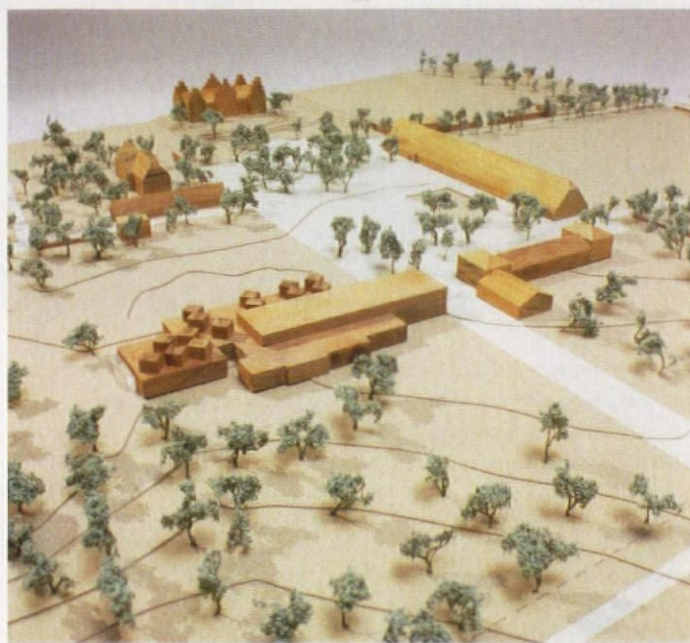
Hans Jørgen Jensen, the chair of the jury, said: 'The museum building's subtle references to the existing buildings are compelling, and the entry presents a scheme of discrete seclusion.'

One of the key features of the project is a new brick building that will boast a jagged roof and 'decorated' ceilings above the exhibition spaces.

Fretton's scheme saw off competition from several Danish practices and an entry from Swiss designer Gigon/Guyer.

This project represents Fretton's second major Danish project. The first was the Tietgens Grund mixed-used scheme in Copenhagen, due to be completed next year.

Richard Waite



The Fuglsang Cultural Centre in Lolland will house a gallery, shop, café and a learning centre



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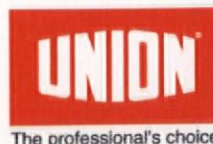
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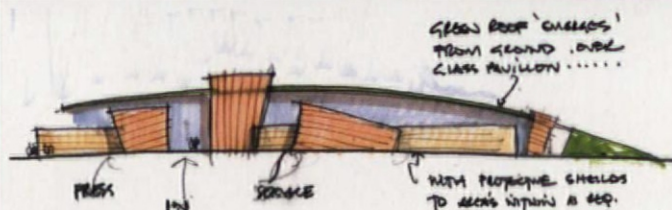
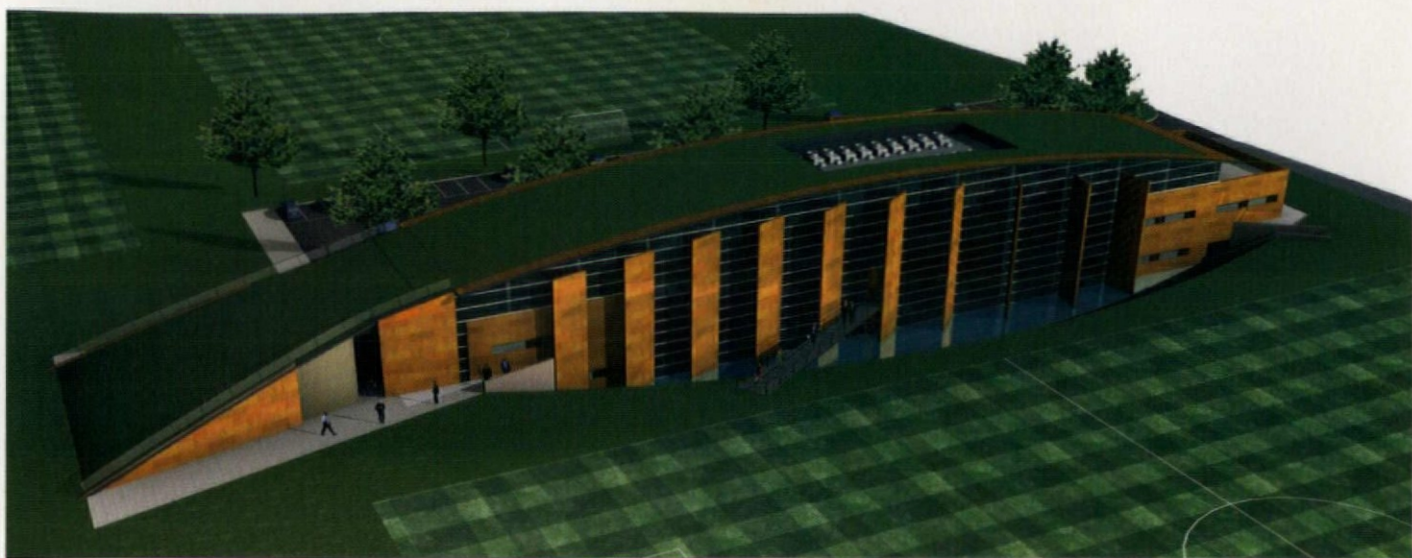
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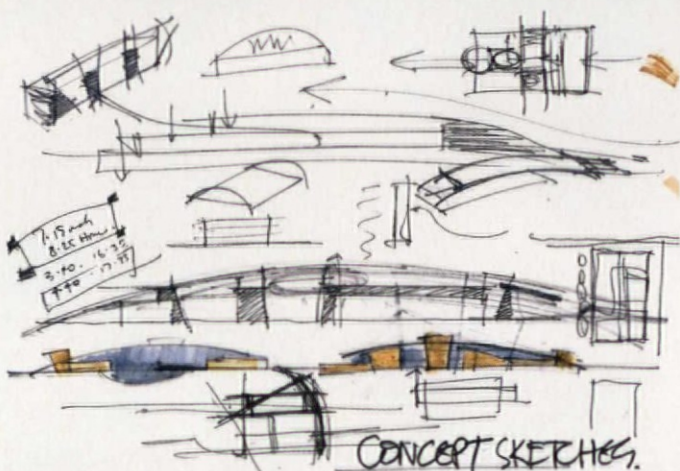
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Chelsea FC is to build on its success this season by opening a new training academy in Cobham, Surrey. The Premiership champions signed up sports specialist AFL to mastermind the 'state-of-the-art' project at the club's existing training ground. The new facility will include changing rooms for more than 50 players, a swimming pool, gymnasium, medical facilities and pitches. Clad in brass brise-soleil, the open-plan building will be naturally ventilated and will have a 'green' sedum roof. Work is expected to start on site in July and the training academy is due to open in October 2006.



York University campus expansion proposals slammed by lecturer

A leading environmental consultant at the University of York has condemned plans for a £500 million campus expansion.

The scheme, which is being developed by HOK, has been slammed by biology lecturer Richard Firn, who sits on the university's environmental performance group.

Firn said the proposals, which would swallow up around 65 hectares of green-belt land, have not been thought through.

'This is perhaps the biggest development the city has ever seen and it's a mess,' he said.

'The plans are so unimaginative and they are simply finding easy solutions.'

'If you look at the development over the last five years, you will struggle to find anything with any architectural merit, and these plans don't auger well.'

The current proposals would

almost double the size of the university's campus and include an academic centre, commercial offices and a lake.

However, the lecturer claimed that the university should have looked at other options – including converting the vacant Terry's chocolate factory building nearby – before eyeing up the neighbouring farmland.

He added: 'If you have to build on green-belt land you should make the footprint as small as possible and design the whole scheme to be as environmentally benign as it can be. I don't see any evidence that this has been the thinking.'

Nevertheless, Firn said many of the problems could have been overcome with proper consultation, and he fears the plans will now go before the ODPM.

'That saddens me because it would be a terrible waste of

money, which could have been avoided,' he said.

A group of villagers in nearby Heslington are also up in arms. They include architects Nick Allen of Allen Tod Architecture and David Strickland.

'The people in the village are very upset,' Firn said. 'There are some very insensitive aspects of the plan, including building a road near the old church.'

But a university spokesman said: 'Nothing is set in stone as yet. This is an outline application, but work is now being done on the detail of the application because the campus needs to be up and running by 2008.'

He added: 'The plans have come in for criticism from a small number of people. But it would be wrong to suggest that just because this group is vociferous it represents a majority.'

Richard Waite

De Novo starts first major project

A firm set up by three directors who left Aukett last year following the shareholder revolt has started a £16 million office scheme in Leeds – the firm's first major commission.

De Novo Architecture – set up by Stuart McLarty, Jai Sanghera and Gordon McKenzie – has grown to 10 staff just six months after starting up.

McLarty, formerly Aukett's marketing director, was forced out by the revolt last year when Jose Luis Ripoll took over the firm – and he was followed out by his two fellow directors.

But, with the latest project, the trio appears to be back in the big time. The development is the second phase of Leeds Valley Park for international office and business park specialist Akeler Developments.

The scheme comprises two four-storey office buildings, totalling 16,000m², and will feature a series of elevations, all clad in timber.

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Edinburgh plans tall building map

Edinburgh looks set to become subject to the strategic viewing corridor rules that have caused such a consistent problem for those proposing skyscrapers in London.

Edinburgh City Council has commissioned a landscape architecture office to assess where tall buildings should and should not be situated in relation to the World Heritage Site and the rest of the historic city centre.

It is understood that the council has commissioned Colvin and Moggridge to analyse the city, because there has been a recent spate of developers expressing an interest in building tall.

The move could leave developers and architects facing the same problems as their counterparts in London.

In the capital, the heritage lobby, ranging from English Heritage to more militant groups such as SAVE Britain's Heritage, have used the strategic view regulations to object to schemes such as Grimshaw's Minerva tower.

Colvin and Moggridge has worked in similar areas throughout Britain; for example, representing the Royal Parks Agency in

objecting to the tall buildings element of London mayor Ken Livingstone's draft London Plan.

However, practice director Martin Bhatia insisted that its work would simply be a tool for planners and would not be biased either for or against skyscrapers.

'All we are doing is creating a tool with which Edinburgh planners can assess the impact of proposed tall buildings on the historic areas of the city,' he said.

'Edinburgh council recognises that development in the city is moving forward and it has decided that it needs this work in order to move forward with confidence.'

Bhatia said his firm would look to produce a 'tall building contact map' for planners to assess which areas of the city would be affected by proposals.

'We want to give planners an understanding of the issues relating to their city,' Bhatia added. 'We want them to be empowered to ask the right questions.'

Ed Dorrell

RIBA buys Easton Neston model for £180k

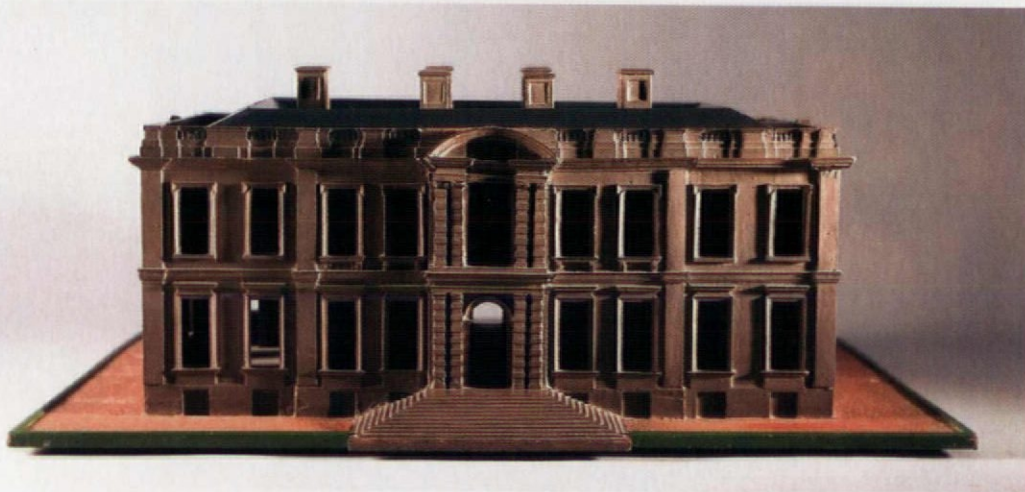
The RIBA has bought at auction one of the most important 17th-century architectural models remaining in private hands.

The institute spent the best part of £180,000 on the design model for Nicholas Hawksmoor's Easton Neston in Northamptonshire, commissioned by William Fermor, First Baron Lempster (1648-1711).

The oak model, which was made in the 1690s, can be dismantled to reveal its interior, and features plasterwork details carved into the wood.

Easton Neston is an astonishingly grand house for its size, and its interiors, as originally built, formed a dramatic sequence of rooms packed cleverly into a relatively small area.

The model was sold this week by Sotheby's, during an auction of the contents of Easton Neston. Its acquisition by the RIBA followed a period of frantic fundraising by Charles Hind, HJ Heinz curator of drawings.



Nicholas Hawksmoor's Easton Neston was the most important 17th-century architectural model in private hands

Hind picked up financial support from the National Heritage Memorial Fund (£90,275), the National Art Collections Fund (Art Fund) (£45,137), the British Architectural Library Trust (£24,082) and the Museums, Libraries and Archives Council's PRISM Fund (£18,055).

The model will shortly go on

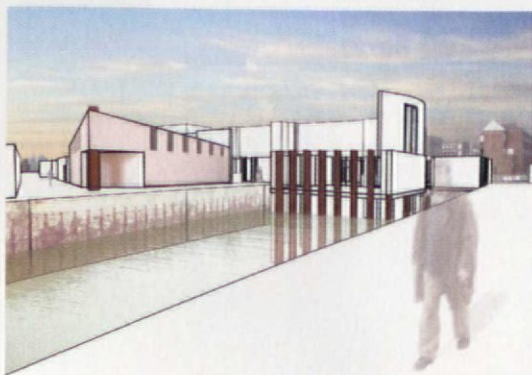
temporary display in the new architecture gallery at the Victoria and Albert Museum, opened last November as part of the V&A and RIBA Partnership.

Hind said he was delighted with the acquisition: 'We are incredibly grateful to the bodies that have given us the money to buy the model.'

'I've known and admired this model since I first saw it when I was an undergraduate in the 1970s.'

'Although it's a tremendous shame that it's leaving the house after more than 300 years, there is nowhere else more appropriate for it to be kept than at the RIBA,' he added.

STUDENT SHOWCASE



Sean P Roberts produced this work for a site on the Deptford Creek peninsula during the final year of his Part 1 at Kingston University. The brief was to develop a scheme in three phases, with the first part being an auction house that would inspire and form an architectural language for the subsequent phases. The second part was a housing complex and the third part was a multifunctional building that would include a casino, theatre, and bar.

Student Showcase is sponsored by Students' Union, a website set up by Union in association with *The Architects' Journal* at www.students-union.net. To submit work for publication in Student Showcase, email a publication-quality image to ajstudentsshowcase@emap.com





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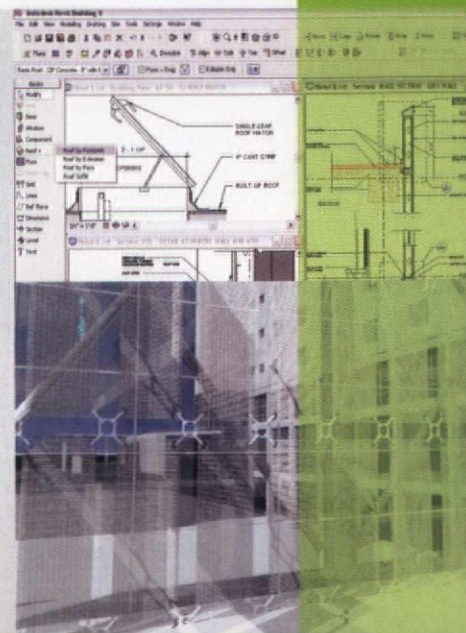
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Gehry scales back 'Tin Can Alley'

Frank Gehry descended on Hove last week to unveil his new, radically scaled-down plans for the King Alfred leisure and housing development – which fly in the face of CABE's recommendations.

The internationally renowned architect was in Sussex last Friday (20 May) for a special presentation to Brighton & Hove city councillors, known to be wary of tall buildings.

Gehry was selected to design the £250 million project in July 2003, but has toned down his original proposals in light of local opposition to the scheme's height, which would have made it the tallest building in Sussex.

The original project, dubbed 'Tin Can Alley' by locals, consisted of four 120m-high towers, resembling crumpled cans.

But complaints forced the design to be scaled back to two shorter towers – the tallest of which is now 84m – and a collection of perimeter buildings, despite CABE's protestations at a design review meeting on 9 February.

Gehry told the AJ: 'CABE thought it was too timid – they thought

it should be higher. That surprised me, because there's nothing else that scale down here.

'There was a single question that we have needed to answer since we began – to make a group of buildings that, when built, would look like they are at home and equally wouldn't look like anything else.

'I hope we've produced something that doesn't stick out like a sore thumb and we're going to keep going until we get it right. I didn't want to come here and trash the place. I want to be a good neighbour,' Gehry added.

The King Alfred scheme is a Gehry/HOK Sport project, which is being developed for Karis Holdings. HOK Sport is collaborating with Gehry to design the sports centre element, while Piers Gough of CZWG, who originally hails from Hove, has been acting as an adviser on the project.

New designs for the King Alfred development have been put together ahead of a planning application to be submitted in August.

Rob Sharp



OFFICIAL FUEL CONSUMPTION FIGURES FOR SAAB 9-3 CONVERTIBLE RANGE IN MPG (LITRES/100KM): URBAN 20.2
Model illustrated Saab 9-3 Aero Convertible – on the road price

Duchy 'frustrated' as Poundbury plan pulled

The Duchy of Cornwall has hit out at a local authority planning committee over its decision to reject proposals for an extension to Poundbury, in Dorset.

The organisation, which represents the Prince of Wales' massive property interests, is disappointed that the scheme for a high-density residential development by local practice Lionel Gregory was thrown out last week.

It is additionally frustrated that the project was rejected after it won the backing of West Dorset District Council's planning department.

If the scheme – which is understood to be up to five storeys tall – had got the go-ahead, it would have involved the construction of 31 flats, two shops and residents' parking.

But opposition to the scheme among locals in the prince's high-profile but contentious village has hardened over the last few months.

One resident, who preferred not to be named, said: 'Around 41 people wrote to object to the plans, complaining that the number of houses was too dense, equating to 110 dwellings per hectare rather than the 20 to 30 in the rest of Poundbury.'

'Campaigners also argued that the building was too large and would have blocked daylight to existing homes; that there would have been increased traffic, endangering children; and that there was a lack of amenities, such as communal gardens, or public services for residents,' the local added.

However, a spokesman for the duchy hit back, arguing that Lionel Gregory's project should have been given the green light.

'The duchy is obviously disappointed that West Dorset council has decided to overrule its officers' advice in rejecting this scheme, which we believe fulfils all the principles that Poundbury has successfully established over the past 12 years,' he said in a statement.

'It is a missed opportunity to provide a significant amount of affordable housing to rent and starter homes to buy in Dorchester.'

'We shall obviously now have to review the situation with the applicants in light of this decision,' the spokesman added.

Ed Dorrell

Northumbrian architecture course wins ARB and RIBA approval

Both the ARB and the RIBA have thrown their weight behind a new architecture course at Northumbria University in Newcastle.

The move means that the Architectural Design and Management Programme course is now fully validated for Parts 1 and 2. Its qualifications are part of the official route to becoming a recognised architect.

A recent RIBA inspection was the precursor to full validation. Its inspector's report commended the staff for creating 'a strong design school', and applauded the 'quality of design achieved by all students'.

The course aims to produce graduates who are able to undertake creative design and management roles within the

built environment, and progress to the next stage of a conventional architectural education.

The school also gives special focus to the issues of management in architectural design.

Professor David Fleming, dean of Northumbria's Built Environment School, said he was pleased with the news.

'We are delighted that our

course has been recognised for its high-quality teaching standards and its ability to work closely with professionals – especially as our students have been so successful in going on to find employment in the field,' he said.

'This double endorsement pays tribute to both our teaching quality and our standing in the profession,' Fleming added.

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£70m casino plan for Southend

Atkins has released these images of its £70 million casino in Southend-on-Sea, Essex.

The brownfield project consists of a mixed-use scheme including a 150-room hotel and 100 residential units.

An internal glazed street connects the landscaped public realm with the building's interior, allowing the continuity of activity outside to flow into, and around, the three levels of dining areas, bars, retail spaces and live entertainment inside.

It is claimed that the casino's design is complementary in terms of scale and massing to the existing late-Victorian Kursaal Casino, which is next to the new scheme, at the eastern end of Southend's 'Golden Mile'.

Project directors Tom Gent and Charlie Kelly were among four Atkins' architects who worked on the scheme.

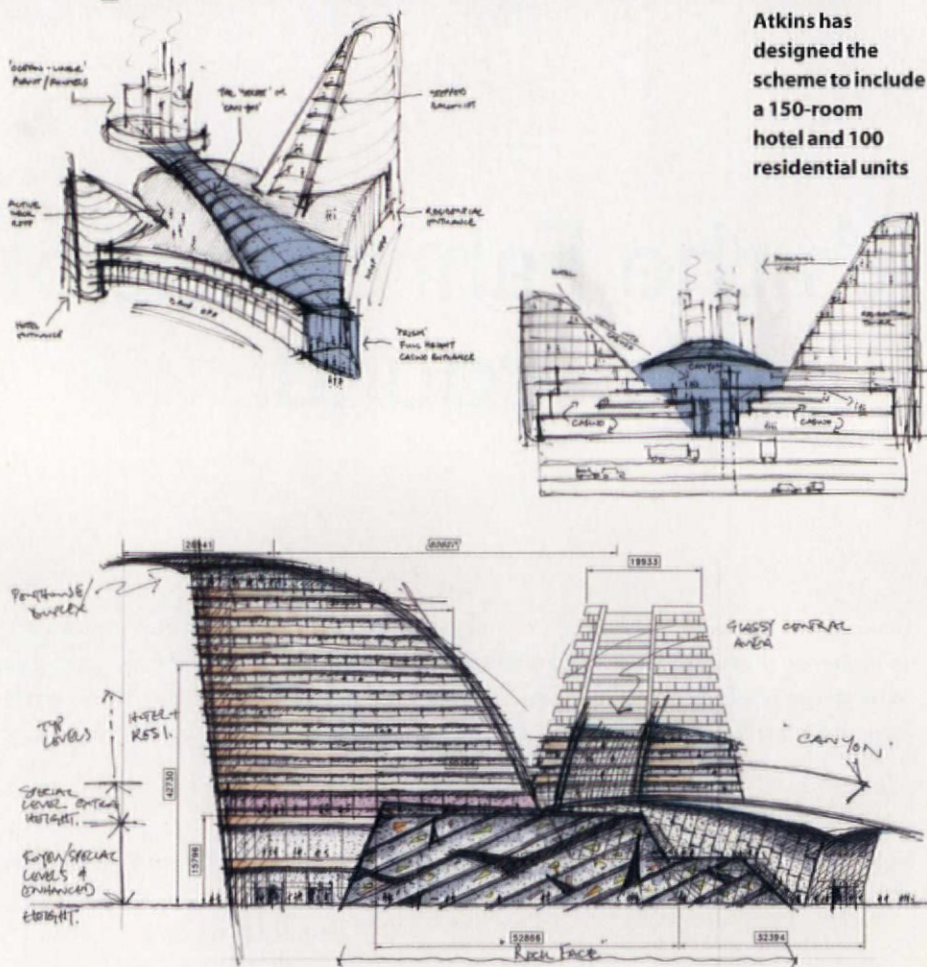
Gent, a former high-flyer at both Terry Farrell Partners and Foster and Partners, said of the scheme: 'The flanking walls on the two sides of the internal street, which takes the public realm into the heart of the project, are modelled on an exposed rock face that is backlit at night.'

'This counteracts the glazing on the front of the project and forms a continuation of active edges across the scheme.'

The project, which will be submitted for planning in July 2005, also complements a seafront masterplan by EDAW, commissioned earlier this year.

Rob Sharp

Atkins has designed the scheme to include a 150-room hotel and 100 residential units



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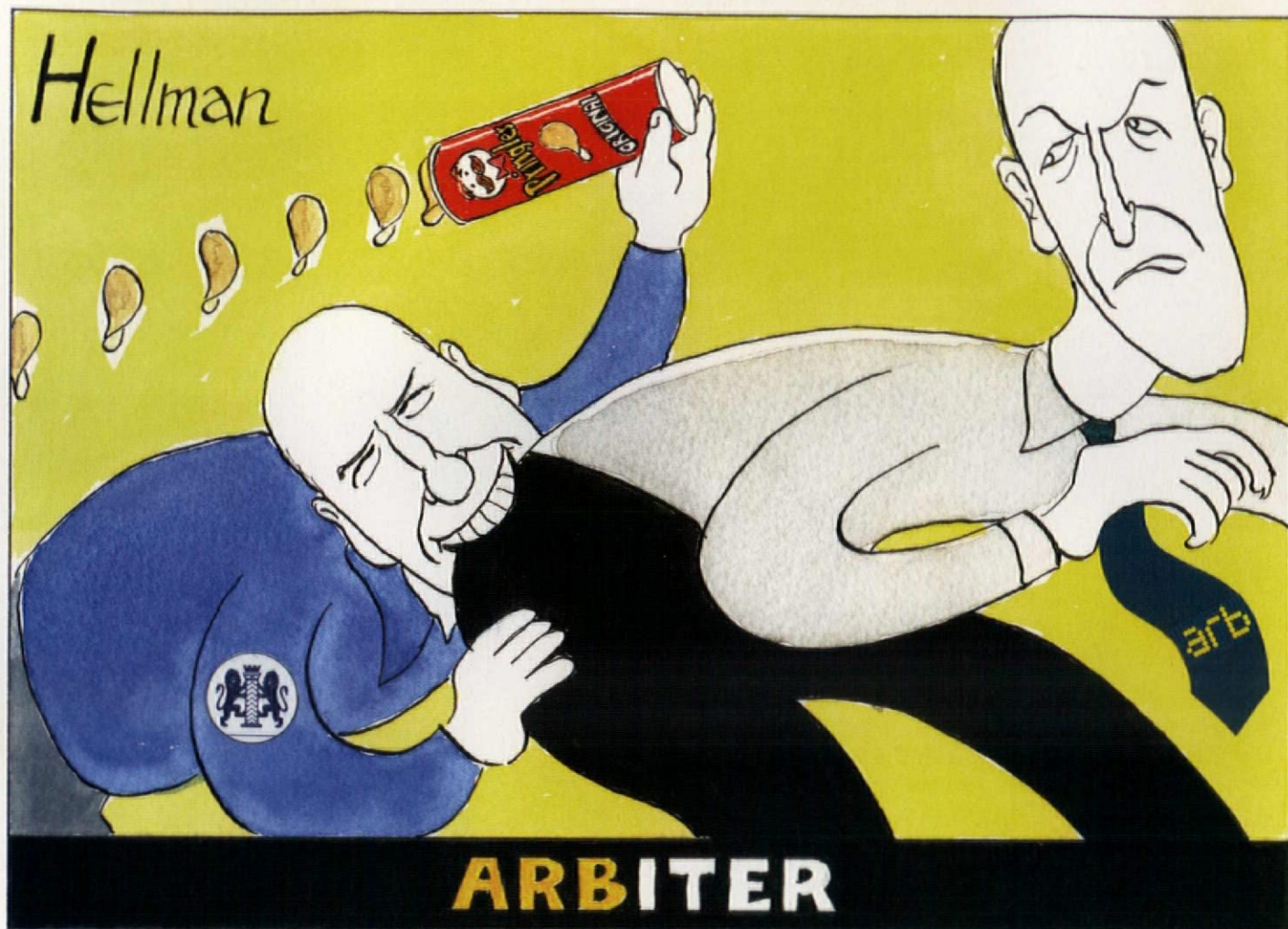
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who said what

'This is what low-cost, unpretentious, environmentally sound, yet elegant and thoughtful new buildings – from schools to housing – might be like'

Jonathan Glancey applauds John McAslan's new Sure Start Children's Centre in Merton. *Guardian*, 23.5.05

'It is bound to be viewed by much of the world as a jingoistic propaganda tool'

Nicolai Ouroussoff on Snøhetta's newly unveiled Freedom Center at Ground Zero. *New York Times*, 20.5.05

'A sure sign of failed urban design is the addition of a glass shape. London is now littered with spikes, eggs, shards, blobs and penile erections, big and small, and all made of glass'

Simon Jenkins. *Evening Standard*, 19.5.05

'As light and airy – and sadly unmissable – as a binge drinker tottering out of Café Rouge after closing time. Staggeringly inane and ugly, graceless and crude...'

Tom Dyckhoff on Portsmouth's new Spinnaker Tower. *Times*, 17.5.05

vital statistics

- Research by Cancer Research UK and Boots has found that nearly 80 per cent of Midlanders do not understand weather forecast readings about ultraviolet (UV) rays. Overexposure to UV rays, measured by the UV Index, can cause skin cancer.
- Research by the Department of Health shows that up to 50 per cent of architects report back pain at some point during the year, due to the nature of a profession that involves long hours in front of a computer or work bench.
- New Home Office statistics show the number of foreigners awarded British passports in 2004 was 140,000, taking the total number of immigrants given citizenship since 1997 to 700,000. People born abroad now make up 8.3 per cent of the British population.
- New data from Johnson & Johnson has revealed that men who suffer from premature ejaculation last three to four times longer in the sexual act when using its new drug, Dapoxetine.

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Revelling in the past and embracing change? Poundbury can't have both

There is a way of telling the Poundbury story that makes it sound progressive. The Prince of Wales' intervention, at a moment back in the 1980s when Dorset District Council was eyeing up a great swathe of Duchy of Cornwall-owned land to meet its immediate housing needs, was prompted by a genuine desire to prevent the mindless suburban sprawl that would have inevitably ensued.

The first phase of Leon Krier's Poundbury was relatively high-density, with 40 houses per acre, compared with 20 in the neighbouring council estate, and challenged the perceived wisdom that customers want their houses to be detached. Buyers quickly cottoned onto the fact that the more efficient use of space meant that the terraced housing offered far more internal space for the same asking price. Poundbury also proved that edge-of-town communities can be tailored to pedestrians, and that highways can play second fiddle to courtyards, squares and lanes.

As the Urban Design Group's Robert Cowan declared in the AJ in 2003 (AJ 3.7.03): 'There is no reason why Poundbury's basic structure could not be the basis for development built in a variety of styles, which might or might not draw on Classical or local vernacular models. The traffic could circulate in the same way, the building could enclose space in the same way and uses could be mixed in the same way'.

The duchy's willingness to introduce a high-density residential development into the Poundbury mix (see page 13) reinforces the contention that it is more interested in developing and evolving a functioning community than in simply creating an essay in nostalgic pastiche.

But aesthetics cannot be cast aside so easily. The fact that the residents object to the building comes as little surprise. Given that they have been trained to forgo clothes dryers, television aerials and satellite dishes and to ask permission to change the colour of their own front door, they could be forgiven for believing that 'keeping things the same' is a goal in its own right. You cannot make a town look like a Christmas card and expect its residents to be receptive to change.

Isabel Allen

Foreign Office stands by its Expo 2005 stand

I'm sorry that our UK pavilion in Aichi, Japan, was not to the liking of Mr Bert Carlton-Jones, Canterbury (Letters, AJ 19.5.05).

He should know that his particular needs for an 'exhibition stand' never featured in our client brief, delivered by the Foreign & Commonwealth Office, which identified a very specific visitor profile.

Our solution has enjoyed prime-time national TV coverage, increased our visitor numbers from 7,000 to 17,000 over two months and been voted as one of the top five pavilions by readers of a national newspaper.

However, in the context of 'interpretive architecture', the rejection of 'user-friendly practices' in favour of 'architecture as king' does open up serious debate. How does he reflect on the demise of cultural initiatives such as The Earth Centre and The National Centre of Popular Music?

With these projects, high-quality architecture does not salvage the inability of clients and project managers to understand the concept of 'narrative environments'.

As interpretive designers, we have completed and been involved with many lottery-funded projects. Often, we have found that the architectural team may be exposed and marginalised through the inability of procuring bodies to define a holistic and integrated process that will enable long-term viability for these idiosyncratic building types.

Peter Higgins, via email

In defence of Hackney's window 'blunder'

Bruce Rowling's letter (AJ 12.5.05) makes some misleading statements about 'threats' to Gore Road in Hackney, east London.

This followed the piece headed 'Window blunder pain for conservation area' (AJ 05.05.05) and it's a pity this was not accompanied by a photograph, which could have allowed your readers to decide for themselves whether the new windows at 104 Gore Road are indeed the 'thin end of an insidious wedge'.

The building had been squatted and had stood vacant for several years. The windows are double-glazed, but they are also wooden, painted and, in terms of design and appearance, in complete sympathy with this unlisted Victorian building.

The council has, over the past year, engaged with the Crown Estate to protect the appearance of the other 67 properties in Gore Road. It is true that agents advising the Crown Estate originally proposed the replacement of the windows in Gore Road because of the maintenance costs involved, but it was the council that persuaded the Crown Estate to abandon this approach.

We have achieved this result purely through negotiation, as the Crown Estate has until recently been exempt from planning control. Indeed, part of the debate on the Planning and Compulsory Purchase Act has been to bring the Crown Estate in line with everyone else in terms of planning permission.

Hackney council remains committed to protecting the appearance of the Gore Road conservation area and we will continue to work with the Crown Estate to achieve this.

Sue Foster, London Borough of Hackney

'Failed' Harlow is worth a second glance

Once again I come across negative prejudice of our town in your magazine (Maritz Vandenberg's letter, AJ 28.4.05).

It's sloppy and simplistic to imply that Harlow is a 'failed

experiment to which the public has been subjected'. It is, in fact, full of low-rise housing, arranged in 'traditional' terraces and squares and including private gardens. Contrary to received prejudice, concrete and flat roofs are in short supply, and brick, tile and pitched roofs predominate.

I encourage you to reconsider Harlow in light of the housing debate today. I suspect the impartial will find much of relevance.

Alastair Howe, Harlow

Clarifications to the ARB's tax situation

I would like you to please publish a correction about your article headlined 'ARB stumps up unpaid tax bill' (AJ 19.5.05). I made two things clear in the course of the telephone conversation, neither of which have been printed.

The first is that the payments do not relate solely to board members. They relate to all those members of the profession who have assisted the ARB by serving on working parties, committees, assessment panels, competence groups and others.

The second is that I did not 'admit' to anything that has not been previously published. At the board meeting of 11 November 2004, the board's treasurer explained what had occurred and the settlement that had been reached with the Inland Revenue.

Robin Vaughan, ARB, London

Could new rules lead to an abuse of power?

I am comforted to have, from the chief executive of the ARB, an assurance that the powers enshrined in the rule changes brought in last year are to be applied with restraint.

The chief executive can assert that board members have 'no problem with the board's corporate governance', since to be



Rogers provides a break from leaky pseuds

At last, an architect's philosophy we can understand (Richard Rogers In Practice (AJ 19.5.05)). Hitherto, most of the comments have been worthy of Pseud's Corner. We particularly enjoyed the practice who were so involved in their 'critical interdisciplinary discourse' that they had failed to notice the leak in the patent glazing.

The photo shown above is the view from my office window at 2.10pm on Friday 20 May 2005.

The other photo (right) is from my secretary's window.

Richard Falconer, Painswick



on the board they must provide an undertaking to not make any public comment that would call any decision of the board into question (see rule 8.1).

My concerns therefore remain that:

- Resolutions of the board may be passed without there being a meeting of the board. This is of concern because the point of meetings is the exchange of opinion (see rule 4(iii)).
- Once authorised, the chief executive may act on behalf of the board without any further reference. This refers to rule 4(iv), which says: 'The CE, chair and other officers have such delegated authority to act on behalf of the board as may be authorised by the board.'
- Any or all of the elected members may be removed from office by appointed members

voting *en bloc*. This circumstance arises from the reduction of the quorum to 50 per cent – the accused board member being ineligible to vote and the majority being without regard to abstentions (see rule 7(vi)).

- The registrar, who is also the board's chief executive, may alter candidates' election statements while at the same time continuing as the electoral returning officer. This refers to rule 5.8: 'The returning officer shall have the right to edit any election statement because it contains statements of a misleading or inaccurate nature.' In such a situation, the candidate will be offered the opportunity to edit their election statement. If they reject this, the returning officer will edit the statement.

It is for your readers to judge whether these rule changes

could lead to an abuse of power by the executive of ARB.

Kate Macintosh, Winchester

Who was the real pioneer of the suburbs?

I have not read Clare Melhuish and Pierre d'Avoine's *Housey Housey: A Pattern Book of Ideal Homes*, but Elain Harwood's review (AJ 19.5.05) encourages me to seek it out.

I am surprised though that someone with her huge knowledge should write in the review: 'Ebenezer Howard was but the most famous clerk to take up commuting.' Howard did not; he advocated self-contained small towns away from the large cities, not suburbs.

Is Ms Harwood confusing him with, say, Dame Henrietta Barnett, begetter of Hampstead Garden Suburb?

David W Lloyd, Old Harlow

Parliament should appreciate its pigeons

When pigeons are treated as a problem it suggests a hostile attitude to science ('Scottish Parliament handed messy problem as pigeons swoop on building', AJ 19.5.05).

Charles Darwin was such an important scientist he appears on the English £10 note. In the first chapter of *The Origin of Species*, entitled 'Variation Under Domestication', Darwin wrote: 'Believing that it is always best to study some special group, I have, after deliberation, taken up domestic pigeons.'

In view of Darwin's evolutionary theory, pigeons deserve a bit more gratitude and respect.

Alex Chablo, Manchester

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.



Life may still go on, but poor models of education must not

There was much discussion during the week about architecture and matters of life and death. Which only highlights the eternal architectural dilemma: you are trained to live and breathe architecture at all costs, only to realise (as some other earth-shattering news is conveyed) that there is more to life, notably life itself. I am of the belief that the more you set out to enjoy life, and the architecture that springs out of it, the more likely you are to produce enjoyable, even uplifting, buildings; which is about all you could (should) hope for.

At the Architectural Association, three short-listed candidates communicated their ideas for the school. There is much politicking going on at Bedford Square. Whatever the outcome, I hope the school learns two things: that it is not the centre of the world, and that it needs to do more to match its ambition to the world outside. The questions faced by its voters are very similar to those of the current world model of architectural education. Do you pursue a successful, yet perhaps overly comfortable, academic model, or really shake things up with a radical shift?

This interests me, since I am on the AA council, a visiting professor at the Bartlett, and RIBA's vice-president for education. I therefore view these matters from a variety of perspectives. I am not alone: RIBA has many lines of thinking. Indeed, whatever view it offers, it is frequently incompatible with the views of SCHOSA, ARB, university vice-chancellors, or any of the other bodies. This is inevitable: people see things differently because they have different interests.

My view is inevitably eased, adjusted and informed by the situation I find myself in and the lessons I learn, or am often summarily taught. Primarily, we need an intelligent, open and forward-thinking profession expanding the horizons of architecture. There is no single way, so Parts 1, 2 and 3 are up for

review. We need new models and we need to open education up, allowing transfers in and out: more people studying architecture, yet fewer architects. The artificial division between practice and academe is stultifying: architecture is not about sub-disciplines. The strength of UK education is that a number of different models have the potential to exist, the weakness is that they do not: we see the same model adjusted everywhere.

That is now, and I hope things will change. The choices are many: are schools still to be accredited, validated, or prescribed by RIBA, ARB or others? Do we protect function or title? Is architectural education three, four or five years, or an as yet undefined other? Is it exclusively academic or (perhaps more interestingly) exclusively in practice? Ultimately, architecture faces the same dilemma as Umberto Eco faced in his *Travels in Hyperreality*. As a tourist in America, he was confronted by seven different waxwork versions of Leonardo's *The Last Supper*. The question always asked was: which was the more real, the reproduction of waxworks or of the Renaissance painting? One, a poor colour Xerox of a fast-fading canvas, the other, the three-dimensional waxwork that you could not only view but, for escalating fees, photograph, enter and finally sit down and dine with the boys. I am afraid that, at this moment in time, education offers a similarly illusory and unsatisfactory choice between two poor models, both of which are a myth rather than reality.

This came home to me on a Friday off. Matters of life and death were resolved by an explanation that a dodgy ECG did not necessarily signify a dodgy end; that the AA will survive but needs to do more; that architectural education is self-serving, tired and must change; and that prosaic events like football matches remain of vital importance.

'Primarily, we need an intelligent, open and forward-thinking profession expanding the horizons of architecture'



P+HS Architects was photographed by Tim Soar at 08.58am on 20 May 2004 in Stokesley, North Yorkshire



'For once, a moment of solitude in one of our studios, as we discuss the inception of a project. We have worked for years in this converted railway station in North Yorkshire, a base with good parking and communications. We've extended the building and refurbished the whole space. As a result, a calm atmosphere has descended as the cool colours, the spacious layout and the new equipment improve the working environment. Ideally, we'd like one big open-plan area, but this 1870s building still provides good space. Clearly, things we've been telling our clients for years actually work. It's a rural office, radically different from our other base right in the heart of Leeds, but the buzz is the same.'

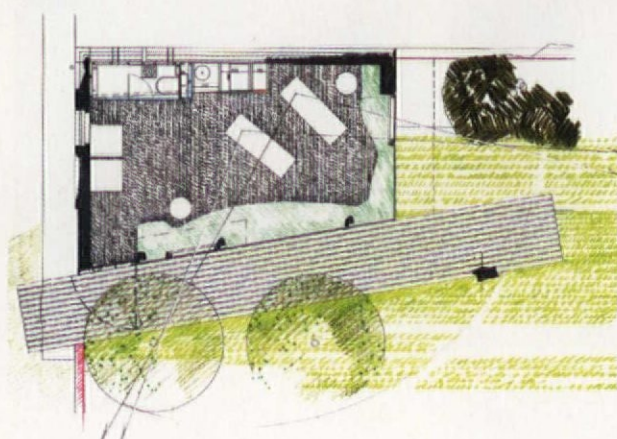




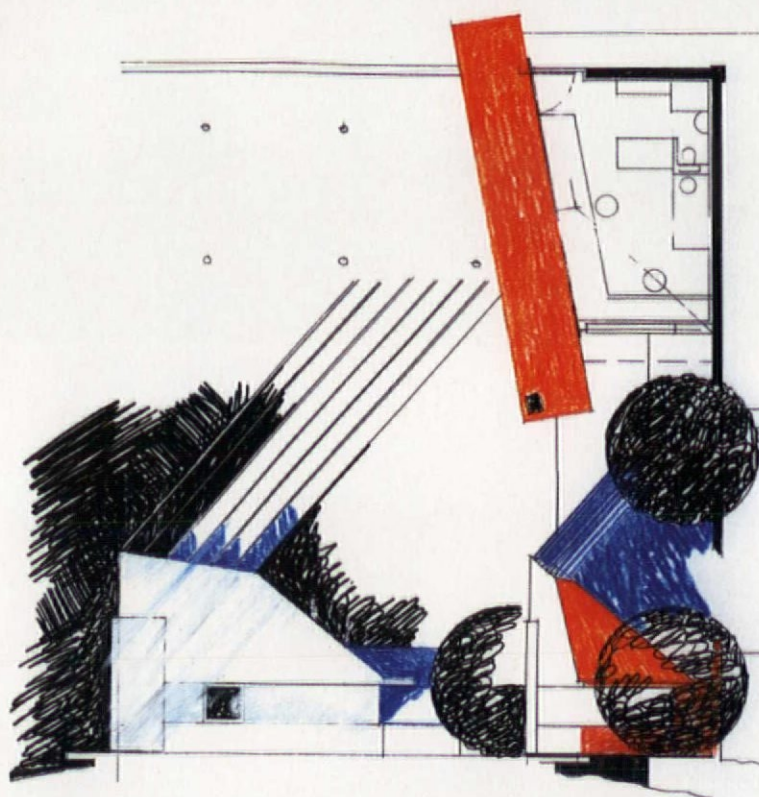
STANDING STEEL

Probably the smallest-ever subject for an AJ Building Study, this crafted studio in south Wiltshire by Klaentschi and Klaentschi Architects is both office workspace and resonant garden object

By Barrie Evans. Photographs by Benedict Luxmoore/arcaid.co.uk



Sketching out ideas for the garden studio. Opposite: taking on board the idea of the ley line, reflected in the 'causeway' made of concrete lintels



Coincidence? A ley – also 'ley line', variously understood as a 'perceived straight alignment', an 'old straight track' or an element in a 'grid of spiritual energy' (see www.leyhunter.com) – runs 18km from Stonehenge to Clearbury Ring, on the way taking in Old Sarum, Salisbury Cathedral and a small standing stone where this new studio has been built. Though neither client nor architect is seduced by pagan mysticism, architect Hans Klaentschi is ready to take the poetic idea of a pilgrim route, with pilgrims polishing the stones as they rub against them, and now the new studio is polished stainless steel along the ley.

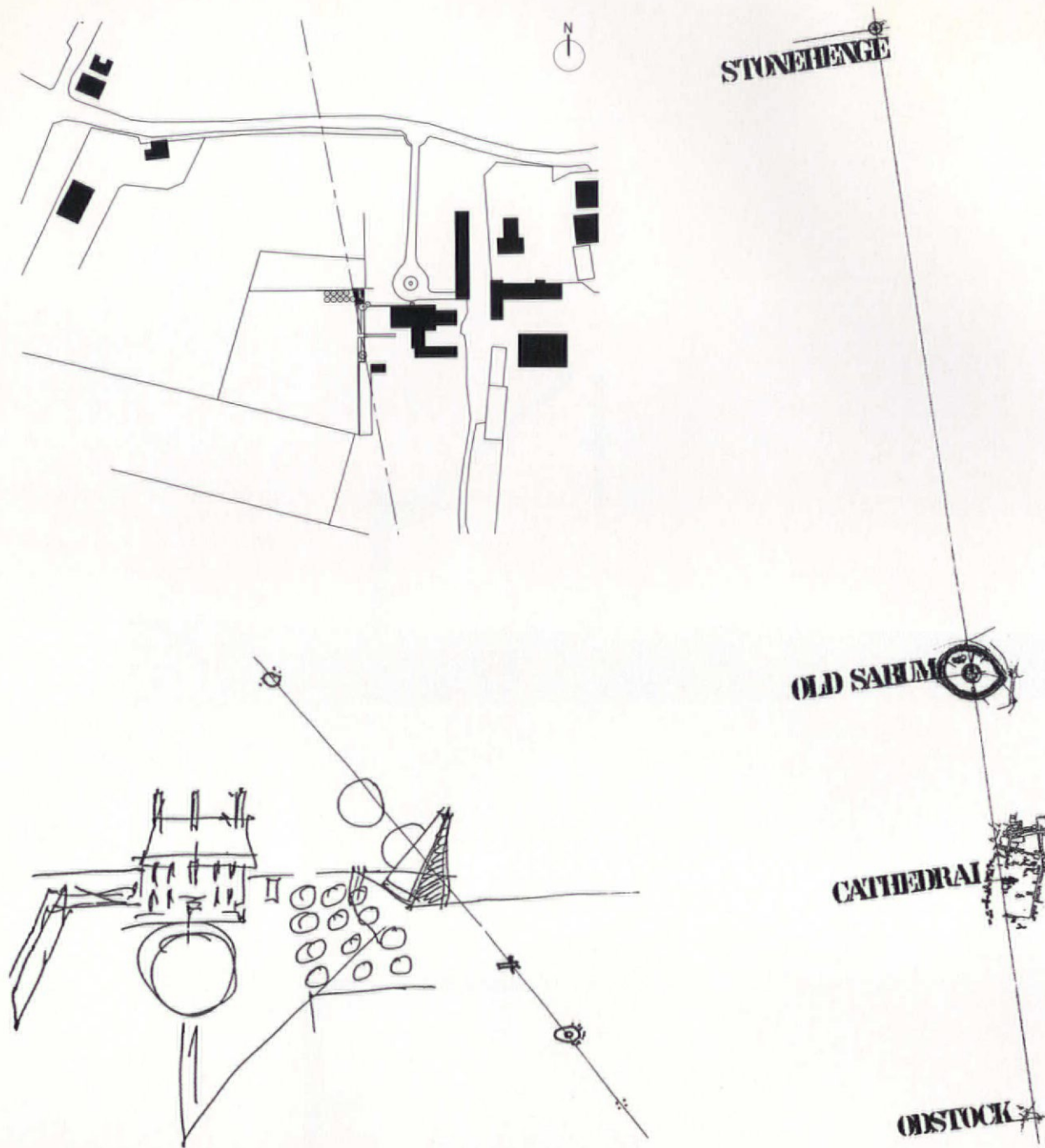
Of course, there are other more mainstream architectural reasons for using cladding this way. The 'presence' of the steel is in keeping with the architect's overall approach of letting materials and components speak for themselves, each articulated, creating the sense of a building assembled.

The client found his architect, Klaentschi and Klaentschi, after collecting his wife from a sports club in the area. The Victoria Sports Pavilion had been designed by the practice. Hans Klaentschi suggests that the client is in fact the only person who likes the building, though he protests too much. It won a Civic Trust Award in 2002. That steel and glass pavilion can be enclosed in storey-height steel shutters of perforated galvanised C-section scaffolding planks that roll or winch into place, and the same inventive approach to materials, components and mechanisms is evident in the client's new studio.

The new building's form and materials also derive very much from its context. Located in the garden of a listed brick manor house, it replaces an earlier flat-roofed studio, which was largely hidden from the house by a brick garden wall that formed part of its structure. Although retaining a

strip of this flat roof adjacent to this wall, the new roof now slopes steeply above it, clearly visible. The new building has the geometry of a rough-hewn monolith. Seen from the house side (the east), the new roof's rain-screen cladding of rusting mild steel plates blends with the colour of the existing masonry, and in silhouette echoes the steep pitches of the clay-tiled house roof. (This polite response has something to do with the client family's differences about whether the architectural language here should be ancient or modern. And it drew little objection from English Heritage.)

Out of sight of the house, the studio's language changes. Its north wall is existing masonry with rusting steel-plate cladding, the plates neatly rounded at each horizontal joint. The other walls are sheer planes of stainless steel and frameless glazing; fixings counter-sunk to emphasise the prismatic geometry. On



the principal, west, facade, no longer orthogonal on plan, the stainless-steel plane rises to 6m, including a 5m-high door.

Making this door work is typical of an architect who has always made things since he was a small child. He is, he says, 'fascinated by how ready-made things come together'. He purpose-designed the hinges, and the operating mechanism comes from a company more used to dealing with large hanger doors (see *Working Details*, pages 30-31).

This hands-on feel to making a building continues within, to the stainless-steel WC/shower pod, the sculpted workbench and to the laser-aligned untreated birch ply lining panels with their precise gap joints. It is a testing environment, with unexpected strong daylight from a rooflight filling the studio, highlighting every panel joint. Klaentschi has, he says, 'a thing about the sky'. The architect's own house, a modern

reworking of the long barn form, has a rooflight the whole length of the ridge.

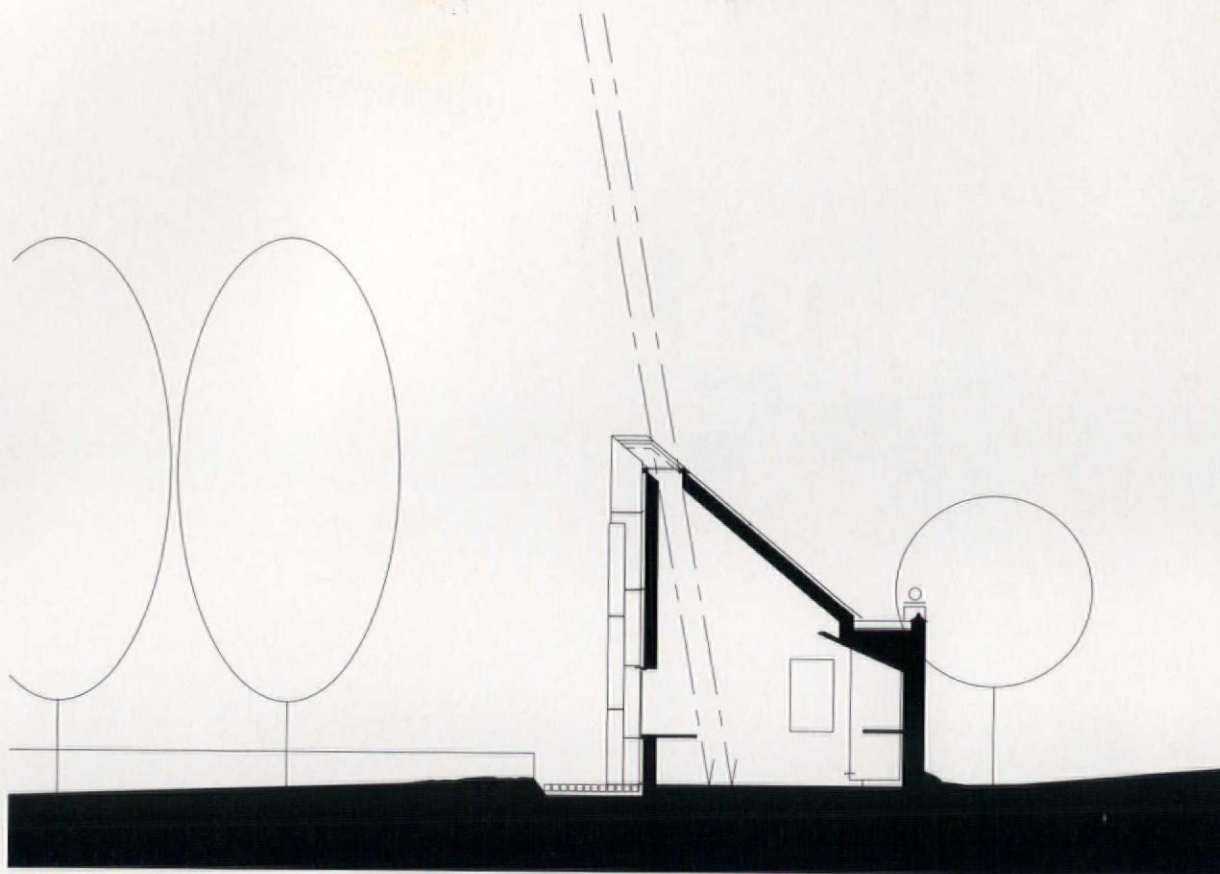
The frameless glazing provides a panorama across the garden, the view initially seeming constricted by the low window head height, but providing a sweeping prospect when seated at the desk. This lowering of the window head helps emphasise the dramatic height of the west wall.

Getting such a building built was, unsurprisingly, not that easy. Contractor David Cherrie, a man in the craft tradition, was fortunately already known to the client. The focus on fixings and on joint alignments in particular made big demands. For example, while every steel panel was drawn by the architect, Cherrie preferred to create his own templates at critical points. It was not a quick build, but it is evidently put together with care.

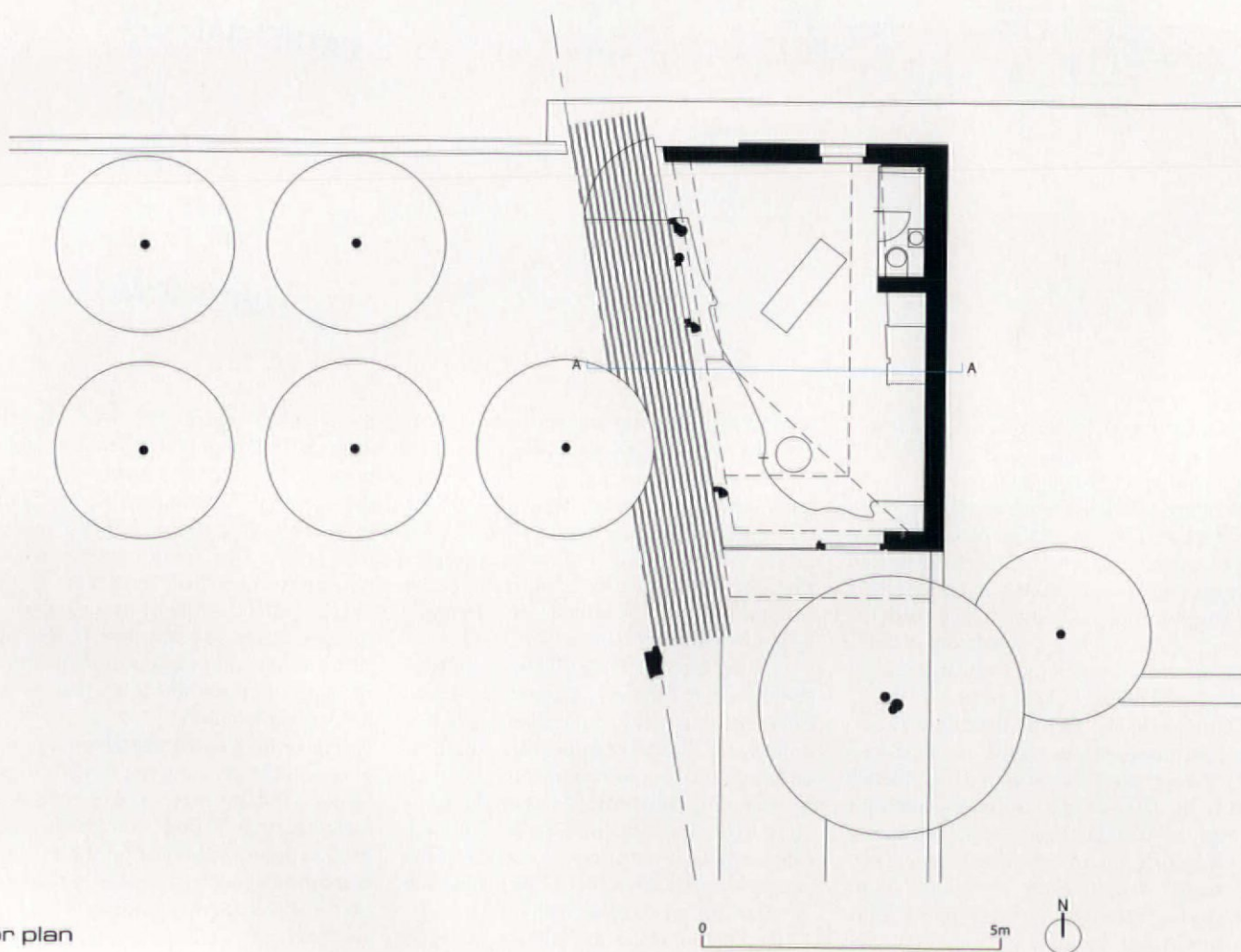
Finding someone to produce the flush glazing units for such a small project took

the architect six months. With his experience of building in timber, the architect hoped to frame the building completely with this material. Concerned that the building would blow over, engineer Mark Lovell came back with a steel-framed proposal; a compromise was reached, centred on two steel posts. Overall, steelwork was prefabricated in three pieces and was then welded up on site. Timber framing was done on site and the bathroom pod was first made up in the factory by Metaltech.

The result is an elemental form, not overwrought, the detailing not too precious, the location fitting – in fact and in myth. A set of ideas has been carried through with conviction, without evident compromise (though compromises always happen). This strong personal statement by architect and client should be a stimulating workplace for many years to come.



section a-a



floor plan





West elevation.
Opposite, celebrating
the technology of the
5m-high door



SPECIFICATION

DEMOLITION

Part-demolish existing garden structure

DRAINAGE

New foul drain connection to existing septic tank.
Soakaways

GROUNDWORKS

New strip foundations and concrete pad foundations.
Concrete slab. Tanking/DPM

FRAME

Combined steel and timber frame, fully insulated,
breather membrane

WALLS

Existing brick and flint walls repaired and extended.
New walling either 4mm mild steel or 3mm stainless-
steel cladding

ROOF

New part flat roofing to east of existing structure.
4mm mild steel rainscreen to new roof structure

ROOFLIGHT

Lonsdale Metal Co framing and opening light

WINDOWS

Existing window replaced with purpose-made joinery.
Elsewhere, frameless glazing from Structural Glazing

DOOR

Combined steel and timber structure clad in 3mm
stainless steel, with Surelock McGill fittings

FLOOR

Forbo flooring on Canadian T&G ply deck on
Styrofoam

FITTINGS

3mm stainless steel shower and WC box. Birch
ply lining to walls and ceilings. Cupboards from
Sentry solid door blanks. American walnut worktop.
Corbusier chaise

SANITARY

W&G Sissons stainless-steel sink, basin and WC pan

ELECTRICAL

Dimplex storage and fan heaters. Sadia unvented
water heater. Vent Axia LuminAir combined extract
and light. Concealed fluorescent lighting with
adjustable, recessed spotlights

EXTERNAL WORKS

Causeway of precast concrete lintels. Gravel path

CREDITS

TENDER DATE

July 2003

START ON SITE

September 2003

GROSS INTERNAL FLOOR AREA

25m²

FORM OF CONTRACT

Based on JCT 80 Minor Works

ARCHITECT

Klaentschi and Klaentschi Architects

STRUCTURAL ENGINEER

Mark Lovell Design Engineers

CONTRACTOR

David Cherrie

SUBCONTRACTORS AND SUPPLIERS

Steelwork, cladding, door, shower box Metaltech;
door fittings Surelock McGill; rooflight Lonsdale
Metal Company; glass Warminster Glass Co;
windows Structural Glazing; floor Forbo Flooring;
plywood worktop, lintels Sydenhams; electrical Keith
Birmingham; plumbing, drainage Justin Woods;
sink, basin, WC W&G Sissons; shower Trevi Showers;
landscaping Michael Hill; Corbusier chaise The Studio;
insulation Dow (Styrofoam); light/extract Vent Axia
(LuminAir); space heaters Dimplex; water heater Sadia

WEBLINKS

Mark Lovell Design Engineers

www.mlde.co.uk

A monolithic studio set off with a steel-framed door

The studio is designed as a monolithic structure; like a megalithic standing stone, it stands on a ley-line indicated by a 'causeway' of precast concrete lintels.

The pitched roof and walls are clad with 4mm mild steel sheets, all except for the west wall alongside the causeway, which is clad with 3mm stainless steel sheets.

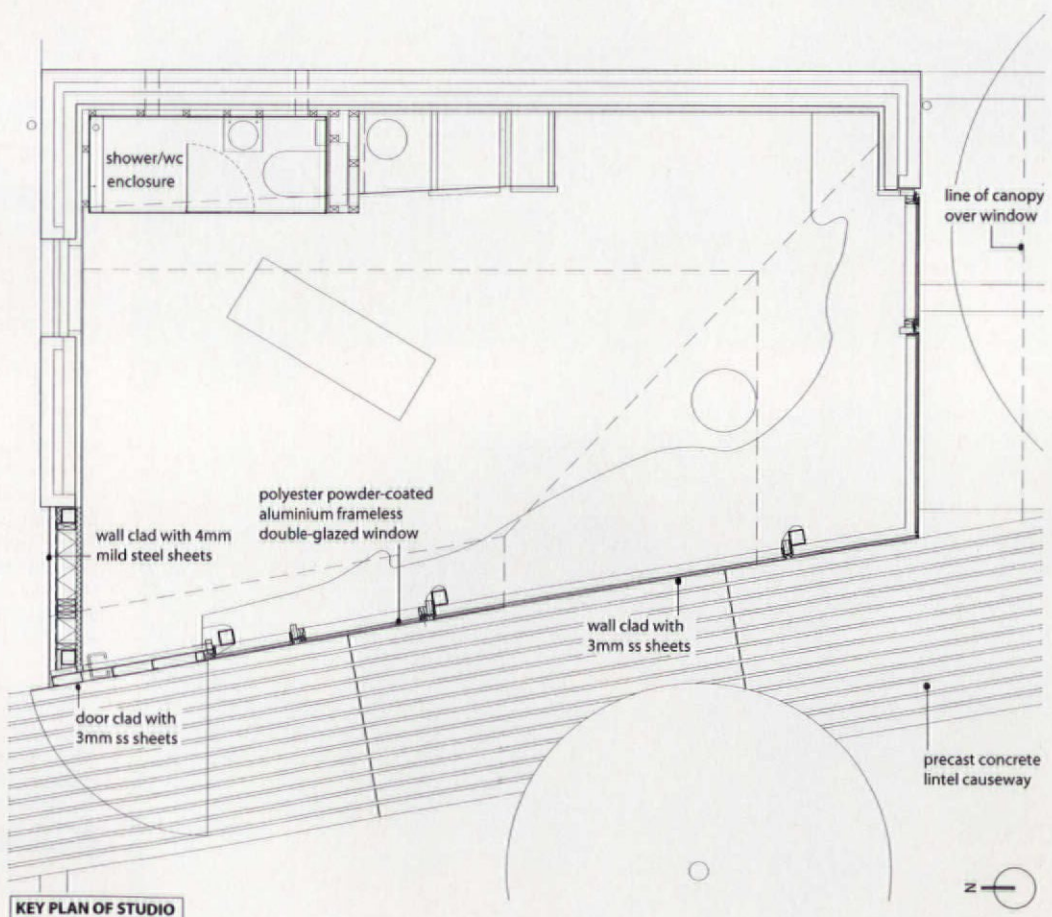
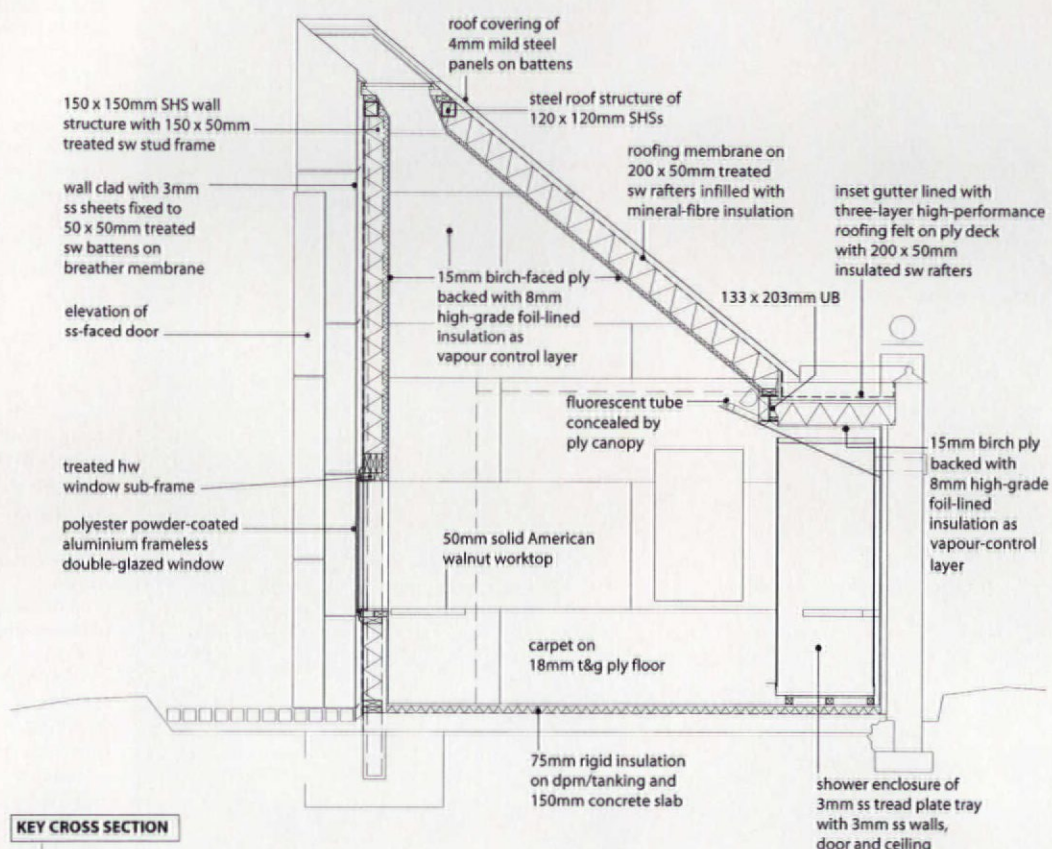
The steel sheets act as a rainscreen for the studio; and are fixed to treated timber battens backed with a breather membrane, insulated timber studwork and a 150 x 150mm SHS steel frame. The internal walls are lined with 15mm birch-faced ply panels, backed with 8mm high-grade insulation, lined both sides with foil, which acts as a vapour control layer.

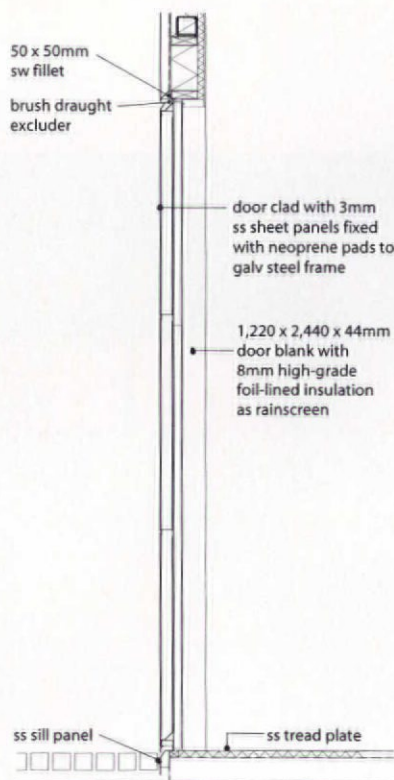
The door to the studio is set at the north-west corner and is nearly 4m high and 1.4m wide. Like the wall, it is clad with 3mm stainless steel sheets which extend beyond the corner. They are fixed with countersunk screws and neoprene separating pads to a frame of paired 70 x 70mm SHSs and 33 x 70mm channels.

Internally, the door is lined with 1220 x 2440 x 44mm door blanks fixed through a 8mm high-grade foil-backed insulation rainscreen to the steel frame. The door swings on three purpose-made hinges; each is a 320 x 122mm x 10mm hinge plate, with a pair of 50 x 50mm RSAs welded to it at a 50° angle, with a 25mm bore steel tube set between them, on which the door pivots. The hinge plate is bolted back to an SHS post.

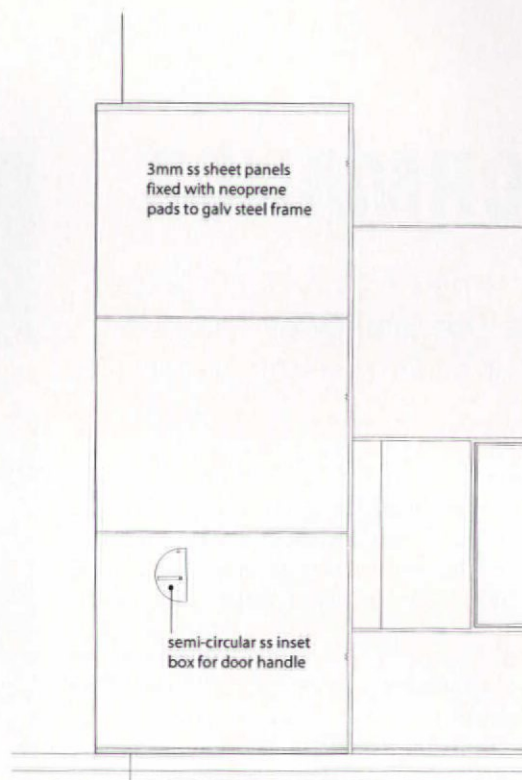
To eliminate draughts, the rainscreen panels extend beyond the corner of the door and below the threshold; brush draught excluders and P-shaped gaskets are also fitted at the head and foot.

Susan Dawson

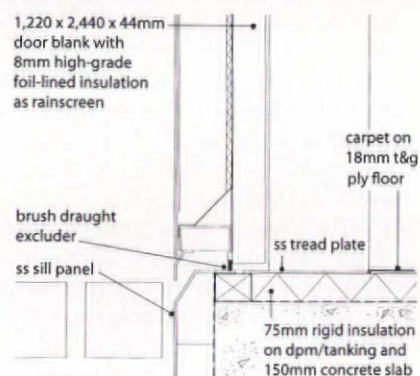
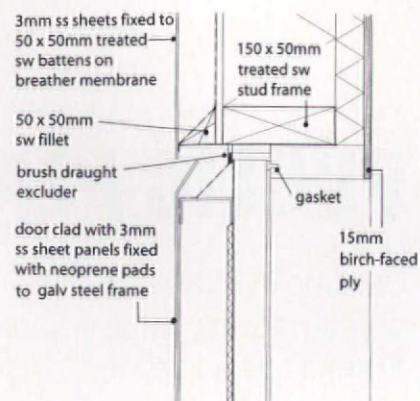




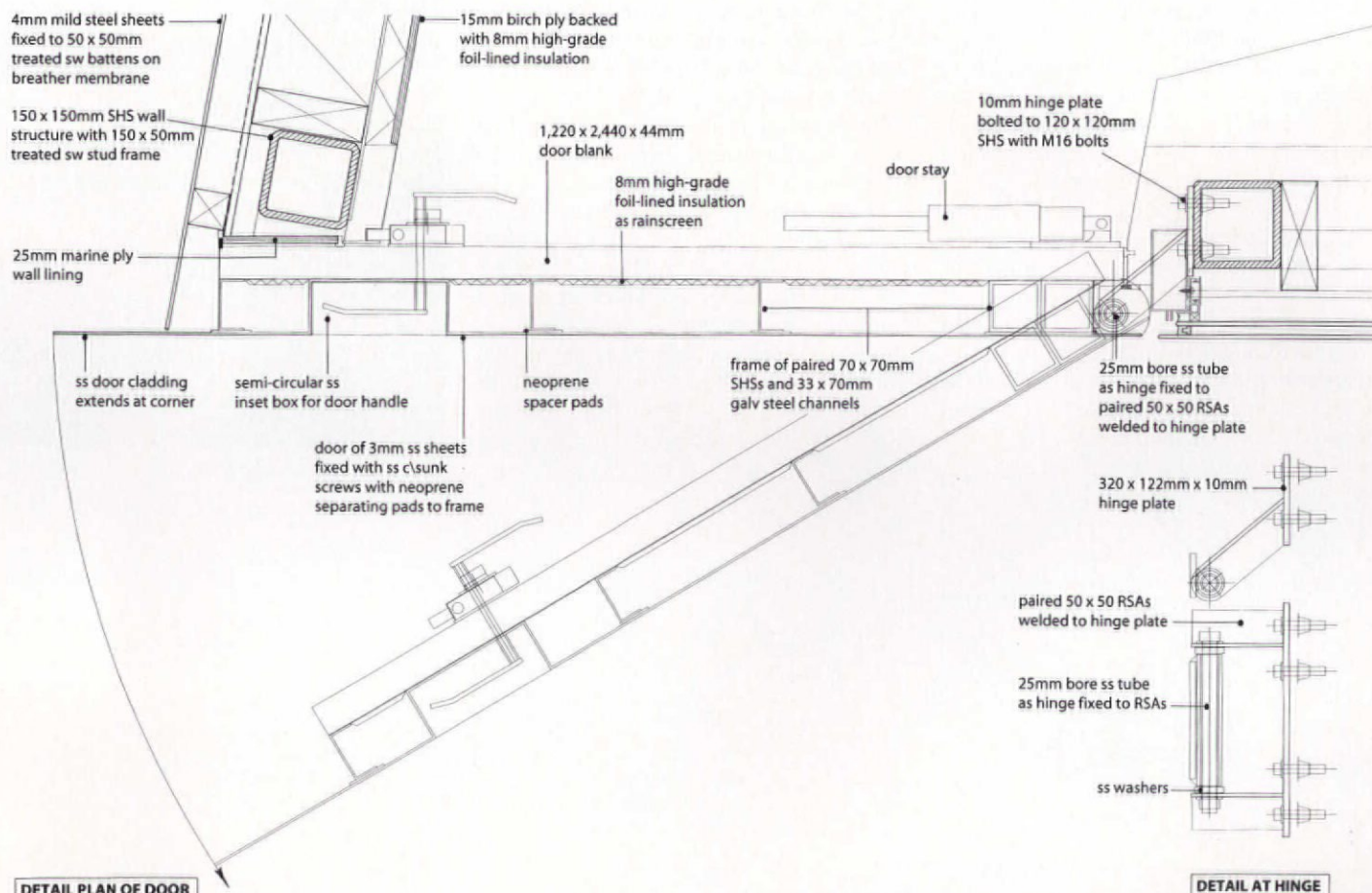
SECTION THROUGH DOOR



EXTERNAL ELEVATION OF DOOR



DETAIL OF DOOR AT HEAD AND SILL



DETAIL PLAN OF DOOR

DETAIL AT HINGE

PUBLIC PERFORMANCE

Barking's 1960s civic hall has a new clarity of purpose and a contemporary quality as The Broadway Theatre, thanks to radical refurbishment by Tim Foster Architects

By Barrie Evans. Photographs by James Morris

It is better to think of the original Barking civic hall as that old building type, an assembly hall; in many ways a local community centre writ-large. In its attempt to be multi-purpose it fitted no purpose particularly well: flat-floored for civic dinners, weddings and the like, with a stage area and proscenium of sorts, but also used in the round for wrestling, and requiring blackout for performance and daylight for craft fairs.

Today, income-generation is often even more of an imperative and so some degree of multi-purpose remains inevitable. But the knowledge and technology used to achieve this have improved with time, as has awareness of the limitations of trying to be all things to all people. And public expectations are higher, all of which encourages municipal clients towards a brief that is less compromised by multiple purposes.

And so it is at Barking. The new building is called The Broadway Theatre, pinning its colours to the mast of performing arts. Tim Foster Architects, a practice with a lot of experience of auditoriums, was selected in 2000 to undertake a feasibility study for remodelling the auditorium, for £750,000. During the following year the brief evolved into today's £3.6 million project. The lower-

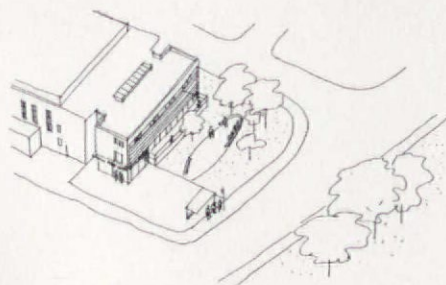
ground floor, formerly occupied by the social-services catering department, has been made into teaching facilities for the performing arts department of Barking College, and it shares the use of the theatre, alongside public use. An extension to the front provides a foyer with booking office, WCs and disabled access, admin offices above and, equally importantly, a much stronger street presence for the building as a whole, particularly at night (the existing building front was a brick facade, which had only double doors for entry).

This building has become one of the first major moves in rejuvenating central Barking and its rather suburban-feeling core. There is now a Barking town centre masterplan by Allford Hall Monaghan Morris, and its first project is a public space with a block of 200 flats over a refurbished library.

The existing hall was designed by Herbert Jackson and Reginald Edmonds in 1936 as part of the town hall buildings – there are still civic offices attached, which are entered from the opposite end of the same block. Its construction was delayed by the Second World War and the hall was finally completed in 1960. Its use diminished with the decline of civic ceremonial, though drama



site plan

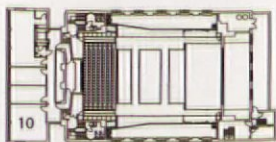


initial sketch

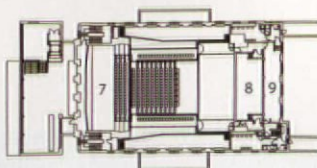




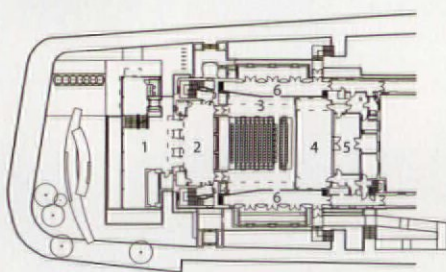
Above: the new foyer addition with the 1960s brick-built entrance at the rear. Left: AHMM's flats above the existing library proposed for central Barking



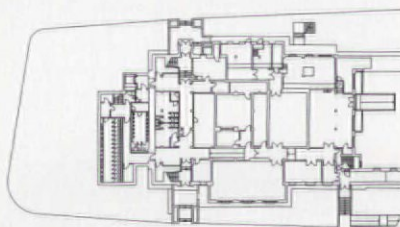
second-floor plan



first-floor plan



ground-floor plan



basement-floor plan

- KEY**
- 1 foyer
 - 2 existing foyer
 - 3 bleacher seating
 - 4 stage
 - 5 store (ex-stage)
 - 6 bar
 - 7 balcony
 - 8 rehearsal
 - 9 green room
 - 10 offices

Opposite: south end of the new foyer – a radical change in quality and scale

briefly returned in 1989 when boxing promoter Frank Warren was shot there.

The new foyer created at the front of the theatre is a dramatic gesture, on a scale expected of today's performance venues. Facing south-west, fixed external large-scale louvres are very much part of the composition, with programmable blue LEDs set on top of each one. The foyer's plinth provides a terrace that people can populate in summer (with new WCs below). Inside, new meets old, as the original building's brick is the front part of the foyer wall, its doorways now framed as openings to the old foyer beyond, which is simply tidied up to provide a natural extension of the entrance circulation. Within the new foyer, new construction is held apart from the old brick front with a ceiling daylight slot (which also acts as an air exit route for the foyer's stack ventilation).

Reworking the auditorium was particularly problematic. Foster called it 'unsuitable for modern theatre presentations, being too wide with poor sight lines from the flat floor and an unsuitable stage with a restricted proscenium opening'. He set about reshaping it. The narrow proscenium hole-in-the-wall stage has been closed off to create a store, with a rehearsal room above. A new, wider stage is set forward of it, with a demountable proscenium frame. In the process, the stage was lowered, allowing level movement from the stage to the store and adjoining spaces, including the auditorium floor.

The original auditorium seating was too wide. New bleacher seating with stepped side aisles has been set only in front of the narrower existing balcony (fortunately balcony sight lines remained adequate, despite bringing forward and lowering the stage). The front two rows of bleacher seating drop into a floor pit, giving some sense of edge and elevation to the stage area. To either side of the bleacher aisles are two layers of galleries, hung from the strengthened roof structure. The lower one provides a row of seating on the same level as the balcony; the upper one provides broad access to the technical bridges.

Displacement ventilation is fed from a few large low-speed grilles at floor level and from drop-ducts to the balcony/galleries.

By hanging the galleries, they can be column-free below and well in from the

building's side walls, narrowing the seating overall, so as to provide a much better relationship of seating to stage area. During performances, enclosure is completed by dropping black motorised curtains from under the balconies. In the side spaces beyond these curtains are bars. When the curtains and bleacher seating are stowed away, there is a full-width, column-free floor for other uses, such as college teaching and events.

However, there is a price to pay in potential lost revenue from the much improved audience-stage relationship. The former full-building width, flat-floored seating and balcony had a capacity of about 700. The new auditorium layout has a seating capacity of only 328, though at a recent concert where the bleacher seating was stowed away to allow for standing room, the audience numbered around 600. In flat-floor mode, the capacity is maintained, and is currently licensed for 950.

The existing 1960s architecture and the bleacher seating system are strong determinants of the feel of the auditorium. The ruggedness of the new bleacher metalwork is continued in the new galleries; for example, railings are in tube, to which anything can be clamped. The feel is more studio theatre than civic grand.

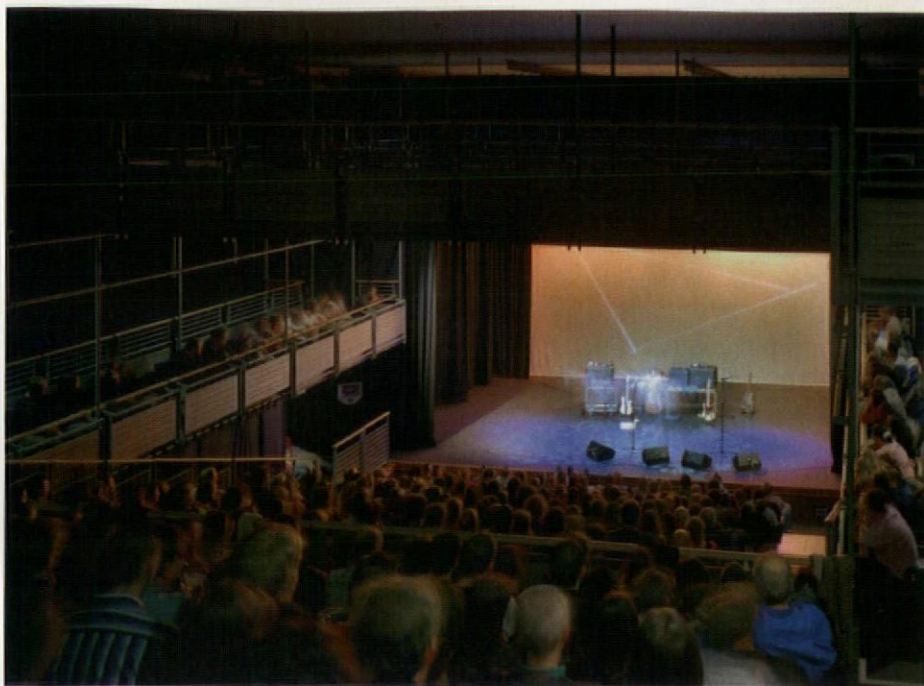
The college's performance school in the semi-basement is simple and functional, enlivened by splashes of bright colour. There is acoustic isolation around the studios as well as at ceiling level to separate the auditorium above. Perimeter windows help orient and enliven some rooms, but this is a deep-plan cellular space and inevitably a bit claustrophobic. For students passing through, its backstage feel may work, but it looks a bit hard for the permanent office staff. Not surprisingly, the main reaction so far has been pleasure at having new facilities of this quality.

There must be tens if not hundreds of these civic halls around the country – their auditoriums little used and their futures ill-defined. Tim Foster Architects here offers one model of how such buildings can be brought back into use and meet today's standards. This is not without cost, of course, but, as significantly, also requires an acceptance by the client that some former capacity and uses may need to be lost in order to produce a contemporary facility of suitably high quality.



model section





Above left: view from the existing balcony, note the perimeter curtain to the left. Above right: the original brick front incorporated into the new foyer

WEBLINKS

London Borough of Barking and Dagenham
www.barking-dagenham.gov.uk
 Barking College
www.barkingcollege.ac.uk
 Tim Foster Architects
www.timfosterarchitects.com
 Trinick Turner
www.phwarr.com
 Alan Conisbee and Associates
www.conisbee.co.uk
 Waterman Gore
www.waterman-group.co.uk
 Theatreplan
www.theatreplan.net
 Paul Gillieron Acoustic Design
www.pgacoustics.org
 Light & Design Associates
www.lightanddesign.co.uk
 Roof Limited
www.rooff.co.uk

CREDITS

TENDER DATE
 May 2003
START ON SITE
 August 2003
CONTRACT DURATION
 52 weeks
GROSS INTERNAL AREA
 3,250m²
FORM OF CONTRACT
 JCT98 Local Authorities with Quantities
TOTAL COST
 £3,637,000
CLIENT
 London Borough of Barking and Dagenham in association with Barking College
ARCHITECT
 Tim Foster Architects: Tim Foster, Edmund Wilson, Alejandra Cadiz Aravena, Sharon Harvey, Jonathan Size, Justin Smith
PROJECT COORDINATOR
 William Box / Pellings
COST CONSULTANT
 Trinick Turner
STRUCTURAL ENGINEER
 Alan Conisbee and Associates
SERVICES ENGINEER
 Waterman Gore
THEATRE CONSULTANT
 Theatreplan
ACOUSTIC CONSULTANT
 Paul Gillieron Acoustic Design
LIGHTING CONSULTANT
 Light & Design Associates
MAIN CONTRACTOR
 Roof Limited
SUBCONTRACTORS AND SUPPLIERS
 Mechanical services Brith Services; electrical services Campbell and Law; structural steelwork Alpcart; ironmongery Higrade; windows, glazing Reynaer, Fleetwood UK; secondary glazing Selectaglaze; terrazzo Quiligotti, WB Simpson & Sons; passenger lift Kone; theatre seating Audience Systems; foyer furniture Coexistence; metalwork Metfab; entrance systems Dorma; theatre lighting, stage supplies AJS; theatre proscenium Andy Latham Scenery; joinery Passmore Joinery; internal signage Modulex; external signage Drakard & Humble, Pearce Signs; sanitary systems Amwell Systems; seating fabric and auditorium lining Bute Fabrics

COST SUMMARY

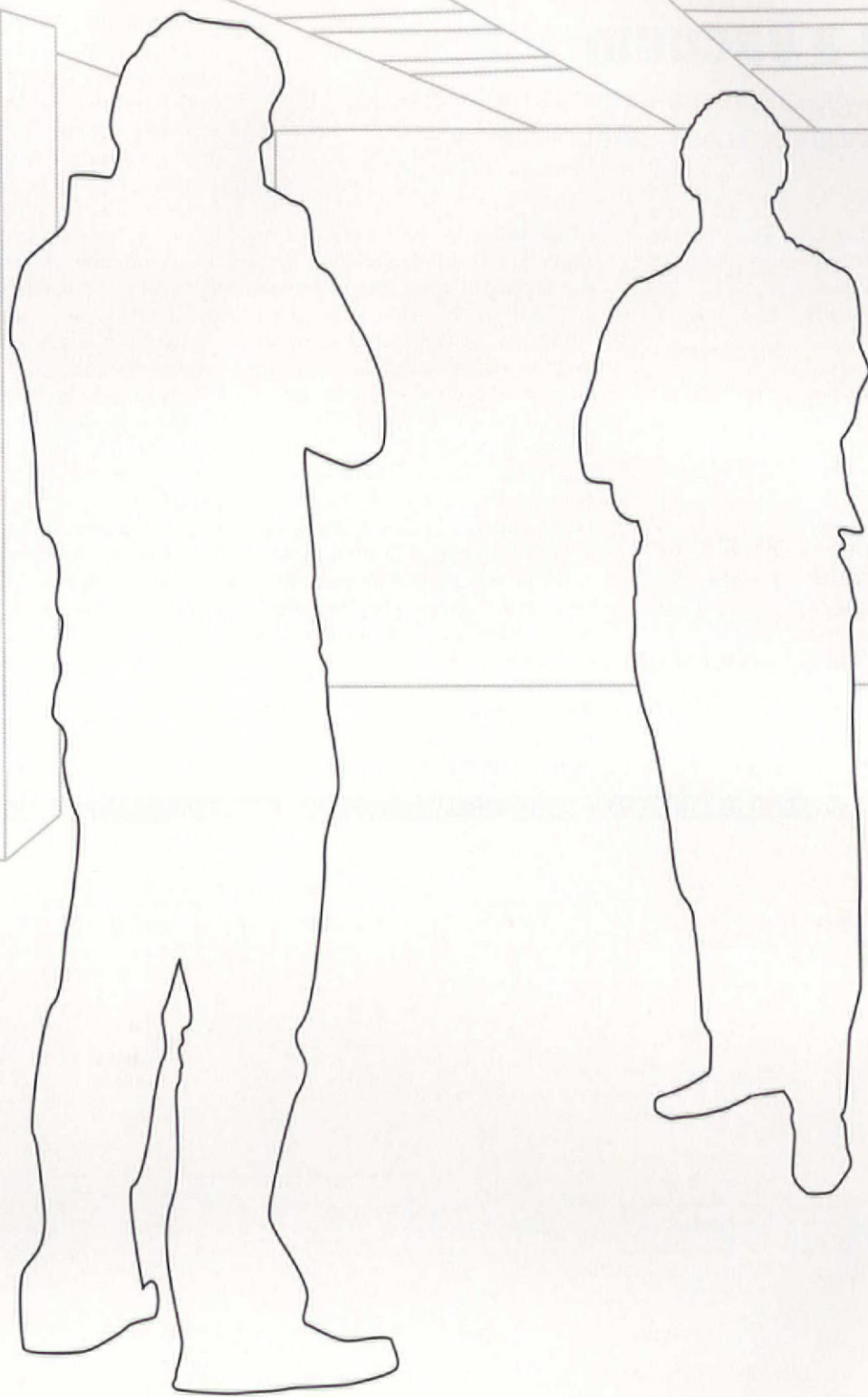
All data based on tender sum, for gross internal area

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	15.45	1.39
SUPERSTRUCTURE		
Frame	51.11	4.59
Upper floors	22.16	1.99
Roof	15.10	1.36
Stairs	13.40	1.20
External walls	58.17	5.23
Windows, external doors	22.60	2.03
Internal walls, partitions	54.62	4.91
Internal doors	24.39	2.19
Group element total	261.56	23.50
INTERNAL FINISHES		
Wall finishes	26.56	2.39
Floor finishes	62.38	5.60
Ceiling finishes	38.68	3.48
Group element total	127.61	11.47
FITTINGS AND FIXTURES		
Fittings, fixtures, furniture	36.23	3.26
Theatre equipment	87.80	7.89
Group element total	124.02	11.14
SERVICES		
Sanitary appliance	13.18	1.18
Disposal, water installations	10.68	0.96
Space heating	61.01	5.48
Ventilating system	47.48	4.27
Electrical installation	133.78	12.02
Lift installation	10.99	0.99
Communication installation	21.62	1.94
Builder's work in connection	6.98	0.63
Group element total	305.71	27.47
EXTERNAL WORKS		
Site works	24.00	2.16
Drainage	10.48	0.94
Demolitions and alterations	46.90	4.21
Group element total	81.37	7.31
PRELIMINARIES	136.82	12.29
CONTINGENCIES	60.37	5.42
TOTAL	1,112.91	100

Cost data provided by Trinick Turner



Today, more studio theatre than civic hall



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Building in a vacuum

Vacuum insulation systems are an important innovation, but are they ready to match up to expectations?

BY JAN CREMERS

Vacuum insulating systems are highly complex, in terms of manufacture and installation. Although no products from the vacuum insulation systems sector have been officially approved for use in construction, it is only a matter of time before one is. So, what are their benefits and drawbacks?

In conventional insulating material, thermal transmission is mainly made up of conduction through the enclosed gas (65–75 per cent), heat radiation (20–30 per cent) and thermal solid conduction (5–10 per cent). Vacuum insulation systems were developed to minimise the biggest source of potential heat loss by reducing the transmission of heat through the gas. This is done by evacuating the unit – ridding the insulation of gas through which heat might travel.

'The thermal conductivity of a vacuum insulation system depends primarily on the internal gas pressure and on the moisture content of the core material'

To maintain the vacuum in an insulant over a long period of time, the evacuated space has to be surrounded by a gas-proof envelope, which can be made of glass, metal, polymer or polymer-composites. The enclosed space can either be empty (for use as a glazed element, for example), or filled with a core material whose cells are entirely open, so that it can be successfully evacuated. Depending on the level of induced vacuum, the 'system' (ie the gas-proof envelope and the insulant combined) must resist high atmospheric pressure (equivalent to up to about 10.3 tonnes/m²).

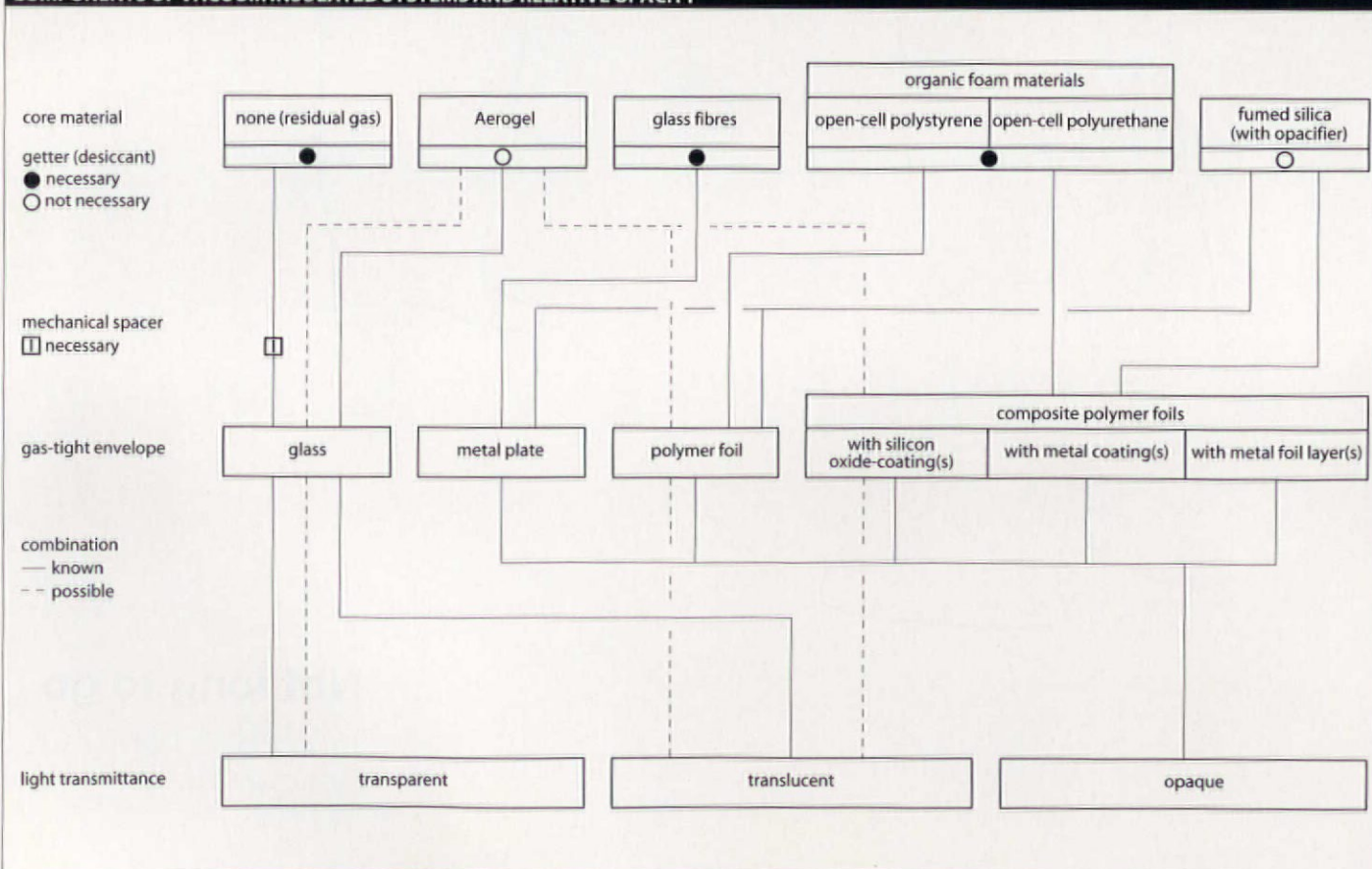
Seal skins

In Germany, as in Britain, a typical opaque system has micro-porous

insulation cores. Most of them consist of boards of glass-fibre reinforced by silicon dioxide (fumed silica), which has a very high porosity and a pore size small enough to strongly suppress the gas conduction effect. Even at atmospheric pressure, its thermal conductivity of approximately 0.018 W/mK is significantly below that of the surrounding air of approximately 0.026 W/mK. Therefore, the thermal conductivity drops sharply, even at relatively moderate vacuums, and reaches its minimum, of approximately 0.004 W/mK, at 10 mbar.

The consequent reduction in demands on the manufacturing process also means that higher gas permeation rates in the envelope material and the sealing are possible. This leads to a longer potential product life, determined by a maximum allowable pressure rise within the system. Other core materials, such as open-porous foam materials, are not relevant for the building sector at the moment because they require much lower gas permeation rates (ie greater integrity) of the envelope.

COMPONENTS OF VACUUM INSULATED SYSTEMS AND RELATIVE OPACITY



Two very different materials are used for the gas-proof envelope. Evacuated insulation systems that use metallised plastic composite foils are generally called Vacuum Insulation Panels (VIPs), while those using stainless-steel plate as the outer layers will be referred to as Vacuum Insulating Sandwiches (VISs). Transparent high-barrier membranes, based entirely on polymers and coated with metal oxides are under further development and might offer the prospect of translucent or even transparent vacuum insulation systems in the future, if they are combined with aerogels (see *AJ 17.6.04, page 56*).

The thermal conductivity of a vacuum insulation system depends primarily on the internal gas pressure and on the moisture content of the core material. Any changes in these magnitudes can therefore, in principle, be used for quality control (if initial gas pressure and moisture are known). If internal effects are neglected, any pressure rise within the system mainly depends on the quality of the envelope material and of the edge

condition. Inadequately sealed panels cannot usually be detected visually, particularly if they have already been installed, and therefore procedures for measuring the internal pressure offer the preferable way of quality control: methods that do not require penetration of the envelope and can be used even if the panel is only partly accessible.

The va-Q-check method (developed by va-Q-tec AG of Würzburg, Germany) enables the control of the whole product chain. Every panel is equipped with a thin metal plate covered by a thin layer of insulating fleece and placed directly under the foil (ie installed within the sealed VIP system). A specific checking device relays information from this insert, allowing the thermal conductivity of the fleece to be measured, and thus indirectly giving evidence of the internal pressure of the panel and hence the status of the system and its thermal conductivity as a whole. The procedure is fast, cheap, non-destructive, repeatable and fairly accurate but, it can not be used for VIS. In prin-

ciple, the performance of installed vacuum insulation systems can also be qualitatively demonstrated using thermographic recording techniques, but only as long as there are sufficient temperature contrasts.

Evacuation procedure

As already mentioned, the truth is that no products from the vacuum insulation systems sector have yet been officially approved for use in construction. It is also true that thermal conductivity values that apply to the undisturbed centre of the panel will never be achieved when the panel is fitted. Achievable U-values are primarily determined by the geometry, the choice of material, and the way in which the edges are formed, sealed and joined.

The total amount of material needed is relatively small, due to the system's high efficiency, and because it is constructed from just two materials separated by a vacuum, it is relatively easy for them to be separated for reuse. Silica boards and stainless steel are the major components by weight and have no known chemical or ecological risks in recycling. Similarly, the composite foil materials represent a minor proportion of the weight and can be partially recycled.

Handle with care

Careful handling of unprotected VIPs on building sites is critical because they can be easily damaged. However, because they are predominantly manufactured in factory conditions, these risks are minimised, although panel faces should still be protected in transit with sacrificial soft layers. Furthermore, vacuum insulation systems have to be fitted without being subjected to tension, and the future user has to be aware that the system must not be penetrated: puncturing the seal with drills or nails will render the panel useless.

A thermal bridge always means a reduced level of general thermal protection, increased energy loss and the risk of condensation, mould and structural damage. The geometry of vacuum insulation systems itself creates thermal bridges, because of the higher conductivity of the edges. Additionally, high-performance insulation increases the acute problem of

A range of the vacuum insulation systems available: vacuum insulated panel (rear); vacuum insulated sandwich (middle) and vacuum glazing (front)



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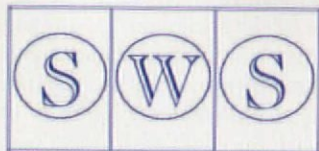
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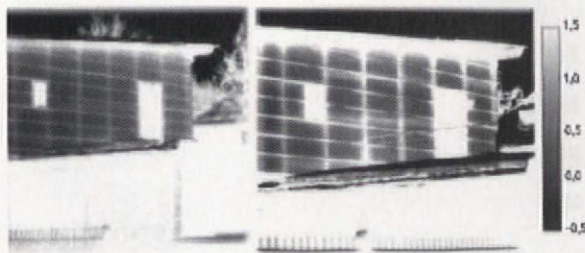


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thermal bridges due to the significantly lower insulation thickness in combination with the minimisation of thermal conductivity across the main area. The effect strongly depends on the edge solution, the construction and the formats used. Any condensation will concentrate on the outer edges and joints because the panel systems themselves are principally vapour tight. With regard to the high conductive contrasts between insulation and construction materials, a rough estimation will inevitably tend to show a failure – that thermal bridging has not been prevented – and therefore more elaborate methods such as FEM (finite element method)-calculations are strongly recommended, especially if new details have been developed.

Building in efficiency

The preferred format for successful VIP applications is that of rectangular panels whose right-angle edges have the most accurate geometry possible. Other formats (even apertures) are possible, but lead to great effort, cost and a general reduction of product life due to their complexity and longer edges. Since the format of manufactured panels cannot be changed and strengthened by the risk of thermal bridges, the designer has to pay great attention to tolerances. The demands for accurate dimensioning is particularly high for the application of vacuum insulation systems. A further aspect is the economically driven pressure to have only a small number of formats.



Thermographic images of the Lichtbau house (2002, left; 2003, right), showing increased thermal bridging over time

'A specific field of interest lies in the refurbishment and thermal improvement of old buildings'

Careful consideration should be given to the issue of 'buildability', that is, how the panels can be installed, accessed and replaced. For example, vacuum insulation systems can be easily fitted and retro-fitted into existing post-and-rail systems. This means either placing the VIP within a double-glazed unit (necessitating alterations to the spacer distance between the panes of glass) or within a double-skin facade panel.

Thicknesses of approximately 32mm are enough to achieve U-values of approximately $0.16 \text{ W/m}^2\text{K}$ in the centre of the panels. This is a reduction of about 75 per cent in comparison with the best thermally insulating multiple glazing. Here the U-value of the facade as a whole depends heavily on the size of the panels and on the relative proportions of the edges to the flat areas.

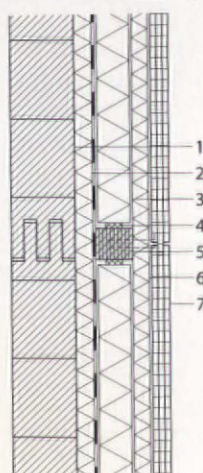
The integration of VIPs in a glazing unit ensures some mechanical protection and offers the possibility of almost entirely ruling out damage to the VIP during transport and assembly.

Another advantage is the space-weight reduction and the conventional look and handling of these integrated units. However, for VIPs enclosed between two layers of protective window glass, there are no quick and easy ways of checking the status of the VIP, the integrity of the vacuum seal and hence the thermal conductivity of the system as a whole. At the moment, the only technology that can monitor this is using thermal imaging cameras after assembly.

An area-wide replacement of conventional insulation material by vacuum insulation systems is not going to happen soon, nor is it a reasonable or sensible thing to consider at the moment, but wherever the maximum insulating effect and minimum thickness justify the relatively high investment – there will always be scope for the growth of this sector. In many cases this will apply to localised applications only and rarely will the whole envelope be covered. That said, a specific field of interest lies in the refurbishment and thermal improvement of old buildings, where often virtually no space exists for conventional insulation material to be used. For that reason, VIPs will be a growth area, but one that needs careful consideration and careful handling.

Jan Cremers is researching the architectural applications of vacuum insulating systems at Technische Universität München at the Chair of Professor Dr (Univ Rom) Thomas Herzog. For more information, email: cremers@lrz.tum.de. Visit: www.vip-bau.de/start_e.html

WALL CONSTRUCTION AT THE LICHTBAU HOUSE AND ISOTHERMIC VIEW OF THERMAL BRIDGING EFFECT



Wall construction with vacuum insulation

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- 7 22mm three-layer board



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The next courses feature will be in May 2006

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 of 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:

Nick Roberts on 020 7505 6737 nick.roberts@emap.com

or

Laurie Shenoda on 020 7505 6803 laurie.shenoda@emap.com

The university of life

What is the difference between a pay packet and a grant and between employment and study time? Nothing, it seems

BY AUSTIN WILLIAMS

Rafael Viñoly Architects has just launched two in-house programmes: one a training course, the other a research fellowship. It all sounds like a dynamic academic engagement in the cross-fertilisation of educational, practical and theoretical bodies of architectural knowledge. Well done them, I thought. But on investigation, unfortunately, the academic element is... er, just academic.

My suspicions were raised when I read the telling words at the end of the architectural training blurb: 'Tuition is free. No academic credits will be awarded.' It goes on to say that the course is for those people 'who find a significant gap between the character of the formative instruction and the requirements of the professional field.' Didn't this used to be called Part 2?

Unpicking the idea that 'architectural know-how is a conveyable body of knowledge rather than an intuitive ability that only develops with experience' seems to suggest that this is not the normal type of work experience. This is work experience that will instil the Viñoly world view on participants.

The research programme, though, takes the biscuit. Topics, runs the application, 'should have the potential to advance the craft of architecture and should be best pursued in the setting of a leading architectural office'. No prizes for guessing where that might be: '... fellows are to be resident at Rafael Viñoly Architects in New York City.' Here, terms 'may last from three to 12 months'. So, this is actually a temporary contract for a job – with a three-month probation period!

Admittedly, the pay – or 'financial support' – is pretty good at \$60,000 (£32,700) for the year, but the interviewee must submit a full proposal that will be judged on 'the benefit to the research being carried out within an architectural office'. Viñoly will provide space within the firm's New York office, the use of computers and software. Perhaps this is really a

'This is actually a temporary contract for a job – with a three-month probation period'

win-win situation for both sides, with some lucky person getting a good job and good experience, but it all seems a bit too much like vanity publishing.

In this rather twisted version of 'education', the course appears to have no purpose other than as a glorified Investors in People scheme. The course helps staff – or is it students? – build self-esteem, collect framed certificates, and feel part of a valued team.

Well, you'll be pleased to learn that the AJ can offer its own CPD which makes absolutely no pretensions to patronise your educational ambitions with rewards, prizes or employment. Simply sit down with your colleagues, a copy of the AJ and work through the following past paper questions. Surely, getting them right is reward enough – although we do include an incentive package at the end.

QUESTIONS

1. What are the following Building Regulations Approved Documents concerned with: ADA, ADE, ADL and ADM?
2. What is a 'party wall' and when does the Party Wall Act apply?
3. What is the minimum level of PII cover, regardless of annual project?

SCENARIO

You are architect refurbishing a doctor's surgery. Your scheme includes a single-storey extension attached to a neighbour's house and 3m of a 20m party fence. The scheme begins with full planning permission, but on a Building Notice with the local authority as Building Control officer and JCT MW 98.

1. You serve notice on the neighbour that work on-site is about to begin, and seven days later you receive a fax from their solicitor forbidding work to commence until you agree to replace the full length of the adjoining garden wall. The contractor is about to start on site tomorrow. What do you do?
2. During the work, the contractor requests that he position his ladders within the neighbour's garden to reach the roof. The neighbour refuses access. What happens next?
3. On a Friday afternoon, the roofing subcontractor leaves some scaffolding poles, timber and tools in the neighbour's garden, and on Monday they have been removed. The neighbour denies all knowledge and demands a written apology for the accusation. The roofing subcontractor refuses to continue with his work until he receives financial recompense. What is your course of action?
4. The main contractor threatens to call the police about the neighbour, but decides instead to take garden tools from the neighbour's garden to the equivalent value of the missing roofer's tools. He informs you of this at the Tuesday afternoon progress meeting. What do you put in the minutes?
5. On completion, the neighbour says that minor cracks have appeared on an internal wall, which only came to light after stripping off the anaglypta wallpaper. How do you respond to this?

If you feel that you have completed all questions within the designated 60 minutes, please award yourselves up to \$60,000, or simply include one hour's CPD credits in your personal development plan.



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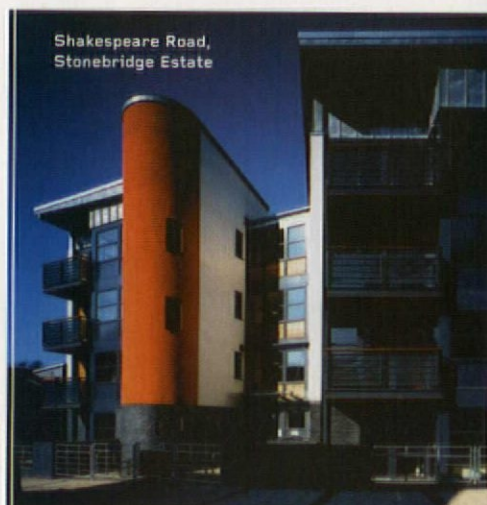
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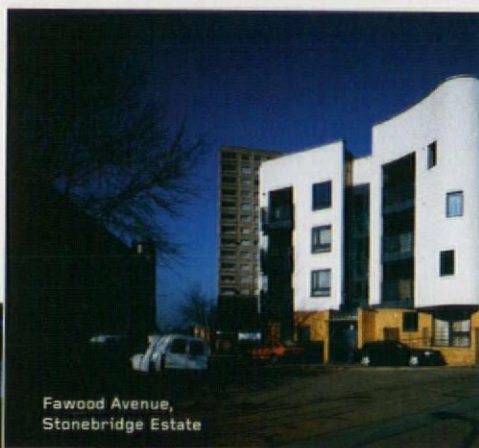
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Unsustainable demands

As London mayor Ken Livingstone calls for more sustainable design, we look at how this might affect the planning system

BY BRIAN WATERS

New regulations set up to promote sustainability are pre-judging scheme proposals and threatening the workability of the planning system.

My occasional calls for planning not to duplicate what is regulated by other legislation are beginning to look increasingly forlorn.

The mayor of London has issued draft supplementary planning guidance (SPG) on 'Sustainable Design and Construction' (responses by 3 June). The document is intended to provide a detailed framework for London boroughs, so the SPG will therefore become applicable to all but the smallest of new developments in the capital – the guidance suggests it will apply to any residential development of 10 units and over. In the short term, boroughs will have some discretion in the extent to which they adopt it.

Two levels of sustainability are set: an 'essential level' and the 'mayor's preferred standard' based on current industry good practice. All major planning applications in the Greater London area will have to prepare assessments that demonstrate how proposals have responded to the relevant sustainable design and construction standards.

They will have to show, for example, that consideration has been given, in order of preference, to: passive design (essential); solar water heating; combined heat and power (preferably fuelled by renewables); community heating; heat pumps; gas condensing boilers; and gas central heating. The mayor says that all developments referred to him should meet minimum standards and will have to provide justification in any places where they fall short of his preferred standards.

Where the London mayor leads, expect the rest of the UK to follow. Interestingly, the mayor is not only asking for development density to be maximised, but to exceed density or plot ratios set out in the London

'For a planning application to require a fully specified construction scheme to be considered is to add costs, risks and duplication to the system'

Plan where public transport capacity allows, so long as development respects the local context and communities' concerns.

A sufficient response to this might be some bland statement promising to use best endeavours. At a strategic level, reuse of previously developed land, and maximising that use with high densities, are already well-accepted approaches. But problems are likely to arise when a planning application has to demonstrate that consideration has been given to 'the use of prefabricated elements in order to reduce total energy used in the construction phase, speed up assembly, improve quality and minimise defects and wastage', for example.

The use of consolidation centres (large storage areas pre site-delivery), the source-location of prefabricated elements and improved recycling are similarly laudable considerations, but are they planning considerations? And how can they be seriously addressed at the conceptual and planning stages of a development proposal without incurring an unsustainable level of high-risk investment in design work when the principle of development has yet to be established?

I have already been on the receiving end of a demand for a BREEAM assessment before a planning application could be registered as valid by Camden council. Admittedly, this was just a device to delay its workload and was withdrawn when challenged as being an inappropriate and disproportionate requirement, but maybe not for much longer.

Not only are simple outline planning applications a thing of the past (I will come back to this next time), but for a planning application to require a fully specified construction scheme to be considered is to add costs, risks and duplication to the system and to add further to the burden that planning weighs on the economy.

We architects might shrug this off as not affecting us immediately and

anyway potentially adding to our role and responsibility for projects – even clawing back some control of application-preparation from the growing circus of environmental, traffic and planning specialists we are having to get used to. However, for some clients the threat is immediate.

As the AJ technical section has pointed out, there is a likelihood that the new Part L will cause severe disruption to schemes where planning has been obtained, but full Building Regulations approval has not. This is because, if a full Building Regulations approval has not been granted or a 'substantial start' has not been made on site before December, designs will still have to comply with the new Part L rules.

This is premised on the new regulations being introduced at the end of the year, as is anticipated. On this basis, an 'insubstantial' start on site for a building relying on a building notice, or one without full approvals, may require significant changes in order to comply with the new regulations.

For example, those schemes with extensive glazing may have to be reconfigured to suit the new rules and resubmitted for planning consent. In general, the timescale and process is as set out in the old DTLR Circular 03/2001² (which is well-nigh impossible to find on the ODPM website).

Architects should review their pending trays and advise their clients of this risk. The TCPA's *Guide to Sustainability Appraisal*³ which deals with major development projects as well as plans and policies, is worth reading in anticipation.

Brian Waters is principal of the Boisot Waters Cohen partnership, see www.bwcp.co.uk

References

1. www.london.gov.uk/mayor/strategies/sds/sustainable_design.jsp
2. The DTLR Circular 03/2001 is available from the Stationary Office
3. www.tcpa.org.uk



New 100 Day Procedure may tip up the adjudication bandwagon

At last! It's official. Adjudication is not all it's cracked up to be, writes Kim Franklin. Well, that was the distinct impression gained from speaking to various industry delegates at GF Partnership's recent conference on construction disputes, aptly named 'Avoid the Bloodletting'.

Some of them muttered that adjudication is not cheap. Others commented that it's a god-send to those advisers who like to rack up the fee income. And a few others wondered, rhetorically, what you get for it.

The quality of adjudicators is so variable that you might be better off tossing a coin. You never get your costs back, even if you win. Some adjudicators even split their fees between the parties, irrespective of the outcome. Then there are the problems with enforcement. Adjudicators have to be careful to avoid challenges on the grounds of natural justice, but most adjudicators wouldn't recognise a breach of natural justice if it leapt up and slapped them. The government consultation is not going to make any difference. They aren't even

considering the real problems. And what do you get at the end of the day? A decision that's not final. For all you know you'll have to go around the same block again in arbitration or litigation.

While it would be wrong to say that everyone expressed such views, there was a distinct breeze of change in the air. Adjudication might work for some cases, but it's not the be all and end all.

The reason I was there was to talk about the 100 Day Arbitration Procedure*, recently launched by the Society of Construction Arbitrators, which provides for a flexible dispute-resolution process, within a truncated but sensible timescale. It gives both parties a reasonable opportunity to put their case forward following a clearly defined procedure. All the ingredients for reliable dispute resolution are there: exchange of written cases, disclosure of documents, evidence and an oral hearing. Everyone knows where they are and there is no mad rush. The result is final and enforceable and the successful party stands a good chance of recovering its costs.

If the 100 Day Procedure is so good, why, one industry representative asked, has no one

thought of it before? The answer to this question lies in the genesis of the two relevant statutes: the Arbitration Act 1996, and the Housing Grants Construction and Regeneration Act 1996.

The Arbitration Act was the result of a private initiative and funded by commercial concerns who wanted a user-friendly code for all commercial arbitrations. It took six years to draft, promote and enact. The first parliamentary draughtsman was axed in a bid to get the no-nonsense drafting style used for the statute. The Act was only passed because it had universal support and required no parliamentary debate.

By contrast, the adjudication provisions of the Housing Grants Construction and Regeneration

Act were introduced as a result of the government-led review of construction industry practices. Adjudication was suggested, almost as an afterthought, in two short paragraphs of Michael Latham's report. No one had any real understanding of the process proposed and, as Latham has admitted, he was not consulted when the Act was drafted. The

result, produced in record time, demonstrates all the shortcomings of rushed legislation.

The Arbitration Act contained carefully considered procedures introduced by an experienced commercial lobby to meet clearly defined end-user needs. By contrast, adjudication was a flash-in-the-pan crowd pleaser. But both came into force at about the same time. Everyone leapt on the adjudication bandwagon and its promise of quick, cheap, reliable justice. It is only now, seven years down the line, that they are wondering quite where it will take them.

The 100 Day Arbitration Procedure introduces nothing that hasn't been available to disputing parties under the Arbitration Act since 1996. It merely acts as a wake-up call to those who have been mesmerised by the lure of adjudication and shows them just what they have been missing out on.

*The 100 Day Arbitration Procedure is available at www.arbitrators-society.org

Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownofficechambers.com

'The quality of adjudicators is so variable that you might be better off tossing a coin'

Self-propelled trousers mean a bright future

There is this vision of the screen-less, mouse-less office. This new architectural studio is more like one of those automated warehouses with the pallets replaced by vibro-bunks and prone office fodder fluttering their hands, muttering phrases at apparent random and occasionally stabbing in the air, their brows wrapped in full-immersion VR eye-sets, intravenous tubes feeding latte, camomile tea and salad. I used to think that was a long way from reality.

The advent of voice recognition programmes and high-definition eye-sets have been Real Soon Now for at least a decade. The prospect of them ever being useable seemed zilch.

But listen to this lot: mind control of computers from NY State University; self-replicating robots (elaborate rapid prototypers from Bath University and generative cubes from Cornell University); auto-guided personal transport, including self-propelled trousers, from Toyota; data exchange via handshakes known as Human Area Networking from Nippon Telegraph. These are just the tip of the iceberg and relegate the screen-less, mouse-less office to a dusty top shelf.

This new architectural studio is a vast vat of amniotic fluid. The gently bobbing hand-in-hand office fodder have metallic skullcaps wirelessly connected to on-site rapid prototypers gobbling out universal beams with self-replicating D-Line machines doing their thing, while droves of self-propelled trousers speed between the Clerkenwell vats and local deli counters... nirvana. The contractor bypassed at last. Deluded extrapolations on preliminary research? Last week *Wired News* reported that researchers at the Mixed Reality Lab at National University of Singapore at <http://155.69.54.110/> had developed a 'cybernetic system to allow physical interaction over the internet [which] allows touching and feeling of animals or humans in real time'. Early research is with chickens. Don't ask. sutherland.lyall@btinternet.com

The Home Electronics in Architecture and Interior Design Conference

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The conference ...

10:30 Designing Integrated Future-Ready Homes:

CEDIA's own introduction to the issues and state of the art in home electronics design and specification. (RIBA CPD accredited).

11:45 That's Entertainment:

examines the technologies and techniques for designing and integrating home cinema and whole house audio systems within the fabric of the property.

14:00 Let There Be Light:

explores the approaches and benefits of advanced lighting control in the home. (RIBA CPD accredited).

15:15 Working With Custom Electronics:

offers practical advice for architects and interior designers on how the skills of custom electronics specialists can best complement their own.

Each session will last for 45 minutes with 15 minutes Q&A. Sessions are priced at £25 each (all four together £75).

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ALEX WRIGHT

10x10_2

Phaidon, 2005. 468pp. £45

Published five years ago, the original *10x10* had an attractive decimal logic format which has obviously proved successful. Ten architects/critics made their selection of 10 'emerging' practitioners, with essays from each of the selectors and lists of their chosen cultural references arranged in alphabetical order. The second volume follows exactly the same logic, in what seems destined to become a quinquennial publishing event.

Each practice is given four glossy square pages. In total, this adds up to 1,500 images illustrating 250 projects, bound between the thick, white cardboard covers of the book – which weighs in at a full four kilograms.

But this intimidating physical weight isn't matched by academic weight. The 10 essays are remarkably brief, with several

being significantly shorter than this review. If you like your architectural theses on a single side of A4 and your images numerous and largely unrelated, then this is your kind of coffee-table tome.

Although none of the 250 projects can be properly understood from the fragmentary images and commentary, this is largely irrelevant to the impact of the book. Its strength is in the bewildering compression of five years of architectural innovation and in the sheer randomness provided by the alphabetical format.

'Reading' it, if that is the right verb, is a surprisingly intense experience. Try to do it in one sitting and you find yourself brainwashed by the imagery. I can only use the analogy of Malcolm McDowell in the film

A Clockwork Orange, strapped to a chair, with his eyelids pinned open, as a flickering movie screen bombards his consciousness with an unceasing stream of images. Far better an approach is simply to dip into it and play such diverting games as guessing which critic chose which practice. At this point I would like to thank Alberto Campo Baeza for his choices and his essay, the gentle wisdom of which is a wonderful antidote to the excesses of the book.

The ubiquitous lists of '10 things' that bulk out every Sunday newspaper find their architectural equivalent in the final cultural references section. This is undeniably superficial and undeniably compelling. Readers can either feel well-rounded in their familiarity with the books, films and exhibitions cited, or use them as a checklist for self-improvement. Zaha Hadid's list of 27 websites probably holds fascinating source material for anyone with enough faith to download them after reading her essay on parametric design.

Deyan Sudjic uses part of his essay to appraise the first volume: 'There was something a little disconcerting about the apparent randomness of the exercise. It was a book that hurtled us through a series of images with no sense of context or explanation – just a take-it-or-leave-it quality in which architecture was presented like a shoot'em-up video-arcade game.'

The same could be said of volume two, but with the caveat that there are some intriguing examples of merit-worthy, largely unknown work. Some of the excesses of the first volume have been avoided by the choice of selectors for the second, with Baeza, for example, adding much needed sobriety.

'I believe that the future is more in original thought than fatuous formal novelty,' Baeza writes. 'More in conscious freedom than in arbitrary whim. More in profound originality than in today's "anything goes" fashion. I believe that the future will be grounded in an architecture that is deep rather than shallow, wise rather than witty, logical rather than ingenuous – one based on structures capable of constituting architectural space.'

If only it were so, but, judging by this book, the odds are probably one in 10.

Alex Wright is an architect in Bath

Turf wars

GILLIAN DARLEY

Moving Horizons: The Landscape Architecture of Kathryn Gustafson and Partners

By Jane Amidon. Birkhäuser, 2005. 207pp. £40

When Kathryn Gustafson expanded her Paris landscape practice to London in the mid-1990s, she arrived as an energising presence among her peers. Trained as a professional fashion designer who had switched fields and graduated from Versailles in landscape design, her approach was to model the site and its landforms in clay and to think in terms of swathes of fabric stretched across the surface of the landscape.

This essentially tactile view of earth and water led to several commissions for major corporate headquarters in France – Shell, Esso, L’Oreal – in which grassy undulations and wafer-thin ‘scrim’ of water (dictionary definition: ‘a kind of thin canvas for lining in upholstery’) set off the architecture. Similarly, she manipulated the detritus of roadworks (at Morbras) into rumpled turf blankets and thin aqueous sheets, while the competition-winning electricity pylons that she designed, in association with Ian Ritchie, for the French national electricity company have been marching across the French countryside since 2002.

Much was expected of Gustafson when she began work in Britain, and she duly received the first Jane Drew Prize in 1997 (an accolade not mentioned in the book), which was set up to acknowledge and reward women who were judged to be expanding the possibilities of collaborative and diverse design.

This volume marks her growing international practice and her move into the design of public space. In the latter field, Gustafson Porter – her London office with Neil Porter – has encountered more than its share of headaches in this country. Some of the setbacks have come from the frustrating business of trying to change well-established or historic sites, others from funding cutbacks. The original scheme for Crystal Palace was to be an ambitious reworking of its original form: a handsome terraced water-garden with a slash of planting to add colour and seasonality. In the end, chopped back and financially foundering, the scheme was reduced to little more than the restoration of existing planting at the furthest south-eastern corner, where the listed dinosaurs lurk.

The National Botanic Garden in Wales (wonderful project, wilfully obscure site) has suffered its own troubles, through no fault of

any of the designers involved, while the saga of the Diana, Princess of Wales Memorial Fountain in Hyde Park need not be retold here, although the text, explaining the allusions of the water necklace to its subject’s elements of ‘assertion and vulnerability’, strays into cloying cliché.

There is little in the well-funded, carefully tended and essentially private world of corporate landscape to prepare a designer for the knockabout daily reality of heavily used, even mobbed, public space, nor for the stringencies of the always uncertain public purse or the devil that lies in that all important detail – continued high-quality maintenance.

Nowadays Gustafson runs two offices: Gustafson Porter and Gustafson Guthrie Nichol in her home town of Seattle. Sometimes such expansion brings creative dilution, and in these pages there is a sense of a growing formulaic response. Designs for two, roughly comparable, sites on opposite sides of the Atlantic (one from each of her offices) deal with areas of leftover urban space: the Swiss Cottage Open Space in London and North End Parks in Boston. The solutions are a little too close for comfort.

But give Gustafson a location with special qualities and resonance, and her flair for teasing out form and meaning from a site with a strongly delineated and coherent solution is back in evidence. Gustafson Porter’s 1999 competition-winning design for the Hadiqat As-Samah – an extensive public garden at the heart of that resilient urban battleground, Beirut – promises well. Due for completion this year, it is to be a tiered oasis, both an archaeological site and a shady place of conviviality – a landscape to prove that people and places can be battered, but not beaten.

Gustafson has risen to the landscape designer’s responsibility of bringing life into degraded, demoralised places, with all the sensitivity at her disposal.

Gillian Darley writes on architecture and landscape design



Top: cascade at Terrasson in the Dordogne. Above: Gustafson’s garden at the new Chicago Millennium Park



Highly strung

MORGAN FALCONER

Fred Sandback

At Kettle's Yard, Castle Street, Cambridge, until 26 June

Although Fred Sandback's first exhibition in Britain was in Leeds in 1999, just four years before he died aged 60, his work has not benefited from the recent revival of interest in Minimalism. His yarn sculptures are delicate responses to gallery interiors, and they could never be a source of spectacle, like Judd and Serra, or of spiritual drama, like Flavin and Turrell (although they seem formally close to the latter pair).

This new show is modest compared with the vast spaces Sandback occupies at Dia: Beacon (AJ 12.6.03), but with work spanning 30 years of his career, seven installations, wall reliefs and extensive drawings, it gives a strong sense of Sandback's practice, and just how quietist it was.

Shapes and volumes are suggested or defined with just lengths of coloured yarn: sometimes they cross the space in front of you; sometimes they reach to the ceiling; sometimes they describe designs on a wall; and in one work the yarn juts surprisingly into the floor-space right in front of your feet.

Their physical delicacy is matched by a charming intellectual playfulness. One stumbles at first to find the six parts in *Untitled (Sculptural Study, Six-part Cornered Construction)* until one sees that four of the eight strings that run from floor to ceiling are joined into pairs on the floor. And so Sandback suggests that the whole construction is a rectangular design somehow severed in the middle by the ceiling. Meanwhile, the lengths of yarn in *Untitled (Variation of Four Exhibition Rooms/Four Horizontal Lines)* are arranged at intervals to confuse one's sense of their placement, with the yarn that appears lowest to the ground being not the lowest at all.

Sandback liked to describe these works as sculptures, and while that might seem perversely traditionalist given their radicalism, it expresses their distance from the non-art character of Judd's 'specific objects'. Sandback was more interested in phenomenology – something which is borne out by *Untitled (Seven-part Vertical Construction)*, with its coloured yarns stretching up to the gallery's highest ceilings. Stand in the middle of them and the eye is constantly surprised, and forced to refocus, as the glowing, fuzzy lengths of

yarn come into view. And one notices what a beautiful, resonant material this yarn is – certainly not just the cheapest option.

The subtlety of all this feels like art in a way Judd's mature robustness sometimes does not, yet Sandback's work is never introverted and remains very responsive to the idiosyncracies of a gallery's environment. Even when the double yellow lines outside the window seemed to get tangled with the red yarns of his *Variation of Four Exhibition Rooms*, it feels like a spot of intentional comedy. And when I headed for the exit and nearly missed a lovely, small, late, multi-coloured yarn attached discreetly near a window, I wasn't disappointed by its hidden placement, just happily amused.

Morgan Falconer is a writer in London



Above: a detail of the installation at Kettle's Yard. Left: *Untitled (Seven-part Vertical Construction)*, 1990



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The winners will be presented with their awards, judged in 14 categories, at **The London Hilton on Park Lane** on **Friday June 24th**. Join senior representatives from the UK's leading house builders, developers, housing associations and their architects at the champagne reception at midday in The Wellington Ballroom and find out later on in The Grand Ballroom where the honours go and which architectural practice picks up the coveted Architects' Journal Award.

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London

Stephen Gill *Until 27 May*. Urban photographs at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

AJ Small Projects *Until 28 May*. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Boudicca versus Adjaye *Wednesday 1 June, 19.00*. A 'conversation' at the Fashion & Textile Museum, 83 Bermondsey St, SE1. Details www.architecturefoundation.org

Sculpture in the Workplace: Stone *Until 3 June*. A group exhibition at One Canada Square, Canary Wharf. Details 020 7418 2257.

Urban Space by Design *3-30 June*. An exhibition at the GLA Building, SE1. Details 020 7307 3681.

Avant-Garde Graphics 1918-1934 *Until 5 June*. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

Submission Documents that Win *Monday 13 June*. A Colander course in London. Details 020 8771 6445 (www.colander.co.uk).

RIBA CPD Event: Designing Out Decline – Regeneration of Communities *Tuesday 14 June*. At the RIBA, 66 Portland Place, W1. Details 01892 515878.

Edgar Martins *Until 18 June*. Urban photographs at Photofusion, 17a Electric Lane, SW9. Details 020 7738 5774.

Bennetts Associates *Until 25 June*. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Sustainable Construction: A Practical Workshop *Tuesday 12 July*. A Green Register course and workshop at the University of Westminster. Details www.greenregister.org

International Arts and Crafts *Until 24 July*. A major exhibition at the V&A, Cromwell Rd, SW7. Details www.vam.ac.uk

Wright to Gehry: Drawings from the Collection of Barbara Pine *Until 27 August*. At Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

East

Getting Ready for Major Changes to the Building Regulations *Wednesday 8 June*. A Construction Study Centre course at Impington, Cambridge. Details 0121 434 3337.

RIBA CPD Event: Subsidence, Foundation Failure and Underpinning *Wednesday 8 June, 13.15*. At New Hall, Cambridge. Details 01223 566285.

Developments in 19th Century Housing *Saturday 18 June*. A Victorian Society study day at Cambridge. Details 01799 521290.



WORK IN PROGRESS

'Herzog & de Meuron: An Exhibition', reviewed in AJ 10.6.04 when it opened at the Schaulager building in Basle (above), comes to the Turbine Hall at London's Tate Modern from 1 June until 29 August. It explores the practice's working methods in some 70 projects. Details www.tate.org.uk

Fred Sandback *Until 26 June*.

Yarn sculptures at Kettle's Yard, Cambridge. Details 01223 352124.

Buildings at Risk *Thursday 30 June*. A seminar at Cressing Temple, Essex. Details Pauline Turner 01245 437672.

Henry Moore and the Challenge of Architecture *Until 31 October*. A show at Sheep Field Barn, Perry Green, Herts. Details 01279 843333.

North

Using Heritage & Cultural Assets in Regeneration *8-9 June*. An event in Gateshead and Newcastle. Details Samantha Shore 0117 975 0459.

North West

Parks for People *Wednesday 8 June*. A conference at the Maritime Museum, Liverpool. Details 0118 946 9068.

Art, Regeneration, Community *Wednesday 8 June, 18.30*. A debate at the Greenbank Lecture Theatre, Preston. Bookings 01772 258248.

Vito Acconci: Self/Sound/City *Until 12 June*. A show at FACT, Liverpool. Details 0151 707 4444.

Andrew Taylor (Patel Taylor) *Wednesday 22 June, 19.30*. A talk at the Grosvenor Museum, Chester. Details 0161 833 2037.

South

RIBA CPD Event: Designing for Health & Safety in Construction *Thursday 9 June, 14.00*. At Reading University. Details 0118 969 8051.

Jem Finer: The Centre of the Universe

Until 30 June. A large-scale spiral tower with radio dish. At Oxford University Parks, Parks Rd, Oxford. Details 01865 248822.

South East

Dover Western Heights Open Day *Sunday 5 June*. Includes tours of areas usually closed to the public. Details www.dover-western-heights.org

Timber Frame Repairs and Reconstructions *Wednesday 15 June*. A course at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

RIBA CPD Event: Masterclass on Sustainability *Wednesday 6 July, 18.00*. At the De La Warr Pavilion, Bexhill-on-Sea. Details 01892 515878.

Wessex

Troubleshooting Construction Contracts *Wednesday 8 June*. At the Avon Gorge Hotel, Clifton, Bristol (0121 434 3337).

Design for Solar *Thursday 30 June*. A Green Register seminar on solar energy at the Create Centre, Bristol. Details www.greenregister.org

Thinking of the Outside: New Art and the City of Bristol *Until 3 July*. Art works in 'unusual locations' in Bristol's historic centre. Details www.thinkingoftheoutside.com

Kenneth Armitage *Until 3 July*. At the New Art Centre & Sculpture Park, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

West Midlands

Sustainable Buildings and Services *16-17 June*. A Green Register introductory course at Birmingham, with introduction and in-depth sessions covering a number of environmental subjects. Details www.greenregister.org

Yorkshire

James Soane (Project Orange)

Thursday 2 June, 18.00. A lecture at the Arts Tower, Sheffield University. Details lectures@suas.org

The New Rural Design Economy – Architecture after Agriculture *22-23 June*. A conference at the DEFRA/CSL conference centre, Sand Hutton, York. Details Ian Hunter 01706 827 961.

RIBA CPD Event: Diagnosing Defects in Buildings *Tuesday 28 June*. A seminar at Wakefield Town Hall. Details 0113 245 6250.

Ettore Spalletti *Until 7 August*. An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds. Details 0113 246 7467.

William Turnbull *Until 9 October*. A retrospective at the Yorkshire Sculpture Park, West Bretton, Wakefield, partly in Feilden Clegg Bradley's new underground gallery. Details 01924 832631.

Scotland

6,000 Miles *Until 7 June*. An exhibition which uses the Scottish coast as its starting point and inspiration. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Evergreen *Until 3 July*. A group exhibition at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

International

Jaen Nouvel *7 June-18 September* An exhibition at the Louisiana Museum, Humlebaek, near Copenhagen. Details www.louisiana.dk

Architecture Biennale Rotterdam *Until 26 June*. On the relation between architecture and water. Curated by Adriaan Gueze. Details www.biennalerotterdam.nl

Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa *Until 3 July*. An exhibition at the Museo Palladio, Vicenza. Details www.cisapalladio.org

Robert Mallet-Stevens *Until 29 August*. A major retrospective at the Pompidou Centre, Paris. Details www.centrepompidou.fr

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

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ARCHITECT

Stewart Milne Homes, Scotland's largest privately owned housebuilder, is seeking a fully qualified or Part II Architect to join its award winning design team based in the company's Uddingston office.

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CHBC Architects, 4-12 Morton Street

Leamington Spa CV32 5SY

Tel: 01926 436900 Fax: 01926 436901

e-mail midlands@chbc-architects.co.uk



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We are seeking a post Part 2 Architectural Assistant with 2+ years practical experience. You should have exceptional design talent, presentation skills and be able to produce construction packages, AutoCAD literacy is essential. You will be working in a small team on a broad range of residential, commercial, leisure, retail and offshore projects. The practice is expanding and now has a large turnover of built designs, this post offers an exceptional opportunity to be involved in every aspect of the building and design process.

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A4 examples of work to:

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people & practices

Stephen Davy Peter Smith Architects has promoted **Rebecca Thurgood** to the position of associate.

Camillin Denny Architects Limited has moved to new offices at Foundry Street Studios, 8 Foundry Street, Brighton BN1 4AT.

Carl Grannel and Joanne Mountfield have been appointed as associates of **John McCall Architects**.

Sheppard Robson has announced the appointment of eight new associates: **Daniel Burr, Ulf Eickelberg, Justin Gurney, Catherine Hennessey, Catherine Nikolaou, Tony O'Brien, Jason Speechly-Dick** and **David Taylor**.

Stride Treglown has announced that **Gary Milliner, Dan Van Luttmer, Darren Wilkins** and **David Knight** have been promoted to divisional directors and **Dr Karl Hutchison, Robert Delius, Caroline Hurrell, Anthony Walsh** and **Simon Trew** have been promoted to associates.

Colin Williams Design has appointed **Jacqui Surtees** as senior designer.

Garry Silsbury has joined **TPS Consult** as associate director.

Steve Wright has been appointed to the position of an associate of **tts architects**.

Stefan Zins Associates Ltd has promoted **Toru Saeki** to an associate of the practice.

Tate & Hindle Design Ltd has moved to 2nd Floor, 1 Lindsey Street, Smithfield, London EC1A 9HP.

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

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Senior Architect/Senior Technician

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Architect with a minimum of 5 years' post qualification experience is required for this practice based in S. Middlesex. Candidates must have experience of large scale, residential schemes. Must be capable of managing projects and in particular, client interface, have good conceptual design skills as well as a thorough understanding of technology and buildability. Must be proficient in the use of AutoCAD. The role will involve being a Project Leader on various residential projects in the UK as well as in South Africa. Ideally you will be a Part III qualified Architect but will consider Senior Part II's or Senior Technicians with relevant experience. **Based: Middlesex Ref: DEB6050**

Senior Architect

Pay: Based on Experience

Our client is currently recruiting for a Senior Architect to assist in the delivery of professional architectural services to their business plans and day to day operational requirements. The successful candidate will be responsible for the management and development of up to 15 members of staff as well as the management of external suppliers. Applicants must be chartered with a minimum of 10 years' postgraduate experience. Additionally must have a good working knowledge of UK Building Regulations as well as relevant computer software packages. Rail experience is beneficial. **Based: London Ref: DEB6087**

Please contact David Bean for more information on these and other opportunities throughout the UK.

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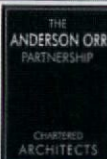
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CAD Manager / Architectural Technician – Cambridge – Perm – £30K+

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Urban Designer / Master Planner – Buckinghamshire – Perm – £35K+

A nationally known architectural practice with a number of national offices is currently seeking an urban designer / master planner. Applicants at all levels will be considered more importantly each applicant must have urban design or master planning experience. A fully qualified architect with an urban design / master planning bias would be given an influential role, with more junior applicants being given the chance to be trained by the best, within a design team environment. If you are looking to progress your career to the next level this company have an excellent employee focused reputation. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Architect / Layout Designer – Cambridgeshire – Perm / Contract – £35K / £20ph+

A large house builder is currently seeking an Architect / Layout Designer. This is an immediate requirement and the client is looking for a candidate who can offer a level of experience which would allow them to hit the ground running. The ideal candidate will be looking for a challenging position and will have had some housing / house building experience, especially within the layout design sector. My client because of the urgency of the requirement is prepared to consider both Permanent and Contract applicants. If you feel you have the skills to take up this opportunity Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Architectural Technician – Bedfordshire – Perm / Contract – £27K+ / £20ph+

A Large Practice based in Bedford town Centre is currently seeking an Architect and Technician to support their current expansion in workload. As part of a larger group this practice deals with major projects throughout the UK, specialising in the Education, MOD, Healthcare and social / student housing sectors. The Architect will need to have project running skills and be expected to be able to liaise with clients and report directly to the senior management staff of the practice. The Technician will have excellent AutoCAD skills with 3-4 years proven construction knowledge / experience. This is an immediate requirement and the practice will consider both permanent and contract applicants. This is an excellent opportunity with a market leading practice. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Architectural Technician – Lincolnshire – Perm – £25K+

A small market town practice is seeking a fully fledged technician with 5 yrs post qualification experience. This practice handles work in a number of sectors, and has a team of building surveyors within the office. They are therefore seeking candidates with a proven all round ability, and will consider candidates from both backgrounds. AutoCAD ability is a must along with a good conceptual knowledge of common UK building regulations. This is a good opportunity for an experienced intermediate technician or a senior technician to move to the next level / stage in their career. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).



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Chloe Creber t. 0113 243 2078 e. c.creber@bbt.co.uk Ref: LEE101

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Our award-winning client requires an Architectural Technician with a minimum of 4 years' experience to start in Dublin as soon as possible. You will be working on a variety of projects such as residential, commercial and industrial. AutoCAD experience is essential and you must be able to run jobs from inception to completion. This is an excellent opportunity for an enthusiastic and committed individual!

Naomi Cassidy t. +353 (0) 1 678 9288 e. ncassidy@bbtireland.com Ref: NAJ9100

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**Senior Architectural Technician – Cambridge – Contract – £20ph**

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Architects & Technologists – North West – Perm – £35K

A very vibrant practice with offices in the North West of England, as part of their ongoing expansion are currently seeking highly motivated, enthusiastic and ambitious SENIOR ARCHITECTS and TECHNOLOGISTS to augment their team. The positions are based, in the attractive environment of open plan offices. They are offering excellent salary packages for the right candidates. The successful candidates will have a minimum of 3 years experience with proven skills in design, team leadership and client communication. These positions will be particularly suitable to those looking at career progression with definite potential to expand your experience and management capability within a progressive organisation. Knowledge of AutoCAD and Microsoft Office is beneficial. To apply please attach your CV and send to dans@aps-recruitment.co.uk

Architect – Leeds – Perm – £28K – £34K

Would you like to work for a practice who not only tries to provide an excellent working environment for its staff, but one who has actually won awards for it? A company who values the work/life balance and actually thinks that a shorter working day is more productive, who encourages its staff to be creative not by putting them under pressure but by providing a working environment that promotes creativity by making people feel relaxed and comfortable. No - this isn't somewhere that's been made up, it really exists! A fully qualified architect is required to join a small team of 6. You will be taking over the creative workload of the director who is moving into a more operational role, guiding the business and shaping the future. Your responsibility will be purely creative - the Business Development team does the sharp and client facing work - you will be tasked with working for clients in the healthcare, commercial office, private residential and leisure industries. If you have 3 or 4 years post grad experience in the industry, and the desire to succeed with a company that not only values its employees but also offers everything listed above - to apply please attach your CV and send to dans@aps-recruitment.co.uk (Northern Consultant)

Architect & Technician – Warwick – Perm – £27K – £35K

My client has been established since 1994 and provides architectural services specifically to the motor industry in terms of their facilities. Since its inception, the company is now recognised as one of the leading specialist in their field with a wealth of experience behind them. The company has enjoyed the benefit of being appointed by clients covering the full range of facilities and has to-date, been involved in over 200 projects. The teams try to strike a balance between design flare and practical building skills, coupled with sound economic management. Existing concepts are backed up with high quality detailing and execution to produce the appropriate response to a given brief and site. My client is looking to add to an already vibrant practice and would welcome architects and technicians with good technical and design skills but would consider candidates wishing to establish themselves within this sector. To apply please attach your CV and send to george@aps-recruitment.co.uk

competitions & awards

Details of RIBA-approved competitions are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, web www.ribacompetitions.com, email riba.competitions@inst.riba.org

ON THE LOOKOUT

The Kielder Observatory has launched an open competition to design a new observatory located in the hills surrounding Kielder village in Northumberland. The project is being developed through Kielder Partnership's commissioning programme – Art and Architecture at Kielder. The competition brief will be available from the end of May, with submissions due in early August. For further information, contact the RIBA Competitions Office.

GIANT STEPS

The British government in Northern Ireland has launched an international projects competition for the design of visitor facilities and associated landscaping and access at the Giant's Causeway development site, on the northern coast of County Antrim. The competition is open to architects in all European Union countries. The deadline is 5 August 2005. Contact Louise Thompson, Central Procurement Directorate, Rosepark House, Upper Newtownards Road, Belfast, BT4 3NR, tel (44) 28 90 52 66 31, or email louise.thompson@dfpni.gov.uk

PRIZE WRITER

The British Czech & Slovak Association is on the lookout for budding writers interested in architectural issues. A first prize of £300 is being offered to the best entrant to pen between 1,500 and 2,000 words in English on the links between Britain and Czech and Slovak Republics, or describing society in transition in the republics since 1989. Deadline is 30 June 2005 and entries should be submitted by post to: BCSEA Prize Administrator, 24 Ferndale, Tunbridge Wells, Kent, TN2 3NS, or email: prize@bcsea.co.uk

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For an informal discussion please contact Richard Johnston, Design Manager on (0191) 424 7471.

Application forms are available from the Head of Human Resources, Town Hall and Civic Offices, Westoe Road, South Shields, Tyne and Wear NE3 2RL, Tel (0191) 455 4968 or jobs@s-tyneside-mbc.gov.uk to be returned by Noon on Thursday 9 June 2005. BT Typetalkers welcome.

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The Professorship of Sustainable Design

The Board of Electors to the Professorship of Sustainable Design invite applications for this Professorship from persons whose work falls within the field of sustainable design to take up appointment on 1 October 2005 or as soon as possible thereafter.

Further information may be obtained from the Academic Secretary, University Offices, The Old Schools, Cambridge CB2 1TT, (E-mail: ibise@admin.cam.ac.uk), to whom a letter of application should be sent, together with details of current and future research plans, a curriculum vitae, a publications list and form PD18 with details of two referees, so as to reach him no later than 20 June 2005.

Informal enquiries may be made to the convenor of the Board of Electors, Professor Marcial Echenique, Head of the Department of Architecture, Cambridge, tel: (01223) 332958 or E-mail: me15@cam.ac.uk



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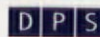
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Ref AJ7

**Architect
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Ref AJ8

Contract Opportunities**Architect
London – To £22/hr**

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Ref AJ5

**Architectural Technician
Herts – To £25/hr**

An experienced Architectural Technician is required to work on a number of Residential and Commercial projects over a period of 2 - 3 months. Located in Stevenage, the office is commutable from London. Proficiency on AutoCAD, technical detailing ability and a good understanding of UK Regulations are essential.

Ref AJ5

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Our client is a large Healthcare specialist and requires an Architectural Technician to work on a Hospital site in Central London. The role will involve producing planning drawings over a three month contract. Proficiency on AutoCAD is essential, and previous experience of Hospital projects is highly desirable.

Ref AJ2

Nationwide Opportunities**Architect /Technician
Worcestershire – To £30k pa**

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Ref AJ3

**Architect
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Ref AJ7

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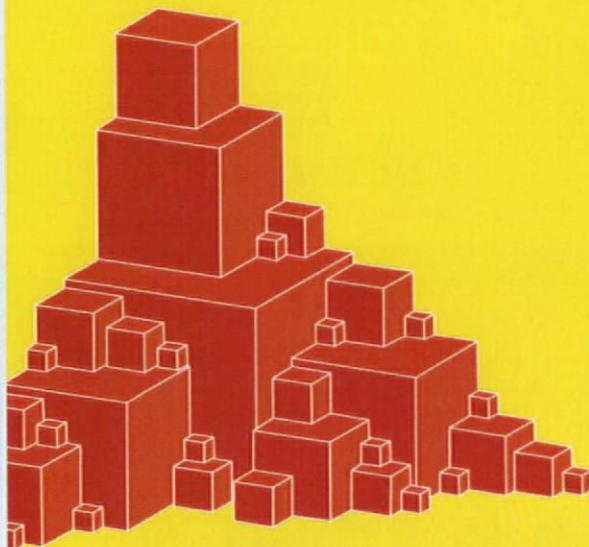
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Metsec's lightweight steel lattice joists are providing long span support on a multi-valleyed roof at an RAF training facility in the Midlands. Metsec has supplied 230m of pitched and parallel trusses in a variety of sizes to form a double, pyramid shaped, hip and valley roof over a new two storey classroom block on the airbase.

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Timbmet's new TEC range of Engineered Hardwood Components has provided an innovative, technically superior and stylish solution for a magnificent staircase, which forms the centre piece of a unique self build project. Instead of solid timber, the couple opted for the engineered solution of Timbmet's TEC range.

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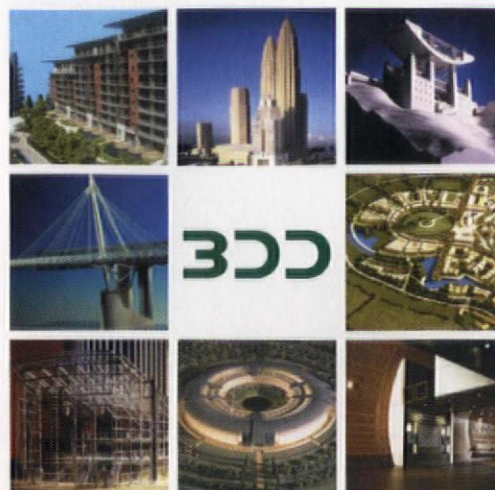
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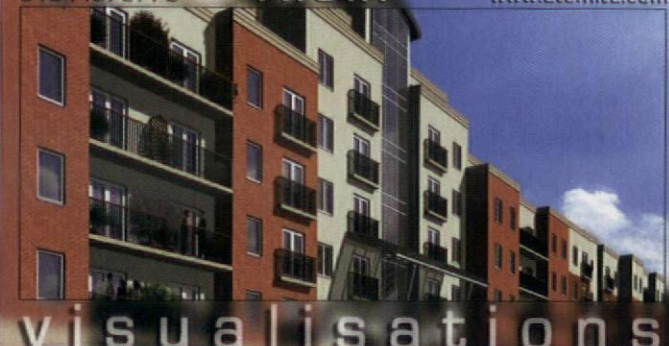
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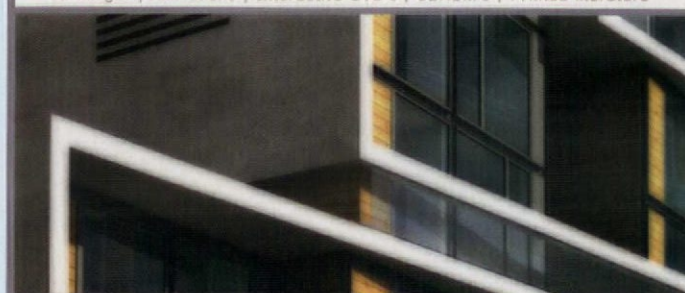
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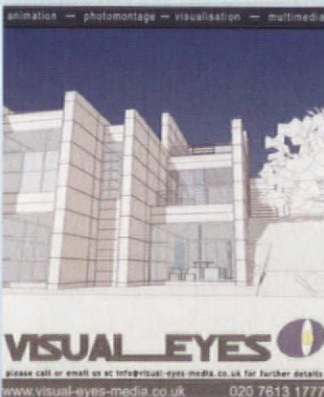
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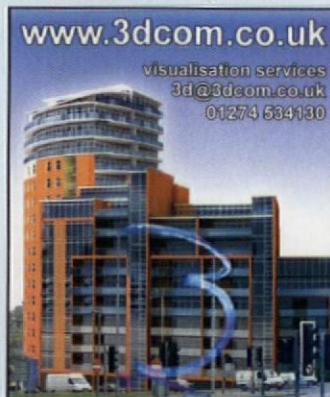
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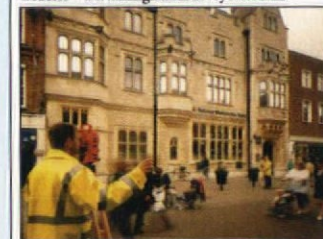
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Urban space

And so, off to the launch of **Rob Cowan's** new book, *The Dictionary of Urbanism*, held last Wednesday evening (18 May), at **Alan Baxter's** astonishing building at 75 Cowcross Street, Clerkenwell. This building is a whole different world. Not just an office, it also boasts much more: a community of small companies, a gallery and a café. And all in a fantastic conversion that is always a pleasure to visit. The function itself was a large, lively affair that was surely a tribute to the popularity of Cowan and the potential success of his book. Notables present included **Roger Zogolovitch** and **Piers Gough**, who seemed to be enjoying himself greatly.

Team-building

Gough was musing on the decision of Multiplex to pull out of CZWG and HMA's plans for the redevelopment of Barnsley market, the first phase of **Will Alsop's** ambitious plans to transform the unfulfilled, grimy northern town into a Tuscan hill settlement. Apparently the rest of the team did not object very much to the massive Australian developer/contractor leaving the project. Without giving too much away, it would seem that the huge firm was hardly the 'team-player' that Gough and the other architects on the scheme might have hoped.

Friendly bombs

Cowan's dictionary's greatest achievement is in not allowing the contents to become an exceptionally dry list. While always remaining informative, it's witty in some parts and even hilarious in others. Among the more entertaining entries are those for: 'There goes the neighbourhood'; 'Terry and June'; the self-explanatory 'Barrattification'; and '**Betjeman, John**'. Under this entry you find a brief description of how, when working for the Ministry of Information during the Second World War, Betjeman apparently considered penning a book called *Information of Use to the Enemy*, in

spot the building



'Spot the Building' asks you to identify a well-known and recently completed building. To make it just a little more difficult we have had fun playing with the image. If you can decipher it, post your entry to arrive by first thing on Monday morning to *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of champagne. The building featured in the last competition (AJ 19.5.05) was the New Art Gallery in Walsall, by Caruso St John. Ian Standing of Associated Architects, Birmingham, was the winner.

which he would publish directions intended to guide the Luftwaffe's bombers to some of Britain's ugliest buildings. A forerunner to RIBA president **George Ferguson's** contentious X-listing, it would seem.

Manifest destiny

Also attending the launch was **Kelvin Campbell**, who has been working with Cowan on the radical 'Re: Urbanism' manifesto, which you may remember caused something of a stir before the first Sustainable Communities Summit in 2003. While the whole affair has been suspiciously quiet in recent months, there now seems to be some new evidence that the duo have something in the pipeline for later this year that should make observers sit up and take note. Let's hope so – it would be a real shame if something that's enjoyed such widespread support was allowed to die quietly like a damp squib.

Spain brain drain

The newly elected Labour MP for Hove and Portslade, **Celia Barlow**, made her maiden speech on Tuesday 17 May, the first day of the new Parliament. As is traditional on such occasions, she concentrated on constituency issues, such as the in-the-pipeline King Alfred development on the Hove waterfront, developed by **Karis**, that is being designed by **Frank Gehry**, whose fame has been sealed by a recent cameo in *The Simpsons*. Gehry was in Hove last Friday, jet-lagged yet upbeat, presenting the latest phase of his now toned-down development – which was originally inspired by a conversation with Gough, who had drawn Gehry's attention to pictures of Victorian ladies walking down Brighton's famous promenade. So great was Barlow's enthusiasm for the scheme that it cast a shadow upon her geographic knowledge, so that

she claimed the building could be 'the greatest Modernist building in the world', before heaping praise on the 'fantastic work Frank has achieved in Barcelona'. Surely, that's Bilbao you're thinking of, Celia?

Trump towers

Just when you thought the World Trade Center site in New York could not become any more of a mess, in walks everyone's favourite American business mogul, **Donald Trump**. Last week, Ivana's billionaire ex-husband stepped into the row with some constructive architectural criticism. **Daniel Libeskind's** plans are 'the worst pile of crap architecture I've ever seen in my life', said the man with the most intriguing hairdo in the business world. According to reports, Trump wants landowner **Larry Silverstein** to rebuild the old twin towers design as an exact replica, apart from one subtle change: the pair of towers will be one foot higher. Oh, the symbolism. 'If we rebuild the World Trade Centre in the form of a skeleton, the terrorists win,' claimed Trump. In Astragal's opinion he should stick to hosting reality TV shows.

Do the locomotion

It's interesting to see that those behind Austin-Smith:Lord's National Railway Museum in Shildon have enlisted the support of Newcastle United captain, **Alan Shearer**, to help it do well in the Gulbenkian Prize – the largest arts prize in the UK. With his trademark natural charisma and spontaneous sincerity, Shearer opined: 'It is the area's only national museum and it has broken all expected visitor figures to further highlight its pulling power and emphasise its popularity'. The former England striker, renowned for taking the advertisers' shilling, is certainly a railway fan. 'My family and I are regular travellers on GNER's high-speed services to London,' he said, 'and we thoroughly enjoy our trips.' Presumably regularly disgorging onto a bus at Darlington to avoid track maintenance hasn't made him change his toon.

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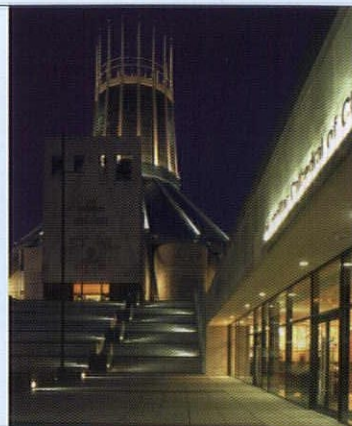
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AJ ENQUIRY NO: 202

A visitor's centre with glazing by Metal Technology has been sited near the recently restored Liverpool Metropolitan Cathedral. Architect Falconer Chester worked alongside HBG Construction and fabricator Anaco Systems. High-performance curtain walling created a 'ribbon' effect on one elevation, with the new SSB system providing a flush facade on the other.



WE-EF LIGHTING

AJ ENQUIRY NO: 203

WE-EF was used as one of the main lighting suppliers for the pathways and planting within the biomes at the world-famous Eden project in Cornwall. A total of 400 WE-EF fittings, with all their accessories such as ground-spikes, lenses, colour filters and connectors, were supplied and installed. Different lighting design strategies were used for the challenges of the Warm Temperate Biome and the Tropical Biome.



ASH & LACY

AJ ENQUIRY NO: 204

The expertise of roof and cladding specialist Ash & Lacy has been used to help create a new centre which is to become a focal point in the development of Coca Cola Championship football team Coventry

City. The Alan Higgs Centre, an £8 million project funded by the Higgs Charity, is a multi-purpose development on a 125 ha site. It is the new home to the football club's successful academy and for Coventry and Warwickshire county netball.



CORUS

AJ ENQUIRY NO: 205

With its stunning rooftop 'scribble' sculpture plus a combination of 1,800m² of Kalzip standing seam cladding and a glazed northern elevation, the glistening new Ben Pimlott Building at the University of London's Goldsmith's College has already become a local landmark in the New Cross district of London. The seven-storey building features an eye-catching Kalzip 300 profile on three elevations to provide an attractive, reflective, rainscreen facade.



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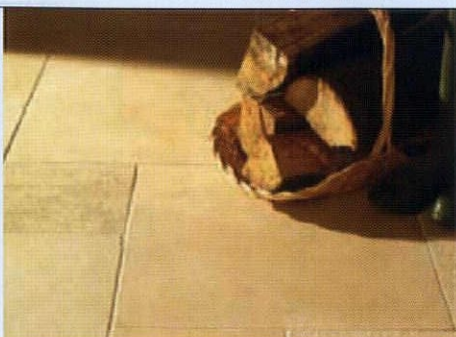
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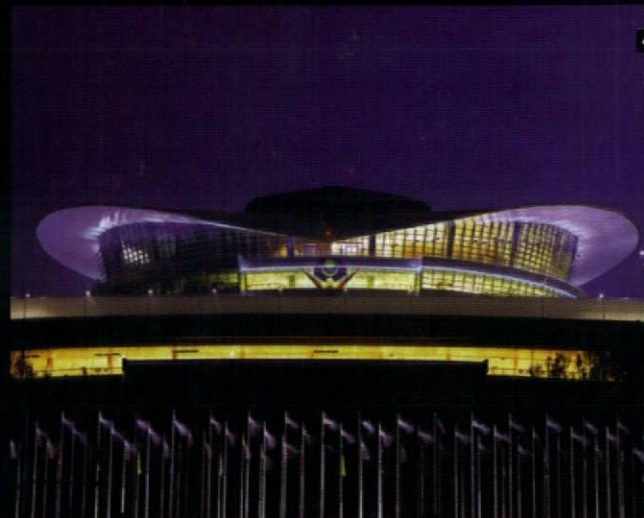
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