

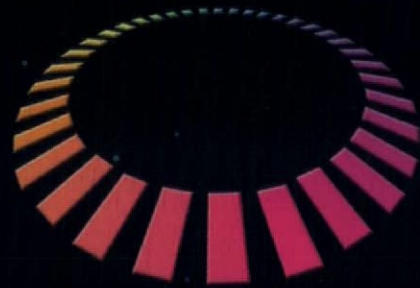
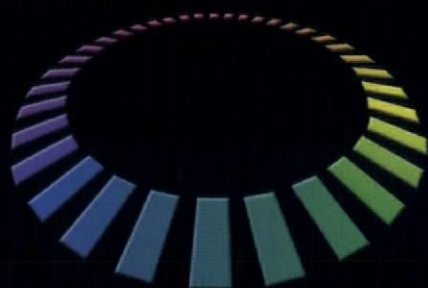
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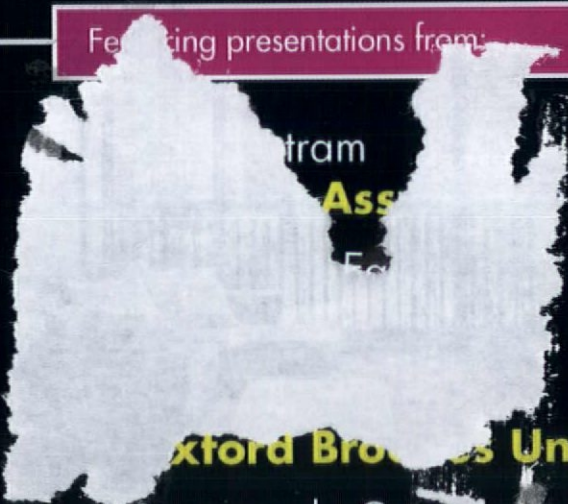


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**27 May 2004**

**the architects' journal**



The Landmark Trust has just restored a six-storey Tudor tower near Ipswich in Suffolk to join the many other historic properties that it lets out for holidays. Beautifully situated on a slope overlooking the River Orwell, Freston Tower was built in 1578 by a local merchant, Thomas Gooding, primarily as a sign of his prestige. Richard Griffiths Architects was in charge of the 'light touch' restoration, which included structural repairs to the pinnacles and parapet, the installation of new leaded lights, partial repointing of the brickwork, and renewal of the rendering around the windows that simulates stone. Freston Tower sleeps four and can now be booked for holidays, but the Landmark Trust is also holding public open days there on Sunday 20 and Monday 21 June between 10am and 4pm. For bookings telephone 01628 825925. For more information visit its website at [www.landmarktrust.co.uk](http://www.landmarktrust.co.uk)

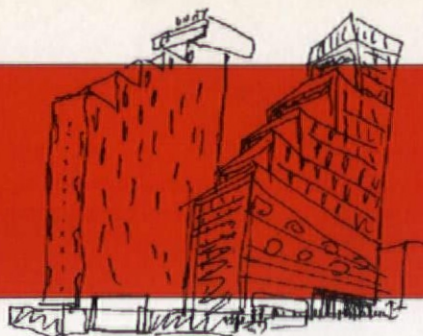
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AHMM takes  
Liverpool's  
waterfront to  
new heights  
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**“It's an unnecessary  
demolition of a Grade A building”**  
The Architectural Heritage Society of Scotland  
fights plans to replace Edinburgh Waverley with  
a new 'Birmingham New Street' » page 8

**aj** news

# Tories in Brum planning vote pledge

Birmingham could become a haven for modern Classical architecture if controversial Conservative Party proposals to put all major planning decisions to a public vote are adopted. Local party bosses have vowed that if they win the forthcoming council elections they will give the public the right to decide which buildings in the city centre win planning approval and which ones are rejected.

Tory regeneration spokesman Nigel Dawkins said he is convinced that the policy – which would see different design options posted in public buildings and then put to a vote – will help them win control of the council next month. He said local people had become increasingly angry by the planning authority and would be keen to exercise democratic decision-making.

The Conservatives currently have 14 fewer seats than the ruling Labour group but a small predicted swing to the right in the 10 June election would see them returned to power.

The party's proposals – which have been slammed by the city's architectural community – would see all major planning applicants told to draw up two or more schemes of differing styles to then be voted on. 'We are looking at a city centre that has suffered from many of the worst planning choices in the last 40 years and we want to give the people the opportunity to improve it,' Dawkins told the AJ.

'If you look at the Birmingham skyline you can see that there has been nothing decent built since 1960 – the only good buildings are Georgian and Victorian. I believe the people of the city could do a much better job of making these decisions.'

'It does not worry me that [Future Systems'] Selfridges would not have won a public vote under our voting system,' he added. 'I think the building is ugly and out of context and is the kind of thing we want to stop.'

The proposals have been met with horror from Birmingham's architectural community. Associated Architects principal Ian Standing said that the current planning system has 'scored a series of notable successes' in recent years and should remain unaltered.

'Birmingham is an exemplar authority and I don't see that democracy gone wrong would add anything positive,' he said. 'There is already a very strong mix of public consultation and strong planning leadership.'

And Birmingham Architectural Association president Tom Hewitt agreed. 'This is a scary prospect,' he said. 'Things are fraught in the planning system as it is and decisions should not come down to this kind of vote.'

Ed Dorrell

## Van Egeraat brings curtain down on Stratford theatre development

Erick van Egeraat Associated Architects (EEA) has bowed out of the Royal Shakespeare Company's (RSC) £100 million plan for a new Stratford Theatre building.

Calling for an 'unrestricted rethink' of the Stratford redevelopment, van Egeraat suggested his involvement was neither appropriate for the RSC nor 'correct towards my colleagues'.

'I have moved on since we started five years ago,' said van Egeraat. 'The level of personal input required by the RSC would be difficult for me to provide.'

'The changes in key personnel at the RSC should be accompanied by an unrestricted rethinking of the project,' he added.

Van Egeraat's London office landed the redevelopment of the

RSC theatres and other facilities in Stratford-upon-Avon in 1998. The practice beat a final shortlist of Stanton Williams and Arup Associates in competitive interview (AJ 19.2.98).

Work completed so far includes a £100,000 feasibility report published in October 2001, outline planning reports and various auditorium and

strategic redevelopment studies.

RSC executive director Vikki Heywood insisted EEA's work remains of 'great value'.

'Decisions about the right kind of theatres we need in Stratford are well advanced,' she said. 'There is still work to be completed on the business case to make sure we can afford to build and run our Stratford theatres.'

## Smithfield's touch of glass

Kohn Pedersen Fox Associates has unveiled designs for the controversial redevelopment of part of the Smithfield Market conservation area in the City of London. It marks the latest chapter in a long-running battle between developer Thornfield Properties and Save Britain's Heritage, which wants the Horace Jones-designed Victorian market left intact (AJ 5.12.02). The proposed glass-fronted office block comprises two principal buildings known as 25 Snow Hill (pictured near right) and 43 Farringdon Street (far right), plus a smaller pavilion called 29 Smithfield Street. It is to be sited at the western end of the market and involves demolishing the redundant General Market Annex buildings and a disused WC block. The development promises 4,600m<sup>2</sup> of office accommodation, plus 9,300m<sup>2</sup> of retail and public meeting space. The Farringdon Street scheme will comprise 10 storeys, sloping away to four storeys, while the new Snow Hill building will form an eight-storey triangular construction.





**“I believe that successful communities are created when the views of local people are incorporated in the design and planning process”**

The Prince of Wales clarifies his current position on architecture

» pages 14-16



**“Even Rem Koolhaas has begun his decline”**

Eva Jiricna accuses the big boys of selling out to commercial clients

» pages 20-21

## Insurers raise prefab fire alarm

The British insurance industry is increasingly fearful about the risk of fire resulting from the current trend towards the use of prefabrication, the AJ has learned.

The Association of British Insurers (ABI) has warned its members that off-site manufacture methods, increasingly used for building low-cost housing, are often more of a fire hazard than other construction methods. The association is also concerned that the cost of repairing such constructions after fires ‘can be significant’.

‘The social and economic costs of major fires in such constructions will be enormous,’ an ABI spokesman said. ‘The cost of repair can be significant, particularly where the structure has to be disassembled in order to slot in a replacement module.’

Our concern about modular housing is over its resistance to perils. Modular buildings are of various fire-resistant quality. Adequate consideration needs to be given to the techniques used to provide significant levels of resistance.’

The spokesman added that the association was worried that fires in lightweight affordable housing, especially those developments funded in the social sector, could put a strain on the public purse.

The news has incensed Cartwright Pickard Architects which, last week, unveiled plans for a major affordable housing scheme in Hackney to be built using modular techniques.

The scheme comprises 72 studio apartments and will feature basement and ground floors erected on site while the upper five floors are to be manufactured off site and craned into position.

Practice director James Pickard said the ABI’s views expose a ‘lack of understanding and knowledge’.

‘Britain stands out among the G8 countries for sticking to wet-trade building. In the rest of the Western world modular construction such as timber frames are used in 80 per cent of low-rise housing. These comments are coming from self-interested groups resisting progress,’ said Pickard.

Pickard admitted, however, that lighter building methods demanded stricter attention to detail to ensure fire safety: ‘Brickwork is more forgiving of poor workmanship while modular techniques require greater care. But it’s very easy to stifle modern movements in architecture by scaremongering.’

Clive Walker



Cartwright Pickard will use prefabrication in Hackney

### PARIS AIRPORT OBEYED RULES

The architect at the centre of the airport terminal collapse in Paris, Paul Andreu, has promised that every engineering rule was obeyed in the building’s construction. The award-winning practitioner told the *Daily Telegraph* this week that he ‘could not explain what has happened’ and is ‘struggling to understand it’.

### THREE LEFT IN CABE SEARCH

CABE is down to the last three in its search to find a new chief executive after Jon Rouse decided to move to the Housing Corporation. A spokesman said interviewers were impressed by the high quality of the remaining candidates.

### RFH CONTRACT WIN FOR BDP

BDP, as part of a team led by Taylor Woodrow, has won the £10 million design and build contract for a Royal Festival Hall (RFH) extension building. Allies and Morrison Architects prepared the concept design for the building as part of the practice’s plans for the whole South Bank Centre. The four-storey building sits on a linear site running between the RFH and Hungerford Railway Bridge. +

### RTKL PLANS ATTACKED

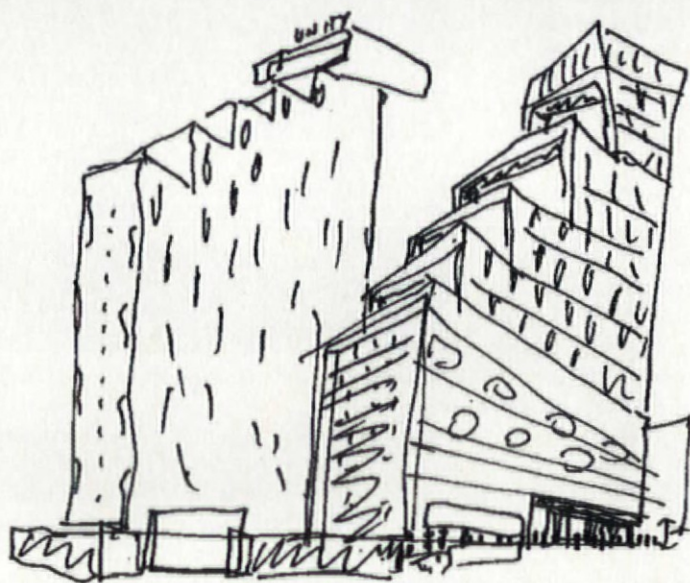
CABE’s Design Review Committee has issued a savage report on RTKL’s plans to build a tower and mixed-use development on the site of Liverpool’s former central station. Among the problems listed were criticisms of the tower’s bulk, context, relation with the surroundings, landscaping and fenestration. +

### HOMES PLEASE, SAY PUBLIC

The House Builders Federation has published details of a survey into public attitudes to housebuilding. The research – carried out by online pollster YouGov – concluded that some 72 per cent of people understood that there is a desperate need for more new homes. +







# AHMM towers to grace Liverpool

Allford Hall Monaghan Morris (AHMM) is about to start on site in Liverpool with these £54 million plans that are set to transform the city's famous waterfront.

The scheme – for one 27-storey residential tower and one smaller 15-storey office building, linked by a low-rise development at the rear of the site – will nestle behind the iconic Liver Building, the first of Liverpool's famous Three Graces.

The buildings, which won planning in September of last year, comprise high-specification apartments with views overlooking the River Mersey, together with badly needed hi-tech office space.

Project director Paul Monaghan said the scheme's designs were influenced by Liverpool's nautical history. The form of the upper levels – stepping back away from the waterfront – were inspired by liner funnels, he said, and the facade's colour scheme also reflects the

camouflage of Dazzle Ships, Second World War military vessels.

Monaghan also said that the massing of the two towers, which are right in the heart of the proposed World Heritage site, was based on the idea that 'asymmetrical forms could look balanced', citing as examples the robots CP30 and R2D2 from the cult classic film *Star Wars*.

Both the city and local regeneration agency Liverpool Vision were keen to push through the plans as they believe the area is badly under-served by high-quality offices, something that is essential for the continued urban renaissance. Liverpool Vision provided a £10 million grant to aid the construction costs of the 15,000m<sup>2</sup> office building.

The residential tower will be made up of 130 units, with the top two penthouses going for more than £1 million each, the most expensive apartments ever on the market in Liverpool.

Ed Dorrell





The proposed development includes a 27-storey residential skyscraper (above left) and a 15-storey office tower (above right)

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 ROOFLIGHTS



# BDP blasted over Edinburgh plans

Heritage watchdogs have slammed a controversial proposal by BDP to replace Edinburgh's historic Waverley Station with a retail and underground station complex 'like Birmingham New Street'.

The groups – who have won the support of local mover and shaker Richard Murphy – are furious with BDP's £630 million plans. They are also objecting to the designs because the new development will stand 3m higher than the existing station, blighting views across the city – a UNESCO-designated World Heritage site.

A Network Rail spokesman admitted that there is a 'general recognition that some of the building is not worth keeping', but insisted that some of the more significant parts, including the ticket hall, would be retained.

The news has enraged the Architectural Heritage Society of Scotland (AHSS), which claimed that the owner, Network Rail, and the Waverley Steering Group have consistently dodged questioning about plans for the site.

AHSS director Sean O'Reilly fears the development will mirror Birmingham New Street, arguably one of Britain's most unsuccessful stations. The 1960s concrete shopping complex replaced a Victorian structure built just eight years after Edinburgh Waverley.

'Network Rail compares the development to Birmingham New Street station, but says it won't look like it. However, the cross-section of the proposal suggests it will look exactly like it,' says O'Reilly.

'Although Network Rail has government support for building higher than the existing station, this is subject to planning permission and is not a presumption for a redevelopment.'

'Commercial pressure does not exist in Edinburgh for this type of retail development, and certainly not at the expense of losing the fulcrum to the World Heritage site. It's an unnecessary demolition of a Grade A building,' he added.

The Edinburgh Heritage Trust (EHT) is equally angered by Network Rail's suggestions that only certain aspects of Waverley are worth preserving.

'This is not good news. The whole building is of historical interest, from the ticket hall to the glass roof,' says EHT urban design adviser Jon Mengham.

BDP's rivals are calling on Network Rail to open the design stage to competition. Richard Murphy Architects has approached Network Rail with alternatives to BDP's ideas but claims the agency 'doesn't want to know'.

Like BDP, Richard Murphy proposes to demolish the existing building. However, both the station and shopping areas would be daylight lit and the structure would not obscure the Edinburgh valley skyline.

'Edinburgh needs a radical solution that's spacious, light and airy and makes commercial sense,' said Murphy.

Clive Walker

## Salisbury intervention puts PCC growth under increased scrutiny

Proposals to extend the ARB's Professional Conduct Committee (PCC) will come under scrutiny at a special statutory committee hearing in the House of Commons later this year.

Liberal Democrat MP Evan Harris has successfully launched a 'Praying Motion' demanding increases to PCC membership be properly debated before becoming law.

The motion means that the changes have to become the subject of the committee debate before they enter the statute books.

Harris, the member for Oxford West and Abingdon, was recruited by ARB rebel Ian Salisbury to use his parliamentary clout to scrutinise the changes.

Harris has since persuaded the Liberal Democrat Whips' office to support the motion, recruiting Liberal leader Charles Kennedy and deputy leader Menzies Campbell to sign-up as well.

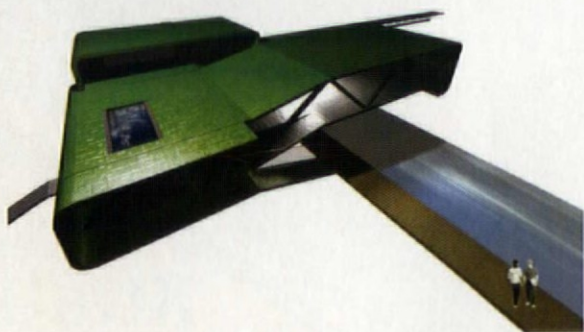
'I have been in contact with Ian Salisbury and he persuaded me that these changes need to be looked at a bit more closely,' Harris told the AJ. 'We will get to scrutinise them seriously in the committee before they are introduced.'

'It is unlikely we will get the government to drop the changes because it has such a huge majority,' he added. 'But it is possible that our arguments might be so strong that they have a rethink.'



Piers Gough's practice, CZWG Architects, has drawn up this regeneration scheme for the south bank of the River Wear in Sunderland. The scheme – for local regeneration agency Sunderland Arc – is for the city's Vaux Brewery site, which has lain empty for several years. It aims to create 1,000 homes, 2,500m<sup>2</sup> of retail space, 47,000m<sup>2</sup> of office space and 11,000m<sup>2</sup> of hotel and leisure space. It is believed it will attract £300 million of investment and will help to create more than 3,000 jobs. The scheme would also include a new public square that will be protected by a vast glass canopy.

STUDENT SHOWCASE



This canal-side project by Young Cho, a first-year diploma student at the University of Bath, occupies the site of a former pleasure garden in Bath, which used to brew its own beer. The site was bombed in the Second World War and is now in ruins. The form of the proposed pub (the modern-day pleasure garden) is designed to respect a complex of burrows belonging to water voles, a severely endangered species.

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





# Code of Practice faces 'pedantic' OFT pressure

The Office of Fair Trading (OFT) is again dictating the RIBA's Code of Practice by insisting members only use the plural 'architects' in their name if their practices employ more than one RIBA member, writes *Clive Walker*.

A draft copy of the forthcoming Code of Practice, leaked to the AJ, is designed to tighten-up rules surrounding business names, demanding practices reassess the way they describe themselves.

The news follows OFT pressure on the RIBA last year to scrap its recommended fees guidance and competition rules (AJ 4.12.03).

'The plural [chartered architects] can only legitimately be used [in letterheadings, practice names, or elsewhere] to signify more than one chartered member,' the new code says.

It also has criticism for big firms. 'Large multidisciplinary organisations may not refer to themselves as "chartered architects" in their letter headings simply because one or two of their staff are chartered members of the RIBA,' it adds.

The existing code contains guidance on practice names but, according to the RIBA's practice director Richard Brindley, OFT pressure meant it was in need of updating and clarification.

'The new Code of Practice draws attention to issues of fair trading on the guidance of the OFT,' said Brindley. 'It will create greater public confidence and promote professionalism.'

But John Wright, former RIBA presidential

candidate and the chairman of FM Modern Design, believes the RIBA's 'pedantic' approach to business names could hinder the profession and confuse clients.

'Using the term "chartered architects" is a standard legal entity for a firm, irrespective of the number of professionals working within it. The RIBA is being far too pedantic,' said Wright.

'Using the plural "architects" is standard English. A practice is always known as a firm of architects, irrespective of whether the firm has one architect or a number of professional architects working for it.

'You can't say "a firm of architect". I will be having a word with the RIBA about this issue. This does not help the profession or our clients,' he added.

## New York firm's perfect pitch to tackle HIV/AIDS in Africa

Architecture for Humanity, the New York-based charity, is looking for architects with football expertise to help tackle HIV/AIDS in South Africa by designing the 'perfect football pitch'.

Not only must the pitch be designed using sustainable local materials, but local people must also be able to build it for under US\$5,000. Additions must include

sideline benches, changing rooms and, essentially, facilities for HIV information distribution.

When built, the pitch in Somkhele, KwaZulu-Natal, will provide a permanent home for the village's first all-girls football league and a meeting point for local youngsters.

Health professionals aim to use the pitch to distribute information

on HIV/AIDS prevention and treatment, and it will eventually become a regular stop for a mobile healthcare clinic.

Architecture for Humanity, a non-profit organisation promoting design solutions for global social problems, believes the facility will act as a vital weapon in the fight against HIV/AIDS.

'Sport, in particular football,

is being incorporated into a variety of programmes geared to helping youths address issues affecting their lives,' said founder Cameron Sinclair.

The competition costs just US\$15 to enter, with the winning entry being picked by the Somkhele Girls football team. For further information, visit [www.architectureforhumanity.org](http://www.architectureforhumanity.org)

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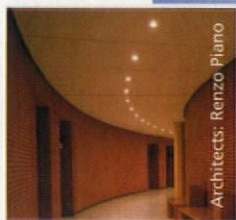
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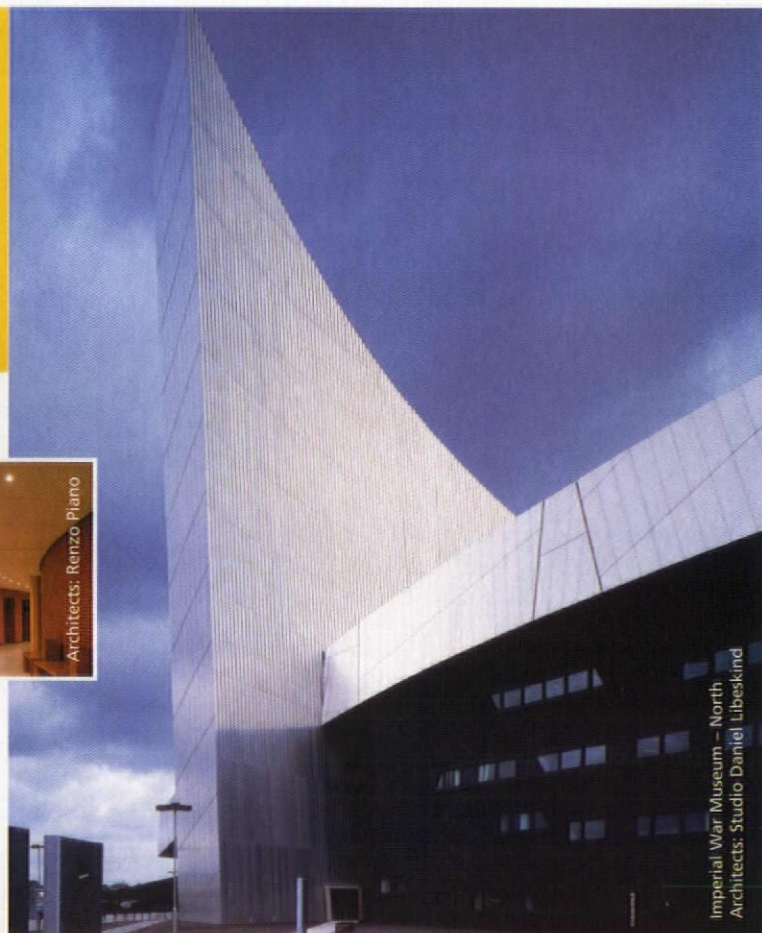
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Building with Conscience



# Hayward fears spark listing calls

The Twentieth Century Society has reacted to growing concerns over the future of the South Bank Centre's Hayward Gallery by demanding that the Brutalist building be listed.

The society is 'increasingly concerned' that the centre's director, Michael Lynch, is considering demolishing the building to make room for other development plans on the Waterloo site.

Caseworker Cordula Zeidler said it was incredible that the centre could consider the loss of this 'incredibly strong and interesting' gallery.

She said that it was 'all the more amazing' because the building – which was designed by the Greater London Council's architecture department – has recently been successfully renovated by Haworth Tomkins Architects with artist Dan Graham.

'Once again the Twentieth Century Society would like to put forward the above buildings for Grade II listing,' Zeidler wrote last week in a letter to the Department for Culture, Media and Sport's listing division.

'As I am sure you will be aware, the buildings have been put forward for listing twice before and gained English Heritage's support, but were finally turned down by the secretary of state,' she wrote.

'We had believed that the threat of demolition had receded and that the growing popularity of the buildings and the popular esteem

in which they are now held would safeguard their future.

'However, we were shocked that the buildings are threatened by redevelopment plans that are currently being discussed by the South Bank Centre.

'We could not believe that the South Bank Centre is ignorant to such a degree of the qualities and the immense popularity of its buildings, but unfortunately this is the case,' she added.

Zeidler has won the backing of Michael Copeman, the chief conservation officer at local council Lambeth.

'Obviously any authority has a responsibility to make a case for a building of this quality,' he told the AJ. 'And the Hayward Gallery is clearly a wonderful building.

'It may be that there will be an overriding case for some major changes to be made, but we would not be doing our job if we didn't question them,' Copeman added.

However, a spokeswoman for the South Bank Centre denied that there was any reason to fear for the gallery's future. 'We have not decided anything at the moment about the future of the site and are concentrating all our energy on the work we are carrying out at the moment,' she said.

Ed Dorrell



Recently renovated: the South Bank Centre's Hayward Gallery



RIBA London Region has shortlisted M3 Architects' 'Web House' in its concept competition to find the homes of the future.

The practice aimed to question the idea of sites in London as the capital prepares for one of the biggest house-building exercises in its history, describing all service cores or plant rooms in the City as 'brownfield sites'.

The concept of this scheme is an inflatable home that could be 'slung over the side of many office

buildings like a saddle bag and inflated'. It would use the service shafts and the entry routes of the existing buildings to provide services.

'Getting 24-hour use out of a site is our objective,' M3 partner Nadi Jahangiri said. 'After the office workers leave, the residents of the Web House come home.

'The Web House can be constructed anywhere: hung from bridges, strung between buildings, straddling roads or railway lines,' he added.

## Students asked to show their wares

Budding architects are being invited to take part in a new competition to give the much-maligned retail warehouse unit a complete facelift.

The challenge is to design a new large-format B&Q retail outlet on a brownfield site. As well as being customer-friendly and pleasing on the eye, the judges are looking for designs to minimise air leakage and achieve outstanding energy efficiency.

The competition, sponsored by *The Architects' Journal*, B&Q, CA Building Products, Corus and Brett Martin, is open to students at UK architecture schools.

Entries will be accepted from this autumn and the closing date is March 2005. Designs will be judged by a panel of architects and sponsors.

The winning design and other notable entries will be featured in the AJ and exhibited in London and other parts of the UK.

AJ group editorial director Paul Finch believes the competition will act as a spur for tomorrow's army of architects.

'It will produce high-quality buildings and environments, rather than mediocre settings for retail,' he said.



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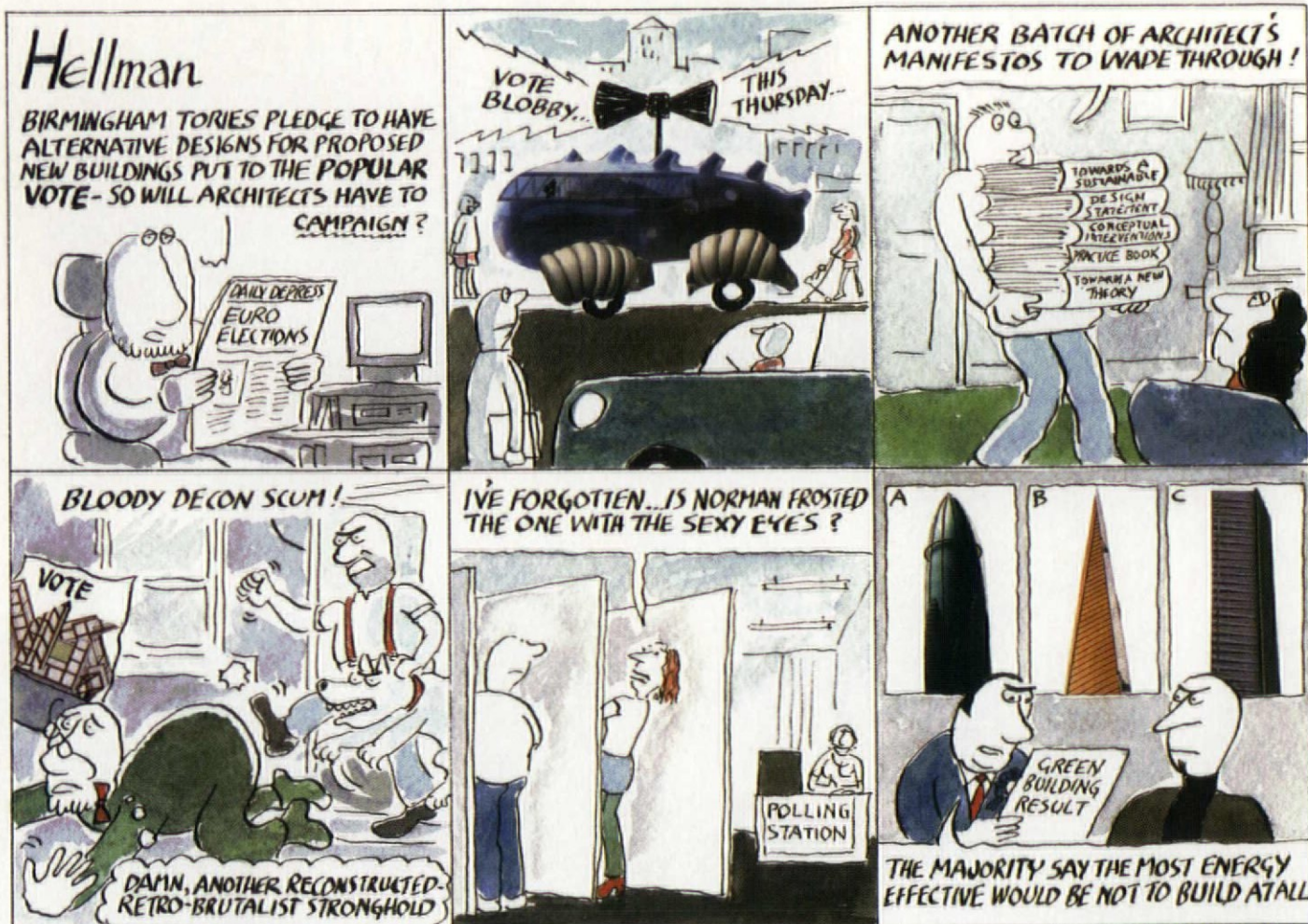
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## who said what

'Too often we experience things, including architecture, as if it were nothing much... We seem to notice architecture only when it's connected with disaster or unexpected problems or arguments involving Prince Charles'

Jay Merrick. *Independent*, 19.5.04

'Pop Art is one of his roots. Fortunately, there are others. Anyone can put a pair of mouse ears on a building and proclaim his or her love for the people'

Herbert Muschamp on Rem Koolhaas. *New York Times*, 16.5.04

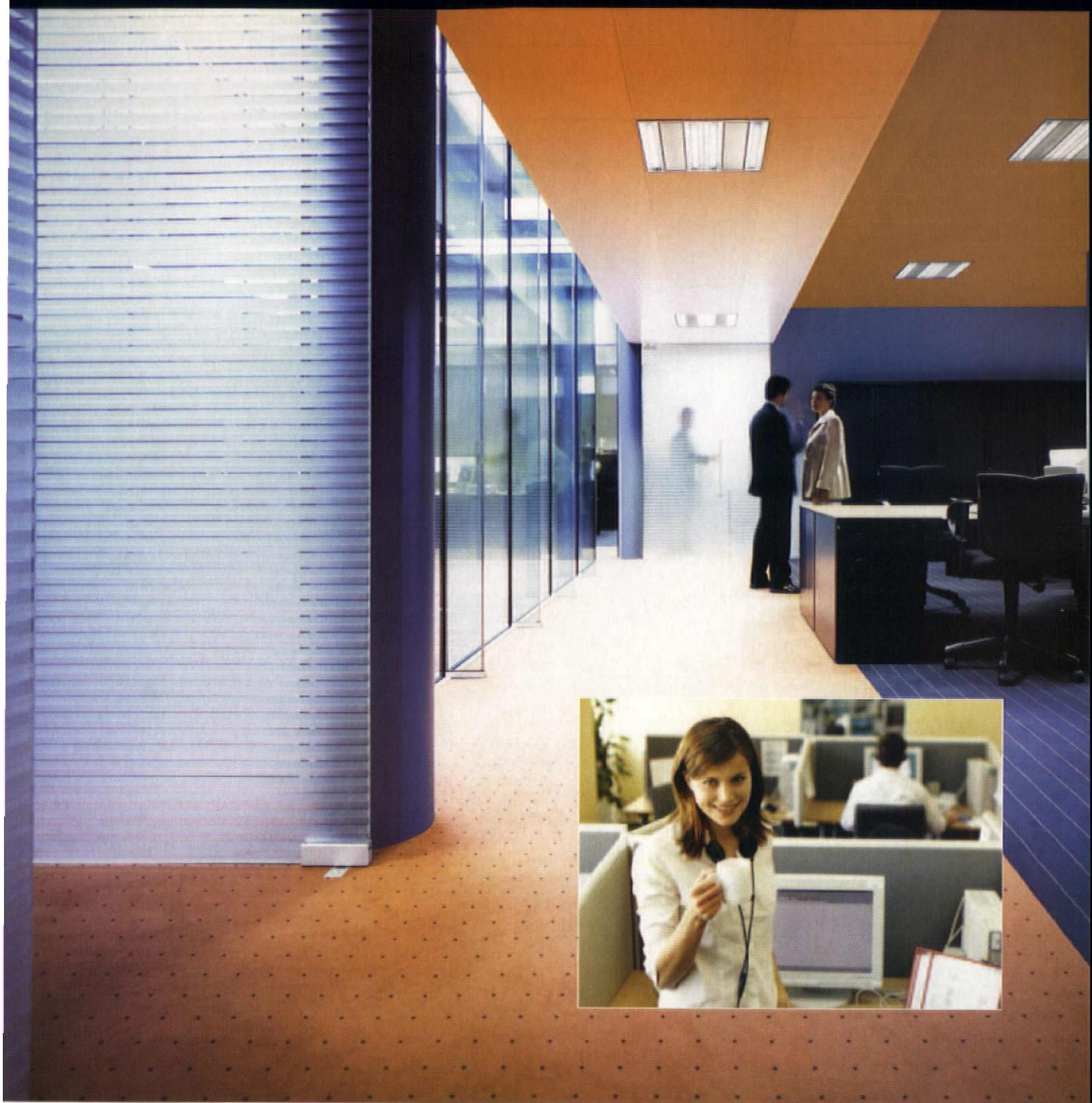
'Whereas most architects in the US will study on average three different options for various parts of a project, architects at OMA will study 10 or more. In that process they uncover possibilities that most architects never get to. It's pretty amazing'

Seattle architect Robert Zimmer on working in OMA's office for a year. *Seattle Post-Intelligencer*, 20.5.04

## vital statistics

- Mobile phone giant Vodafone, one of Britain's biggest companies, has reported annual profits of £10 billion after sales increased by 10 per cent during the year. The successful results were achieved after Vodafone added 13.7 million new customers worldwide.
- The number of council houses standing empty in London has risen by 21,000 in the seven years since the Labour Party came to power in 1997.
- Renting a house is cheaper than buying one in just about every local authority in the country, new research has revealed this week. In Westminster, for example, the average mortgage payment is £2,400, which compares unfavourably with £1,400 rental instalments for the same property.
- Housebuilder Persimmon has this week described the housing market as 'sustainable' after it reported a 30 per cent jump in its forward sales revenue since the start of this year.





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# Princely fallout

It is 20 years since Prince Charles lambasted contemporary architecture with his notorious 'monstrous carbuncle' speech, and the repercussions are still being felt today.

**Michael Hammond**  
reports

When Prince Charles criticised a proposed extension to the National Gallery as 'a monstrous carbuncle on the face of a much-loved friend', it may have appeared to an outsider as an amusing spat or a storm in a tea cup. However, to those in the UK's architectural profession, the fallout from the speech was both devastating and immediate. Projects collapsed all around – the first being Ahrends Burton and Koralek's (ABK) competition-winning design for the National Gallery.

What no one could have foreseen was that the Prince's 'legacy' would fundamentally shift the balance of the 'preserve or enhance' requirement in favour of preservation. The UK's planning process would never be the same. This is the view of many architects – both those involved at the time and those who have been trained in the intervening years.

Paul Koralek of ABK maintains that, even now, the Prince's intervention is still being felt. 'Planners up and down the country have used the comments for their own ends and believed his comments legitimised their conservation stance. He made pastiche respectable, and that's a shame.'

Julian de Metz of De Metz Architects is adamant that the repercussions of the carbuncle speech are still affecting the planning process today. In his view, it has significantly coloured architecture during the past 20 years. 'As a practice, we are not obsessed with contemporary architecture but we are obsessed with good architecture and we are insulted with the automatic assumption [of local authorities] that, as architects, we are only interested in contemporary work,' de Metz says. He cites Tate Modern as a fine example of good

## A ROYAL LEGACY



### SAINSBURY WING

Robert Venturi and Denise Scott Brown's 1991 Post-Modern extension to the National Gallery replaced ABK's scheme – which began life as a Neo-Classical drum. But the key (beneficial) change was to make the building entirely gallery-related, rather than half offices.



### POUNDBURY

Leon Krier's original masterplan envisaged a larger development than what was then built for the Prince's ideal village. Irrespective of the architectural style employed, the interest in the developments lies in its critique of the volume housebuilder view of the world at the time: just develop greenfield noddies-boxes.



conservation brutally applied.

De Metz believes that there are a number of indicators of the enduring effect of the Prince's legacy, really fundamental issues, for instance, 'the ominous change of name from planning, which is inherently positive, to development control, which is inherently negative'. And on a more provocative note, he says: 'It would be interesting to carry out a survey of those involved in the decision making process of local authorities to find out how many are properly qualified as architects to make these kinds of decisions.'

Taking a wider perspective, Michael Manser, the RIBA president at the time of the speech, believes that 'some good did come from it'. The Prince's comments, he says, meant that architecture as part of British culture has gained a higher profile. The issues were debated everywhere at the

time, which brought architecture down to street level. 'This has had an enduring and, ultimately, positive effect.'

But how could one speech have so much impact? An extract from the transcript shows that the Prince had cleverly positioned himself as a 'Vox Populi', a champion for popular opinion. 'For far too long, it seems to me, some planners and architects have consistently ignored the feelings of, and wishes of, the mass of ordinary people in this country.'

The national press picked up on this angle and adopted it as their mantle and for some time, public support did actually rally behind this critical view of modern architecture.

Manser explains that for the press it had all the components of a great story. A prince in shining armour, bad guys – architects,

even victims – the general public. Prince Charles had won the day and for a period, 'Modern had become nasty'.

What happened during the next few years was nothing short of chaos. The industry was riven in two. The Fundamental movement, in support of Classical architecture, conservation and 'retention of old buildings at any cost', was reborn, fuelled by the press and public opinion. It had effectively been given a Royal Charter. The advocates of contemporary design, on the other hand, were lost in a wilderness and seemed to be thwarted at every corner.

Prince Charles was propelled overnight into a role of architectural Tsar and his opinion sought on everything. His approval almost became a prerequisite for a project's success. For the next decade, as Deyan Sudic in the *Observer* succinctly put it: 'The Prince



#### NO 1 POULTRY

Having helped destroy the Mies van der Rohe classically proportioned tower and square proposal opposite Mansion House in the City of London, the 1997 James Stirling replacement design found no favour with the Prince, who likened it to a '30s wireless set. From his point of view, an own goal.



#### MUSEUM OF SCOTLAND

This 1998 scheme stopped the Prince in his tracks. He attacked the winning design in the competition of which he was patron, but had reckoned without the commitment of the then Marquis of Bute to see the proposals through. Where Mies and ABK had failed, Benson and Forsyth triumphed with a distinctive Modern building.



ran riot over the UK architectural scene.' He would carefully drip feed 'gems' of wisdom into the abyss. On viewing the Paternoster Square proposals, he asked: 'Do we still strive to be a stunted imitation of Manhattan?'

James Stirling's proposal for Number One Poultry was dismissed as a 1930s wireless. He also described the National Theatre as a nuclear power station and even suggested that the Luftwaffe had done more for London than British architects. His cleverly crafted sound bytes not only ensured that he received the requisite media attention for his new-found role but possibly provided one of the earliest examples of viral marketing. Cab drivers loved it.

Gradually, however, having ridden the media storm to full effect, a few chinks in the Prince's armour began to show through

and were noticed by a few architects. He had no power. A loud bark but no teeth. At the same time, there was a growing realisation that rather than being a champion of public opinion, he had in reality hijacked it to impose his own views. Slowly, the press turned.

After a while, a few adventurous architects stuck to their guns and defended their proposals in the face of criticism from the Prince. To the surprise of many, a few got through. Parallel with this, most of the Prince's schemes started faltering and, one by one, they failed.

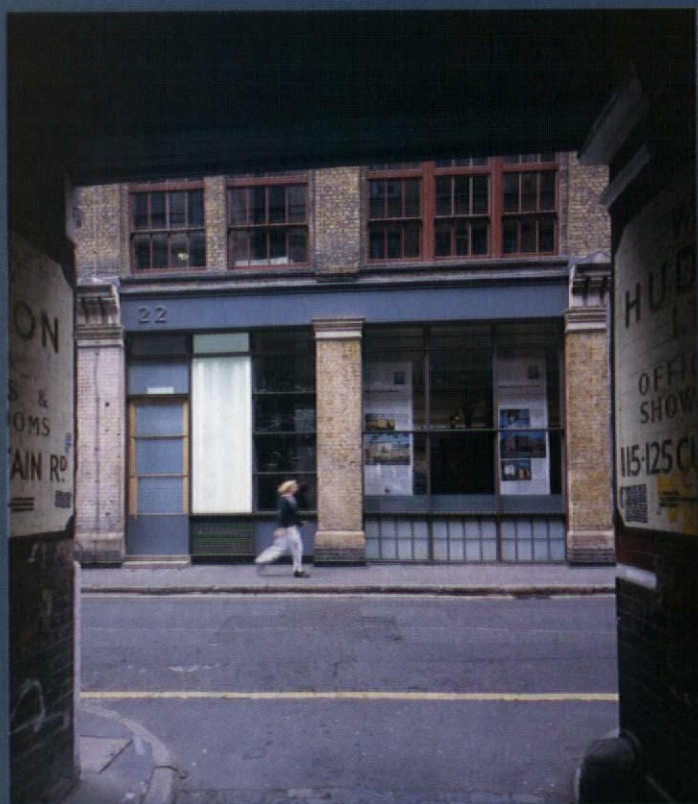
Under pressure from his advisors to adopt a more positive approach the Prince's views have gradually softened. 'You would have to say that the views of the Prince and the major figures in architecture have become much closer,' says Paul Finch,

CABE's deputy chairman.

The AJ asked the Prince of Wales whether he had any regrets about his comments and whether his views had changed. He would not be drawn on his original comments but confirmed that he remained passionate about architecture in the built environment and summed up his current viewpoint.

'I believe that successful communities are created when the views of local people are incorporated in the design and planning process and clear planning principles and codes are established; Putting people rather than cars at the centre of design and creating mixed rather than zoned developments'.

It would appear from this that the focus of the Prince's interest may well have moved on but, unfortunately, the damage caused to contemporary architecture in the UK is in many cases literally cast in stone.



#### THE PRINCE'S FOUNDATION

The most unexpected piece of patronage to come from the Prince was his foundation in Shoreditch, east London. The conversion (architect Matthew Lloyd) transformed an undistinguished industrial building into an inclusive architectural and community showcase. The history of the foundation has been chequered, however.



#### PATERNOSTER SQUARE

The Prince's attack on Philip Dowson's competition-winning masterplan was unexpected, given the colonnaded crescent at its heart. A battle of the styles produced a decent William Whitfield site plan, with the buildings brought to grade. But the 2003 architecture is disappointing – with twice as much commercial space as Dowson's scheme.



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## Network Rail's high-speed Waverley could cost Edinburgh's tourism dear

Can anybody honestly call to mind the wreathed cherubs who leap amid the wealth of scrolled ironwork that adorns the elaborate domed ceiling of Edinburgh Waverley Station? While the station's many 'features of architectural interest' might merit serious attention in a less-distinguished locale, its somewhat compromised architectural glory fades into insignificance against the immediate context of Edinburgh's historic core. The Edinburgh Heritage Trust's insistence that the station should be preserved in its entirety is hard to sustain, not least because there is no clearly defined entirety to maintain – it is visible from every side, but memorable from none.

Since the late 1980s, when *The Scotsman* issued a call for suggestions to 'reclaim Edinburgh's Lost Valley', the prospect of a new Waverley Station has attracted the attention of some of our most imaginative architects. With his customary tenacity John McAslan, then of Troughton McAslan – who came third after Price and Cullen in first place and Matthew Priestman in second – was on the verge of submitting an application for outline planning permission when the ticket office was mysteriously spot-listed, effectively scuppering the scheme. Fifteen years on, still reeling from the Scottish Parliament fiasco, it is easy to see why the city is tempted to back Network Rail's desire for a deliverable, predictable and speedy solution, rather than push for a high-profile competition with all the attendant controversy and risk.

But this is an instance where conventional commercial criteria simply don't apply. In a city so dependent on tourism, how do you start to assess the economic value of the fact that so many visitors find themselves in the part of town they want to visit, and in a context so legible that they instantly feel at home? Like Santa Lucia Station in Venice or the old Kai Tak Airport in Hong Kong, Edinburgh Waverley is one of the truly magnificent gateways; welcoming visitors with a picture-postcard view, creating a sense of instant recognition and excitement, which regeneration and marketing budgets simply cannot buy. At present, the one thing which fails to take your breath away is the architecture of the station itself.

Isabel Allen

Building Energy Performance >		As built:	In use:
Certificate type	FULL	Asset Rating	Operational Rating
Building Type	Office		
Whole or part of building	Whole building		
Very energy efficient			
A			
B			
C			
D			
E			
F			
G			
Not energy efficient			
Asset rating method:	UK National Standard 2004	Calculated	Actual
Operational rating method:	UK Office Tailored Benchmarks 2002	48	83
Units used:	kg CO <sub>2</sub> per sq m of net area per annum >		
Occupancy level	Square metres net lettable area per person	14	12
Equipment heat gain level	Watts per square metre net	12	12
Weekly occupancy hours	Hours per week	55	58
Heating performance ratings		AB <del>C</del> DEFG	AB <del>C</del> DEFG
HVAC performance ratings (cooling, fans and pumps)		AB <del>C</del> DEFG	AB <del>C</del> DEFG
Lighting performance ratings		A <del>B</del> CDEFG	A <del>B</del> CDEFG
Management rating (for in-use performance only)			ABCDEF <del>G</del>
Internal Environmental Quality			Not assessed
Risk level			Not assessed

### Experience will lead us to be certified green

Rab Bennetts' concerns about the energy and green claims of Swiss Re (Letters, AJ 13.5.04) could be applied to many 'green' buildings. Massive credibility gaps between the rhetoric and the outcomes are all too common. If we are to make rapid progress towards more sustainable buildings, we need to understand achieved performance (reactivating Stage M in the RIBA Plan of Work), publish the results (come on, AJ!) and learn rapidly from the experience.

The EC Directive 2002/91/EC on the energy performance of buildings – which comes into force in 2006 – will help this on by requiring energy

certificates to be available at the points of completion, sale or rental and for public display.

Encouragingly, the ODPM is exploring the possibility that, for non-domestic buildings, certificates required for building regulations purposes might show not just the design ratings, but be updated some three years after handover to include operational ratings based on actual performance (see above illustration for possible format). Such data will be critical to a common understanding – a key purpose of the Usable Buildings Trust, a charity recently set up to promote the more effective use of feedback. Visit [www.usablebuildings.co.uk](http://www.usablebuildings.co.uk) for details.

Bill Bordass, William Bordass Associates, London



## Farrell's bedfellows leave a lot to be desired

I am often concerned when architects 'get into bed' with developers. Terry Farrell's latest housing scheme in Swiss Cottage, London, takes me beyond concern. Designed with Barratt Homes, Farrell's obscure design is given the mandatory developers tag-line and is known as the 'Visage'.

Situated adjacent to Basil Spence's seminal 1960s Modernist public library (recently refurbished by John McAslan + Partners), the private flats replace a public baths and leisure centre, which were demolished despite huge local protest. The developers would argue that the new scheme comprises a brand new leisure centre, complete with pool. This is true, although the new pool is 8m smaller and the open-air pitches have been replaced with cross-training machines and exercise bikes (which is a much more efficient use of space, thank you Mr Developer).

But it is not just the social problems of building a block of private flats that start at £400,000 next to an existing local authority estate that troubles me. As an architect, I obviously have a strong opinion on how the development looks. You can argue that appreciation of architecture from an aesthetic point of view is, by definition, subjective. But I am of the view that some things go beyond subjectivity and are just, well, ugly.

For one of the UK's leading architects to put his name to this development leaves me wondering what type of architectural legacy we are leaving for future generations. On completion, I expect Spence's library will still provide more lessons for the progression of quality architecture in the UK than Farrell's 'Visage'.

It's not the kind of visage I'd

like to wake up to. Farrell should be more careful who he 'gets into bed with' the night before...

*Matt Green, Swiss Cottage, London*

## What's in a name? For St Pancras, everything

There is a proposal afoot to rename the redeveloped St Pancras Station 'London Central'. Firstly, the station is not really in central London, and secondly, St Pancras is, in my opinion, too historical a name to lose easily.

The station is named after the Parish of St Pancras, in which it stands. The nearby Old St Pancras Church is one of the oldest in London, having been a Christian site since 313 AD, associated with the Kings of Northumbria. St Pancras himself was a 14-year-old Roman boy martyred under the notoriously cruel Emperor Diocletian. His relics,

along with relics of Saints Peter and Paul, were sent by Pope Vitalian to King Oswy of Northumbria in 665 AD and the naming of the church probably dates from this period.

There are other options for the renaming of the station. Simplest and easiest might be 'St Pancras International' as they have done at Waterloo Station, thus conserving a historical name. If you agree please take the time to email your comments to [new.comments@eurostar.co.uk](mailto:new.comments@eurostar.co.uk) and please inform as many people as you think may be interested.

*Gillian Darley, via email*

## Fighting fit Pringle has the wit to be president

Memories of my two terms (back in the 1980s) as a RIBA council member came flooding back when I read of the so-called debate between this year's gaggle

of presidential hopefuls. It basically seems to be about protectionism, or the style and manner by which a professional sets out his or her stall. But what about architecture itself? Its values and mannerisms; its precious repository of knowledge, example and process? In other words, education.

Of the bunch, only Jack Pringle seems to have the wit to understand these things and has been one of the few to fight away on behalf of education, and still keep the world of academe linked to the world of practice. His recent pronouncements on these things, as well as the general architectural predicament, seem now to have been mimicked by several of the others.

But it is Pringle who has the wit. So I guess he will get my vote... and hopefully keep council meetings of the future well awake!

*Peter Cook, chairman, Bartlett School of Architecture*

## Planners must face up to initial problems

You say that planning consultancy RPS has swallowed MRP (AJ 6.5.04). What do such initials convey to most people? Cannot planning consultancies – and architectural firms – revert invariably to having proper names?

*David W Lloyd, Old Harlow, Essex*

## Correction

The photographs of Andrew Doolan's house in Dick Place, Edinburgh (AJ 13.5.04) were taken by Keith Hunter ([www.arcbblue.com/keith-hunter](http://www.arcbblue.com/keith-hunter)).

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



The history of St Pancras Station should not be discarded lightly





## New suburbanism living proof of Ireland's contradictions

A recent trip to rural western Ireland confirmed an alternative model for mass housing provision. The declining, outdated model is the farmhouse vernacular: hugging contours, missing sun, avoiding wind, sitting easily aside the stone walls of the manufactured landscape. The smart local money is now spent on the new model that deals with current need. There is no recognisable Green Belt, nor affordable homes. Pattern book, 'one-off', often self-build, homes have extended ribbon development throughout the landscape; ranches in a sea of tarmac.

Although not so kind on the eye, they are comfortable and, judging by the numbers of marker poles delineating future buildings, popular. Locals who can remember, unlike the visitors who cannot, have no nostalgia for a life lived in brightly decorated, unsanitary horse-drawn caravans, nor indeed for the era of the cramped farmsteads glibly reinvented in the filmed cliché *Ryan's Daughter*. Even Guinness is something of a tourist sop.

I enjoyed the freedom of expression, if not the architecture (so much a matter of taste), but was troubled by the siting. Their fine aspect (magnificent light and view regardless of prevailing wind) is rarely exploited. Instead they stare back down the drive at the road; a triumph of product over place that, perversely, offers an irrefutable case for the removal of all planning control. The layout of the new suburbanism could not be worse, and the planners are incompetent, corrupt or both, so Ireland should be done with them. Money saved on the statute of constraint can then be redirected to the production of new pattern books. There is a real architectural opportunity to improve the single

house, the settlement and the landscape setting.

The hot topic, however, was not housing, but a referendum on citizenship (immigration) and the EU. Ireland is no longer a net exporter of people; the Celtic Tiger has encouraged the return of emigrants, to holiday, retire and also to live and work. Perhaps because of this history of departure and poverty, Ireland maintains a marvellous contradictory condition. People are fanatically protective of county, province, state and yet embrace being European.

The Irish have the presidency of the EU, speed along grant-aided roads in low-tax cars, and still enjoy the benefits of a vast black economy. Simultaneously, everywhere there are 'No fish' signs (the EU has finished trawling), 'No smoking' signs (smoking is, of course, now illegal in all bars and restaurants), and the Gardai focus on drink-driving. It should be said, though, that in village communities where people live some distance from an astonishing number of front-room bars, this latter is socially, and understandably, seen as more occupational hazard than crime.

In the face of some intolerable controls (and I'm not smoking at present), the easy-going attitude is remarkable – from the smokers as they disappeared outside into the rain and the builders as they priced up the resultant alternative architecture of smoking (porches and extended balconies).

Indeed, when I arrived on Friday 23 April, there was lots of drinking. Recalling the mass celebration that is St Patrick's Day in England, I searched in vain for the reciprocal celebration of St George's Day: it would appear that even in the model EU state of Ireland, some national memories survive.

**Architectural Association president Eva Jiricna may not be the most political of speakers, but she has plenty to say on the profession as her V&A talk draws near**

On 2 June, Eva Jiricna will be speaking at the V&A to celebrate 'new architecture and design from the newly enlarged Europe... and how the changes in Europe have influenced her design choices'. I visited her compact offices off Tottenham Court Road to see what she was going to say. In time-honoured tradition, she will be reinterpreting the brief.

As president of the Architectural Association (AA), she is currently caught up with the time-consuming problem of finding the new chairman. Before that can happen, she has to help appoint the members of the interim management group – which has to be found by the end of this week – and then to elect a 'search group' to find likely candidates for chair, which, she says ominously, might take up to a year.

So as a busy architect, with the added pressure of extramural activities, she says she was happy to agree to do this talk for the V&A – for whom she is currently working on a masterplan – but seemed edgy that the event is being organised by the Foreign and Commonwealth Office, with its obvious political ulterior motives.

Firstly, Jiricna is not a political animal in the conventional sense and will not be providing a polemical talk about the changing face of European regulation, the impact of immigration policy on employment, or even the Common Agricultural Policy. Secondly, she modestly admits to not being qualified to talk about the architectural possibilities to emerge from the accession countries to the EU. While she recognises these interesting developments, she says she does not have the information to expand on them in any depth. So, rather than pontificating about what *might* happen, Jiricna will stick to what *has* happened. She then launches into a spontaneous romp through 700 years of Czech history while I struggle to keep up.

She refutes my suggestion that she has a romantic attachment to the Czech and Slovak republics, but rather she retains her links there (she has an office in Prague) because she wants to give encouragement to aspiring architects wherever they are. Her father's generation in the inter-war years had lived in a country that was 'charging towards progress... it was a dynamic period of brilliant architectural development... helped by the fact that highly intelligent people could travel freely'. Towards the end of the Second World War, when the country turned its back on the West, this intellectual freedom was cut off. 'Idealists went to prison,' she explains, 'and architects were disallowed from practice... Effectively two generations completely stagnat-







GAUTIER DEBLONDE

## European champion

ed, but they lived in hope. Now we have a situation like 1918 where there is the possibility for the transmittance of ideas... The opportunity for expression needs to be encouraged?

She is not talking about some wishy-washy, hands-across-the-sea liberalism, but a much deeper philosophical point about the nature of progress and the essence of humanity. She is a committed humanist who believes that an increasing interconnectedness among people – what she calls internationalism – is something that is not only desirable, but inevitable.

From her own experience, she says that life under Iron Curtain communism taught her discipline, a sense of proportion, and that there are 'worse things in life... my generation came through a lot'. However, there is an interesting tension between her fatalism – her belief in inevitable change – and her active intervention.

After all, if all human actions have an impact, we need to decide on what impact we want to be associated with. The dialectical relationship between causation and political effect seems to be pushed to the back of her mind as she concentrates on a general social improvement through practical, creative matters. 'The job of an architect,' she says, 'is not to make money, or to build big important buildings – it is to contribute to society.' But this begs the question: to what end? As it happens, regardless of the contradictions, Jiricna has a clear view of what she wants to achieve and what she is fight-

ing against. Her criticisms are cultural, but she is certainly not afraid to criticise.

She dislikes the commercialism and replicability of Daniel Libeskind's schemes – citing his new Salvador Dali Museum in Prague as exactly the same as his V&A Spiral – but accepts that 'every architect has been affected by him'. It remains a moot point as to whether this effect has been beneficial. In the same way that the accession countries are being absorbed into the European model, so their ideas are in something of a melting pot. She describes history as being 'like putting ingredients in a soup: it will taste different, but we will all benefit from the experience of eating it'.

She is very critical of 'commercial' architects; those who say 'yes sir, no sir, I'll build what you want, sir' to clients. In this regard, she says that 'Foster has lost it... Rogers is making statements rather than buildings... and even Rem Koolhaas has begun his decline'. She jokes that she once appeared on a phone-in and said that Terry Farrell's Charing Cross Station was the worst building in London. Now she's modified that opinion and says it's his MI5 building.

Jiricna's primary concern is that it is such an effort to design a building that iconic architects are losing touch with the design process and compromising for expediency. 'Architecture is about taking risks and being courageous,' she says, but if a big developer has money to invest, 'it will probably go to Norman [Foster]'.

This is not an arrogant diatribe. She too feels that it is difficult to do big projects and still stay fresh. 'I hold to Charles Eames' saying that he never made a compromise but he knew the constraints,' she says. When I ask whether architects should work within restraints or challenge them, she answers that there are limitations on everything, we just have to recognise which are positive and which are negative.

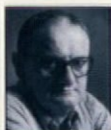
'Working with constraints is a challenge. I always say that each building should be able to be built with a palette of three materials,' she says. 'When you visit the Ukraine there are now some wonderful buildings constructed of a limited palette... You could say that the most important thing for architects to do is to accommodate people – it doesn't matter what we build. I don't have the ego to think that I can change the world, I just aim to do things better tomorrow than I did them today.'

This still leaves a big question over the word 'better', which we could discuss for hours, but Jiricna has little time and, anyway, she is interested in getting on with it, understanding what works and improving her output for the benefit of all.

Austin Williams

*Eva Jiricna will be giving her lecture on New European Architecture at the lecture hall at the V&A Museum in London at 7pm on 2 June. For tickets tel 020 7942 2211*





## An insult to infrastructure and the onset of architectural correctness

I sometimes think that infrastructure must have been a 19th century idea, because at the turn of the 21st century it clearly isn't working. Long-term, long-life construction projects under the control of cash-strapped governments whose policies change every week are a disaster – the present transport crisis is a good example. What we really need today is not more cycle paths (hurry over to China if you want to see a vanishing nightmare on two wheels) but urban motorways. Can we get them?

Certainly not. Transport has become a dirty word because more people associate it with pollution than prosperity.

Forty or 50 years ago we could have had urban motorways in every town and city in Britain at 1 per cent or less of what they would cost now. All the original motorway prophets, such as Bressey and Abercrombie, assumed that city centres were going to have to be linked by high-speed motor roads, just as they were by railways. During the 'motorway honeymoon' of the 1950s this is what began to happen. There was not a single objector to the plan for the London end of the M1 or to Spaghetti Junction in Birmingham. Opposition only started when the urban motorway idea ran head on into the booming housing market idea. That was when 19th-century-style far-sightedness was needed, and that was when it was out to lunch. As a result, the later high-speed motor roads bypassed towns and cities. No wonder out-of-town development and inner-city decay marched hand in hand.

Opposition to motorways is not confined to Britain. Continental countries such as Germany, France and the Netherlands have better and larger high-speed road networks than we do, but only because they started on them before the know-nothing backlash began, and persisted with them long afterwards. At the time of the Maastricht Treaty,

there was still support for transport infrastructure in Europe, but no longer. At the last EC summit before enlargement, ministers rejected a £1 billion transport networks programme designed to streamline the links between all the EC countries. Already the French had axed their original TGV programme; Germany had started to cut capital building projects by a third; and Britain had scrapped its roads programme, dismantled British Rail, ditched Crossrail, and started giving windfall Lottery money to the

culture industry administrators, curators and communarians instead. As a result, every European engineering and construction consortium big enough to undertake serious infrastructure projects has packed its bags and left home, most interestingly for Asia and Africa – where there are countries that have no administrators, curators and communarians at all.

There is a lot of architectural correctness like this around today. I encountered a bit of it when I gave a chat to a large American engineering firm a month or two ago. This firm has worked with most architecture firms of consequence in the US, so I have no intention of biting the hand that feeds you. Nonetheless, I must say that my views on the proper direction for technical research in architecture went down like a lead

balloon. For some time I have suspected that there is a virus abroad that has infected all engineers with a desire to proselytise for urban life, natural ventilation, daylighting and low-energy building. These are people who would rather open a window than breathe conditioned air; rather cling to daylighting than admit that the 1 per cent art gallery 'daylighting' that they get in the end is not the same thing at all; and rather put on 10 extra sweaters than admit that the only way to create a reasonable climate in buildings is by expending a reasonable quantity of energy. They just don't get it.

'What we really need is not cycle paths but urban motorways. Can we get them? Certainly not. Transport has become associated with pollution rather than prosperity'

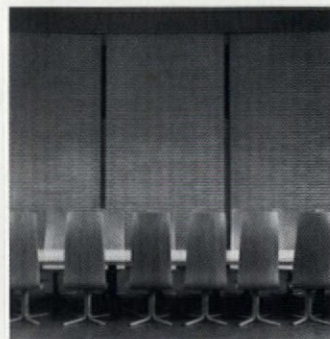
### Richard Buckley

Buckley Gray

**When and where were you born?**

1963, Solihull.

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



Jacobsen's St Catherine's College in Oxford was a source of inspiration as a student.

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

Fresh lobster anywhere.

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

A Landrover Discovery and a wheelbarrow.

**What is your favourite film?**

*Betty Blue.*

**What is your favourite book?**

*Wild Swans.*

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

The pencil.

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

There are too many buildings that make me angry to have a 'favourite'.

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

Alan Calder encouraged me to go to architectural school.

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

Matt Yeoman would have to come second to my other partner, Fiammetta Gray, because she is also my wife.

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

A chef.

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

Architecture can be the most rewarding profession in the world... don't waste it.

**What would your motto be?**

Smile.





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# TIGHT FIT

**On an extremely tight, part-buried site, Buckley Gray's houses are private worlds of dramatic light and enclosed outdoor spaces**

By Barrie Evans. Photographs by Chris Gascoigne/MEW





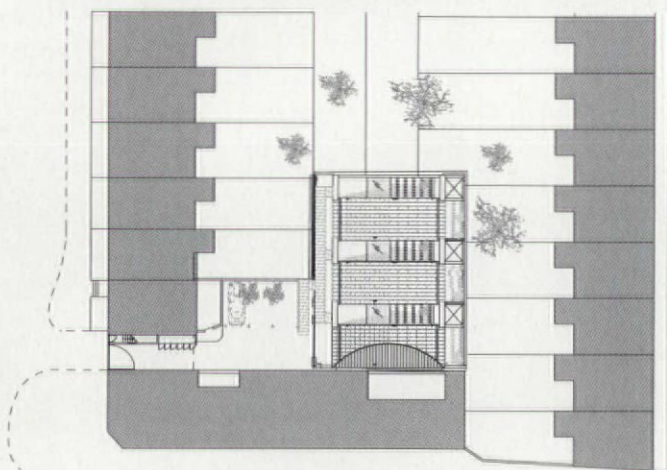


Planning constraints can have curious effects. In London's Barnsbury, a 1930s storage building and the stable floor beneath, found during excavation, now define the profile and positioning of new housing on this tight site. To the rear of a pub (now housing), in an enclosed yard overlooked by surrounding housing, Buckley Gray has squeezed a terrace of three houses which even limbo under the former pitched roofline.

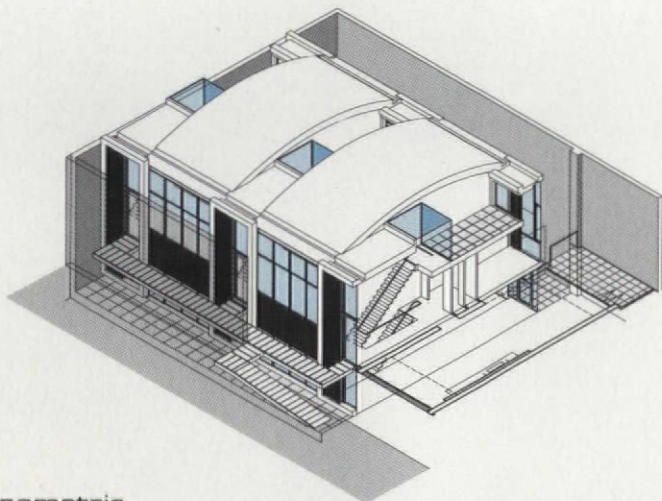
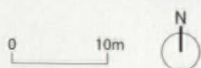
For the neighbours, whose very short back gardens edge much of the site, sticking to the old buildings' volume may have the benefit of containing new visual intrusion. For the architect, the implications were more problematic.

The houses are pushed to the back of the available site, against the high wall that was once the solid rear wall of the old buildings, so providing no view out to the rear. While the resulting single-aspect plot is reflected in calling the houses Haven Mews, in fact the plan is so deep that rear windows are essential for daylight, if not for views. And the digging down 1.5m to the stable floor, while not formally constituting a basement with all of the means of escape requirements that go with it, did also cut off the views to the front at this semi-basement level. But the benefit of excavation was to make possible (just), three-storey houses within the previous buildings' envelope.

**Ground floor looking out to the front over the entrance bridge to a fence screening very-adjacent neighbouring gardens. Note the ceiling stopping short of the wall to let in daylight from above**



site plan

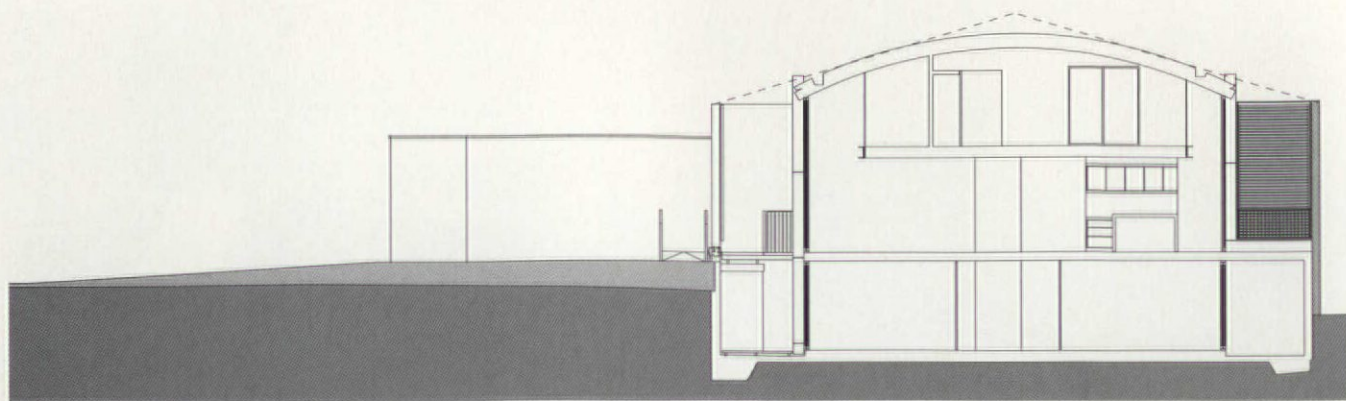


isometric

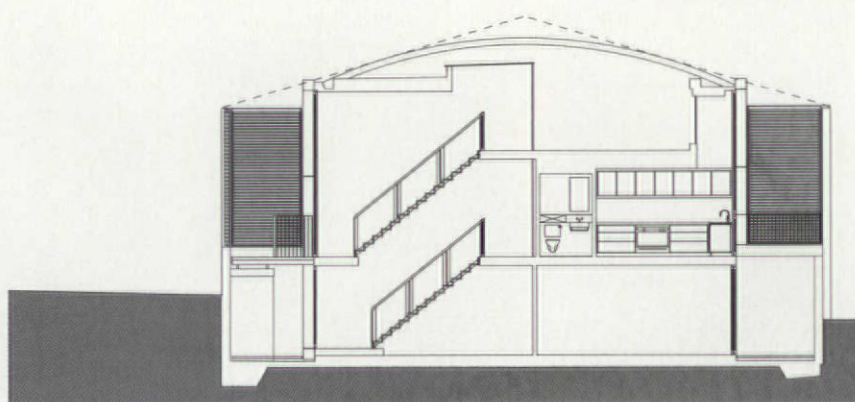








section aa



section bb

0 5m

The architect's response to these limits to the front and rear, and to issues of privacy for the new occupants, has been to create a semi-private world for each house, providing outdoor lightwell/slot spaces within the perimeter of the previous volume, and on the upper floors, increasing the sense of openness by creating views between spaces within a house. The story is first about ingenious three-dimensional design.

Discussing the planning disintegrates this three-dimensionality to some extent but does simplify an intricate picture. At semi-basement level, a 2x2m rear terrace brings a surprisingly good level of daylight to the adjacent study and bedroom through fully-glazed sliding doors. It is more a visual focus, like a small, enclosed Japanese courtyard, than a space to inhabit. Similarly, at the front, a 1.8m wide light slot alongside the semi-basements leaves the front bedrooms looking on to a wall. This wall has been planted, the experience reminiscent of the planted walls of Unique Environments' recent mews (AJ 22.4.04). It is a good enough prospect to justify glazed walls with sliding doors.

On the ground floor, the front views are open, at least within the range of the small enclosed yard, the entrance to which is an

**On the sections, the dotted lines indicate the roof line of the previous building. Right: a formal composition, where the restricted first floor height is not immediately evident. The entrance bridge slides past planting that is rooted at semi-basement level. Opposite: from the entrance bridge looking through to the rear terrace and white-painted boundary wall**





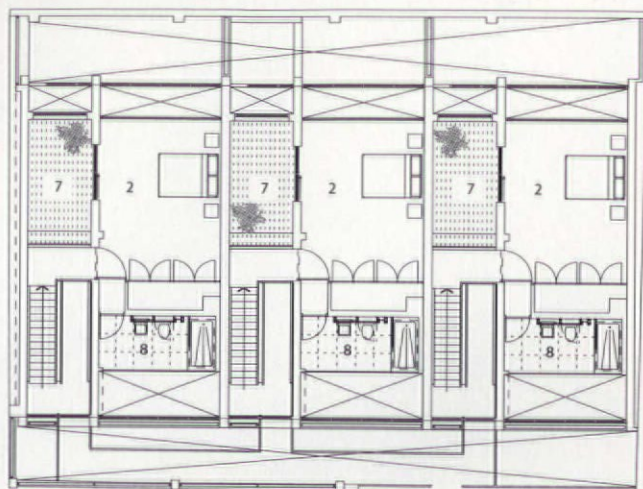




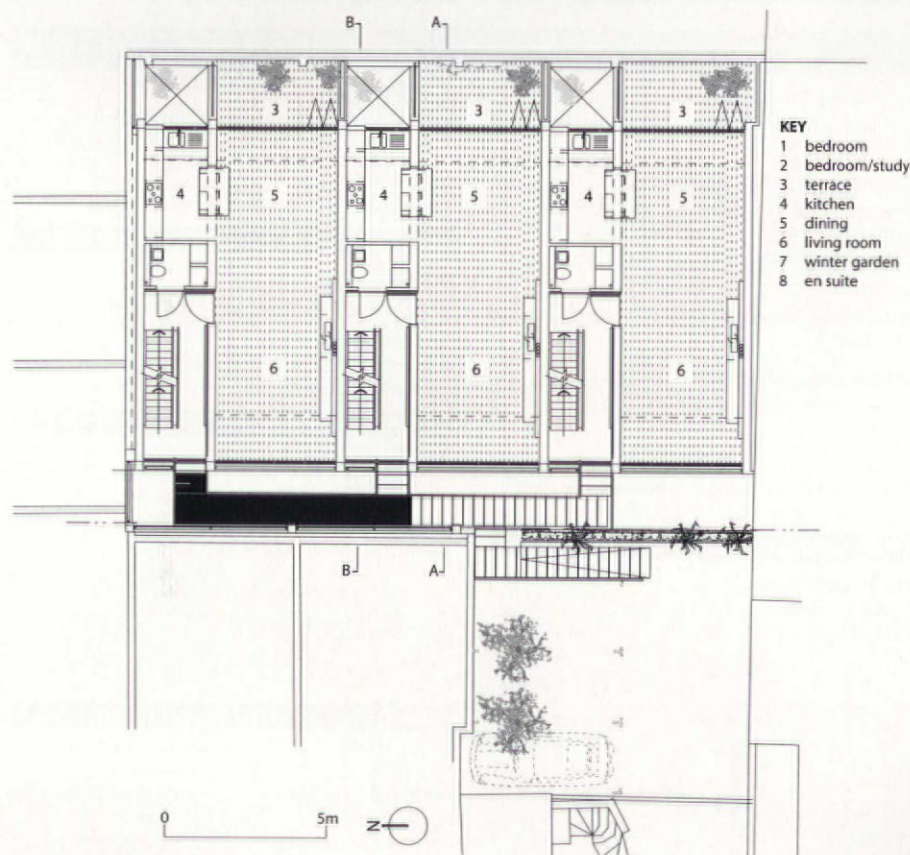


Approaching the head of the stair with its glazed balustrade, skylight and wall onto the winter garden

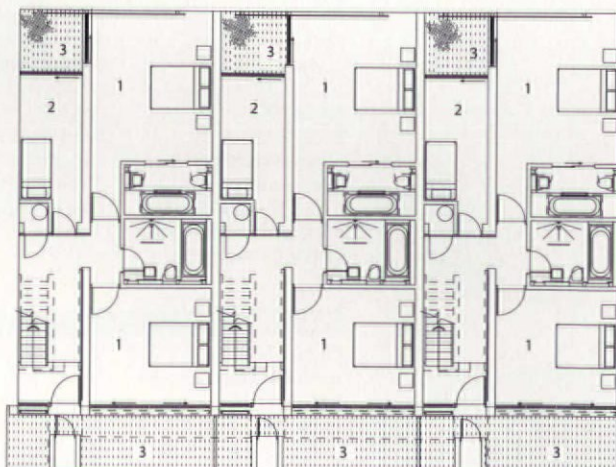




first floor plan



ground floor plan



semi-basement plan

archway under a flying freehold house that Buckley Gray is also currently converting. The rear of the ground floor stops 2m short of the rear wall, like the basement terrace. The arrangement at the rear is therefore the 'well' of the semi-basement terrace and then a terrace at ground floor outside the dining area, built over the semi-basement bedroom. With fully-opening folding glass doors from the dining area on to this terrace and the inside walnut floorboard joints aligned with the terrace's stained iroko boards, the space flows. With the white-painted, planted rear site wall brightened from above, the impression from the terrace is of sky light, of being connected to the indoor space, and of a discreet separation from the neighbouring two houses across the 'wells'.

Above this, at first floor, the rear view out is again on to the light slot, which climbing plants will eventually reach, plus a glimpse of sky above the perimeter wall.

Each house is, of course, a more three-dimensional experience than this description of the layouts suggests. Approaching the houses, a bridge along the front passes over the light slot, its slatted balustrade providing the semi-basement front bedrooms with some privacy screening. Stepping inside, the light draws the eye up through the double-height space to the frameless glass rooflight at the head of the stair, and beyond, through a glass wall, to a first floor winter garden. This opens off the first floor bedroom.

Deliberately stopping the first floor short of the outer walls works well. Full glazing from floor to ceiling at these cut floor edges has the virtue of providing connecting views down into the ground floor (as well as outside through the curtain walling beyond). And looking up from ground level, the floor cut-backs above provide open sky views. In the kitchen in particular, a normal-height space suddenly opens up to a second storey above with a wall of glass, not just a window out.

The success of this building is not, though, just the result of designing three-dimensional space and transparency. The restrained palette also produces a calm that contributes to the spaciousness, and the white walls and ceilings are instrumental in inter-reflecting light through each house.

Of course, the cool quality of the spaces with their minimal detailing, much helped by choice of fixtures, does not come cheap. Hidden away, too, is the automation of security, lighting and audiovisual systems that goes with houses which in this part of London are in the £1 million bracket. Nor are they family houses. But for a much wider range of such sites, the scheme does provide an interesting set of architectural ideas about dense housing in tight urban backlands – 'brownfield' suggests something much less constrained.

Buckley Gray succeeds in making light and transparency provide a sense of openness and of the outdoors where physically, these hardly exist.



## Cost breakdown

Based on gross external area

	Percentage of total cost
Preliminaries	12.18
Site preparation	2.08
Drainage and underground services	1.89
Work to existing structure	9.79
Structural works	11.95
Roof works	5.52
External screens, partitions	3.25
Internal partitions	2.83
Floor works	3.62
Ceilings	1.19
Kitchens and bathrooms	7.70
Specialist joinery	5.60
Windows and doors	11.23
Services and fittings	15.40
Decorations	2.60
External Works	3.17
<b>TOTAL</b>	<b>100.00</b>



## Specification summary

### ENABLING WORKS

Removal of existing asbestos roof and part wall covering and steel frame structure. Temporary propping required to retain integrity of the existing retained walls. Remove existing fuel tanks

### SUBSTRUCTURE

Excavate site approximately 1.5m. Underpinning to retained boundary walls. Full damp-proofing system applied prior to casting reinforced raft foundation and perimeter retaining walls

### SUPERSTRUCTURE

#### FRAME

Steel frame and in situ cast reinforced concrete shear walls

#### WALLS

Cavity brick and block walls to north and south end. Solid block to cavity walls

#### UPPER FLOORS

Timber joists with ply sheathing

#### ROOF

Timber rafters spanning width of each house set out

to curve with ply bent over to form curve. Rigidal standing seam system laid over. Hip formed with three-dimensionally curved tubular hip beam

### WINDOWS AND EXTERNAL DOORS.

Sliding and bi-folding polyester powder-coated aluminium double glazed windows, with pivoting steel frame and timber-louvre privacy screen to stairs

### ROOFLIGHT

Frameless double-glazed rooflight and vertical screen above stairs

### INTERNAL WALLS AND PARTITIONS.

Generally blockwork with some plasterboard stud partitions

### STAIRCASES

Stainless steel stringers and handrail with folded solid walnut treads and risers. Glass balustrade

### INTERNAL FINISHES.

#### WALL FINISHES

Dry-lined plasterboard, taped and jointed. Flush MDF skirting. Paint finish

### FLOOR FINISHES

Solid walnut timber to living and circulation spaces. Stone to bathrooms and kitchens. Carpet to bedrooms

### CEILING FINISHES

Plasterboard taped and jointed. Paint finish

### SERVICES

#### HEATING

Conventional gas-fired boiler with radiators

#### ELECTRICAL

Electrical and lighting installation linked to integrated intelligent control system

### EXTERNAL WORKS

Ground level raised with foam concrete wand reinforced concrete slab over. Finish of Tegular Chelsea setts. Iroko slatted screens to boundary, in steel frames. Galvanised steel bridge structure with galvanised steel trays and screed infill



## CREDITS

### TENDER DATE

May 2002

### START ON SITE DATE

August 2002

### CONTRACT DURATION

18 months

### FORM OF CONTRACT

JCT 98 without Quantities

### GROSS EXTERNAL AREA

787m<sup>2</sup>

### CLIENT

Joel Field Properties

### ARCHITECT

Buckley Gray: Andy Brown, Richard Buckley, Matt Yeoman

### STRUCTURAL ENGINEER

Michael Hadi Associates

### SERVICES ENGINEER

EDC

### MAIN CONTRACTOR

JJ Builders

### SUBCONTRACTORS AND SUPPLIERS

Fireplaces Geoflame; electrics, comms Smart Integration; joinery Broughtons; Roof Corus Building Systems; windows Sunfold Systems; ironmongery Higrade Hardware; sanitaryware, tiling Tiles and Baths Direct; timber floor Havwoods; reconstructed stone Moorcrete Pre-cast Concrete; lighting Modular

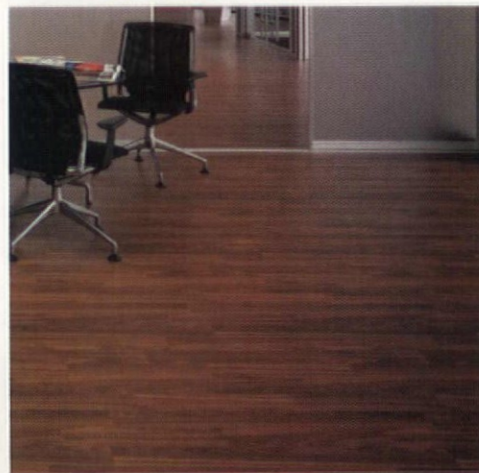
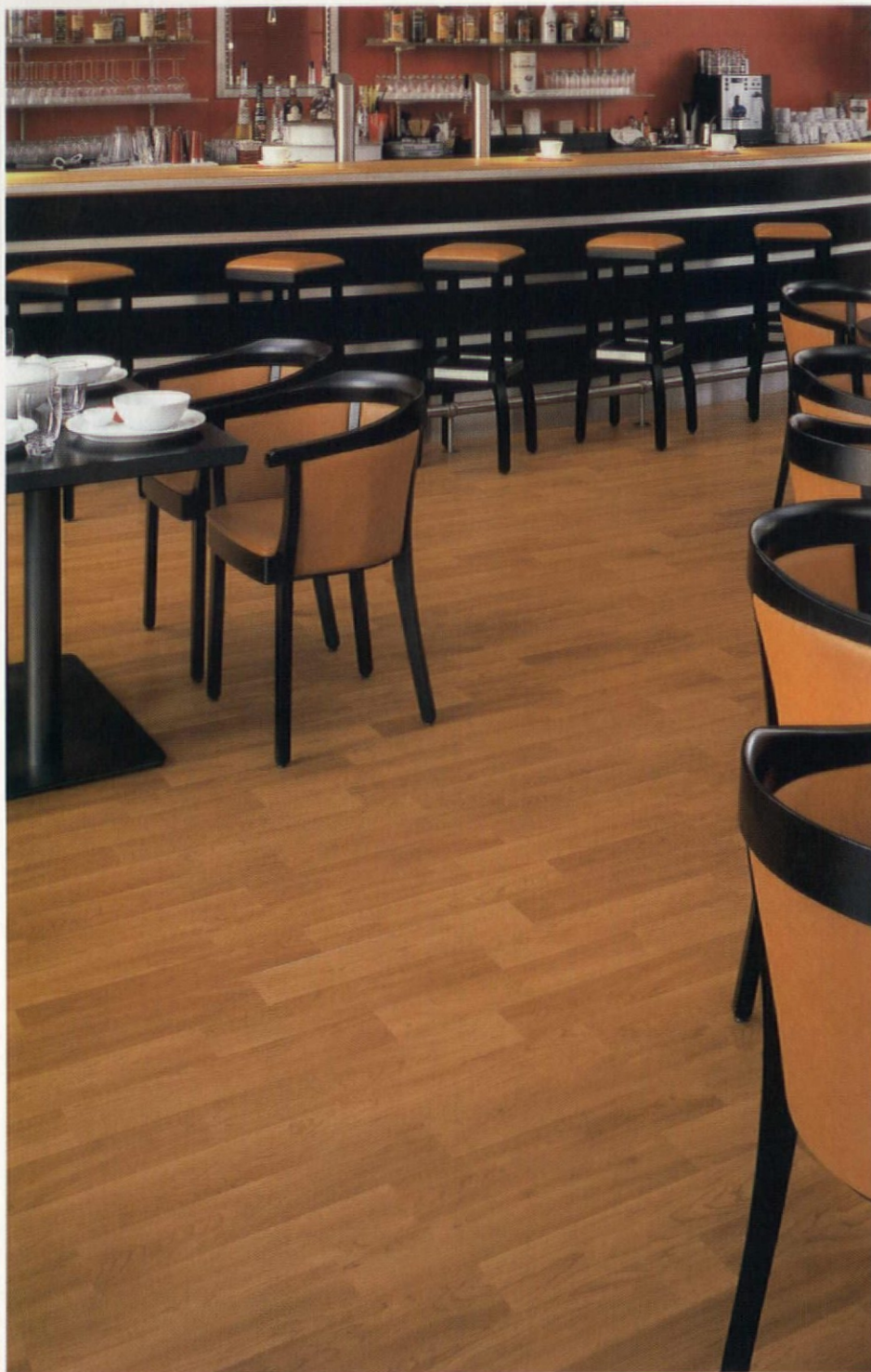
### WEBLINKS

Buckley Gray  
[www.buckleygray.com](http://www.buckleygray.com)  
 Michael Hadi Associates  
[www.mha-consult.co.uk](http://www.mha-consult.co.uk)

Top: semi-basement bedroom. Left: cut-back ceiling. Kitchen looks over semi-basement terrace



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## Mews house with glazed walls

The form of the three-storey mews houses is dictated by the tight urban site; adjacent buildings limit the aspect to front and rear elevations, which are fully glazed to allow maximum daylight to penetrate the relatively deep plan. Bedrooms at lower ground floor level are lit by landscaped light wells. The construction is a combination of blockwork, precast concrete and steel – to resist lateral movement – with timber-joisted floors and roofs.

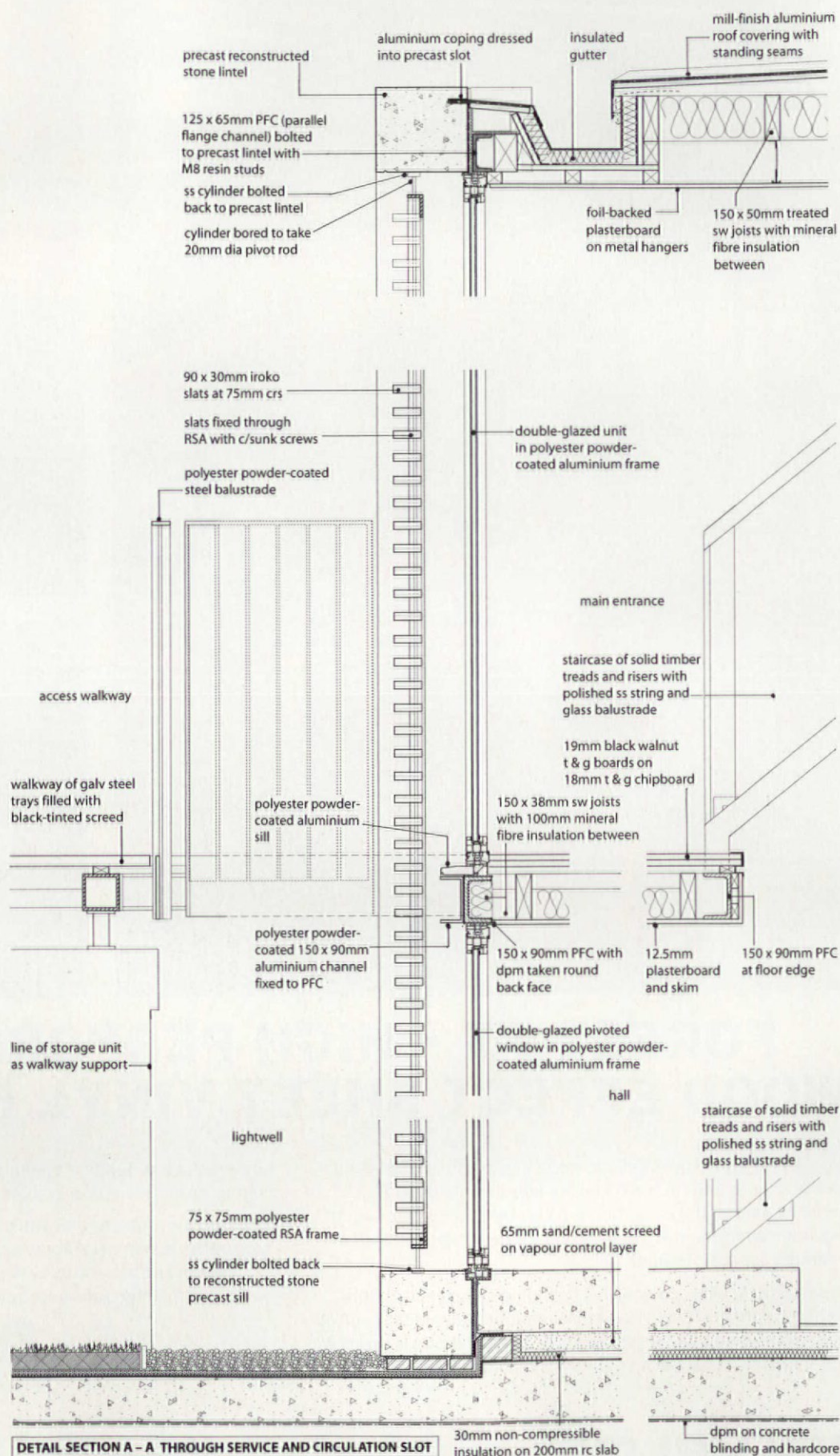
Living and bedroom spaces to each dwelling are stacked vertically and topped with a curved standing seam aluminium roof. Between each is a circulation 'slot' – staircases, entrance and landings – defined by a party wall to one side and a full-height blockwork wall to the other, which acts as a buffer zone. The slots are defined by a frame of precast reconstructed stone and have flat roofs which articulate the terrace roofscape.

Access is by means of a bridge at ground floor level, poised above the light wells. The bridge deck, random-sized galvanised steel trays filled with black-tinted screed, rests on a steel frame supported on concrete storage units at lower ground floor level.

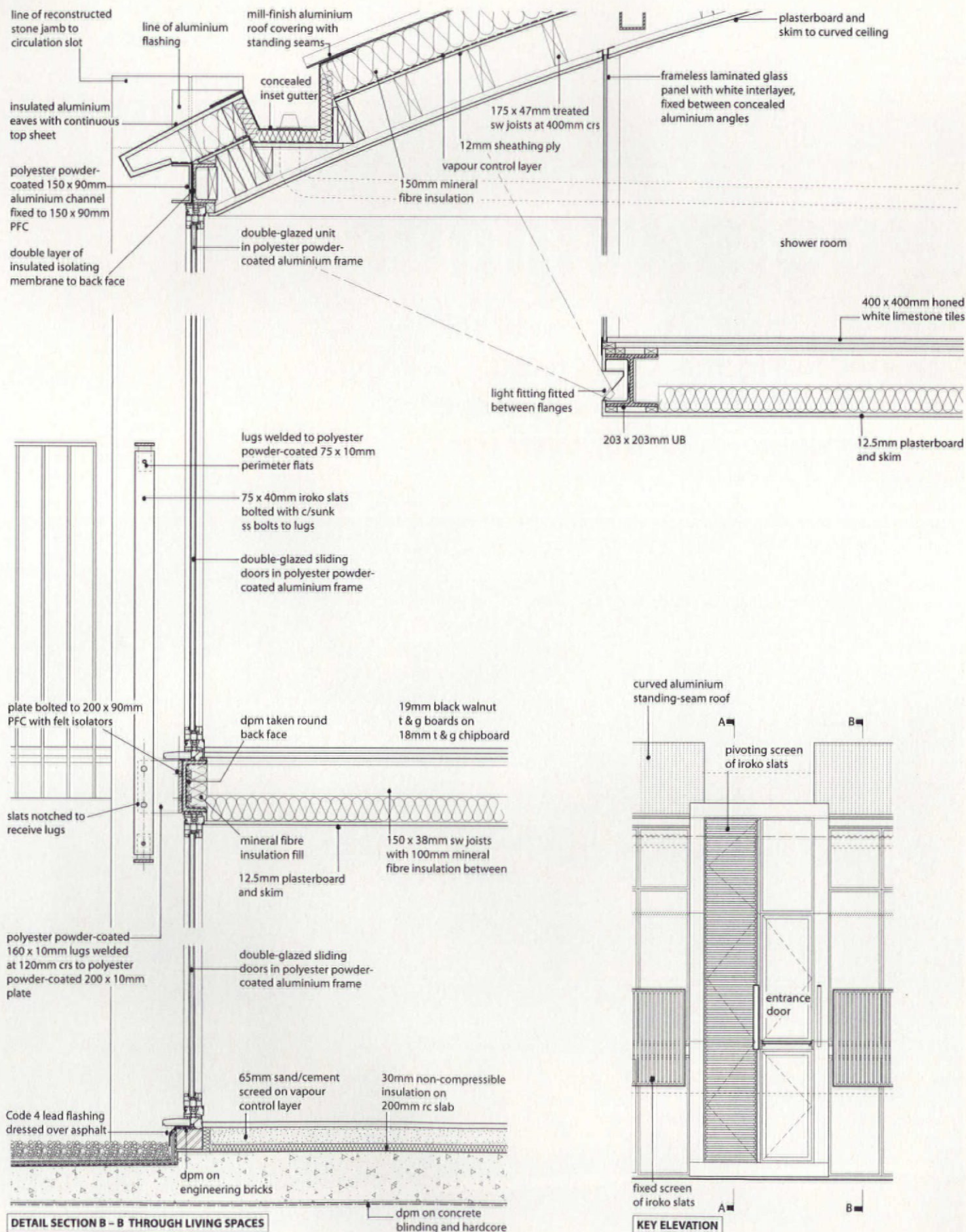
The glazed main entrance door opens onto a hall where a folded timber staircase with a glass balustrade rises through the building. The glazed wall to the slot is screened with horizontal iroko slats to give privacy to the interior; it pivots to allow the glass to be cleaned.

The living rooms alongside the front light well are fitted with fully glazed sliding doors, protected with a balustrade of vertical iroko slats. The slats extend downwards to screen the fully glazed sliding doors on the floor below from those using the bridge.

Susan Dawson











# Pools winner

**Chetwood Associates' Zetter Hotel,  
created in a former Clerkenwell  
warehouse, balances a modern agenda  
with its quirky industrial character**

By Barrie Evans. Photographs by Edmund Sumner/VIEW



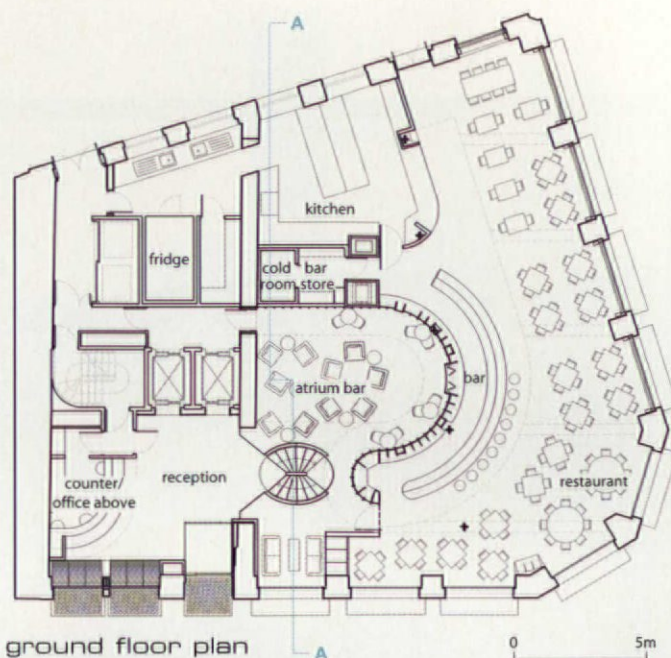








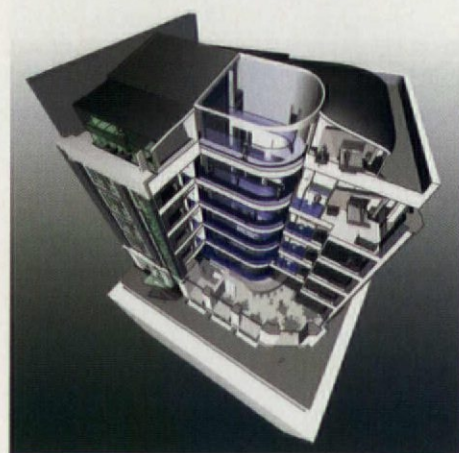
basement



ground floor plan

The name Zetter comes from the football pools organisation, whose warehouse this building once was. Located in a Conservation Area in London's Clerkenwell, it is a pleasingly solid building, little touched on the exterior by the architect in its new incarnation as a hotel. Signage is minimal. The main change is a newly worked entrance to the south, on Clerkenwell Road, with pavement level rising by around 1m along the eastern perimeter to the cul-de-sac of St John's Square at the rear. Landscaping of this perimeter by Gross Max will allow the ground floor restaurant to spill out on to the pavement in fine weather, once the delayed infrastructure works by the local authority are complete. The entrance sets the tone of this modern conversion. It is a modest-sized space, kept uncluttered, double-height with a balconied area above reception that is an office; space is not wasted.

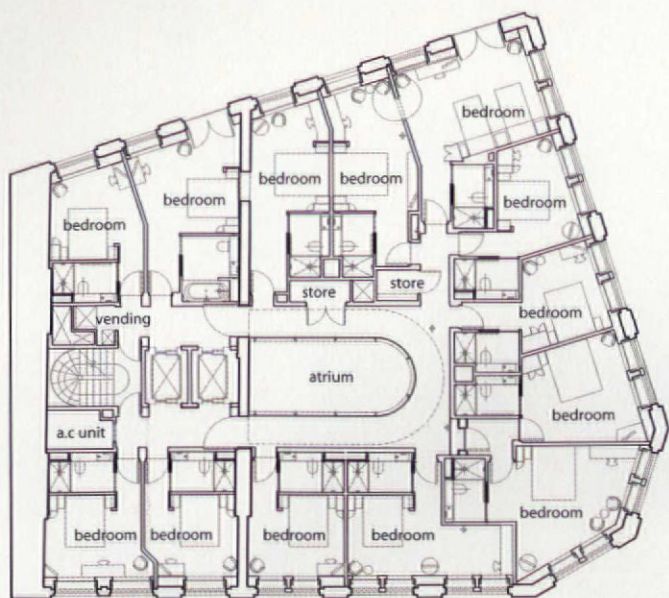
Inside, there was not a lot of historic interior that might have been articulated, although there were old pools machines in the basement. Structurally, there are a major crosswall and a row of cruciform cast iron columns running front-to-back, the columns now given one hour fire protection by intu-



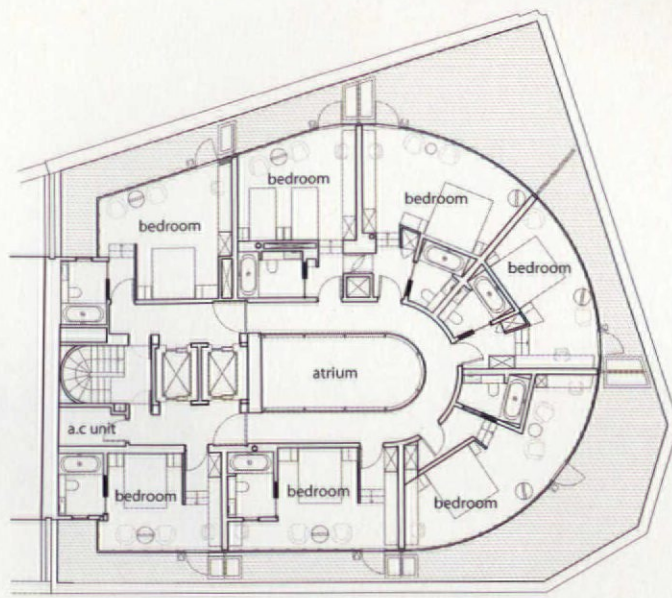
Cut-away showing pivotal role of atrium

Bar area at foot of atrium, with serving hatch in the centre of the wall





1st - 4th floor plan



5th floor plan

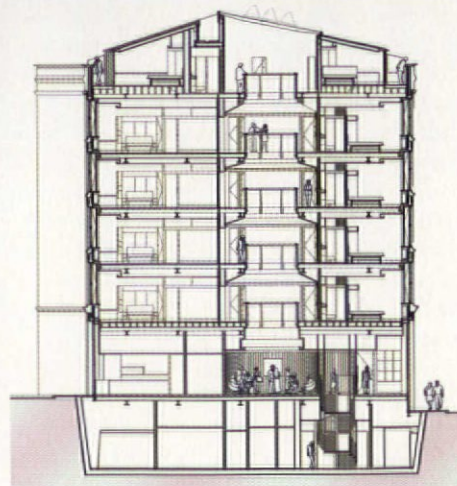


Glazed balustrades help increase apparent width of atrium

mescent coating, then overpainted. Original domestic-scale sashes remain at upper levels. The plan is deep and non-orthogonal, but Chetwood Associates has been able to carve out a clear logic while retaining a sense of the original building's quirks.

The front-to-back crosswall largely defines the entrance space and is the transition line on which the architect has dealt with the 1m height difference across the site. A spiral stair, hung from the ceiling, leads up to the restaurant level (and down to the basement). For the less-ambulant, the two-sided lifts take people up to the atrium/restaurant level.

This atrium is pivotal to the layout, especially at the higher, residential levels. The old brickwork of the crosswall is exposed as it rises through the building. At ground floor level the atrium's role is less central, providing a small bar-space which feels a bit cut off, not helped by being serviced from a hatch in the restaurant's bar. But the restaurant is the main public space, very much aimed at people locally, not just hotel residents. Clients Mark Sainsbury and Michael Benyan are proprietors of the nearby Moro restaurant.



section aa





**New top floor of seven rooms added to existing building, set back so as to be hidden behind the parapet when seen from the street. Opposite top: inside a top floor room. Opposite middle and bottom: typical rooms on floors 1-4, with standard fit-out responding to existing building geometry**

The restaurant has excellent daylight, provided by galvanised industrial-scale sash windows which replace a variety of other fenestration. From the practice that brought us the Heath Robinson-meets-Modernism of the Butterfly House (AJ 18.12.03), it is not surprising to find some clever, though here discreet, mechanisms. For each of the large wall openings in this high-ceilinged restaurant space there is a fixed light about 800mm deep at top and bottom. In between, a counterbalanced sash, about 2.5x2.5m, can lower 400mm to leave a high-level ventilation slot, or rise 800mm. That produces an open slot at eye level when seated, providing fine-weather connection with the outdoors and its forthcoming pavement tables area.

The kitchen is positioned in an alcove so that, as at Moro, the sight and sounds of the kitchen are partly on show. Located towards the back of the building, it is well-positioned for serving the outdoors via a door on to St

John's Square as well as the indoor tables.

Most of the basement level is used as the hotel's netherworld of storage, staff lockers, and plant, though it also contains the WCs for the restaurant and two meeting rooms. These two feel a bit cut off in the basement and are less refined than the rest of the hotel, for example with skirting trunking and less controlled design of ceilings.

On the five bedroom floors, the atrium comes into its own. Though not large in plan, its apparent area is much larger through its connection with the horseshoe corridor around it and the glazed rooflight. Fire engineering, including smoke testing of a mock-up on site at an early stage, were needed to establish the final set up. The glazed atrium roof provides for rapid smoke exhaust, allowing open balconies. And the horseshoe plan of the corridor allows it to be used in two directions for escape, requiring only one escape stair, saving some 15 per cent of lettable floor-

space. While some buzz of conversation can be heard from the bar in the base of the atrium, it is muted on the upper floors. Acoustics are addressed with a carpeted corridor floor, shaped ceilings and recessed doors. The restrained palette, combined with up and down-lighting, avoid conventional hotel glitz.

A new, steel-framed, top floor has been added, set back behind the existing parapet. Its volume and roof profile are defined by sightlines from surrounding streets so that only the profile of the original warehouse parapet is visible. So while there are 13 outward-facing rooms per floor on floors one to four, the top floor has just seven, wedge-shaped rooms, whose ceilings slope down to the perimeter, the rooms opening on to external terraces. As the existing parapet is quite high, the bedroom floors are raised by a couple of steps to improve views out. There is some rooftop plant, adjacent to the lift shaft, which is the highest point of the roof.





Top floor rooms are larger than on the floors below, with more facilities and baths rather than showers. Generally, options like dial-up DVDs are pitched as compensations for the lack of pool or fitness rooms. As part of this offer build up, however, the temptation to add more furniture than the architect would like – easy chairs and desks – has not been resisted. For floors 1-4, a variation from the tea/coffee-tray-in-the-bedroom norm is a shared vending station adjacent to the lifts and staircase. Creating it is both economical and a possible counter to the isolation people can feel in hotels. The buzz from the atrium is also part of this approach.

Room treatment follows the restraint of the atrium. Sashes have been repaired but left single glazed (for cost reasons), with internal lacquered MDF shutters added – it is not the quietest of neighbourhoods. These provide enough blackout to enable lights to be set in the top member of the sashes to







Neat shutters that provide blackout and some acoustic protection

enliven the windows when seen from the street at night. The shutters also avoid the need for curtains, something the architect was very keen to achieve.

Built-in furniture is designed by Chetwood. There was too much variation in the building's shape for the bathrooms to be prefabricated as pods, but Chetwood has gone a long way toward this. Every bedroom has a standard vanity unit (surface, basin, lighting and WC) and there is a standard shower or bath. Units were made up off site by the joiners and reassembled in the rooms. With this amount of repetition, it was possible to go for a high spec and get a good price.

The hotel, and Chetwood, have made use of the London aquifer. Water is extracted at a

near-constant 12°C. The hotel has a plant in the basement that filters, carbonates and bottles this water for hotel use. The water is also used direct as grey water for flushing WCs. And this ground-source water contributes to cooling the water fed to the fan coil units in rooms.

It is good to find a hotel in which the quality and design effort does not fall off moving from entrance to public rooms to bedrooms, and particularly that the bedroom-floor circulation, so often daylight-free and depressing in hotels, has a sense of place here. While the hotel's capacity is 59 rooms, its handling gives the Zetter the sort of characterful intimacy more often associated with country house hotels. It is a place to be, not a point in passing.

## COST SUMMARY

Data based on tender sum, for gross internal area

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUPERSTRUCTURE</b>		
Structural alterations	61.36	3.14
Fifth floor frame	43.77	2.24
Roof / rooflights	61.36	3.14
Staircases	49.64	2.54
External walls restoration	7.82	0.40
Window restoration	22.28	1.14
Windows / glazing	123.70	6.33
Internal walls and partitions	135.43	6.93
Internal doors	70.54	3.61
<b>Group element total</b>	<b>575.90</b>	<b>29.47</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	66.64	3.41
Floor finishes	97.12	4.97
Ceiling finishes	69.96	3.58
<b>Group element total</b>	<b>233.72</b>	<b>11.96</b>
<b>FITTINGS</b>		
Public and circulation	106.11	5.43
Bedrooms	93.60	4.79
Bathroom	37.74	1.93
Kitchen	47.71	2.44
<b>Group element total</b>	<b>285.14</b>	<b>14.59</b>
<b>SERVICES</b>		
Mechanical services installation	254.24	13.01
Electrical services installation	203.63	10.42
Public Health Installation	110.60	5.66
Lift installations	62.92	3.22
Builder's work in connection	30.48	1.56
<b>Group element total</b>	<b>661.88</b>	<b>33.87</b>
<b>PRELIMINARIES</b>		
	197.57	10.11
<b>TOTAL</b>	<b>1954.20</b>	<b>100.00</b>

Cost data provided by Gardiner & Theobald



Shutters allow coloured lighting at windows

## CREDITS

<b>TENDER DATE</b>	Van Heerden, Helen Reay, Steve Burr, Paul Hinkin, Tony Duckworth (Environmental)
<b>START ON SITE DATE</b>	September 2002
<b>CONTRACT DURATION</b>	18 months
<b>GROSS INTERNAL FLOOR AREA</b>	2,620m <sup>2</sup>
<b>FORM OF CONTRACT</b>	JCT 98 with Contractor's Design
<b>TOTAL COST</b>	£5,120,000
<b>CLIENT</b>	Urban Hotel Group
<b>ARCHITECT</b>	Chetwood Associates: Laurie Chetwood, Desmond O'Dwyer, Gary
<b>COST CONSULTANT</b>	Gardiner & Theobald
<b>PROJECT MANAGER</b>	Gardiner & Theobald Management Services
<b>STRUCTURAL ENGINEER</b>	Waterman Partnership
<b>SERVICES ENGINEER</b>	Buro Happold
<b>PLANNING CONSULTANT</b>	Montagu Evans
<b>ACOUSTIC CONSULTANT</b>	Acoustic Consultancy
<b>FIRE ENGINEERING CONSULTANT</b>	Buro Happold FEDRA

<b>LIGHTING CONSULTANT</b>	roofCEL; window restoration Task Joinery; lift installation Kone; floor & wall tiling & cladding
<b>LANDSCAPE ARCHITECT</b>	Gross Max
<b>MAIN CONTRACTOR</b>	Interior (now ISG Interior Exterior)
<b>SUBCONTRACTORS AND SUPPLIERS</b>	Specialist joinery Brown & Carroll; drywall & ceiling Kent & Roberts; early works contractor Coffey Construction; atrium roof Coltr; specialist glazing entrance & balustrade TW & Ide; ground & fifth floor glazing Faberdex; architectural metalwork stairs Steel Arts; fifth floor

## WEBLINKS

Chetwood Associates  
[www.chetwood-associates.com](http://www.chetwood-associates.com)  
 The Zetter Restaurant & Rooms  
[www.thezetter.com](http://www.thezetter.com)  
 Gardiner & Theobald  
[www.gardiner.com](http://www.gardiner.com)  
 Waterman Partnership  
[www.cpm-uk.co.uk](http://www.cpm-uk.co.uk)  
 Buro Happold  
[www.burohappold.com](http://www.burohappold.com)  
 Montagu Evans  
[www.montagu-evans.co.uk](http://www.montagu-evans.co.uk)  
 DPA Lighting Consultants  
[www.dpalighting.com](http://www.dpalighting.com)  
 Gross Max  
[www.grossmax.com](http://www.grossmax.com)  
 ISG Interior Exterior  
[www.isgplc.com](http://www.isgplc.com)





wood. for good.

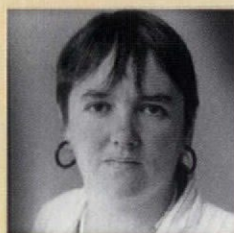
# Timber in Architecture

a supplement to the architects' journal

Summer 2004







We have known for a long time that timber and clever engineering can work together. You only need to think of Cullinan's gridshell at the Weald and Downland Museum, or the lamella roof

at Hounslow Underground Station. But this concept moves forward a stage when you see architects like Foster and Partners not only designing in timber, but also bringing to their timber design the same type of advanced thinking that they are using on projects like Swiss Re.

From Swiss Re to the Swiss mountains is quite a severe change of scene, but it is delightful to think that the Gherkin and the Chesa Futura apartment building (see pages 4-9) are linked not only by an architect, but also by their embrace of parametric design. This is one of the computer techniques celebrated in the eye-opening Digital Fabricators exhibition that was organised by the Building Centre Trust and shown at Interbuild. By setting up a series of equations to describe a structure, the architect finds their imagination freed by mathematics. Put simply, parametric modelling makes it as easy to play around with complex curved forms as it is with rectilinear ones. It finally puts paid to the notion that having once devised a complex shape and worked with the engineer to ensure that it will stand up, the architect will be too exhausted to change it.

What makes Chesa Futura even more delicious is that it not only combines this advanced mathematical approach with timber, but also marries it to some very old-fashioned craftsmanship. The building is clad in larch shingles, cut and placed by a family that has been doing this for generations. Until recently, this level of Swiss skill was matched in the UK by the legendary skills of Gordon Cowley, who was behind nearly every imaginative timber project, whether Alsop's Peckham Library or Gehry's Maggie's Centre. Sadly, with the failure of Cowley's business, the UK has lost a vein of skills as exciting as the latest advances in computer technology. Let us hope that more skilled craftspeople emerge with the ability and will to match the desires of architects' unfettered imaginations.

## Ruth Slavid

Special projects editor, *The Architects' Journal*

Cover image shows Chesa Futura  
Photograph by Nigel Young/Foster and Partners



## Spanning Europe

This intriguing facade of the North Rhine-Westphalia Representatives Building uses a hybrid steel and wood truss system. Designed by Petzinka Pink Architekten, it is one of the projects in wood. for good's brochure on large-span timber structures. Other less familiar projects include the Eno Library in Finland and Oslo Airport, along with old favourites like Hounslow Underground Station and Sheffield Winter Gardens. It is an impressive collection, and one that gives the lie to any prejudices that timber may only be suitable for smaller, domestic buildings. To get a copy, email: [info@woodforgood.com](mailto:info@woodforgood.com)

## French accent on timber

Sustainability and the importance of CE marking will be among the issues discussed at France's international timber show Carrefour International du Bois in Nantes on 2-4 June. For more information, visit: [www.timbershow.com](http://www.timbershow.com)



## Follow the LEDA

One doesn't normally think of warehousing as an environmentally friendly building type, but at Sherwood Energy Village near Nottingham the same specification has been given to all elements of the development. Buildings need to offer long-term performance and not deplete valuable resources. On this storage building, designed by LEDA Environmental for the East Midlands Development Agency, cladding is with British Douglas fir, from certified forests. In addition to its environmental credentials, the material has a warm golden look that will weather to a silvery grey.

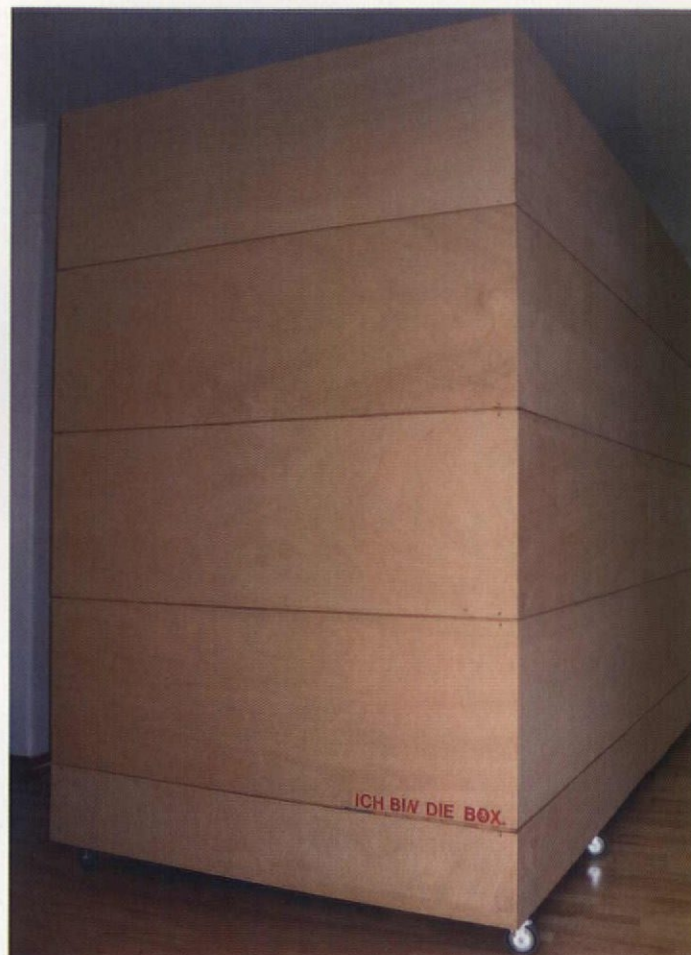




### Boxing clever

Jana Rock, who studied at Central Saint Martins and then worked at Bain + Bevington Architects, solved her accommodation problems by designing this appealing box in plywood, which allowed her to sleep in privacy within the living room of her flat in Old Street, London.

There is room in the box for a bed, a wardrobe and a foldable bed, and a translucent sliding door admits light. Why did she choose plywood? 'It was the cheapest material I could find in England,' she said. Now, though, Rock is moving flats and plans to disassemble the box, with a photographer documenting it for her. She sees it as 'a transformation project' – another indication of the versatility of timber.

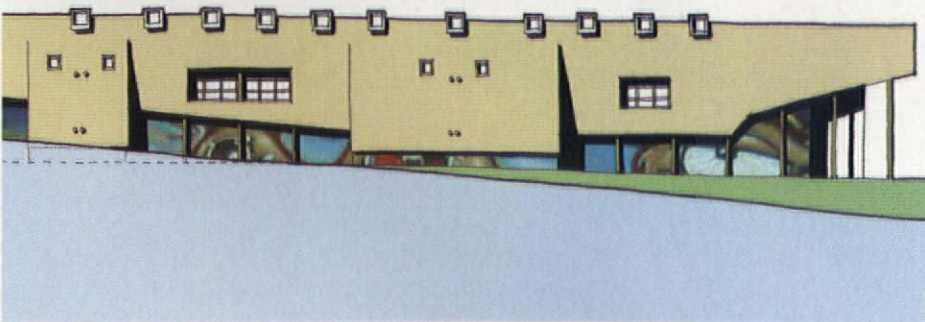


### Different class

Untreated cedar cladding, with exposed stainless-steel fixings, has been used on an IT training facility designed by Associated Architects for Queen Alexandra College at Harborne, Birmingham. The college is a national college of further education and a Learn Direct centre for people aged 16-63 with sight loss and/or other disabilities.

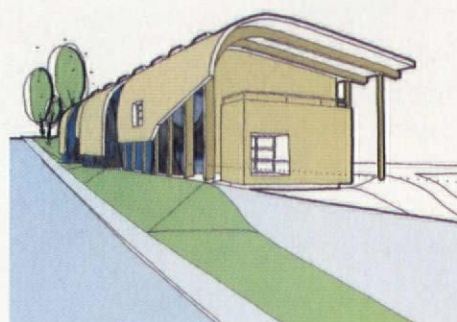
The brief was for a flexible building to accommodate one IT training room that could be subdivided into three equal spaces with folding acoustic walls. Each space would accommodate eight students and one teacher. Natural light had to be contained and constrained to avoid glare, which can be a problem for people with visual disabilities.

Associated Architects' solution was to place the three IT rooms side by side, facing west, and with an adjacent building and tree helping with control of solar gain. The colour of the cedar cladding, which will weather to a silvery grey character, contrasts with the classroom entrance's strong red wall. This echoes a similar coloured wall at the main entrance – just one part of the architect's strategy to aid orientation and navigation in the building.



### School for sustainability

It's one thing to talk about durability and reusability of materials, but actually putting that into practice requires more commitment. It is something that Craig White of White Design Associates takes seriously and, in the design for a new school in Sheffield, he is eager to reuse



glulam beams from a school that is being demolished in Hull. Although those glulam beams are 40 years old, they are still in good condition, a tribute to the durability of the material. White is working with structural engineer Carl Bro, which is looking at using composite action between the concrete slabs and the glulam beams for the floor construction.







# Fostering invention at a Swiss ski resort

**At glitzy St Moritz, Foster and Partners has mixed parametric design with traditional technology to produce a curvaceous apartment building**

By Ruth Slavid. Photographs by Nigel Young/Foster and Partners

If your idea of buildings in ski resorts is of Alpine chalets or of rather blocky concrete buildings that make up in internal luxury for their unprepossessing exteriors, you'll be in for a surprise next time you go to glitzy St Moritz in Switzerland. It is there that Foster and Partners has designed the Chesa Futura apartment building, which combines an unusual rounded form that could only have been designed with the latest in computer technology, with traditional construction techniques applied to materials sourced locally.

Although timber is not the material one immediately associates with the practice, it has used it before, notably for a house in Corsica completed in 1993 for the then-deputy mayor of Nîmes, Jean Bousquet.

But it is on the more familiar steel and glass buildings that Foster has developed its use of parametric modelling, a 3D modelling process that allows the designer to specify or capture the geometric relationship between design features. The parameters that control those relationships can be modified to generate new versions of the design almost instantaneously. Fosters has now applied the lesson learned on the development of some of its more curvaceous buildings, such as the Sage Music Centre in Gateshead, Swiss Re and City Hall in London, to a relatively modest apartment building in Switzerland's Engadin valley. With these non-orthogonal buildings, it has striven to achieve the greatest efficiency of form and performance. Foster has written: 'The rapidity with which alterations can be made to a design generates a degree of creative freedom, allowing options to be worked up, assessed and improved upon in an organic fashion, providing important lessons along the way.'

This approach also gives more authority to the architect, allowing them to engage in a

detailed dialogue with the engineers and cost consultants, and at the same time drawing the contractor and the construction process into relatively early-stage discussions. This mathematical modelling approach also has implications for manufacture, helping to solve the problem of how to make up a complex, curved form from simple and, ideally, flat elements.

Although Swiss Re, which is seen by anybody who lives in or visits London, will remain the most visible representation of this approach, Chesa Futura is at least as interesting an example, because it demonstrates that the approach does not have to be restricted to enormous buildings or to the traditional high-tech palette of materials.

Chesa Futura is a flexible building that can be subdivided into between six and 12 apartments. These apartments make the most of their orientation in terms both of views and environmental performance, as well as exploiting the envelope determined by the planning regulations. The slightly alien nature of the building is appropriate for St Moritz, a resort whose native population swells tenfold at the height of the skiing season, mostly with moneyed foreigners. For some it is the epitome of glamour, although the more cynical *Rough Guide to Switzerland* says that it 'sticks out like a sore thumb. Seemingly plopped down unceremoniously amidst the quiet villages of the Engadin – although, of course, it was here long before they were, a spa as far back as the Bronze Age – St Moritz is a brassy, in-your-face reminder of the world beyond the high valley walls, the kind of place that gives money a bad name.'

Love it or hate it, you can't get away from the fact that St Moritz is densely built, and Foster's first concern with its apartment project was to create a building that could sit







within the urban envelope rather than sprawling out into the surrounding countryside. It is lifted on eight pilotis. This classic Modernist move ensures that all the apartments have views, and is part of a Swiss tradition, protecting wooden buildings from prolonged contact with moisture from long-lying snow.

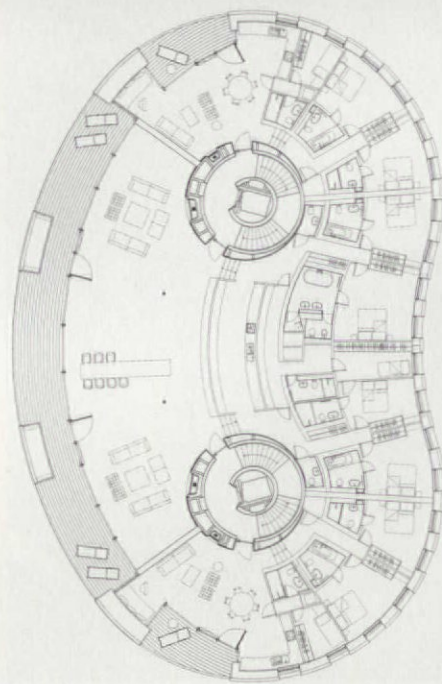
Planning requires that at no point should the building be more than 15.5m above the ground – a complex constraint, given the sloping nature of the site, and one that the curved form exploits better than a rectilinear building would have done. Similarly, the curves reduce the apparent bulk, which is important since, by effectively eliminating the first two floors, the architect was obliged to make the three floors of accommodation larger.

The frame of the accommodation consists of prefabricated glue-laminated beams, with a skin of plywood sheets. The malleability of wood makes it easier to achieve the

building's doubly curved shape. Environmentally, it has good credentials, since timber is an entirely renewable material and, by sourcing the material locally, the architect was able to minimise the transport costs and fuel consumption. Compared to steel or concrete, the elements are relatively small and light, making it easier to bring them in on narrow mountain roads. Two concrete cores, housing the lift shafts and stairwells, provide further stability.

This superstructure sits on a lightweight steel structure, supported on the eight steel sloping pilotis. The foundations consist of a sunken concrete box, which houses the plant rooms, car parking and storage spaces. Wherever possible, the architect has used prefabrication, since the winter holiday season restricted construction to eight months a year.

By wrapping the windows around this curved form, the architect was also able to take maximum advantage of the views of the







Clockwise from opposite top: traditionally cut larch shingles were cut both laterally and radially; the curved form satisfies planning restrictions; factory production of glulam beams and panel sections; the plan can be subdivided in a number of ways, allowing variation in the number of apartments



town and the lake. The building sits to the north of the town, so that balconies are on the southern side, exploiting the view and letting in sunlight. On the north, which faces the mountains and the bleakest weather, the windows are small openings in the walls, which have a 40cm-wide cavity containing insulation. Picking up a traditional Engadin design detail, the window surrounds are chamfered to allow in the maximum amount of light.

The building is clad in larch shingles, which will weather and change colour with time. A traditional material, they will help the building blend in with its surroundings. A local family that has practised the craft for generations cut the shingles by hand. By cutting the timber both laterally and radially, it made the most efficient use of the material, so that only 80 trees were needed to provide the required 240m<sup>3</sup> of shingles. The two different cuts combine the water-draining characteristics of one cut with the structural strength of the other, and provide

a variegated visual appearance.

By using trees at the same altitude as the finished building, and cutting them in the winter when the wood is dry and contains no sap, it could be guaranteed that the shingles would not shrink. They were applied by hand, using nails, and have a life expectancy of 80 years. The roof is made from copper, another traditional material locally. It is malleable enough to be formed on site, even in low winter temperatures.

The 10 apartments have their bedrooms against the highly insulated northern facade, and living areas to the south to benefit from the sunlight and the views. Bathrooms and kitchens are in the middle section of the building where there is less daylight.

Having a building with walls that curve in two directions is a challenge for the interior design. There is no storage against the external walls, only on the internal partitions, which radiate from the cores.

For the occupants (one should not say

residents, since they are unlikely to be there all year round) of these apartments the experience will doubtless be delightful. There is no denying that the architect has also taken the environmental credentials seriously. It remains to be seen how much influence this project will have on other developments in ski resorts.

#### ARCHITECTS

Foster and Partners (London)

Küchel Architects (St Moritz)

#### STRUCTURAL ENGINEERS

Edy Toscano AG (St Moritz)

Ivo Diethelm GmbH (Gommiswald)

Arup (London)

#### MECHANICAL AND ELECTRICAL ENGINEERS

EN/ES/TE AG (Zürich)

R & B Engineering GmbH (Sargans)

#### ACOUSTIC ENGINEER

Edy Toscano AG (Chur)

#### QUANTITY SURVEYOR

Davis Langdon & Everest (London)

#### CLADDING CONSULTANT

Emmer Pfenninger Partner AG (Münchenstein)

#### LANDSCAPING

Peter Walker & Partners (Berkeley CA)

#### LIGHTING

George Sexton Associates (Washington DC)

Reflexion AG (Zürich)



# Working Details

## A prefabricated timber frame with shingle cladding

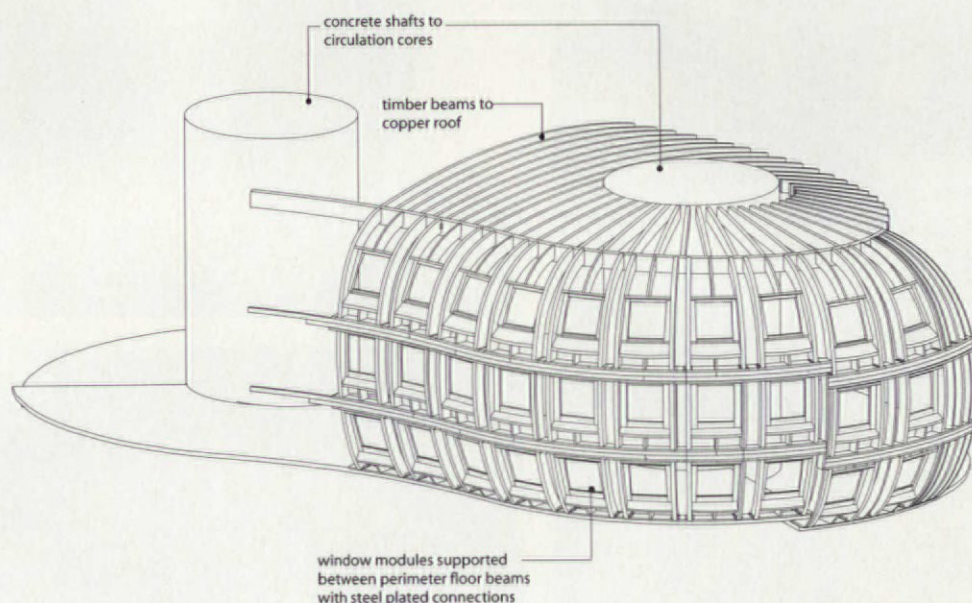
The curvilinear form of the building is constructed from a framework of prefabricated glulam beams. The beams are supported on a lightweight steel structure below the first-floor slab, which itself is supported off eight steel columns. The timber structure is given further stability by two concrete cores.

The beams are fabricated by two principal methods. On the north elevation they are modular, to incorporate the timber framing for the dense array of windows. The beams span from floor to ceiling and are supported off the perimeter floor beams with bolted steel-plate connections. In contrast, the south elevation beams span across the three floors, and are deep in section, with lateral support taken from a double layer of timber struts that also form the substrate for the cladding. The beams are set 7-9m apart to accommodate the balconies.

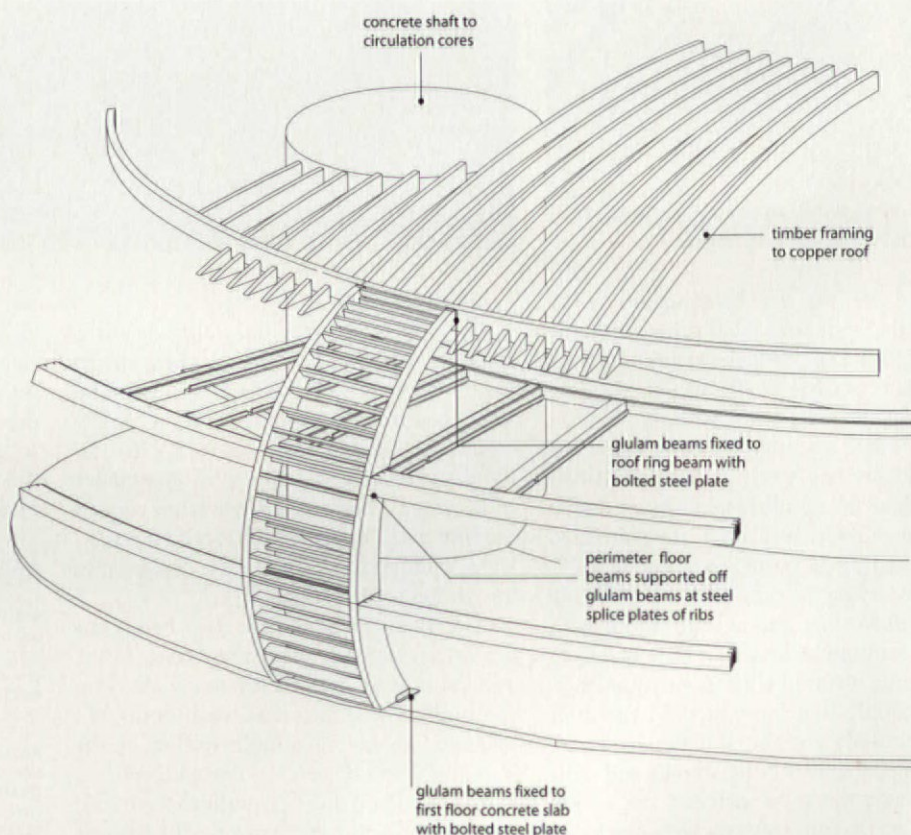
The beams are clad externally with hand-cut larch shingles, again sourced and produced locally. The roof is clad with copper. The shingles are cut in two manners, laterally and radially, offering increased structural integrity, good water-draining characteristics and the aesthetic appeal of a variegated finish. The shingles are nailed by hand on to 30 x 50 battens, supported on 60 x 110 counter battens fixed to a substrate of plasterboard and ply sheeting nailed to the glulam beams.

The windows to the north are high-specification double-glazed pivot units with aluminium frames. The windows are set within deep reveals, chamfered to allow in maximum light and clad on all four sides with larch shingles. The north elevation is heavily insulated, with a 440mm-thick zone of insulation between the main glulam beams. The beams are dry-lined internally, with a layer of ply and plasterboard.

Ceri Davies

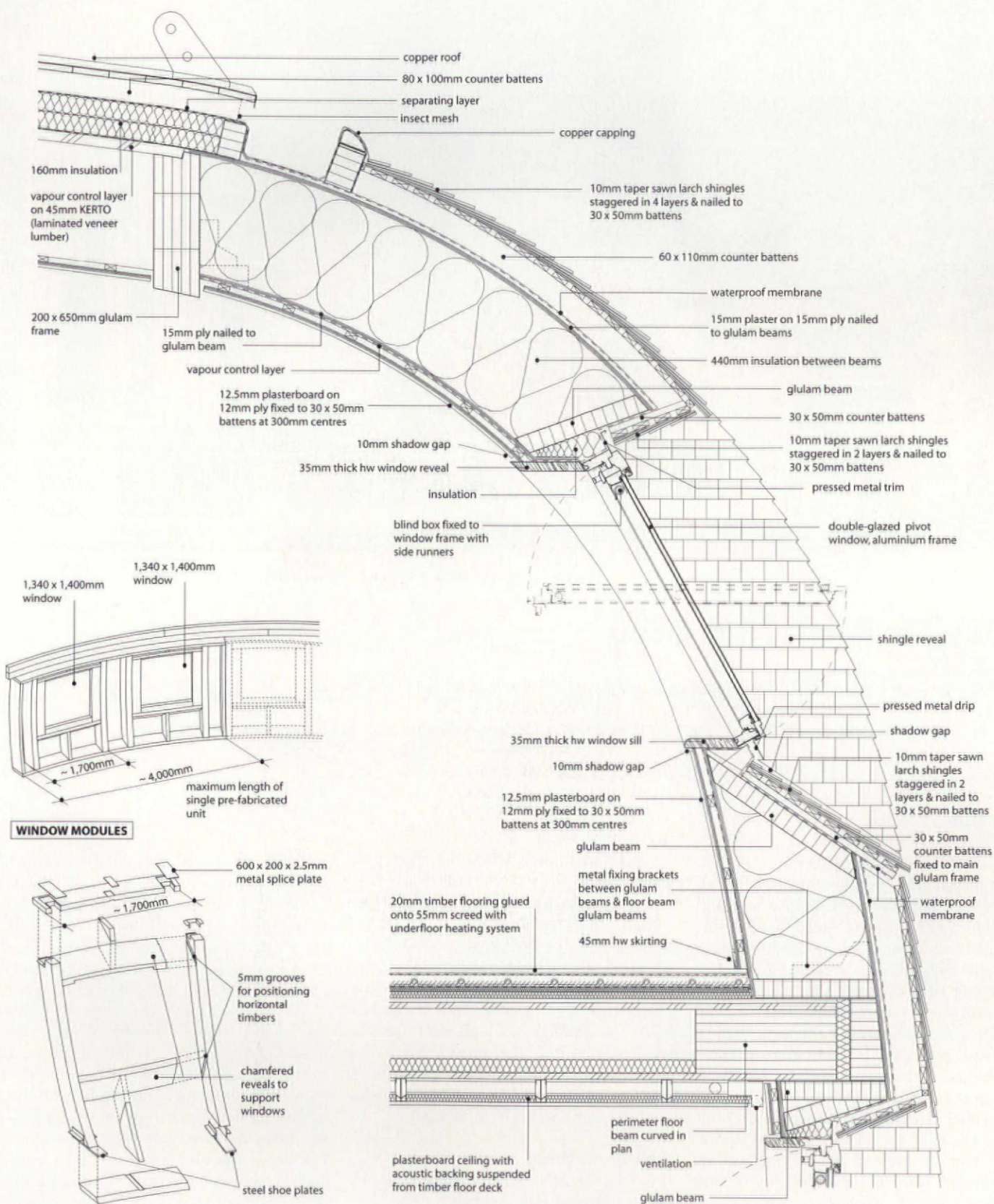


CUTAWAY OF TIMBER FRAMING TO NORTH ELEVATION



CUTAWAY OF TIMBER FRAMING TO SOUTH ELEVATION









## Essex and the city

**PCKO has designed timber-framed, innovative housing near Harlow in Essex, which aims to create the impression of living in London's Docklands – at a much lower price**

By Ruth Slavid

Whatever the failings of Victorian houses, one reason that people love them is for their versatility. Generous proportions and a degree of over-design mean that you can knock holes through them, install modern services and, however much of a compromise may be involved, fit those buildings of the 19th century for use in the 21st.

More recent housing design, carried out by developers keen to shave every possible crumb off specification and cost, has been far more prescriptive, with buildings too often intended to suit the needs of a snapshot in time, with no concern for the future. This may be blamed on the market, on purchasers' price requirements, or on the process of development.

Housing by PCKO, currently under construction at New Hall, near Harlow in Essex, demonstrates just how differently things can happen when an imaginative architect is teamed with a forward-thinking developer –

and the restrictions that current methods of working impose.

The practice has a mixed portfolio that includes a fair slice of housing, and also projects such as the Swansea foyer scheme, where budgets are tight and the inevitable compromises of design and build have to be made. It is serious about environmental issues and, although it would not be foolish enough to commit itself to working always with one material, it has a good track record of constructing with timber and of researching new ways in which it can be used.

### Hall or nothing

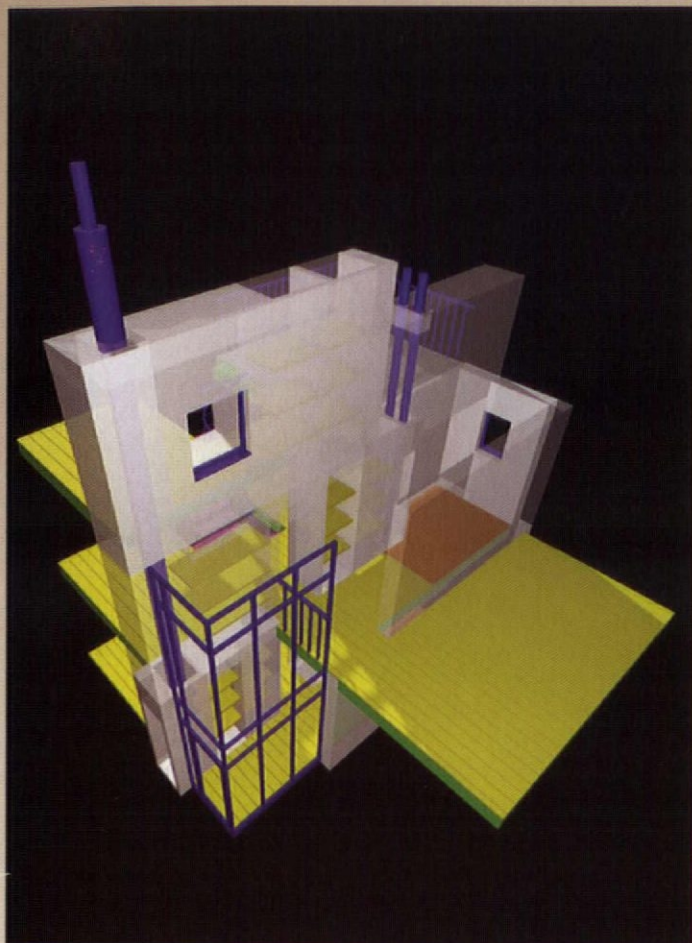
It was appointed to design the third stage of housing at New Hall, following a competition. New Hall is a unique development in that it is a private scheme driven by an inexperienced but motivated client keen to see an imaginative and sustainable result, not just the largest financial return. The client in fact

consists of 13 members of a family that inherited the land, now available for development.

In an approach that has won plaudits from government and from CABI, the client first of all commissioned a masterplan from Roger Evans Associates, which included a colour palette produced by colour guru Tom Porter. Not only were acceptable materials and colours determined, but the masterplan also took an unusual approach to road layout and planting, in an attempt to tame the dominance of the car. The concept behind the development is that it is for people who may aspire to live in London's Docklands but can't afford to do so, especially once they have families. Although the bright lights of Harlow scarcely compare to the best that east London has to offer, it is true that transport links are good and property prices relatively low.

The first part of the scheme was developed by Barratts, and included some two





Clockwise from opposite: housing at New Hall includes a copper-clad landmark tower with glulam beams; the living wall concept keeps all services and storage in a single strip; metal cladding on the outside signals the living wall's position; the housing's light and airy internal spaces

pseudo-cottages that were certainly not in tune with the developer's vision. For the next stage it therefore held a competition, appointing Proctor Matthews and then Copthorne Homes to carry out the project. For phase three it followed a similar procedure, this time selecting PCKO and marrying it with Cala Homes.

PCKO's commission is for a total of 74 dwellings, in a mixture of family homes, maisonettes, apartments and live-work units. It has come up with a solution that offers a varied but harmonious scene, with a domestic feel but high density, plenty of balconies, and the delight of several high-ceilinged spaces and integral glazed conservatories.

Central to all this is a concept that PCKO has developed of the 'living wall'. This is the idea that all the service and storage elements should run through the building in one straight zone, making upgrading and replacement much simpler. The zone is in fact notional, rather than structural, although it is expressed on the outside of the building with dark blue-coloured metal panels running from top to bottom of the building, and with all flues exiting through specially designed fittings. Internally, the zone is at present occupied by boilers, pipework, fuse-boxes and generous storage space, some of which could be sacrificed if the user needed a much more highly serviced environment.

In addition to the metal panels, external materials are brick and render, selected in

accordance with Tom Porter's palette, with roofs of natural slate or of zinc standing seam. Everything has been considered carefully, including the siting and detailing of the bin stores.

### Towering achievement

As part of its project, PCKO was asked to design a feature tower and this it has done, giving it a curved rooftop reminiscent of an upturned boat. This is the only structure that is not entirely timber-framed, with the builder unwilling to accept PCKO's assertion that this could be achieved, and opting instead for blockwork on the lower floors. The top, however, which encloses a delightful penthouse apartment, is framed in glulam beams. Copper cladding has been used on the tower. Elsewhere on the project, PCKO's Peter Chlapowski takes it as read that timber frame should have been used. 'It is much more economical for articulated architecture like this,' he said. 'It is so much more versatile.'

This is certainly a well-considered and imaginative scheme, and it uses some high-quality materials, such as the metal cladding, the render, and Velfac aluminium and timber windows. But the architect has not been well served by the housebuilder. Whereas Copthorne seems to have embraced Proctor Matthews' vision wholeheartedly, Cala has dragged its heels. There are too many 'builders' details' where they have reinterpreted the architect's instructions in a clunky

manner. Bathroom and kitchen fittings are unimaginative for what are supposed to be contemporary homes, and the builder has insisted on using its standard faux-historic staircases that look ludicrously out of place. Unpainted handrail ends butt up against glazing, some floors are in appalling condition, and, in a misinterpretation of safety requirements, the builder has stuck rough-hewn timber barriers against the elegant windows.

But though this may involve a certain amount of making good, and sensitive buyers are likely to find themselves making changes that, under the architect's original specification, would have been unnecessary, this is still a handsome development and one to applaud. In defiance of the mantra 'location, location, location' homes are selling at prices that, although far lower than London levels, represent a considerable premium over an adjacent scheme. The 'only' difference between New Hall and its Noddy-box neighbour is the amount of thought that has gone into layout and design. New Hall seems to be finally proving the point that good design can pay.

**ARCHITECT**  
PCKO  
**CLIENT**  
Cala Domus  
**MASTERPLAN**  
Roger Evans Associates  
**CONTRACTOR**  
Cala Homes  
**STRUCTURAL ENGINEER**  
Michael Dudfield Associates  
**M&E CONSULTANT**  
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## Views on education

**A school designed by Keith Harnden Architects on the edge of Salisbury's Cathedral Close makes use of natural materials and allows pupils to engage with their surrounding environment**

By Sutherland Lyall. Photographs by Phillip Vile

Leadenhall Primary School is on the edge of Salisbury Cathedral's Close, in a former wooded garden to the 12th-century house reputed to be the original home of the cathedral's master mason. Keith Harnden Architects has designed 14 new classrooms and a school hall on this sensitive site in a way that has won, astonishingly, universal plaudits from the local civic society. It is astonishing because this is no pastiche, rather a series of pavilions with copper roofing and timber walling that fall away westward through the old trees down to the banks of the River Avon.

One range of five classrooms runs in a straight line along the north boundary of the site. A second, staggered, group of three classrooms connects at the west with a similarly staggered group of five to form a kind of V formation, protecting the big hall for drama and gym behind. An equally valid view is that the hall is an anchor around which the classrooms cluster. Whatever the case, Keith Harnden has faceted and stepped them so that they all get views of the river and the water meadows on the other side. Each of the classrooms has one splayed corner to which is attached a small deck and a short stairway (set at different angles) down either to grass or gravel. This is on the garden side of the classrooms: the access entrance is on the other side where there is a network of raised open walkways with open pergolas overhead. As Harnden says: 'When the children go out of

their classroom it is into the garden rather than into a school corridor.' It needs to be said that the school is refreshingly comfortable about kids toughing it a bit; typically, when other schools closed during last winter's heavy snow, it remained open.

### Better believe it

This is architecture founded on a belief in the necessity for sustainability. And it would be very difficult to think of this scheme in terms other than timber. Harnden says: 'I love using traditional materials – it is their formation and the way the materials can be composed that interests me.' So too the way they will weather – the copper to its characteristic dull green and the Douglas fir to its silvery grey.

The timber is mostly Douglas fir with planed kiln-dried Canadian Douglas fir windows and mullions made off-site by local company Winchester Joinery. Walls are vertical Douglas fir planks with 75mm cover strips at 150mm centres. The ribbed decking is 150 x 19mm planks of Balau hardwood with 10mm spacing between them. Harnden says: 'It's the wood they make jetties out of, and it's a nice colour. But it is contained in a Douglas fir framework of handrails and balusters, horizontal framing and posts.

'Douglas fir has a durability about it that is better than cedar – and cedar leachant eats copper. But when you put Douglas fir and copper together they seem to sing.'

The contractor came across a source of Douglas fir that had been grown in the nearby New Forest. Harnden says he was enthusiastic that the timber could be sourced locally, and because the price was quite a lot less than Canadian timber. But, he says, 'I was disappointed at first, it has more knots in it and is a little more ragged in places than if it had been carefully selected for export. Still, this Douglas fir has the same lovely mellow







colour: it's the character of the grain and its warmth that I love, and the English version is now mellowing nicely.

### Screwing down

The inner structural steel frame (which has a zinc phosphate primer with site-applied bitumen paint over site welds) sits on helical piles – possibly the earliest recent use of the system in the UK since it was invented here a century ago for piling piers. It is now produced by the New Mexico firm of Ed Crocker, and Harnden was able to persuade local piling contractor Bullivant to import and install Crocker's 75mm diameter hollow galvanised steel tubes with a helical outer face. They are simply screwed into the ground in sections to the selected depth, using a modified auger drill. Bullivant installed 82 of them in eight days and in relative silence. They are not cheap, but as Harnden says: 'It was infinitely

quicker and they were installed precisely. And the process was non-intrusive to tree roots.' But the biggest thing in this ancient garden, where Constable sat and painted Salisbury Cathedral, is that some time in the future the whole scheme can revert back to nature. Harnden says: 'We found, when we weren't happy with the accuracy of some of the piles, that you can simply unscrew them as easily as putting them in.'

The piles were cut off 600mm above ground level, and the structural steel frame welded to them. Since it is beside the river, the site is potential flood territory, which is why the buildings are raised. Underneath, a network of soakaways has been constructed, not only to take rain water, but also to facilitate the rapid drainage of floodwater.

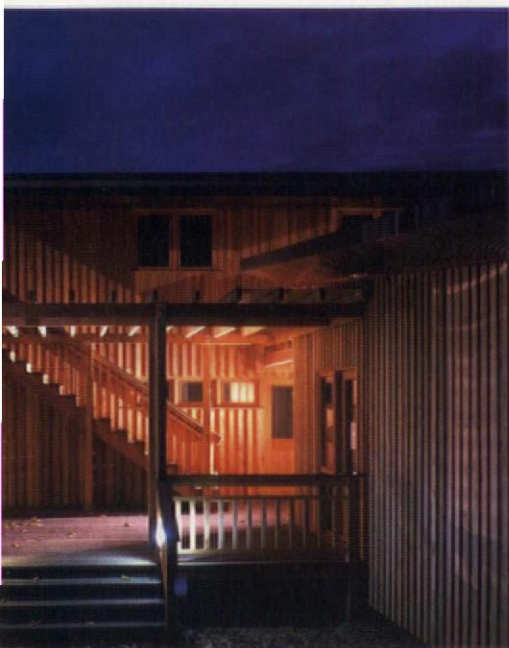
The sub-frame to the steel structural frame is mostly tanalised 150 x 50mm softwood. The external walling is of rough-sawn vertical



From opposite page, left to right: outdoor learning; Salisbury Cathedral is nearby; Douglas fir cladding and copper roofing enclose the school; all classrooms have direct access to outside

150 x 12.5mm Douglas fir planks, with 75 x 19mm pieces covering the vertical joints between the planks and screwed through to battens at 400mm vertical centres. These horizontal battens are fixed over a breather paper to the 150 x 50mm studs, which are at 400mm centres. Inside, 40mm thick sheet Celotex is fixed to the inboard face of the studs, using the vertical plasterboard battens which are screwed through the Celotex to the studs. The foil-backed plasterboard is taped and filled and painted, though not skimmed. Harnden says that the 150mm void enhances the capacity of the building to cope with moisture.

The internal flooring is a cork tile on interlocking particleboard panels, floating on 70mm of Celotex over 25mm ply screwed to the joists at 400 mm centres. All this is easy to dismantle. Harnden says there is a good spring to the floor. One child recently said of it: 'I really like my bouncy classroom.'



From opposite page, left to right: classrooms surround the hall; a network of walkways with open pergolas; locally grown Douglas fir cladding; Douglas fir is more compatible with the copper roofing than cedar would have been





Far left: the timber glazed wall of the atrium is propped back to the main concrete structure. Left: glazing is attached to an aluminium substructure. Opposite: pods and structure in timber are far lighter than they would have been in other materials

## Tall storeys come true

**BDP's special structures group has taken a step forward in timber design by creating a seven-storey structure for London South Bank University's Keyworth Centre**

By Sutherland Lyall. Photographs by Martine Hamilton Knight/BDP

It is only when you are inside the seven-storey (33m-high) atrium of London South Bank University's Keyworth Centre (AJ 25.3.04) that it really strikes you. The full-height, seven storeys high by 31m-wide glass wall, is supported on a timber structure. The only metal support visible is the aluminium frame attached to the front of this vast timber grid. According to the director of BDP's special structures group, Farah Jahanpour, the contractor was worried about attaching glass directly to timber, which it was thought might move – and insisted on the aluminium substructure. You can't blame the contractor, when a glazed timber wall of anything like these dimensions had never been built in the UK before.

The other clues to the prevalence of timber are, first: the two seven-storey timber towers either side of the atrium supported on skinny timber legs; and second: the two sets of props in rotated pyramid formation that sail overhead from the glass wall back to the massive concrete structure of the main body of the building. These two open pyramids on their sides act as both three-dimensional diagonal bracing and as anchors to stop the wall flopping around under wind loads.

### Steel standing

Although timber is what you see, there is quite a lot of hidden steel in the form of Cowley Timber Engineering's patented joints, which were developed for use at Hounslow Underground Station. Here they are used to connect the vertical and horizontal members of the wall, which is on a 2.5 x 1.84m grid. The individual members are 360mm deep x 90mm thick, although in some zones the thickness of vertical mem-

bers rises to twice that, in order to deal with bending stresses over junctions with props.

The grid is timber, but of course it is a special version of timber: Kerto, laminated veneer lumber (LVL) from Finnforest. Kerto LVL is manufactured using 3mm rotary-peeled softwood veneers glued together, hot pressed and trimmed to size. Panels are made in thicknesses of up to 90mm. The standard panel width is 1.8m and they come in 30m lengths – although LVL panels that long would need to be transported at night with police escorts. What is great about LVL is that it is very stable, because it is effectively a homogenous material, it looks fine in its raw state and is around three times better in bending and shear than comparable timber sections. Rectangular LVL beams have much the same structural performance as similarly dimensioned flanged and webbed steel U beams – and they are not quite as expensive.

Jahanpour is relaxed about the engineering – it is pretty conventional, bending/shear/deflection stuff in a two-way spanning structure. The pyramid props are located so that there are never more than 56m<sup>2</sup> of unsupported wall. Even the lateral bracing of the timber grid is not a big issue because it has sturdy concrete bastions either side, in the form of stair and lift towers. And the roof is designed so that, although there are only sliding restraints at the junction between glass wall and roof, there is no transmission of forces or loads between the two.

Jahanpour says that in the design meetings there was a general desire to have an atrium and to have curtain walling. 'We looked at the different structural options and we thought: "OK, we'll go for timber and prop it back to the main concrete structure."

It all worked out nicely because the pods were much lighter in timber and the timber structure is lighter than concrete or steel, so the loads and therefore the size of the structural members could be much lighter as well. And visually the LVL is a self-finished material and looks good. It can also be used outside, an essential characteristic if it was to be used for the glazed wall.'

The wall was constructed by pre-assembling three-panel, 7.5m-high LVL ladders using Cowley connectors, which are very efficient at transferring around 70 per cent of shear and bending between adjacent timber members. The ladders were joined together on site, using the same connectors.

### Column inches

The so-called pods on either side of the atrium are supported on very slender timber columns, which, like the struts bracing the glass grid, were turned in a giant lathe by the late and much-lamented Cowley Structural Timberwork. Needless to say the columns have been engineered to do the job and the apparent skin-niness is partly an optical effect – they are seen adjacent to the much thicker concrete columns supporting the heavy concrete upper floors of the main block. And they don't have very heavy loads: the pair of two-level pods on the north side of the atrium and the three on the south side have floor space for only a limited number of students, and they are of lightweight construction anyway. There is a physical interaction between the top and bottom of each pod in the form of a tapered timber prop that attaches to the first mullion in from the side bastions. This prop interacts to distribute lateral loadings from the glass grid through selected pod floors to the solid concrete main structure.

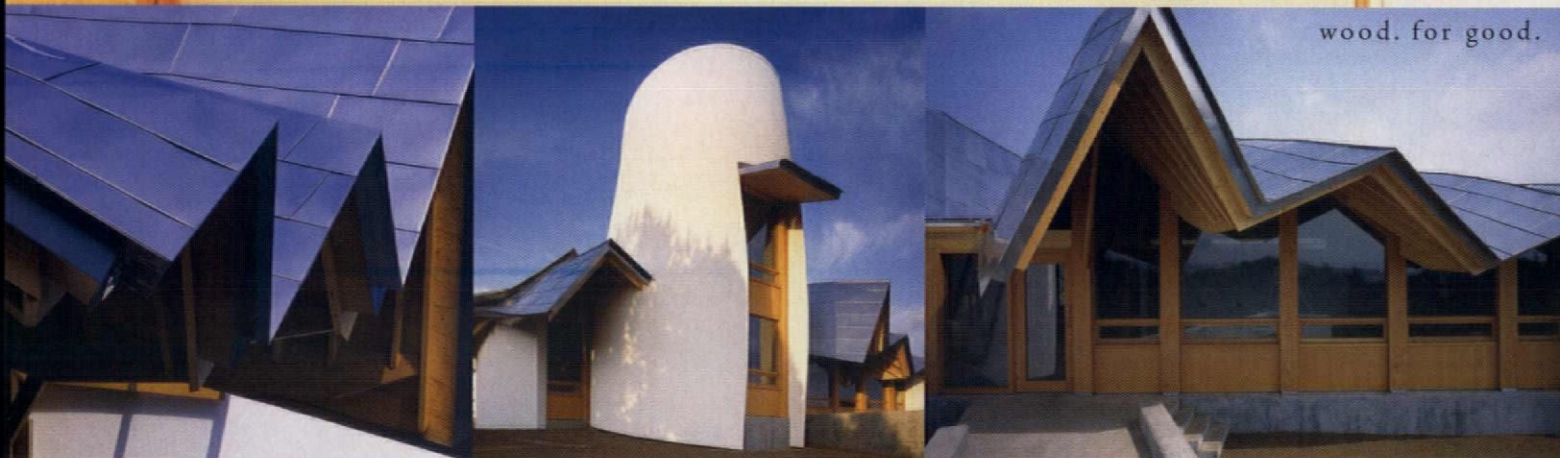








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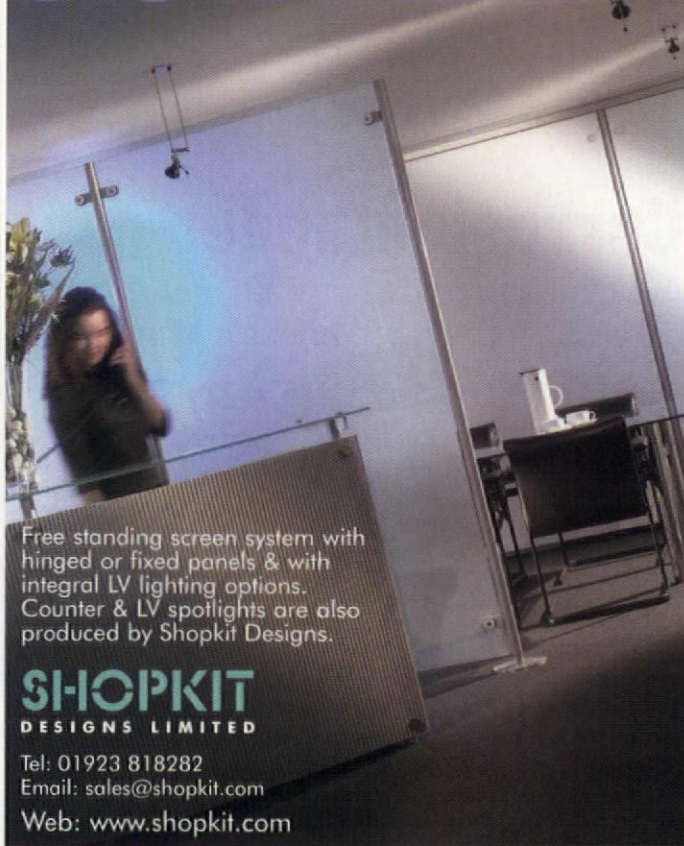
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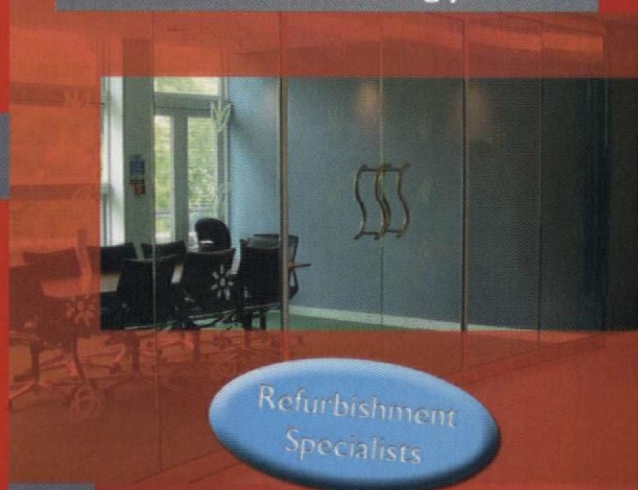
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# Corrosion under control

Avoiding corrosion between metal interfaces requires careful detailing and turning opposing forces to your advantage

BY DR GRAEME PEACOCK

It would be almost impossible to design a building without the interface between different metals – whether it is roofing materials abutting a gutter, cladding panels touching metal rails, or simply screw fixings piercing sheet cladding.

But when two different metals are connected this can cause a flow of electrons from the more reactive to the less reactive metal. In the presence of an electrolyte, such as water, the result is corrosion. The effect of such chemical interactions, referred to as 'dissimilar metals effects', can be dramatic on both the short and long-term performance and, hence, on the building overall.

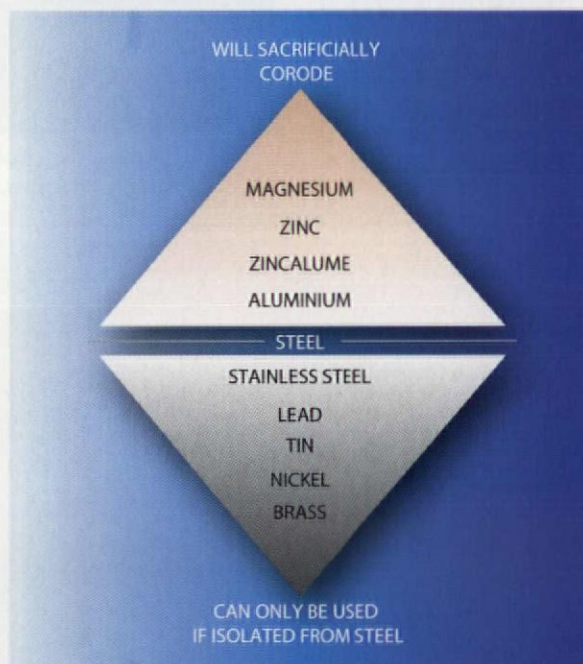
With awareness, the interaction can be used positively to gain superior cladding performance. However, insufficient understanding of the likely chemical reaction of one material on another can also increase the likelihood of localised failure. Interfaces, therefore, need to be carefully considered at the initial design stage.

## Avoiding contact

In the selection of steel cladding it is crucial that steel is not placed in contact with less reactive metals which could cause dissimilar metals effects, and hence sacrificial corrosion of the steel.

### HOW IT HAPPENS

Most metals will react with oxygen in the presence of water. It is often said that opposites attract, and this is the case with corrosion. When corrosion occurs, negatively charged oxygen ions combine with positively charged metal ions to form a metal oxide. The presence of certain other substances, such as salt and atmospheric pollutants, will accelerate corrosion.



The Galvanic series of when and when not to isolate steel

The galvanic series (shown below left) is a useful tool in this. Metals are listed in order of their reactivity, with the most active at the top. Those listed above steel will protect it, although they must be isolated from direct contact with the steel to avoid sacrificial corrosion. Measures to isolate steel must be used for those listed in the lower half of the Galvanic series.

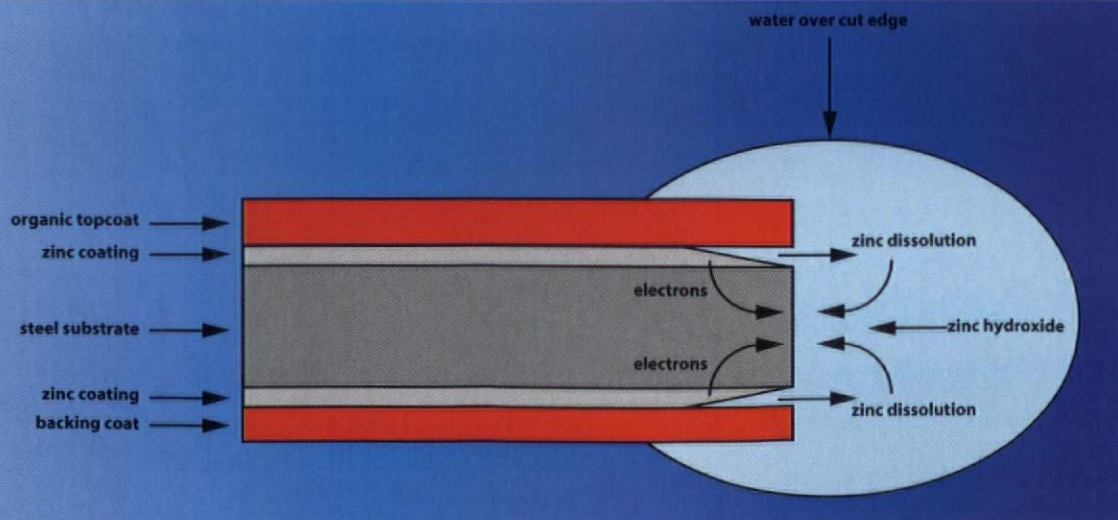
Isolation is generally done by the insertion of plastic foils or chlorinated rubber sheet. The experience of using bituminous materials, especially when isolating copper and steel, proved to be disastrous – in terms of staining as well as the degradation of the materials.

The Galvanic series is particularly relevant in the selection of appropriate fasteners. It is important to note that, as water is an electrolyte, metals do not necessarily have to be in direct contact with each other for dissimilar metals effects to occur, as the connection between metals can be made by the presence of linking moisture.

## Negative answers

Just as there are negative effects of electrolytic action between metals, the chemistry can also be made to work to advantage. An example where this interaction between metals is beneficial is where zinc is used to provide a sacrificial protection to steel, commonly known as galvanising. In this process, the zinc coating interacts with iron or steel because zinc is more electronegative (more reactive) than the host material and the zinc slowly sacrifices itself by galvanic action.

**Schematic diagram illustrating corrosion at the cut edges of a galvanised substrate, resulting in under-cutting of the topcoat. The steel is protected by sacrificial action of the zinc coating**





Galvanising has had many applications, from the protection of oil-rig structures and ships in aggressive marine environments, to the coating of steel strip with zinc to provide a corrosion-resistant substrate for organic coated cladding. This technique has been used by steel cladding manufacturers to provide protection to steel substrates at the cut edges and in areas where the coating may have been damaged.

While the protective layer applied to organic coated steel is often done for aesthetic reasons, it also acts as a barrier against the agents that cause corrosion – water, oxygen, salts and pollutants. Paint, for example, can be used to prevent ungalvanised steel from corrosion and is typically used on things from garden furniture to external railings to the Forth Bridge. However, being vulnerable to damage, long-term performance is compromised, with exposed areas suffering aggressive localised corrosion.

To see the benefit of galvanising, just compare the resistance to rust in cars built more than 10 years ago – when paint was the only level of protection – to that of cars built after galvanising became common practice. Benefits are even more enhanced by using a galvanised substrate for coated steel cladding, which provides an additional barrier to corrosion agents along with sacrificial corrosion protection.

The effect of using a galvanised substrate for painted or other coated steel cladding is synergistic, in that the life of the whole system is greater than



**Both fasteners shown here are made from stainless steel and were applied to the cladding at the same time. The fastener on the right has not been correctly isolated, leading to significant corrosion around the edge of the fastener. The fastener on the left has been correctly isolated and no corrosion has occurred**



**Where mechanical damage has removed the coating, the galvanised steel has not rusted, allowing sufficient time for appropriate repairs**

the combined life expectancy of the zinc-coated steel and painted mild steel. As the corrosion rate of zinc in the UK climate is only one-tenth to one-thirtieth the rate of steel, zinc on a galvanised steel substrate will corrode at a slower pace – in preference to the steel – through sacrificial action.

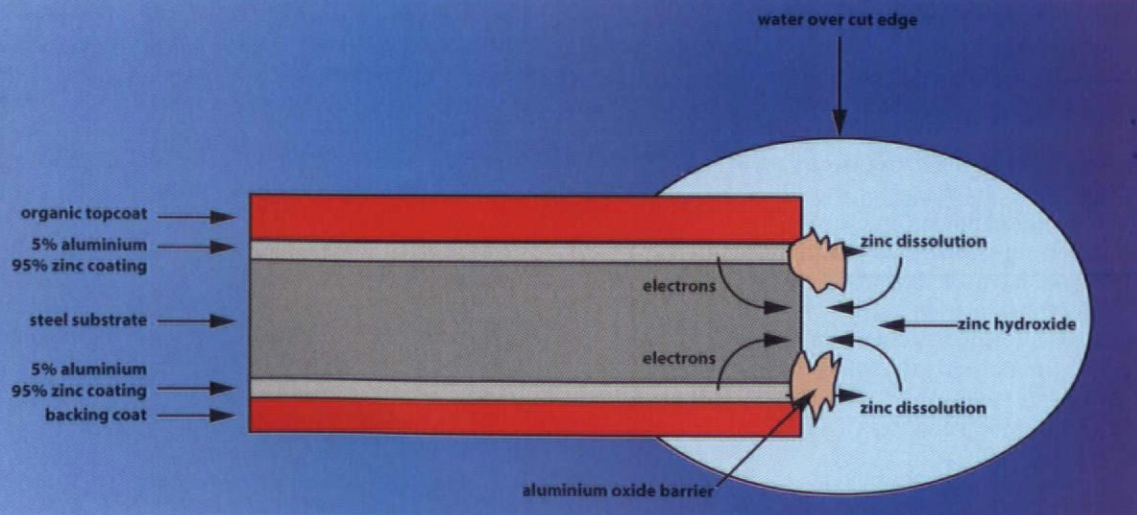
However, as zinc corrodes it leaves a gap between the substrate and coating around the exposed area. Referred to as 'under-cutting', this tends to allow water between the coating and substrate, forcing the two to separate and requiring aesthetically unappealing repairs to prevent significant detriment to cladding performance.

Under-cutting can, however, be prevented by the addition of aluminium to the zinc coating on the substrate. Under controlled manufacturing conditions, it is possible for a layer of aluminium oxide to form on the surface of the exposed area which acts as a barrier and prevents further oxidation by corrosion agents, such as air and water. This provides not only sacrificial corrosion protection through zinc, but also three levels of barrier protection from the paint, the layer of aluminium oxide and the layer of zinc.

Essentially then, metal on metal can work to advantage or disadvantage. The specifier must understand the principles of electrolytic action and prejudicial dissimilar metals to be in a better position to decide how to bring metals together, while possibly leaving them in isolation.

*Dr Graeme Peacock works for the Product Development Team at Corus Colors. Contact 01244 892434*

**Schematic diagram illustrating the protection provided by both aluminum oxide and the sacrificial protection of zinc in a steel cladding product using a Galvalloy substrate**





# Double trouble

Rather than streamlining the planning process, the ACA points out that policy statements create unnecessary overlap

BY BRIAN WATERS

Consultation has just closed for the draft Planning Policy Statement 1 *Creating Sustainable Communities* and its sister paper *Community Involvement in Planning*\*. Informed clusters of people have been meeting to prepare their responses and officials are now having to make the best they can of them.

PPS1 is unusual in not providing a series of questions or issues to structure responses; these often seem rather limiting but in this case the papers being well dosed in 'motherhood and apple pie' propositions, they might have made it easier.

The Association of Consultant Architects planning advisory group under Andy Rogers has done its bit by focusing on Annex A 'sustainable communities' and Annex C 'design'.

They comment that the key to improving the planning system and involving the community is provision of proper resources. This can either be achieved by injecting more money and better quality staff into the process or by simplifying procedures, most obviously by cutting out duplications. Or both. The paper promotes neither. On the contrary, many areas of overlap are introduced and there is no clear guidance about how the recommended community involvement can be of the necessary quality or be funded in practice.

This is despite the statement at para 1.29: 'Planning policies should not replicate, cut across, or detrimentally affect matters within the scope of other legislative requirements, such as those set out in Building Regulations...' Why then in the design annex does it say: 'Authorities should ensure that they have sufficient information on which to make an informed decision on the design, timing and accessibility of each scheme (such as):

- the key design principles;
- density;
- the mix and distribution of uses;
- the time scale of the development;

'The key to improving the planning system can either be achieved by injecting more money and better quality staff into the process or by simplifying procedures, most obviously by cutting out duplications'

● how access needs have been considered in developing the scheme, including any steps taken to meet the requirements of the Disability Discrimination Act 1995.'

The ACA comments that the last criterion is redundant, being covered by that Act as well as by the Building Regulations. The penultimate criterion is in practice also subject to the forces of the market. This duplication of regulation also appears in annex A, which says: 'Some of the key requirements of sustainable communities are: (inter alia) a safe and healthy local environment...'

Like many of the issues addressed by the Use Classes Order, they are fully managed by environmental health legislation and should be left alone by planning. Indeed the ACA repeats its earlier call for the reduction of Use Classes to just three: residential, commercial and noxious. 'All other controls (licensing, noise, safety, health, fire escape, etc) are already covered by other legislation. Simplifying these burdens of planning will release resources,' it says rightly.

## Community voice

'Strengthening community involvement is a key part of the government's planning reforms', it says on the cover of the second paper. In the government's paper *Modernising Planning* in 1997, a pattern of subsidiarity was foreshadowed with bigger decisions being taken either at parliamentary or at new regional levels of government, rather than, as at Heathrow T5, everything being debated at the local level.

Part of that plan has emerged with the introduction of community framework plans in the Planning Bill. The paper sets out operational principles for community involvement including: 'Front loading of involvement... policies should provide opportunities for participation in identifying issues and debating

options from the earliest stages'.

Stimulating such interest and openness is obviously desirable though the implication that it might reduce vociferous anti-development reactions to plan-compliant proposals when eventually they come forward seems optimistic. The ACA comments: 'The community that is to be consulted must include not only the vocal minority but also the "silent majority". How will this be done? – and how can future users of the planning system (for example occupiers who need yet-to-be-built homes) be represented?'

At another sounding board session arranged by the ODPM at the T&CPA the point was well made that in any locality there is not one single community but many that coexist, many of whom are rarely heard in such planning participation exercises. PPS1 offers no new way of addressing these admittedly difficult issues. The council tax paying voters will continue to have the loudest voices.

Nor does it suggest that good pre-application consultations will necessarily help to streamline the statutory process or save any money for planning departments.

## Planning Bill amendments

Now in the final straight, the government has announced its acceptance of some of the changes to the Planning Bill forced by the Lords\*\*. These include a limited planning role for counties, changes to proposals on outline planning permissions, provisions for dual jurisdiction for a period following the lodging of a non-determination appeal and reduction of the duration of permissions from five years to three 'or other period as directed by the authority'.

To get up to date why not attend the ACA afternoon seminar at the London Building Centre on 24 May or in Derby on 29 June? Call 020 8325 1402 for details.

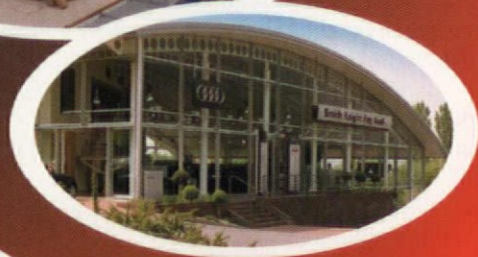
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## Traffic noise case lives on as a sounding board for fair balance

When Geoffrey Andrews found that his home was badly affected by increased traffic noise, he decided to install sound insulation. It cost him about £4,200. As he believed the traffic noise had increased because of a traffic order made by Reading Borough Council, Andrews decided to claim the cost of the insulation back from Reading. He started proceedings against Reading in 2001 in the County Court. His claim has since been on something of a procedural odyssey, including via the Administrative Court, where the judge in fact dealt with it as though it was in the Queen's Bench Division. Although the matter is still not finally resolved, and looks as though it is heading back to the County Court, Andrews at least now has the benefit of a preliminary ruling in his favour (*Andrews v Reading Borough Council* 29.4.04).

All this procedural excitement, which needless to say has not come cheap, has arisen at least in part from the nature of Andrews' claim. Andrews says that the increased traffic noise has contravened his human rights. From Andrews' perspective, he only wants someone to pay for his sound insulation (and presumably now for his legal bill as well). However, it is easy to see that Reading's concern is the potential cost of implementing future traffic orders, hence its vigorous opposition to Andrews' claim. The recent judgment relates to Reading's attempt to persuade the court that the claim had no real prospect of success, and should therefore not continue to a full hearing.

If there had been any alteration to the location, or the width, or the level of the road, and that had resulted in the increased noise, then under the Noise Insulation Regulations 1975 Andrews might well have been able to get a grant for noise insulation. But there was no change to the road that could trigger payment under the regulations.

The only clues from the judgment about what actually happened to the traffic is an order called 'Bus Lanes, Waiting Restrictions and Movement Control'; the net result of which is said to have

been improved bus journey times in Reading. That there is no regime that provides even the possibility of compensation for the adverse effect of such a traffic order was a key consideration in persuading the judge that the claim should be allowed to continue.

Andrews says that the increased noise contravenes his Article 8 rights. That Article protects an individual's rights to respect for their home. An adverse effect arising from noise or pollution can give rise to a breach of Article 8, as the government found out last year in the Heathrow Airport noise case at the European Court of Human Rights (*Hatton v United Kingdom* 8.7.03). Andrews' judge concluded that traffic noise could potentially breach Article 8; whether it had or not would have to be dealt with in fuller evidence.

However, the Heathrow case also made it clear that Article 8 does not give residential homeowners absolute protection. There is a need to strike a fair balance between the adversely affected homeowner and everybody else; in this case presumably the bus-using public of Reading. So Reading tried to persuade the judge that even if

Andrews proved that the increased noise was potentially in breach of Article 8, the benefits of the order so outweighed the adverse effect on Andrews that his claim had no real prospect of success.

But the judge decided that the absence of any grant scheme to pay for Andrews' insulation could go against Reading being able to justify the adverse effects of the traffic order on the basis of the general public good. Although the judge did not elaborate, it seems there may be doubts about a system that tries to reach a fair balance, but in which there is no balancing compensation to put into play against the increased traffic noise.

So the judge refused to dispose of Andrews' claim summarily, and he is able to fight on to try to recover his insulation costs in whatever court he is sent to next.

Sue Lindsey

## No wonder the party people are so popular

Somebody in the office said they were the people who turned up at every single architectural party and that I should take a look at their site, especially under the Contact section.

'They' are the engineers Adams Kara Talyor at [www.akt-uk.com](http://www.akt-uk.com) and under Contact there is a series of office statistics: Big Dave, for example, had the most cups of tea in one day – 22 when the average was six. Average age is 29 and favorite mode of transit is asleep. I cite a few of the immediately relevant data on this page. The About Us page has the odd boast ('one of the leading practices in the world') but is otherwise of a conciseness and brevity which comes from being perfectly comfortable about themselves.

The rest of the site is driven by the terrific work the firm has done with architects from Foreign Office through Fletcher Priest, Foster, Rogers and Alsop. These guys are very definitely flavour of the month – possibly due to all those parties and possibly, though not necessarily, due to the website.

You have the choice of clicking on one of the 30 or so thumbnails running down the left of the home page or clicking on a category listed at the bottom of the page: Transport, Offices, Leisure and so on. You may ask, what is so special about that? The interesting internal thing is that the practice has here followed classic marketing strategy: identify your audience (architects and the odd developer); find out what they want (an understanding of great design and an ability to contribute to it); give it to them (a site almost exclusively of images of really, really interesting design); and deliver it at lightning speed.

I've got to stop doing these puffs for Ian Martin's SPA (a blank email to [subscribe@spa.uk.net](mailto:subscribe@spa.uk.net) for the monthly newsletter). Originally devoted to small practice architecture issues, Martin's natural take on the world seems to have moved it in the direction of the surreal. Try [www.spa.uk.net/lexicon.htm](http://www.spa.uk.net/lexicon.htm) [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



# Setting the standard for CAD

A simple test for calibrating the effectiveness of CAD users could save millions for the construction industry



**Cadtest**  
THE INDUSTRY STANDARD



a supplement to  
the architects' journal



# A £3 billion migraine

Improvements may have been made, but the construction industry is still wasting vast sums of money. More could be saved if CAD was used to its full potential

By Rory Vance



Ways of working have changed since the heyday of Frank Lloyd Wright's Larkin building

Estimates vary slightly, but construction is considered to make up about 10 per cent of UK GDP, currently measured by the DTi at £0.84 trillion. It performs a vital role in delivering improvements to both the economy and social infrastructure, through both the public and private sectors.

However, the UK is hamstrung by its tendency to leak construction profits like the proverbial builder's bucket. The past 20 years have seen myriad research vehicles analysing, investigating and probing the industry, reaching various conclusions about how improvements might be made.

Alarming, the figure of 30 per cent inefficiency is a recurring theme.

John Egan's *Rethinking Construction* report reflects on 'what is known about the amount of waste in construction. Recent studies in the USA, Scandinavia and this country suggest that up to 30 per cent of construction is rework, labour is used at only 40-60 per cent of potential efficiency, accidents can account for three to six per cent of total project costs, and at least 10 per cent of materials are wasted'.

Before Egan, Michael Latham aspired to see, 'a 30 per cent improvement in productivity', in UK construction.

Furthermore, an OECD study suggests that UK input costs are generally a third of those of other developed countries, but output costs are similar or higher. The message is clear – there is plenty of scope for improv-

ing efficiency and quality simply by taking waste out of construction.

## In search of a cure

Egan believes that, to drive dramatic performance improvement: 'The construction industry should set itself clear measurable objectives, and then give them focus by adopting quantified targets, milestones and performance indicators. This is evidently not the case at present.'

Peter Cunningham, director of productivity at Constructing Excellence, shares this vision of a leaner industry. He says that: 'Measuring and benchmarking performance is the first step for any organisation looking to understand and improve their performance'. His key objective is to assist and support companies, organisations and the industry to engage with performance in this measurement and as part of a continuous improvement process. The headline target for Constructing Excellence is to assist organisations to increase their productivity by 10 per cent by engaging with Constructing Excellence products and services.

In a similar vein, Mervyn Richards, at the government-backed Avanti Programme, aims to: 'deliver improved project and business performance through the use of ICT to support collaborative working'. Production information is defined as 'the information prepared by designers, which is passed to a construction

team to enable a project to be constructed'.

From an extensive study of production information drawings during his career in industry, Richards concludes that about 18 per cent of waste within construction can be attributed to inefficiency in this area. He says: 'Duplication, non co-ordination and ambiguity at the design stage cause problems when projects get to build stage. The evidence shows that improvements in the quality of production information reduce the incidence of site quality problems and lead to significant savings in the cost of construction work.'

## The role of IT

Since 1987 there have been huge changes in the IT and CAD scene. Practically every design office now has a computer and access to the Internet. But this has not automatically led to better production information. Necessary changes to the management of the design process have not been made; in consequence CAD systems are not being used to their full potential.

Avanti reflects that: 'There are enormous benefits to be gained, in terms of eliminating waste and rework for example, from using modern CAD technology to prototype buildings and by rapidly exchanging information on design changes. Redesign should take place on computers, not on the construction site. "Right first time" means designing buildings and their components so that they cannot be wrong.'

Clearly this is a significant area where improvements can be realised. CAD is now widely accepted to comprise about 75 per cent of modern office production information, across the UK.

So, to recap: 18 per cent of waste could be addressed by better management of production information – just over £4.5 billion. If CAD and, to quote Richards, 'management of electronic data', accounts for three quarters of this – then we have a £3 billion opportunity to improve using CAD alone.

## Learning from others

UK construction can learn from other major industries that have faced the challenge of improving productivity, such as car manufacturing, steel making, grocery retailing and oil and gas.

The Lean Construction report reflects that: 'Globalisation of the economy has led to increased competition in what is rapidly becoming a universal market. While the manufacturing sector has been relatively quick in responding to the changing business environment, the construction industry has lagged behind. The manufacturing industry has derived great benefits from measuring its performance through critical success factors as part of a regime of continuous improvement.'

'The construction industry can adopt similar practices of performance measurement and comparison to develop a culture of "lean construction" through continuous improvement. The objective of this approach is to lower costs and increase productivity,





While some design offices are excellently run, others leave a lot to be desired

resulting in a sustained competitive edge. This approach will involve development of metrics for performance measurement and benchmarking them with the best.

### Need for investment

Lack of investment is a major factor. A DTi-backed study found that within UK construction, 'there is deep concern that the industry as a whole is underachieving. It has low profitability and invests too little in capital, research and development and training.'

Egan's findings also pick up on this reluctance towards investing in people: 'There is a crisis in training. The proportion of trainees in the workforce appears to have declined by half since the 1970s and there is increasing concern about skill shortages in the industry. Too few people are being trained to replace the ageing skilled workforce, and too few are acquiring the skills required to get full value from new techniques and technologies.'

This knowledge gap is reflected in the latest statistics produced by cadtest, which has produced a reliable national CAD benchmark, hosted in association with *The Architects' Journal*. On a basic CAD skills assessment, the national average is currently 72 per cent. Worryingly, 40 per cent of candidates score below this figure. The need for basic CAD training is apparent.

The drive to improve standards and

profitability is gathering momentum and support, not just from local and central government, but also from the industry's main client base. Underachievement can be blamed for a growing dissatisfaction among both private- and public-sector clients.

Projects are widely seen as unpredictable in terms of delivery on time, within budget and to the standards of quality expected. Investment in construction is seen as expensive, when compared both to other goods and services and to other countries. In short, construction too often fails to meet the needs of modern businesses, and rarely provides best value for clients and taxpayers.

The message is clear. Clients need better value, and construction companies need reasonable profits to assure their long-term future. There is a pressing need to draw all the promising developments in construction together and give them direction.

### Listen to clients

We have seen the introduction of client-led initiatives such as the Construction Round Table (CRT) – a small group of leading customers from different market sectors, committed to making significant improvements in the performance of the construction industry. This group – which includes BAA, government agencies, London Underground, M&S, McDonald's, Railtrack, PowerGen, Mobil and Unilever – is expected to invest some £5 billion-

plus a year in construction and related supply over the next five years. The goal is to reduce the cost of projects by at least a third, while improving standards.

In addition, several hundred construction clients have joined forces to sign 'The Clients' Charter'. This focuses on improving quality in several areas, including:

- promoting a collaborative approach to design, with design quality ensured through the process and with fewer changes;
- credibility through annual reporting of performance and demonstration of continuous improvement;
- acceptance of the need for measurement, team-building and training;
- raising the industry's performance to improve national and international competitiveness.

The clients' conclusions are clear. They demand to see: 'A quality-driven agenda: Quality means not only zero defects, but right first time, delivery on time and to budget, innovating for the benefit of the client and stripping out waste, whether it be in design, materials or construction on site. It also means after-sales care and reduced cost in use. Quality means the total package – exceeding customer expectations and providing real service.'

To give the final word to Egan: 'We wish to see, within five years, the construction industry deliver its products to its customers in the same way as the best consumer-led manufacturing and service industries'. The time to take positive action has arrived.

Rory Vance is managing director of cadtest

### KEY FIGURES, UK CONSTRUCTION INDUSTRY

ANNUAL TURNOVER	£84BN
EMPLOYMENT, INCLUDING PROFESSIONALS AND CONSULTANTS	1.7M
NUMBER OF COMPANIES	160,000
AVERAGE WASTE	30%
ANNUAL WASTAGE	£25.2BN
PROPORTION OF WASTE ATTRIBUTABLE TO POOR MANAGEMENT OF PRODUCTION INFORMATION	18%
VALUE OF WASTE ATTRIBUTABLE TO POOR MANAGEMENT OF PRODUCTION INFORMATION	£4.5BN
POTENTIAL IMPROVEMENT THROUGH PROPER USE OF CAD	£3BN

### WEBLINKS

**AVANTI PROGRAMME**  
[www.avanti-construction.org/about.shtml](http://www.avanti-construction.org/about.shtml)  
**CADTEST**  
[www.cadtest.com](http://www.cadtest.com)  
**CLIENTS' CHARTER**  
[www.clientsuccess.org.uk/ccc.asp](http://www.clientsuccess.org.uk/ccc.asp)  
**CONSTRUCTING EXCELLENCE**  
[www.constructingexcellence.org.uk](http://www.constructingexcellence.org.uk)  
**LEAN CONSTRUCTION**  
[www.leanconstruction.org](http://www.leanconstruction.org)  
**RETHINKING CONSTRUCTION**  
[www.dti.gov.uk/construction/rethink/report/index.htm](http://www.dti.gov.uk/construction/rethink/report/index.htm)



# Users' views

CAD sits at the core of any modern practice. Three very different practices describe how they have used cadtest to ensure their staff have the highest skills, choose the most appropriate project teams and achieve consistency through tailored training

## Levitt Bernstein

Levitt Bernstein prides itself on delivering the highest quality design, presentation and working drawings. cadtest has verified the quality of our staff and CAD skills. It will enable us to maintain that standard and provide the means to improve upon it.

**Dylan Murdey-Green, Levitt Bernstein**



**Above:** Grahame Park in west London is the subject of a mixed-tenure regeneration. **Below left:** new homes at Bermondsey Spa. **Below right:** restoration of the listed St Luke's Church in London



**Cadtest software proved to be a considerable help in identifying the right skill base to suit HOK's St Bartholomew's and the Royal London Hospital project.**

## HOK

HOK has been using cadtest since 2003, and this new skills assessment software has become an invaluable tool in the recruitment process and in the training and development of existing staff. At second-stage interviews all potential employees have their AutoCAD abilities tested by means of cadtest, which allows staff to assess the speed and accuracy of applicants in the use of CAD.

Over the past year, HOK has worked closely with cadtest to develop an internal benchmark mechanism for the practice. All staff have now been assessed and their level of expertise has been banded to allow the

human resources department to assess accurately the skills and training requirements for the office. This banding also assists project directors and project managers in the rapid and appropriate resourcing of project teams.

HOK has established common CAD standards throughout its worldwide offices. In the London office, it has about 40 project teams with 120 CAD users who open more than 30,000 CAD drawings each month; therefore accuracy and efficiency in creating CAD drawings is paramount to adhere to client schedules.

Cadtest has given HOK the opportunity to



## Charter Consultant Architects



Left: the 26-storey 'Glass Needle', Cardiff. Right: the entrance to Cambridge Science Park

Charter Consultant Architects employs more than 100 staff across five offices, with a diverse portfolio of work. In 1999 it became one of the first UK architects' practices to be awarded Investors in People status, partly in recognition for the way the offices and staff interact across the group, but also because of the emphasis put on individual staff training.

While six-monthly staff appraisals are used to set general training needs, it is often difficult to find training companies willing to work across the practice's five offices, that are able to assess individual staff requirements accurately and match them to tailored learning. It is important for Charter that the staff are trained to the right level of competence to reach, or exceed, project requirements and client expectations.

Staff have been a key part of the practice's success. The roles they play in each project,

and the way they communicate their skills and ideas to others, are critical.

As computer software has become a vital tool in all areas, the importance of having an IT-literate staff, communicating to clients, external consultants and other staff across all five offices, has become essential.

The practice has previously used external trainers, mixed with semi-formalised internal peer training, in each office, but it became frustrated by the lack of consistency in assessing what staff already knew, and what they needed to know, and in comparing skill needs between staff within inter-office project teams. It became clear that a pan-office approach was required.

Charter welcomed the opportunity to work with cadtest on the trials of its new software, and asked 70 staff to take the test across all of the offices during a three to four-week

period. The results showed that Charter achieved above-average industry scores, but, more importantly, it enabled the practice to assess individual staff skills and knowledge, and will now form the basis for future training. The tests also helped to establish office champions, sometimes surprising staff by making them realise that they knew more or less than they had assumed previously.

Charter recognises that a marginal improvement in the use of CAD among the staff will have a dramatic effect on overall productivity for the practice. By using consistent testing, it has been possible to establish comparative performance data between the staff and offices, which have, for the first time, enabled the practice to tailor specific training to individuals' needs, and by permitting re-testing at set periods, to establish the benefits the training has had.



From far left: the atrium, a four-bed ward, the patient's garden and renal reception, all designed using advanced software technologies

identify possible areas of weakness and plan for continual improvement. Often this is through in-house skills training and support from our training partners Aztec and Excitech.

Miles Walker, HOK CAD manager said: 'In January this year we had to rapidly assemble a project team of 60 staff, including 35 CAD users, for the preferred-bidder stage of the St Bartholomew's and the Royal London hospital project. cadtest software proved to be a considerable help in identifying the right skill base to suit the project.

'This is particularly important as the 165,000m<sup>2</sup> of new facilities are being designed

and co-ordinated using advanced software technologies which include AutoDesk Architectural Desktop and Navisworks; the importance of HOK supplying accurate object data remains vital as we contribute towards the BLT Building Information Model.'

HOK continues to maintain and improve the high standards of CAD use in the office, as demonstrable results add value to client service and can help the client to understand the level of talent available in project teams through tangible results. The benchmarking exercise, now undertaken annually by HOK, has confirmed that the results produced at

HOK exceed those of the national average in each criterion as carried out by cadtest.

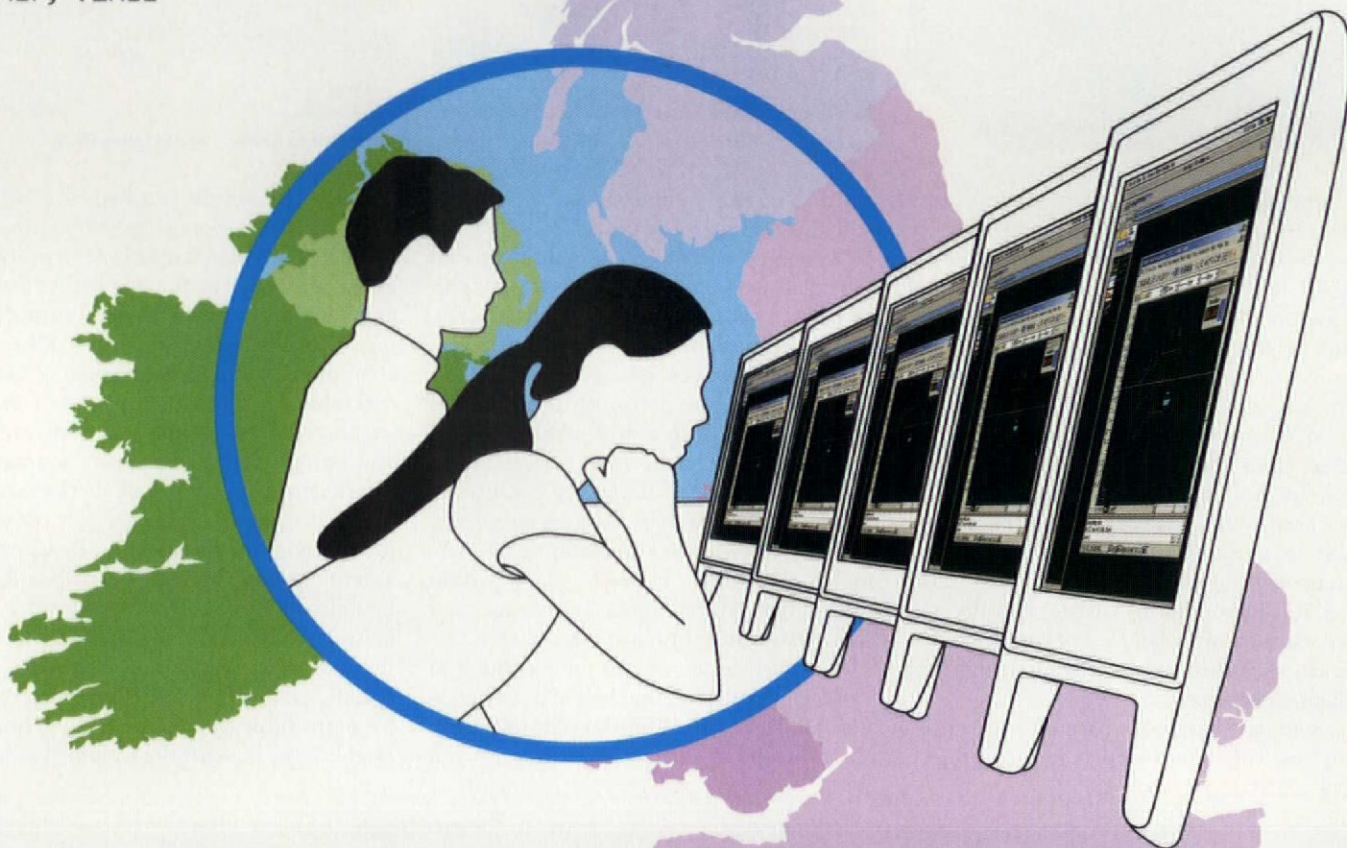
HOK offers specialist skills to meet the needs of commercial developers, corporations, the hospitality industry, sport and public institutions such as airports, hospitals and universities. With 250 staff in London, HOK is one of the largest architectural and interior-design firms in Europe, with emphasis on work in the commercial, corporate, and public sectors. HOK International is part of a global network of offices on four continents, with a staff of more than 2,000 people serving clients by improving the built environment.



# An £80 aspirin

Cadtest provides a way to measure standards nationwide. With 40 per cent of CAD users scoring below average, training could pay dividends

By Rory Vance



With inefficiency costing the construction industry £3 billion in 2004, and rising, it is not surprising pressure is coming from Government and major clients to improve performance. It would seem there are four key areas to master on the road to improved performance:

- accurately 'measuring and benchmarking performance';
- setting 'clear and measurable objectives';
- investing in training – 'training and quality are inextricably interlinked';
- developing a culture of 'continuous improvement'.

With so much focus on the front-end design process, and particularly on inefficient CAD productivity, forward-thinking practices have already started to take action and apply these principles.

To measure and continuously improve their CAD performance, many are adopting cadtest. This is a software tool, developed for – and with – some of the UK's leading practices, that can assess a CAD operator's aptitude automatically, by analysing speed, accuracy and the ability to follow instructions during a live drawing exercise. May 2004 sees the release of the latest version of the software, cadtest v4.

Cadtest encompasses the four principles for improved performance outlined above, and also addresses several other issues:

- that CAD skills and standards vary greatly across the industry;
- the absence of an industry standard for comparisons;
- the difficulty of assessing CAD ability accurately;
- the element of risk involved in the recruitment of unproven CAD personnel;
- the difficulty of developing guidelines for an effective training strategy.

The advent of lobbyist organisations such as the Clients' Round Table and Clients' Charter means that standing still is not an option. More than £15 billion in tenders over the next five years are at stake. Three of the four main areas in which these organisations want to see improvement reflect what cadtest has illustrated:

- reporting of performance and demonstration of continuous improvement;
- need for measurement and training;
- raising performance.

The current national average score of 72

per cent shows there is plenty of scope for improvement. With 75 per cent of work produced on CAD, and 40 per cent of CAD users being below average on even basic skills, this improvement should have a dramatic effect.

The research has been done; the mechanism to deliver is available. Clients are telling us what they want and are backing their words with action. For more information contact your preferred reseller (details over-leaf) or go to [www.cadtest.com](http://www.cadtest.com).

## How does the test work?

The latest v4 software is compatible with all AutoCAD releases from 2002 to 2005, including ADT 4 and LT. A Microstation version is planned for later this year.

The test is straightforward. It takes about 30 to 45 minutes and questions the key basic AutoCAD commands in 10 live drawing exercises. These can be varied to ensure a person should never sit the same test twice.



**cadtest**  
Certificate of Achievement

Confirmation that John Smith has achieved the following score:  
Result: 75% Time: 0:43:06

Reference Number	Logo Challenge	cadtest results	cadtest score	Date	Result	Time Taken	No. of times you failed
RT1	Autodesk Architecture Desktop 2004	40%	4	28 Apr 2004	75%	0:43:06	1

Detailed analysis

Stage	Stage Result %	Stage Time
1 Lines	100	0:04:00
2 Sheet Setup / Xrefs	68	0:05:01
3 Circles	100	0:02:02
4 Text	90	0:02:10
5 Blocks	96	0:06:40
6 Dimensions	10	0:04:24
7 Integration	52	0:23:21
8 Layers	94	0:03:10
9 Variables	28	2:29:00
10 UCS	10	0:00:10
Total	75%	0:43:06

cadtest National Benchmark

The current National Average is	72%	0:47:06
Variance	-3%	-0:03:56

PRINT

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Disclaimer: cadtest does not substitute your professional judgement. cadtest Ltd will not be held in any manner whatsoever for the results obtained through the use of the software.  
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**cadtest** cadtest National Benchmark **72%**

I am new to cadtest Time to act Help & Information mycadtest

**News**  
An £80 aspirin 25 May 2004  
A £3 billion migraine 25 May 2004  
v4 Launch 17 May 2004

"With the CAD benchmark and cadtest, practices can measure and compare not only their internal CAD competency but also potential recruits. The RIBA supports concepts that drive standards up and is pleased to be associated with the CAD benchmark and cadtest."  
Keith Snook  
Director of Practice  
RIBA

- Exercise 1: Lines
- Exercise 2: Sheet set-up / Xrefs
- Exercise 3: Circles
- Exercise 4: Text
- Exercise 5: Blocks
- Exercise 6: Dimensions
- Exercise 7: Integration
- Exercise 8: Layers
- Exercise 9: Variables
- Exercise 10: UCS

## The cadtest benchmark

Once an operator has completed the test, a certificate shows their performance in each of the 10 areas.

Results are collated automatically to produce the national benchmark, which creates the industry standard. By comparing individual results against the national average, meaningful objectives can be put into effect to increase standards and productivity. The

national benchmark is hosted by *The Architects' Journal* at [www.ajplus.co.uk/benchmark](http://www.ajplus.co.uk/benchmark).

Because cadtest makes it possible to gain an accurate assessment of CAD productivity, we can then calculate the effect this will have on the bottom line. It is easy to show that a mere 1 per cent increase in performance will add 2.4 days productivity per person per year!

For the first time – through cadtest's detailed feedback report – an organisation can have access to a full overview of its entire CAD team, including an accurate assessment of where strengths and weaknesses lie (see below).

June sees the introduction of a web-enabled facility, called mycadtest, that allows an organisation to view immediately the performances of its CAD team members – and how they improve over time. Multi-office comparisons are possible, together

with detailed year on year summaries of how the company has performed (see chart below).

## Making use of measurement

Having all this information is fine, but how do you use it to maximise your performance?

Together with leading training partners, cadtest offers a simple process to help a business develop its CAD skills through a continuous improvement system. We call the system 'act': assess, compare and train.

### Assess

Use cadtest to assess your CAD staff. Identify specific strengths and weaknesses both individually and across the company.

### Compare

Set meaningful improvement objectives by comparing the results against a number of key performance indicators:

- How efficient are you on CAD – above or below the national average?
- How do you compare to your competition?
- Is your company offering best value to your clients?
- Do you need to raise your standards?
- How much have you improved since your last assessment?

### Train

Having identified your objectives, you can target the most productive and cost-effective training. You can measure improvements accurately by using cadtest's ReTest facility, post training.

Remember that just a 1 per cent improvement in performance adds 2.4 days productivity per person per year. With targeted training, you can typically increase performance by more than 10 per cent.

This means that with a team of 10, you could increase productivity by more than 200 days per year, equivalent to employing one additional person.

APPENDIX 1: XYZ COMPANY FIGURES

Reference	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6	Stage 7	Stage 8	Stage 9	Overall	Minutes	Seconds
1	62%	100%	100%	100%	100%	100%	100%	100%	100%	96%	52	13
2	100%	100%	100%	100%	83%	100%	50%	83%	100%	88%	51	22
3	62%	100%	57%	100%	83%	100%	100%	100%	100%	86%	20	9
4	88%	75%	57%	100%	83%	100%	100%	100%	33%	80%	49	0
5	25%	80%	100%	100%	83%	100%	62%	100%	67%	79%	31	36
6	88%	85%	71%	100%	67%	100%	50%	100%	67%	77%	35	50
7	100%	60%	71%	100%	83%	100%	50%	100%	100%	77%	30	33
8	100%	100%	43%	100%	33%	100%	50%	100%	100%	75%	60	1
9	75%	100%	36%	100%	33%	100%	100%	92%	67%	75%	35	0
10	100%	90%	57%	100%	67%	100%	50%	100%	0%	74%	48	21
11	25%	100%	100%	100%	83%	100%	0%	100%	33%	73%	56	56
12	100%	0%	43%	0%	100%	100%	100%	100%	100%	70%	51	50
13	100%	50%	29%	100%	50%	89%	100%	100%	33%	67%	52	25
14	100%	100%	57%	0%	17%	100%	38%	100%	67%	65%	56	40
15	100%	100%	50%	100%	50%	89%	0%	67%	67%	63%	45	5
16	100%	60%	29%	100%	17%	89%	75%	100%	67%	61%	49	33
17	25%	80%	79%	100%	50%	11%	12%	75%	33%	44%	50	21
18	88%	100%	29%	0%	17%	0%	0%	17%	33%	33%	74	95
19	38%	40%	0%	0%	0%	0%	0%	8%	33%	11%	38	17
20	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	55	32
21	100%	100%	57%	100%	100%	100%	100%	100%	100%	93%	18	2
22	100%	100%	86%	100%	100%	100%	62%	100%	67%	90%	53	18
23	100%	100%	100%	100%	100%	78%	50%	100%	67%	88%	30	33
24	80%	100%	71%	100%	100%	100%	50%	100%	67%	85%	22	36
25	100%	100%	100%	100%	100%	100%	0%	67%	67%	80%	57	17
26	88%	0%	100%	100%	100%	100%	85%	100%	100%	79%	30	28
27	88%	80%	79%	100%	83%	100%	38%	92%	67%	77%	38	52
28	100%	60%	71%	100%	83%	100%	50%	100%	100%	77%	46	21
29	100%	0%	43%	0%	100%	100%	100%	100%	100%	70%	67	58
30	88%	100%	71%	100%	33%	11%	100%	92%	67%	69%	42	10
31	100%	50%	29%	100%	50%	100%	75%	100%	67%	67%	37	58
32	100%	50%	29%	100%	50%	100%	75%	100%	67%	67%	63	47
33	100%	60%	86%	100%	83%	11%	25%	92%	67%	62%	43	40
34	100%	60%	29%	100%	17%	89%	75%	100%	67%	61%	38	23
35	25%	70%	21%	100%	33%	89%	38%	100%	67%	52%	48	2
36	12%	90%	71%	100%	17%	0%	50%	75%	0%	45%	72	17
37	88%	15%	29%	100%	83%	0%	0%	42%	33%	34%	59	35
38	0%	50%	0%	100%	17%	0%	0%	75%	67%	25%	98	21
XYZ Company Average	80%	73%	60%	87%	64%	78%	56%	89%	67%	69%	47	41
National Average	82%	73%	69%	85%	67%	87%	63%	91%	74%	74%	43	53
Variance	-2%	0%	-9%	2%	-3%	-9%	-7%	-2%	-7%	-5%	31	48



## Contacts

To find out more about how cadtest can work for you please contact one of our authorised training partners:

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## London

**Buildings For All To Use** *Wednesday 2 June, 15.00.* A CIRIA seminar at the Building Centre, 26 Store St, WC1. Details 020 7549 3300.

**The City: Machine or Work of Art** *Wednesday 2 June, 18.30.* An Architecture Foundation event – speakers include Ken Shuttleworth. At Bloomberg, 39–45 Finsbury Sq, EC2. Details [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)

**New European Architecture in Britain: Eva Jiricna** *Wednesday 2 June, 19.00.* A lecture at the V&A, SW7. Details 020 7942 2211.

**A13: A Multi-Disciplinary Exhibition on an Urban Archetype** *4 June–25 July.* At the Wapping Project, Wapping Wall, E1. Details [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)

**A Essential Business Management Training for Architects** *7, 14, 21 & 28 June, 14.00.* A four-part Colander course at Capital Quality, just off Oxford St. Details 020 8771 6445.

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

**Alfonso Vegara** *Wednesday 16 June, 18.30.* The UDG's Kevin Lynch Memorial Lecture at The Gallery, 77 Cowcross St, EC1 (020 7250 08920).

**London Architecture Biennale** *19–28 June.* Walks, talks, debates, exhibitions etc in the Clerkenwell area. Details [www.londonbiennale.org.uk](http://www.londonbiennale.org.uk)

**Shopping in the City** *Wednesday 30 June.* An AJ conference at the RSA, WC2. Details 020 7505 6044 ([www.shoppinginthecity.co.uk](http://www.shoppinginthecity.co.uk)).

**New City Architecture** *Until 2 July.* An exhibition at Finsbury Avenue Square, Broadgate, EC2. Details [www.newcityarchitecture.com](http://www.newcityarchitecture.com)

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

## East

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

**Basic Maintenance of Historic Buildings** *Thursday 17 June.* A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

**Ian McKeever** *Until 4 July.* Paintings and drawings at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

## East Midlands

**Paper** *Sundays, 14.00–18.00, until 6 June.* Works on paper by four artists at Fernywoods, nr Brigstock,



### OPEN DOOR

Peter Aldington's much-admired house and garden will be open to the public again on Sunday 27 June from 14.00–17.30. At Turn End, Townside, Haddenham, Bucks. Details 01844 291 383. But the garden (not the house) will also be open the day before, Saturday 26 June, as part of a new scheme sponsored by English Heritage – Modern Gardens Open Day. Over 250 gardens throughout Britain can be visited; their designers include Charles Jencks, Kim Wilkie and Pascal Cribier ([www.moderngardens.org.uk](http://www.moderngardens.org.uk))

Kettering. Details 01536 373469.

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

## North

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

## North West

**Architecture and Ideology; Best Studio 3 (Arkheion)** *Until 29 May.* Two exhibitions at CUBE, 113 Portland St, Manchester (0161 237 5525).

**Rhinegold: Art from Cologne** *12 June–22 August.* An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7400.

**Effective Project Management in Practice** *Tuesday 22 June.* A Construction Study Centre course at the Thistle Manchester Airport Hotel, Handforth. Details 0121 434 3337.

**Glenn Howells** *Thursday 24 June, 19.30.* A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5667.

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

## South

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

## South East

**Wine & Design: Follies of Painhill Park** *Wednesday 2 June, 17.00.* Guided tour and wine tasting. Near Cobham. Details 01892 515878.

**CABE Urban Design Summer School** *13–16 June.* At Ashford, Kent. Cost £750. Details 020 7911 5020.

**Flint Buildings: History, repair & Restoration** *Monday 14 June.* At the Weald & Downland Open Air Museum. Details 01243 811464.

**RIBA CPD Event: Designing for Safety and Crime Prevention** *Thursday 17 June, 16.00.* At Le Meridien Hotel, Gatwick. Details 01892 515878.

**Canterbury School of Architecture Show** *Until 3 July.* An exhibition at Ashford Library Gallery, Ashford. Details 01227 817333.

## Wessex

**Westonbirt Festival of the Garden 2004** *From 4 June.* At the National Arboretum, Tetbury. Details [www.festivalofthegarden.com](http://www.festivalofthegarden.com)

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

**Getting to Grips with the Planning Process** *Wednesday 23 June.* A Construction Study Centre course at Clifton, Bristol. Details 0121 434 3337.

**William Pye/Edmund de Waal** *Until 5 September.* Exhibitions at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

## West Midlands

**Architecture, Folklore & Mythology** *Tuesday 6 July, 18.30.* A lecture by David Heke at the Victoria Hall, Hanley, Stoke-on-Trent. Details Patrick Redmond 01583 373477.

## Yorkshire

**With Hidden Noise** *Until 8 August.* An exhibition at the Henry Moore Institute, 74 the Headrow, Leeds. Details 0113 234 3158.

## Scotland

**Interim MFA** *Until 28 May.* An exhibition at Glasgow School of Art. Details 0141 353 4500.

**Langlands & Bell at Mount Stuart** *13 June–26 September.* An installation in William Burges' chapel. Details [www.mountstuartart.com](http://www.mountstuartart.com)

**Ben Nicholson and St Ives** *Until 13 June.* An exhibition at the Scottish National Gallery of Modern Art, Edinburgh. Details 0131 624 6200.

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

## Wales

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

**Getting Ready for Major Changes to the Building Regulations** *Tuesday 22 June.* A Construction Study Centre course at the Jyrys Hotel, Cardiff. Details 0121 434 3337.

## International

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

**Lausanne Jardins 2004** *19 June–17 October.* Various temporary gardens in and around Lausanne. Details [www.lausannejardins.ch](http://www.lausannejardins.ch)

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

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

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





# The nature of things

RICHARD WESTON

## Jørn Utzon: The Architect's Universe

At the Louisiana Museum, Humlebæk, Denmark, until 29 August.

Following last summer's hugely popular Arne Jacobsen show, the Louisiana Museum is staging a similarly comprehensive retrospective of the work of Jørn Utzon. Organised thematically rather than chronologically, it ranges across several galleries and, unlike its predecessor, manages that rare trick of itself feeling thoroughly architectural.

The show begins where Utzon's career effectively ends, with Can Feliz, the second of his houses on Majorca. Between this and a

beautifully staged room devoted to the earlier Can Lis, visitors are greeted with a quote that I had not come across before: 'As an architect I believe it is very important to fall in love with the nature of things instead of fighting for form and style.'

It is difficult to think of a more telling way to distinguish Utzon's work from today's designer buildings, and the exhibition's curators have risen to the challenge of presenting the way of working that enabled him to get inside the nature of activities, places

and materials. This begins with the study of nature and its interpreters – the photographs of Blossfeldt, the paintings of Karl Kylberg, the morphological ideas of D'Arcy Wentworth Thompson – and with the analogous work of Utzon's naval-architect father who studied fishes to improve his yachts' performance.

From there you move into a memorable gallery devoted to the theme of the platform. The space itself has been transformed into a mini-evocation of Monte Alban, with visitors silhouetted against a vast video projection illustrating the development of Sydney Opera House. The range of materials deployed – drawings, reports (including the Red and Yellow Books), photographs, material samples, large backlit transparencies, small screens, CAD animations, old and



## Mike Nelson: Triple Bluff Canyon

At Modern Art Oxford, Pembroke Street, Oxford, until 4 July

Entering a Mike Nelson installation is like stumbling into a minicab office in the early hours of the morning in the wrong part of a town you don't know – and then things get worse, writes *Andrew Mead*. For instead of being the prelude to an erratic, uninsured ride home, the minicab office is just one of a warren of malign interiors: a bad dream of seedy corridors and rooms, whose latent menace suggests the set of a low-budget David Lynch film,

with a wound-up Dennis Hopper round the corner.

Such at least was the case with the installations Nelson made in the early 2000s – at Matt's Gallery, the ICA, the Venice Biennale – but what at first seemed disquieting rapidly became a formula, with diminishing returns for the visitor (AJ 30.10.03). Nelson needed to extend his art in some way, and in this new show at Modern Art Oxford he does – a development in which the gallery's architecture has been instrumental.

But its configuration of spaces has also been a constraint, which is what registers first. In those earlier installations, Nelson created a continuous





recreated models, fragments of building fabric – is exemplary, and makes for an engrossing time.

On leaving the platforms you are greeted by a glowing, storey-high photograph of the interior of Bagsværd Church – the best I have seen of that exquisitely-lit space. From there you descend into a room devoted to Additive Architecture, featuring fine new models (including a DIY set based on the 'Espansiva' system), a 'deconstructed' chair, and an imposing relief model of the Kuwait Assembly building structure.

The 'additive' theme continues with the courtyard housing projects and other designs for furniture, from where you descend again into a stepped gallery, adapted from an auditorium to house Utzon's literal and virtual caves – the former a steel struc-

ture for a cave in the Lebanon, the latter the great unbuilt project for Silkeborg Museum.

Here, the show does not quite rise to the occasion of the architecture. The Lebanon project is prosaically mounted, while the 'white model' CAD reconstruction of Silkeborg – one of several by Aalborg University's Utzon Centre, most of which work well and have a refreshing economy of means – is projected too large. Altogether more successful in evoking the project's post-Corbusian form-world is a traditional cut-away plaster model made by students at the Royal Danish Academy.

A striking feature of the show is that Utzon himself seems to be everywhere, describing his work (in Danish, but clearly subtitled) on a succession of small flat screens. These interviews are taken from a

single television programme – *Skyer* ('Clouds'), by the Danish film-maker Pi Michael – but they work beautifully as stand-alone pieces, and provide a telling reminder that architectural ideas of great power and clarity can be discussed in terms accessible to anyone.

I cannot recall seeing a finer architectural exhibition than this, and it comes as no surprise to learn that it notched up more than 50,000 visitors during its first month. The show is accompanied by a special edition of the *Louisiana Revy*, and for anyone fascinated by 'the nature of things' a visit to the always enchanting world of the Louisiana Museum will be doubly rewarding this summer.

*Richard Weston is professor of architecture at Cardiff University*

self-contained world, with one scene seguing into the next; here, spread over two floors, the show splits into three.

You start in typical Nelson territory, an old, octagonal cinema foyer with four sets of mirrored doors, uncertainty about the way to go and what lies beyond. But as soon as you find the doors that open, the illusion is dispelled – you're back in the gallery.

At the centre of one of the upstairs rooms is a replica of Nelson's studio, looking more like a tip than a place of creative endeavour. A cluttered table and workbench are surrounded by crammed cardboard boxes and shelves, beaten-

up filing cabinets, and all sorts of odds-and-ends – fans, helmets, masks – that have served as props in his previous works. Nelson cites Dürer's *St Jerome in his Study* but the mood is more oddball hobbyist-obsessive.

It's after this that Nelson breaks new ground. In the antechamber to Modern Art Oxford's main gallery, sand is piled to the ceiling, and when you follow the timber-framed corridor that penetrates it like a mineshaft, you come to a larger wooden structure, part-filled with sand, from which you glimpse yet more sand in the big room beyond.

You can see the whole scene from the top of

another staircase: the wooden building almost swamped, the gallery evoking a desert. Cued by the high pitched ceiling and ample volume of the main gallery, Nelson has discarded his usual partitions: his interiors are now seen also from the outside, at the mercy of forces man can't always control.

By coincidence, in its Topographics series *Reaktion* has just published Maria Golia's *Cairo: City of Sand* – Cairo: where the built world abruptly becomes the desert and where the wind blows the desert into the city. It's this fragility that Nelson encapsulates: a timeworn theme, of course, but one which gives a new dimension to his art.



## people & practices

**Emma Hawkes** has joined the Kent Office of **Barton Willmore** as a senior planner.

Town planning consultancy **Terence O'Rourke** has opened a new office in Bath. Two new technical directors, **Jan Molyneux** and **Jim Claydon**, will lead the team.

**Chapman Bathurst** building services consultants has appointed **Ian Harwood** and **Ian Woolgar** as principal engineers.

**Simon Moore** has been promoted to associate at **Comprehensive Design Architects**.

**Sharon Berlin** is now an associate at **Dransfield Owens de Silva**.

**Ian Seymour** joins **SLR Consulting** as town planner at its regional office in Eastwood.

**DLA Architecture** has opened offices in Leeds and London.

**Ali Arasteh** has joined the **Brick Development Association (BDA)** as principal structural engineer.

**Gaia Architects** has moved to The Studio, Tower Buildings, 3 Station Road, Birnam, Perthshire PH8 0DS.

**Burd Haward Marston Architects** have gone their separate ways. **Catherine Burd** and **Buddy Haward** have become partners in **Burd Haward Architects** and **Lucy Marston** has formed **Lucy Marston Architects**.

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

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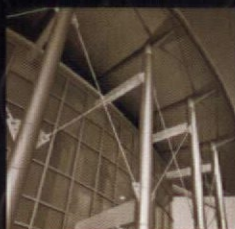
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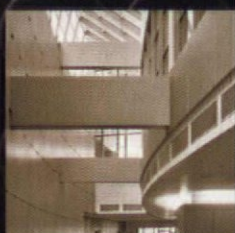
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Client is an rapidly expanding practice with offices based in London and Essex. They are now seeking a Technician at least 2 years experience, ideally gained in the Residential Architectural sector, for their office in Epping.

## Derbyshire Vacancy

dave.smith@rdrecruitment.co.uk

### Architectural Technician

ref 0405-54

Perm/Contract £Neg

Client is a small practice based just outside Matlock in Derbyshire. They are currently experiencing a huge demand for their services on Domestic and Residential Projects. For this reason they are seeking a suitably qualified Architectural Technician with 3 years residential or 5 years general experience, either on a Permanent or Contract basis. You will need a good grasp of the current UK Building Regulations and the ability to "hit-the-ground-running" from day one. This is a great opportunity to join a practice who are currently experiencing an exciting period in their development.

## West Yorkshire Vacancy

dave.smith@rdrecruitment.co.uk

### Architectural Technician

ref 0405-36

Permanent £28000

Client would be interested to hear from experienced Architectural Technicians/Technologists interested in joining an expanding, award winning team working on a wide range of interesting small to medium sized projects. Applicants for the post should be able to demonstrate outstanding ability in the preparation of working drawings and constructional detailing. Opportunity exists for a candidate with initiative and commitment to make rapid progress, with opportunity for career advancement and involvement in client facing and job running roles. They have a relaxed, but busy, working environment in premises convenient for all the local amenities in the centre of the pleasant small town of Holmfirth.

## London Vacancy

dave.smith@rdrecruitment.co.uk

### Architectural Technician

ref 0405-31

Contract £Open

Architectural Technician to work with the Battersea site wide architecture team, with a minimum 10 years relevant experience. You must be able to work in a multi discipline, innovative and creative environment. Urban Regeneration and Master Planning experience essential. Initial contract will be for 6 to 8 weeks but during the initial period the client will find out whether the appointment could be extended. AutoCAD skills are essential, 3D Modelling, Visualisation and presentation skills will be an advantage. The project is The Battersea Power Station with an overall value approx. £30m.

## Brighton Vacancy

dave.smith@rdrecruitment.co.uk

### Architectural Technician

ref 0405-17

Permanent £25000

Client is seeking an Architectural Technician with 3 or more years experience gained in any Architectural sector, although they specialise in the Residential, House Building and Office/Commercial sectors.

## Northamptonshire Vacancy

### Senior Technician

ref 0405-63

Permanent £30000

Client is a rural based practice on the Oxfordshire/Northamptonshire border. They are currently seeking a Senior Architectural Technician to augment their existing team. You will have a good knowledge of Autocad as well as an active interest in conservation and environmentally sympathetic architecture.

### Architectural Technicians

ref 0405-63

Contract £Neg

The above client is also keen to hear from suitably qualified Contract Technicians with a good level of experience who are able to "hit-the-ground-running" on a variety of projects, which are currently available.

## Cheshire Vacancy

dave.smith@rdrecruitment.co.uk

### Architects and 2 Technicians

ref 0404-44

Permanent £30-£35k

A large expanding practice in South Manchester is currently looking to recruit up to 5 Architects and 2 Technologists to play a key role in the following projects;

PFI Leisure Centres in Derbyshire - Senior Project architect to lead 3 projects from Financial close in late May 04  
Social Housing / Carehomes - Technical Architect to provide support to Project architects on a number of Carehome and Urban Regeneration Projects throughout the North West

Public Sector Education and Leisure Centres - Project Architect to join team working on smaller scale Education projects in the North West with a value up to £5m and a raft of Leisure Centre refurbishments throughout the UK

Mixed Use [Hotel/Residential/Retail] - Project Architect to lead £4m mixed use Town Centre scheme in Chelmsford Essex which has received planning approval [together with Technologist]

Feasibility Architect - to conceive a wide range of projects across a number of sectors - excellent design and quick turnaround visualisation skills will be essential for the successful applicant for this role.

A Conversion of a mill to a mixed use Retail and Residential scheme in Derbyshire - Senior Technologist to support Project Architect on imminent Working Drawing package.

dave.smith@rdrecruitment.co.uk



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Tel:01788

572841

Fax: 01788

578609

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### AWARD WINNING PRACTICE IN LEEDS

We are currently seeking an experienced Architect and an Assistant for a well-known and well-respected Leeds firm who have recently been widely published. They currently seek talented individuals to further strengthen their team. With strong connections in Central London and the UK generally, it is an exciting time for this relatively young but highly successful design firm. Candidates with a mix of housing, mixed use & urban design would be welcomed and Microstation proficiency is preferred, although cross training from another platform will be given if necessary. Call Tamsyn to discuss ASAP.

Leeds

£26,000 - £37,000pa

Ref:ATC040510A

### DESIGN CONSCIOUS JOB RUNNER

Our high profile client is looking for a Senior Architect to join their architectural arm of what is a highly design conscious practice. They have an urgent need for an architect to take the reins of a £20m residential scheme on site near to Manchester. You must have at least five year's post Part 2 and previous residential experience of projects at least £10m. If you are equally confident working on the detailed design development as you are being on site, then this is a superb opportunity to align yourself with a household name in design that offer a well-structured environment and genuine career progression. Microstation is absolutely essential as is fairly short availability. Please contact Jennifer ASAP to discuss further!

Central London

£32-35,000 pa

Ref:AJW040329A

### ARCHITECTURE APPLIED

This truly multi-disciplinary practice is looking for a Senior Architect or Senior Technician to join their thriving office in the heart of London. They have a £4.6m office refurbishment project that has just started on site and needs nurturing by someone both technically astute and confident on site. A genuinely friendly practice, they encourage career development and reward hard work, so if you are looking to move somewhere who have the solid reputation of an older practice but the outlook of somewhere younger and exciting, then look no further, as this commercial office has recently been re-energised by winning a high profile competition. AutoCAD fluency is essential. Please call Jennifer to discuss ASAP.

Central London

£negotiable

Ref:AJW040517A

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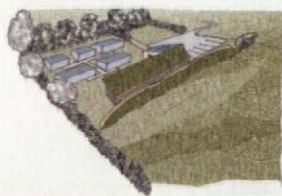
## ARCHITECT and ARCHITECTURAL TECHNICIAN Horsham, West Sussex

We are Chartered Building Surveyors looking to develop the architectural direction of the Practice. We have vacancies for an **Architect** with good design skills to work with ADT2004 or AutoCAD, also an **Architectural Technician** with a good practical knowledge of building construction and an ability to work on own initiative.

Good career prospects for the right individuals.

Please apply by email or in writing, enclosing your CV, to:

Peter Williams FRICS FBEng  
PWA Chartered Building Surveyors  
3 Horsham Gates  
North Street  
Horsham  
RH13 5PJ  
email: [peter.williams@pwa.uk.com](mailto:peter.williams@pwa.uk.com)  
[www.pwa.uk.com](http://www.pwa.uk.com)



Gordon Murray and Alan Dunlop are looking for motivated and talented architects with 3 to 5 years experience to work on challenging and interesting new urban projects.

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Alan Dunlop  
Gordon Murray and Alan Dunlop Architects  
1 Hill Street  
Glasgow G3 6RN

with c.v and A4 images of work

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

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### PERMANENT VACANCIES

#### Project Architect To £40,000 Central London

Due to continued success, our well-known client seeks Project Architects/Job Runners to work on exciting new-build Healthcare projects. You will have at least 2 yrs experience running large-scale projects/packages and be AutoCAD literate. Healthcare experience is desirable. **Ref: 10035**

#### Project Architect To £37,000 Central London

This large, design conscious commercial practice, seeks a Project Architect to work with the Associate Director in charge of a large-scale 'City' office development. You will have a minimum of 5 yrs post part III experience and be an accomplished leader of large design teams. AutoCAD literacy is desirable. **Ref: 10142**

#### Architect To £33,000 Central London

This highly respected AJ 100 practice, seeks a creative and technically competent Architect to join their teams working on an exciting range of commercial projects. You will be a recently qualified ambitious Architect who has a keen desire to run your own projects/jobs and be AutoCAD literate. **Ref: 10143**

#### Job Runner To £36,000 Chelsea, London

Fancy working on projects for the rich and famous? Our client, a leader in its field, seeks applications from experienced Job Runners to work on £multi-million one-off houses of the highest quality. You will be AutoCAD literate and have at least 1 yr relevant experience. An exciting career opportunity! **Ref: 10111**

#### Project Architect To £36,000 Central London

This AJ 100 practice, seeks applications from design-orientated individuals. Dependant on experience, you will lead design teams developing large-scale projects/packages. You will have at least 2 yrs high quality Hospitality or Leisure experience, have both technical & creative skills, and be AutoCAD/Microstation literate. **Ref: 10086**

### CONTRACT VACANCIES

**Senior Technician - to £22ph (6 mths)**  
High-density residential projects - London, NW1  
AutoCAD literacy required. **Ref: 10104**

**Senior Technician - to £22ph (6 mths)**  
Large commercial project - London, NW1  
AutoCAD literacy required. **Ref: 10105**

**Mid-Weight Technician - to £20ph (3 mths)**  
Retail Fit-Outs - London, EC1  
AutoCAD literacy required. **Ref: 10109**

**Architectural Assistant - to £18ph (2 mths)**  
Urban regeneration projects - East London  
AutoCAD literacy required. **Ref: 10073**

**Architectural Assistant - to £18ph (6 mths)**  
Large shopping centre project - London, WC1  
AutoCAD literacy required. **Ref: 10110**

### ONGOING REQUIREMENTS

**Microstation Architects, Assistants & Technicians**  
Your skills are in demand! All applications welcomed from people who live in the South East region.

**Healthcare Architects, Assistants & Technicians**  
Our clients' requirements regularly exceed our levels of supply in this specialised sector. All applications welcomed.

**Tired of London travelling?**  
We may be recruiting for a practice near you! So, if you have a good range of skills and experience, then we want to hear from you.

For many more exciting vacancies and to register for the latest 'Job Alerts', please visit our website



**Recruitment enquiries**

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

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

**Deadlines**

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

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

**CUH2A****architecture. engineering. planning.**

CUH2A, an award winning architectural practice with its European office located in London and headquarters in Princeton, NJ, USA, has an immediate requirement for the following positions, both of which are strategically important for the expansion of the office to support its international client base.

**Senior Project Manager**

Responsible for the architectural design of projects, typically with complex and technically demanding requirements. Good conceptual and technical design skills are a must. The role will involve working closely with CUH2A's Director of Design to develop design proposals and to lead teams. The candidate must be a good communicator and presenter. Minimum of 10 years experience.

**Senior Project Design Manager**

Responsible for the management of project resources. The role requires a highly professional, supportive manager, possessing good communication skills and the ability to develop client relationships. The candidate should have experience of complex projects, ideally of a scientific nature. Minimum of 15 years experience.

Reply with your full CV by the 11th June 2004 to Jackie Darby, CUH2A Europe Inc, 15th Floor, Centrepont, 103 New Oxford Street, London WC1A 1DD.

[www.cuh2a.com](http://www.cuh2a.com)

**Architectural Assistant**

**Salary: £21000 per annum, Location: Greater London**  
**Closing date for applicants: 10 June 2004**

**Job Description:**

Architect's Practice seeks RIBA post Part 1 or equivalent assistant, with minimum 2 years practical experience. Must be AutoCad proficient, fluent in English and have good communication skills.

The successful applicant will be technically competent, and able to manage small projects unsupervised. Experience of low technology/ indigenous construction desirable. Must be able to travel at short notice.

**Apply in writing with Cv to:**

**Gebler Tooth Architects, 62 Glenthorn Road, Barnes, London SW13 9JJ.**

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**Experienced architects with masterplan and residential experience and excellent design ability to take leading roles in expanding practice**

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**Architectural Technicians****£Excellent - Glasgow (Central Belt)**

Architectural Technicians required to work on contract basis for one of the largest and most reputable private practices in Glasgow. With at least 3 years' experience, you will prepare drawings and specifications for various healthcare projects, however experience in this sector is not required.

Ami Wright t. 0141 204 6789 e. [awright@bbt.co.uk](mailto:awright@bbt.co.uk) Ref: AMWR1805/01

**Project Architects****£Excellent + Package - Glasgow**

Job Architects and contract Architects required for a Glasgow practice to work on commercial, healthcare and retail projects up to the value of £30m. At least 3 years' experience is required, preferably in various sectors, however this is not essential. This is an exciting opportunity to develop your career within a modern and innovative practice.

Ami Wright t. 0141 204 6789 e. [awright@bbt.co.uk](mailto:awright@bbt.co.uk) Ref: AMWR1805/02

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**WEALDEN  
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Required by Kent based house building company.

Ability to produce sketch estate layouts and house type designs, together with full working drawings for all company projects, including the preparation and processing of Planning and Building Regulation applications.

For informal discussion or full job description, please contact

David Thompson 01622 817781 Email [homes@wealdenltd.co.uk](mailto:homes@wealdenltd.co.uk)

**L&O  
ARCHITECTS****DESIGN ARCHITECTS (Overseas)**

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

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**Architect / Technologist**

With minimum 2 years job-running experience. Committed with excellent detail design skills, to work on exciting education/community projects

Please send CV with examples of work to:

Robert Evans  
Evans Vettori Architects  
76 Rutland Street  
Matlock  
Derbyshire DE4 3GN  
[www.evansvettori.co.uk](http://www.evansvettori.co.uk)

**Evans Vettori Architects**







FRANKHAM  
[www.frankham.com](http://www.frankham.com)

Frankham Consultancy is a multi-disciplinary consultancy practice with offices in Chislehurst Kent, Oxford and Eastbourne working on a wide and varied range of interesting and challenging projects, including health, education, rail, housing and commercial. Due to continued expansion we are now looking to fill the following positions in all offices. Applicants for the Chislehurst positions should note that the company will be re-locating to a purpose built new headquarters in Sidcup Kent early 2005.

**Senior Architects – EASTBOURNE**

Project Architect to take responsibility for design team and a large number of projects. Good design, technical and AutoCAD skills are essential. Health background would be an advantage.

**Senior Architect – OXFORD**

This is a pivotal role. The successful candidate will strengthen existing client base and develop Architectural commissions in the Housing, Education and Health sectors.

**Senior Architect - CHISLEHURST**

The successful candidate will have a minimum of six years post qualification experience. Capable of running jobs from inception to completion. Good design and technical detailing and skills. AutoCAD proficiency and team player qualities essential.

**Architectural Technicians – EASTBOURNE, OXFORD & CHISLEHURST**

Candidates should have an excellent working knowledge of current Building Regulations, strong construction detailing skills and be proficient in AutoCAD. Experience in Housing and Education would be an advantage.

Frankham Consultancy provides an excellent working environment and is Investors in People. All positions offer a competitive salary with a generous incentive scheme and genuine opportunities for career development.

CV's to: Pat Saville Pro-Link Europe Limited, Clarence House, 21 Crook Log, Bexleyheath, KENT DA6 8EB Tel: 020 8306 8888 Fax: 020 8298 1001/0400 email: [pat.saville@prolink-europe.com](mailto:pat.saville@prolink-europe.com)

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We require an architectural technician who is hard working and self motivated, conversant in current legislation, autocad 2000 experience in producing estate layouts, must be able to demonstrate flair, expand and enhance our present house type library. Excellent benefits for the right person if you want to promote your career please send current cv to Managing Director, Chelford Homes Balmoral House, Ackhurst Business Park, Foxhole Road Chorley, Lancs PR7 1NY. Tel: 01257 235120 Email: [caroline@chelfordhomes.com](mailto:caroline@chelfordhomes.com)

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with up to 5 years experience, with good design ability and team-working skills. Microstation preferred.

Please contact Peter Runacres, Practice Manager with CV and work samples.

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1 Rawstone Place London EC1V 7NL  
t 020 7520 3300 f 020 7520 3333  
[www.bennettsassociates.com](http://www.bennettsassociates.com)



**03/06/04 BOOKING DEADLINE  
ALTERATION**

Due to the 31st of May bank holiday the booking deadline for the 3rd of June issue will be 5 pm on Friday 28th May.

For Further details please call  
Charlie Connor  
on 0207 505 6737 or  
Email [charlie.connor@emap.com](mailto:charlie.connor@emap.com)

**DAGP Architects**

Architect Director/Senior Partner

An excellent opportunity has arisen to lead an established small and friendly architects practice with a mixed portfolio of work mainly in the residential sector. Applicants should have experience of working at a senior level within a chartered architects office and should be ARB registered.

Salary and remuneration will be related to experience

Please apply in writing with CV and examples of work to:  
DAGP, Unit 1A, Rossett Business Village, Rossett, Chester, LL12 0AY.  
Closing date is 2nd June 2004.

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**Faculty of Duncan of Jordanstone College of Art and Design  
School of Architecture**

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**Salary Scale (£27,174 - £34,838)**

The School of Architecture at Dundee is a dynamic and forward looking School with a commitment to teaching and research excellence. Established for over 70 years it has a growing reputation in both these areas and was rated 4 in the 2001 RAE. Students and staff share an ethos of 'creative realism' whereby the disciplines of construction, structure, material and environmental design are central to the creation of integrated architectural design proposals. In addition the School benefits from a strong and complimentary Art and Design Faculty base.

Applications are invited for the above posts from candidates who can lead the teaching of Environmental Technology and Design or Computer Aided Architectural Design in the School, and further develop their research interests within a broad Faculty portfolio.

Responsibilities will include redeveloping and delivering taught courses in environmental Technology and Design/Computer Aided Architectural Design and, in line with current ARB Criteria, integrating this knowledge within the students directed studio project work.

Candidates will possess a higher degree and have equivalent practice experience/research outputs in either of these areas. Some teaching experience would be ideal.

These posts offer an opportunity to join a committed team of staff keen to push the boundaries of technology and Computer Aided Design. The University of Dundee is one of Scotland's top Universities located in a part of the UK offering the very highest quality of life.

For informal enquiries please contact Graeme Hutton at the School of Architecture on 01382 345 270, e-mail [g.hutton@dundee.ac.uk](mailto:g.hutton@dundee.ac.uk)

Interviews for this post will be held at the end of June 2004.

To request an Application Pack contact Personnel Services, University of Dundee, Dundee, DD1 4HN, Tel: 01382 344817 (answering machine)

**Please quote the appropriate reference number.**

**Closing date: 4 June 2004.**

The University is committed to equal opportunities and welcomes applications from all sections of the community.

<http://www.dundee.ac.uk/>



#### Recruitment enquiries

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

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

#### Deadlines

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

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

## Designs on a new career?



### Architect Birmingham £35,000

Specialising in Education and Commercial sectors this practice now seeks a fully qualified Architect. You will possess a proven track record in a relevant field, and be a driven individual to succeed in this thriving practice. AutoCAD would be a distinct advantage but is not essential. ASH140501.

### Senior Architectural Technician Birmingham £30,000

Leading from the front this medium sized private practice whose portfolio covers Commercial and Industrial projects are seeking a highly skilled and driven individual. You will have a minimum of 6 years experience in a similar field and be fully conversant with AutoCAD. In return for your dedication and commitment you will receive an excellent starting salary and career progression. ASH140502.

### Architectural Assistant Birmingham / Cardiff £25,000

With over 60 years expertise in Architecture this nation wide private practice require a Part II qualified individual. AutoCAD is essential along with a desire to drive your career forward. The ideal candidate will have two years experience within an established Architectural practice. ASH140503.

#### Contract Positions

Architectural Technician	Birmingham	£22hr
Architectural Assistant	Birmingham	£18hr
Architectural Technician	Nottingham	£20hr
Architectural Technician	Cardiff	£20hr
Architectural Assistant	Cardiff	£18hr

For further details and information on many other roles,  
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[www.netrec.co.uk/property.php](http://www.netrec.co.uk/property.php)

Network Property, Consulting & Construction Ltd., Westbourne  
Manor, Westbourne Road, Edgbaston, Birmingham, B15 3TR



#### Staffordshire Vacancy

### Architectural Technician Vac ref 0405-38 Contract £Neg

This client is in the process of being awarded a large job in Manchester, for which they will need 2 Contract Architectural Technicians to work along-side their current team at their Newcastle-Under-Lyme Offices.

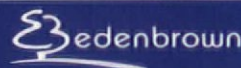
The contract will initially run for 6 months starting in early June.

To be considered for the position you will need a solid Architectural background gained in any sector, coupled with a sound knowledge of current UK Building Regulations and Autocad Software.

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#### Design Architect

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Providing contemporary solutions to urban sites of particular architectural or environmental sensitivity, this practice is experiencing a particularly productive time. They are looking for a talented Designer to help them build on their current success with a number of exciting mixed-use projects involving both new-build and refurbishment. With a forward-thinking approach to employee career development, the practice can also offer a generous salary package to the right individual who will currently be enjoying success as an Architect with a recognised UK practice.

## Nash Partnership - Bath

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

Nash Partnership invite interest from passionate architects of Part II or Part III to contribute to the design development phase of several regeneration projects on urban sites in heritage contexts or sensitive rural locations.

Please apply with examples of CAD and hand drawing, if you would like to know more please speak to one of our partners.

Nash Partnership  
23a Sydney Buildings  
Bathwick  
BATH  
BA2 6BZ  
T:01225 44 2424  
Email: [Joe@nashpartnership.com](mailto:Joe@nashpartnership.com)

## Hadfield Cawkwell Davidson



### Architects | Engineers | Planners

We are looking for talented and committed individuals with varied experience to help us with a range of projects throughout the UK:

**Architects** – min 3 years post part III.

**Part II Graduates** – with good design and presentation skills.

**Technicians** – min of 5 years experience with excellent CAD skills.

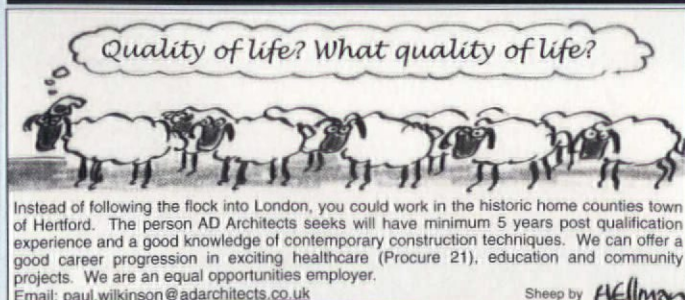
Please contact: David Peel - Partner  
17 Broomgrove Road, Sheffield, S10 2LZ or email: [dapeel@hcd.co.uk](mailto:dapeel@hcd.co.uk)  
To find out more about us visit our web site [www.hcd.co.uk](http://www.hcd.co.uk)

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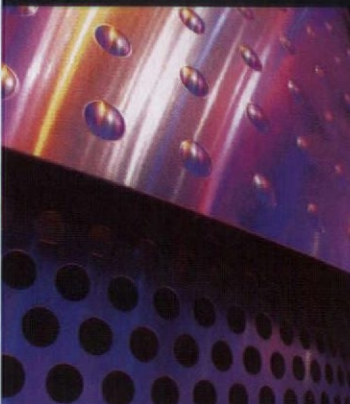
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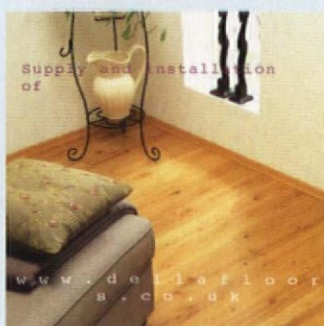
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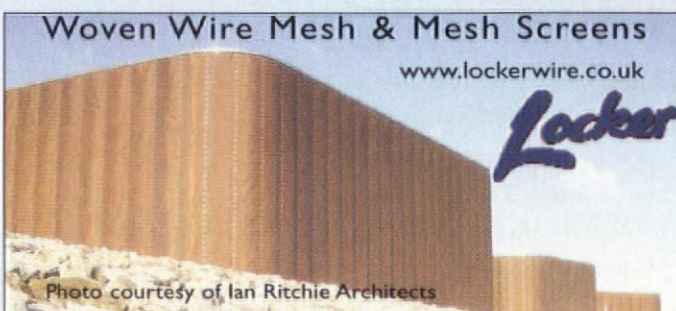
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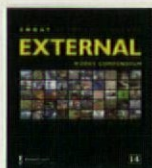
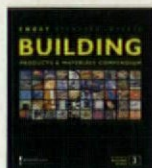
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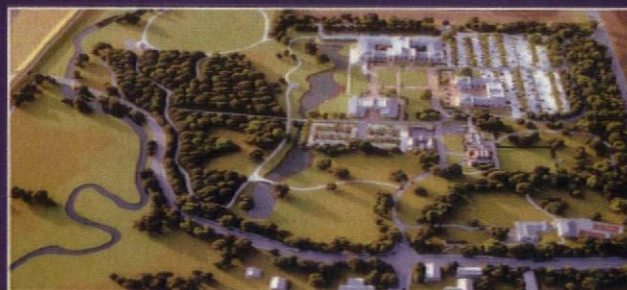
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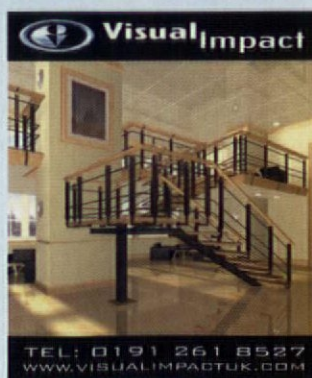
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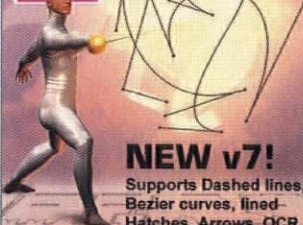
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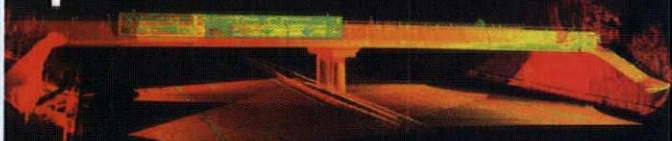
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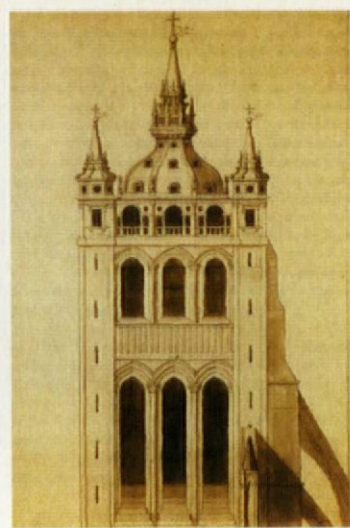
## City overture

Office design and development got the full glare of media scrutiny this week with the opening of the 'New City Architecture' exhibition at Broadgate (curated by **Peter Murray**), and the British Council for Offices (BCO) conference in Manchester attended by more than 600 paying delegates. The overture was held at the Mansion House, where the city's Lord Mayor, **Robert Finch**, hosted a dinner for the property industry. **Gary Hart**, the former property solicitor recently ennobled and now part of the government Department of Constitutional Affairs, was the night's wittiest speaker. He described a letter from a Scotsman suggesting he take the title 'Hart of Midlothian'. He also described how Godfrey Bradman developed the notion of 'shell-and-core' restaurants, where diners would be given a lettuce leaf and a five pound note and told to 'finish it yourself'. In a flight of fancy worthy of Eddie Izzard, Hart recounted how Margaret Thatcher had opened the first restaurant: 'Godfrey gave her a lettuce leaf as a floral bouquet.'

## Office politics

**Tom Bloxham** is one of the property industry's more charismatic figures. His casual appearance, chummy delivery and ability to encapsulate complex urban issues into pithy sound-bites made him an unmissable attraction at this year's BCO event. A selection of Bloxham's bons mots from his keynote speech included 'Development is meeting demand – regeneration is creating it'; 'You can't get a pizza delivered – it's quite shocking' (on deprivation in East Manchester); 'The Press is neither good nor bad; it is something to be used'; 'Successful housing design is about good space, high ceilings and big windows'. And he finished with a quote from ancient Athens which patently reflects his own aims in Manchester: 'We will leave this city not less but greater and more beautiful than it was left to us.' Bloxham's clarity compared starkly

## the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Tuesday morning, to **AJ Astragal**, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. Last week's (AJ 20.5.04) winner was **Deane Clark of Southsea**. The never-built scheme was **Lutyen's Liverpool Metropolitan RC Cathedral**.

with the speaker who followed him, who managed to include in his opening paragraph the classic blurspeak phrases 'shared picture thinking', 'it's all about partnership', and 'we must think outside the box'.

## Productive design

Is there a relationship between the design of, and productivity in, offices? **Frank Duffy**, **Matthew Bell** (of CABA) and **Nigel Oseland** of Swanke's were not quite able to put their finger on what it really is that makes an office more productive. Bell cited research by CABA showing how educational achievement is higher in well designed schools, and that people get better faster in hospitals that don't look like prisons. Why shouldn't better designed offices produce more successful businesses? Oseland quoted research showing that you had to get the basic things right first, like temperature and light, but after that it was hard to see what produced benefits, and difficult to separate design from other business issues like incentives, pay and company culture; on the other hand, 'Just because we can't prove it it doesn't mean buildings don't have a big effect on productivity.' Frank Duffy noted a study DEGW has undertaken with CABA into all the available research on office efficiency and design. He described the literature as 'perplexing'. More work needed.

## People power

London's South Bank was the starting point for a presentation on social engagement by **Jackie Sadek**, recently appointed by the ODPM as chief executive of Kent Thameside. 'I owe my whole career to this, where Stuart Lipton and Richard Rogers got a bloody nose at Coin Street because they thought they could ride roughshod over the local community.' Lipton then hired her to run Stanhope's community liaison programme for developments such as Broadgate, King's Cross and Chiswick Park. 'Good community relations isn't cheap,' said Sadek, 'but it's a lot cheaper than going to appeal.' **Julian Barwick** of Development Securities described involving communities in Paddington and Docklands in his projects. He found that consultations with the 'rich community' led to campaigns to stop development. By contrast, the 'poor community' wanted to know how long it would be until it was finished. 'More and more I find that the developer has now become the people's champion.'

## Arc lamp

Stand-in conference chair **Paul Morrell** reinforced comments raised about the 50 to 60 per cent of the working population who occupy offices. An improvement in office efficiency would therefore have a dramatic effect on the national economy.

Morrell suggested that the government should give the BCO 'shitloads of money' to help this happen or, put another way, 'prudent funding links to measurable outcomes'. Terry Farrell talked about his interest in place and his masterplanning work to transform Manchester into a 'knowledge capital'. An 'arc of opportunity' links Salford University in the west through to the Universities of Manchester in the south; it could be that office productivity relates to workforce skills of the sort that universities, uniquely, provide.

## Size prize

Manchester's successful regeneration was put into stark international perspective by **Professor Michael Parkinson**, the author of a report for the ODPM on 'Core Cities', which compares the success of eight English provincial cities. His findings hardly bore out the optimistic vision presented by Manchester's buzzing streets and gleaming conference centres. On almost every chart the core cities scored way behind Helsinki, Frankfurt, Munich and Stuttgart. In relation to wealth, dependent populations, unemployment and broadband access, English cities are bottom of the league. They are also small, and in cities size matters – bigger cities are more successful. As a result of his study, the concept of the Northern Way, an alliance of major cities across the country, is gaining momentum. 'If you want successful regions, you have to have successful cities.'

## Nouvelle vague

A tour de force presentation from architect/artist/academic **Lars Spuybroek**, of Dutch firm NOX, exercised delegate brain cells, especially given the importance of 'vagueness', a little noted branch of philosophy which has importance in the world of digital design. 'The thing about vagueness is its precision', he noted. He also provided fascinating information on the way in which computer design had helped Gaudi with the Sagrada Familia, and the role of wool in the world of road planning. You should have been there.

astragal



## SIKA

**AJ ENQUIRY NO: 201**

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



## HANSENGROUP

**AJ ENQUIRY NO: 202**

British door manufacturer AccentHansen has developed the SoundShield range of high-performing acoustic doorsets that meet the toughest standards for sound transmission, fire safety and smoke control. The doors are faced in steel for strength and finished in RAL colours for stylish good looks. For detailed technical literature or guidance on a specific project call AccentHansen on 0161 284 4100 or email [sales@accenthansen.co.uk](mailto:sales@accenthansen.co.uk)



## METAL TECHNOLOGY

**AJ ENQUIRY NO: 203**

Metal Technology, one of the UK's leading independent architectural aluminium systems companies, has developed a new polyamide tilt-and-turn suite to complement its successful 420 casement window. Fully compliant with Document L, the new 520 thermally broken window has also been value-engineered to offer slim sightlines (from 45mm) while minimising the need for expensive glazing options to achieve stipulated U-values. Glass units of up to 32mm can be incorporated, which can assist with acoustic requirements.



## ASH & LACY BUILDING SYSTEMS

**AJ ENQUIRY NO: 204**

Some 3,000m<sup>2</sup> of Ashzip from Ash & Lacy in 0.9mm plain mill aluminium has been selected to create a curved standing seam roof on David Lloyd Leisure's first development in Oxford.

The 40m length sheets were site rolled at eaves level and self-curved to a radius of 40m to create a continuous weathertight roof without any end laps. As part of the roofing package, Ash & Lacy also supplied its industry standard Ashgrid spacer support system.



## STONE AGE

**AJ ENQUIRY NO: 205**

Stone Age has trawled the farthest points of the world to find new stones and has discovered two new limestones and a marble. These include limestones in Brownstone and Greystone as well as a Blue Marble. Stone Age has sourced these specifically for use outside. These stunning new stones can be laid using the cost-effective vibrating plate method but create a more superior finish that improves with age.



## KINGSPAN

**AJ ENQUIRY NO: 206**

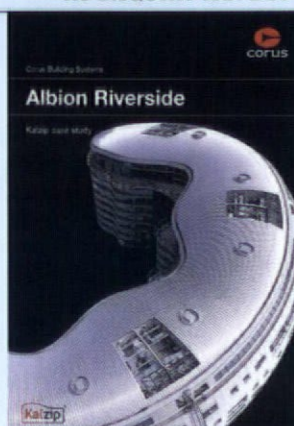
High-performance tapered rigid urethane flat roof insulation by market leader Kingspan Insulation has provided a smooth finishing touch to an award-winning project that has redeveloped the BP site at Sunbury-on-Thames into a major business and technology park, to meet the future needs of BP and provide modern and flexible office and laboratory space.



## CORUS BUILDING SYSTEMS

**AJ ENQUIRY NO: 207**

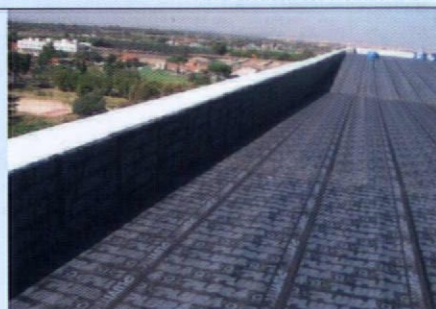
Corus Kalzip has beaten off stiff competition to win the MCRMA's (Metal Cladding and Roofing Manufacturers Association) recent case study competition. The award, which attracted a host of entrants and was judged by a panel of industry experts, aimed to find the most outstanding project to innovatively specify the use of metal roofing and wall cladding to overcome particular design challenges.



## SWS

**AJ ENQUIRY NO: 208**

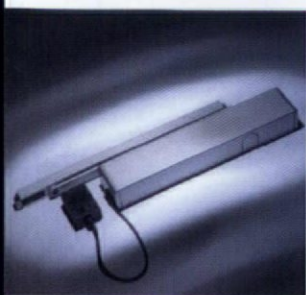
The new Plura Thermo Adhesive continuous roofing membrane system from Structural Waterproofing Systems is the latest innovation in the field of waterproofing and insulation. As both the vapour barrier and insulation are applied with one torch application, as is the underlay and capsheet, installation times are significantly reduced. A full warm roof build up can be applied with just two torch applications.







# Is your building safe?



It's a fact that smoke inhalation can be more deadly than fire itself. If fire doors are not properly shut in the event of a fire, then a building and its occupants are at risk.

Ideal for individual room access, the TS99 free swing closer is part of a range from DORMA that allow a fire door to function normally, without resistance, yet when the fire alarm is operated, the door will close securely from whatever angle it was open, providing extra time for evacuation.

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