

PEI COBB FREED & PARTNERS
LIBRARY

Farming today

Alec French's conference centre | Student shows | AJ Focus



Always go further.

Good designers never stop looking for bigger, better ideas. Now with the new AutoCAD® 2005 family of products for the Building Industry you can go further than ever before in creating, managing and sharing these ideas with your clients, contractors and colleagues. Products such as Autodesk® Architectural Desktop 2005 and Autodesk® Building Systems 2005 offer new automated construction-ready documentation and detailing tools, intelligent building objects and file based collaboration facilities to accelerate projects. Contact your Autodesk Authorised Reseller or see our website for full information with very special introductory pricing, and go further in design productivity and performance. www.autodesk.co.uk/2005

autodesk

Autodesk the Autodesk logo, AutoCAD, Autodesk Architectural Desktop and Autodesk Building Systems are either registered trademarks or trademarks of Autodesk Inc, in the USA and/or other countries. All other brand names, product names or trademarks belong to their respective holders. © 2004 Autodesk, Inc. All rights reserved.

enquiry 11 on card
www.ajplus.co.uk/ajdir

MicroCAD, West Yorkshire
www.microcad.co.uk

Netmetix Ltd, Coventry
www.netmetix.net

NTC MicroCAD, Co. Durham
www.ntcmicrocad.co.uk

Photonic Ltd, Surrey
www.photonic.co.uk

TMS Ltd, Scotland
www.thom-micro.com

MicroCAD
COMPUTER AIDED DESIGN SPECIALISTS LTD

netmetix

NTC MicroCAD
COMPUTER AIDED DESIGN SPECIALISTS

photonic
Blissful Strategic Solutions Partner

TMS

the architects' journal
151 Rosebery Avenue,
London EC1R 4GB

Editorial enquiries

020 7505 6700

Editorial fax number

020 7505 6701

Email

firstname.surname@emap.com

Editor

Isabel Allen (020 7505 6709)

News editor

Ed Dorrell (020 7505 6715)

Reporter

Richard Waite (020 7505 6636)

Buildings editor

Barrie Evans (020 7505 8609)

Technical and practice editor

Austin Williams (020 7505 6711)

Working details editor

Sue Dawson (015242 21692)

Review and information editor

Andrew Mead (020 7505 6717)

Editor, AJ Focus/special projects

Ruth Slavid (020 7505 6703)

Assistant editor, AJ Focus/special projects

Cristina Esposito (020 7505 6716)

Production editor

Paul Lindsell (020 7505 6707)

Sub-editor

Matt Hill (020 7505 6708)

Art editor

Minesh Parmar (020 7505 6704)

Assistant art editor

Sarah Douglas (020 7505 6705)

Editorial administration

Angela Newton (020 7505 6700)

Anna Robertson (020 7505 6700)

Display advertising

020 7505 6823

Recruitment advertising

020 7505 6803/6737

Advertising fax number

020 7505 6750

Account managers

Mike McSweeney (020 7505 6706)

Samuel Lau (020 7505 6746)

Katie Deer (020 7505 6743)

Sales manager

Malcolm Perryman (020 7505 6698)

Senior account executive

Lucy Herdsman (020 7505 6873)

Account executives

Nick Roberts (020 7505 6662)

Chris Bond (020 7505 6816)

Key account manager

Midge Myatt (tel 01902 851645)

(fax 01902 851603)

Recruitment

Charlie Connor (020 7505 6737)

Laurie Shenoda (020 7505 6803)

Advertisement production

Leanda Holloway (020 7505 6791)

Sales director

Andrew Knight (020 7505 6811)

Publishing director

Jonathan Stock (020 7505 6744)

Group editorial director

Paul Finch (020 7505 6702)

Managing director

Graham Harman (020 7505 6878)

Subscriptions and delivery

Subscription rates: £88 UK, £57 UK

students, £145 overseas.

To subscribe, please use the order form in this

issue, email ajo@subscription.co.uk or call

01858 438 847

Also call that number to notify us of a change of

address or delivery problems

Back numbers

Tel **01344 404407**

Fax **01344 714440**

Email brebookshop@ihrapidoc.com



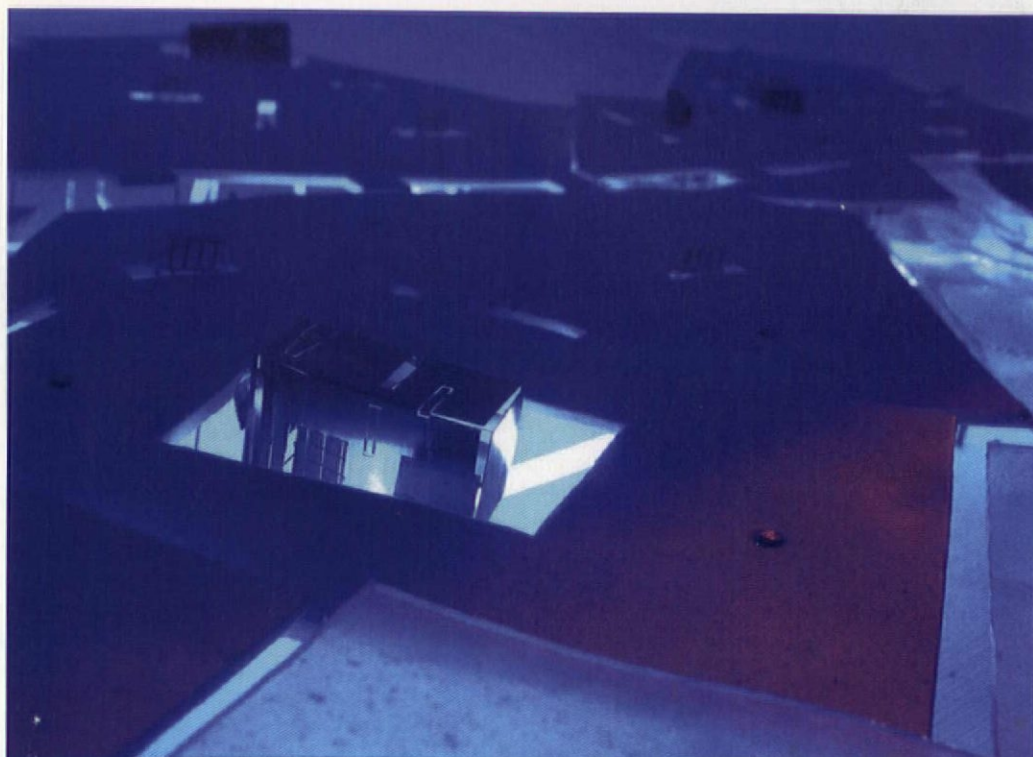
15,205

(July 2002-June 2003)

ISSN 0003 8466

emap communications

The Architects' Journal is registered as a newspaper at the Post Office. © 2004. Published by Emap Construct, a part of Emap Communications Limited. Printed in the UK by William Gibbons Ltd. Origination and colour reproduction by Graphics (Kent), Sidcup, Kent



Asif Khan's 'Funerary Landscape' took top honours among the work by BSc students at the Bartlett's summer show. For a review of this year's shows, see page 15.

NEWS	4	
	10	The RIBA's next president Jack Pringle questioned
	12	The 75th anniversary of the Landscape Awards
HELLMAN	14	
AJENDA	15	Inside our schools' summer shows
EDITORIAL/LETTERS	18	
SIMON ALLFORD/PEOPLE	20	The Landscape Institute's president, Kathryn Moore
MARTIN PAWLEY	22	
BUILDING STUDY	24	Alec French Partnership's Kindersley Centre, a conference and office complex in Berkshire
WORKING DETAILS	32	
TECHNICAL AND PRACTICE	34	All change: the Disability Discrimination Act
ARCHITECT	36	Ask the expert: 2D or 3D, that is the question
	38	Deciding on future design technologies
	40	Legal matters; webwatch
DIARY	41	Exhibitions and events
REVIEW	42	Winter and Hörbelt in Yorkshire
	43	Topham's art of mobility
	44	Anthony Caro shows his steel
RECRUITMENT	46	
CLASSIFIED	54	
ASTRAGAL	58	
Cover		The Kindersley Centre, Lambourn, Berkshire Photograph by Adam Wilson

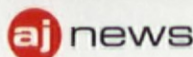
aj+ www.ajplus.co.uk

Visit our website for daily news, the AJ archive, buildings, competitions and product information. Magazine articles marked + are available in greater detail online.



Adrian James gets the go-ahead for his PPG 7 house
» page 7

“Mr Meats can have no possible grounds for claiming that his ideas have been ‘nicked’”
Terry Farrell insists on his authorship of the Nash Ramblas scheme
» page 8



Fury as UCE students fail in droves

Astonished architecture students at the University of Central England (UCE) have been left horrified and disillusioned by some of the worst results in academic history.

A staggering 93 per cent failed their Part 1 examinations, throwing the UCE's school of architecture into turmoil. Only four out of the 66 full-time students managed to pass their three-year degree course, while only 43 per cent secured their diplomas.

Student body Archaos has already received complaints from angry undergraduates about their treatment by the school. A spokesman said: 'It appears some students have been treated unfairly in that they had been attentive, worked hard, had been led to believe their work was of a good standard, and were then failed without warning.'

'Archaos feels this treatment was unacceptable, showed a lack of respect to the students and we would support these students,' he added.

With the average pass rate for Part 1 exams nationally reaching nearly 89 per cent last year, the appalling results have understandably rocked the UCE's faculty of the built environment.

Peter Knight, vice-chancellor at UCE, said: 'The university is very concerned indeed about this unacceptable situation. The events in the School of Architecture are unprecedented.'

Yesterday (Wednesday), the university's senate was set to receive a full report about the results and it was expected it would 'place the course under special monitoring' in a bid to establish all the facts behind the faculty's failings.

It also vowed to appoint an 'expert external adviser' and to give disgruntled students extra support to help them pass their resits in September.

A spokesman for UCE added: 'The reasons are unknown at present, but a full investigation is happening now.'

Leonie Milliner, the RIBA's director of education, said: 'It's obviously a matter of concern. We have a regard for the general welfare of the students, and individuals contacted us directly for advice. If the student body as a whole requested it, we would consider having a discussion with the head of school about bringing forward a visiting board.'

However, the RIBA's visiting board is already scheduled to carry out an inspection of the school next year and has plans to scrutinise these latest results. Milliner added: 'If the visiting board found only four of the year had passed, questions would be asked.'

Jon Levett, head of education at the ARB, admitted the results may have longer-term effects. He said: 'At this stage it is an issue between the students and the university, and if they have any grievances we would advise them to exhaust all internal university procedures.'

'The board does not have any policy on how many must pass and the results are not an issue in themselves. But where they could have an impact, and where we would be concerned, is in the long-term viability of the course,' he added.

● See Editorial, page 18.

Richard Waite



A design team comprising international stars Zaha Hadid, Arata Isozaki, Daniel Libeskind, and Pier Paolo Maggiora has won the competition to redevelop the Milan Fiera, Italy's premier trade fair. The combined bid beat off entries from Renzo Piano and a joint effort by Norman Foster and Frank Gehry. The winning design features three skyscrapers, including a 216m, 52-storey tower by Isozaki – almost double the height of the city's classic Pirelli building, currently the tallest in Italy. The neighbouring Libeskind tower will be nearly 150m tall and the third building, designed by Zaha Hadid Architects, is almost 170m high. Each of the four architects was given a separate area to design, including the public spaces and a design museum. The masterplan, however, will preserve the site's existing velodrome.



RHWL's sail-shaped skyscraper comes under fire from the mayor » page 9

“PFI alienates design from clients, it keeps bidding costs too high, and it ties-up the public sector in 30-year service contracts”

Jack Pringle outlines his priorities as the next RIBA president » page 10

Council blocks facing collapse as Packington fault ‘is everywhere’

Hundreds of 1960s and '70s council housing blocks nationwide could be teetering on the brink of collapse, the architect investigating the crisis at the Packington Estate in north London has warned.

Sam Webb – the man who investigated the 1968 Ronan Point disaster – has also persuaded housing minister Keith Hill to instruct the ODPM buildings division to launch an inquiry into the problem.

The Kent-based architect told the AJ that the problem of large panel-block (LPB) building systems was so widespread that it is ‘almost impossible to overstate the problem’.

Webb’s official Packington report concludes that the estate in Islington is five times as likely to collapse as other buildings because of the combination of the LPB system and the explosive gas canisters used for cooking.

But he has since warned that the danger is more widespread. ‘This problem does not stop with Packington,’ he said. ‘What the local authorities and the government need to understand is that it is everywhere. Something needs to be done and fast.’

The LPB system – which saw construction of buildings using panel blocks held together largely through gravity and friction – was in widespread use during the boom in social housing construction of the late '60s and early '70s.

‘This is definitely not the first of this problem and very definitely not the last. People need to be aware that these buildings can collapse like a pack of cards,’ Webb added.

Webb has written to both Hill and the local MP, Chris Smith warning about the extent of the LBP problem nationwide.

In his official reply, Hill said he recognised the urgency of the problem. He said he would ‘seek advice’ from the ODPM’s buildings division, which would allow him to make an official response to the problem soon.

Islington council has officially accepted that the Packington Estate needs to be demolished and has agreed that a £63 million grant should be used to rebuild it.

Ed Dorrell

TATE TOWER GETS COURT NOD

Philip Gumuchdjian’s controversial 20-storey Tate Tower has been given the go-ahead after a bid to block the building was rejected by the Court of Appeal. The court upheld earlier permission for the skyscraper, granted by John Prescott.

BROWN PLANS TO BUILD

The chancellor Gordon Brown has outlined further details of the government’s plans to build 200,000 new homes in key areas of the south-east of England by 2016 in his spending review. For further analysis visit www.ajplus.co.uk

LEE VALLEY OLYMPIC TASK

Newcastle-based Faulkner Browns has been appointed by the Lee Valley Regional Park Authority to undertake a feasibility study for a new velodrome for the London Olympic bid. The practice designed the velodrome used during the 2002 Manchester Commonwealth Games.

Salisbury ejected from board meeting over legal leak row

ARB rebel Ian Salisbury was forced to withdraw from a closed meeting of the board last Thursday following a row over secret legal advice, the AJ has learned.

The Oxford-based practitioner came under fire for revealing confidential documents showing that the ARB’s Part 3 requirement would not stand up to legal challenge (AJ 1.7.04).

The AJ understands that the board asked Salisbury to leave when the subject of the advice came under further discussion.

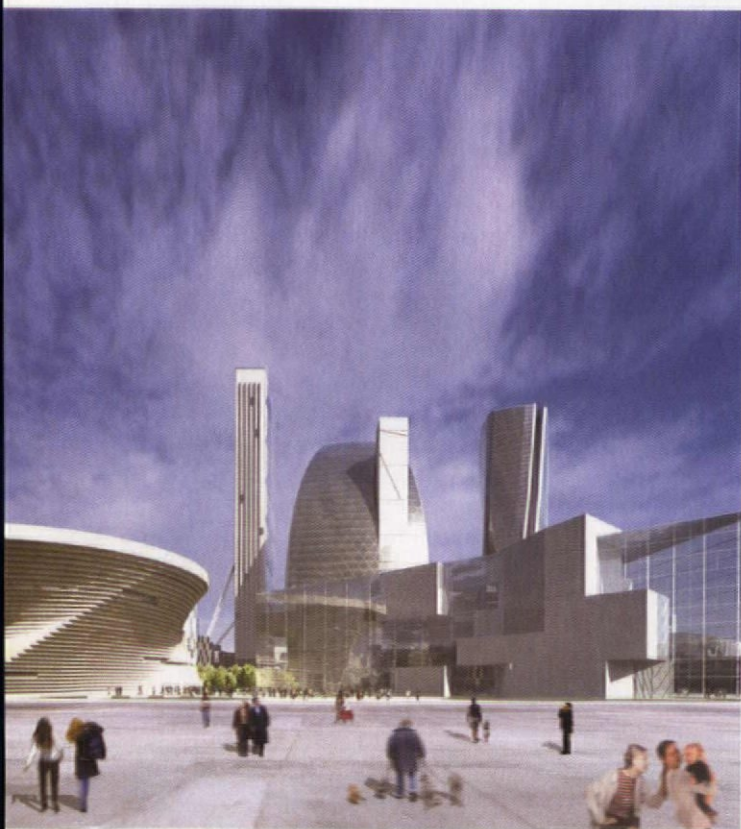
Senior members of the board, including chief executive Robin Vaughan and Humphrey Lloyd, are known to be furious that Salisbury revealed the documents to the public while they were officially top secret.

The legal recommendation says that, because foreign-qualified architects that come to the UK are not required to take the Part 3 examinations, there is no reason to force British trainees to undergo the qualification.

At the same meeting the board successfully won support for general rule changes that could see Salisbury removed from the board for good.

The proposals – which are expected to be formally adopted at the next meeting in three months – would see the percentage of board members required to de-select a fellow member reduced from 75 per cent to 50.

However, Salisbury – who was elected on a ‘pare back the ARB’ ticket – has vowed that he would take the board to court if he was thrown out permanently.



Rogers' library in doubt as Tories spark Brum renaissance rethink

Birmingham's massive regeneration programme, including the Richard Rogers Partnership's new central library, has been left in turmoil following a change in political control at the city council.

The Conservative group, which together with the Liberal Democrats took power in the city last week, is expected to announce a review of proposals on the massive Eastside regeneration area.

Senior Tories have vowed to reassess urban renaissance programmes in the city after claiming that the former Labour administration, headed up by Albert Bore, had kept them in the dark about detailed planning.

Concerns over the future of major projects first came to light after Conservative regeneration spokesman Nigel Dawkins last month promised that all major development proposals would be put to a public vote (AJ 27.5.04).

The official policy running up to the recent local elections was that developers on all 'major projects' would be forced to provide local voters with more than one architectural solution for every site.

The AJ also understands that last week's change in power has put a spanner in the works for Associated Architects' plans for a new Royal College of Organists' headquarters building in the city, which was on the verge of starting on site.

The new Development Control Committee chair David Roy, a Tory, said that they would have to have 'another look' at the Eastside proposals.

'When we were in power we used to be very open with all regeneration plans and keep all members on side, but this cannot be said of Labour in the last few years,' said Roy.

'We have said all along that we need to look at all the deals that the council has done, including for the library, because we are suspicious of the way the land has been packaged up,' he added.

And a source in the planning department told the AJ that there was a definite change in attitudes.

'Obviously we have to reassess where we stand and have a lot of meetings with the new people in charge. We are hopeful that things will progress, but there will be a change in attitude,' the source said.

Ed Dorrell

Prince hungry for big Wimpey deal

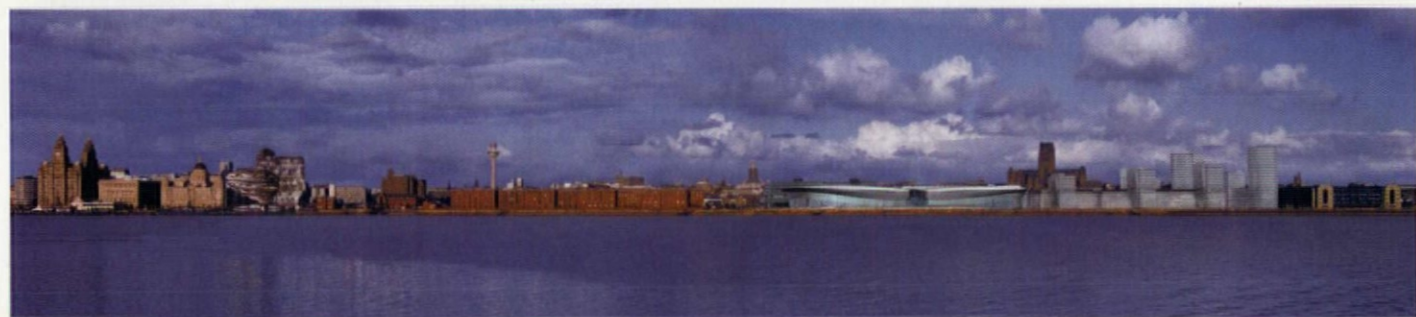
Prince Charles is set to enter the world of large-scale residential development by teaming up with housebuilder Wimpey.

His charity, the Prince's Foundation, is set to collaborate with Wimpey on a project to build 500 new homes on a 53ha site at Crewkerne, Somerset. The foundation will act as an urban design consultant and, as such, will charge commercial rates.

This latest development comes almost 10 years after the Prince created his model village, Poundbury. The foundation hopes the partnership with Wimpey – Britain's second biggest housebuilder – will be the first of many.

A spokesman said: 'Other projects are in the pipeline. There is currently a great demand for new housing and we want to be working with the volume housebuilders.'

CABE still unconvinced by Wilkinson Eyre's Kings Waterfront plans



CABE's design review committee still has some reservations about Wilkinson Eyre Architects' high-profile riverside development in Liverpool, according to a recent report.

While the committee recognised that the Kings Waterfront master-plan 'is moving in the right direction', it also highlighted areas needing attention. Among the key concerns were unappealing access routes, problematic landscape design and unattractive public spaces.

The report stated: 'Although clear diagrams of people movement were presented, we saw little to convince us that the route between the city centre and the site was likely to be a pleasant, and therefore popular, one, despite it being the most direct.'

'We are unsure about what some of the spaces will feel like to be in

– there is potential for the large piazza space to feel rather bleak on non-event days, for example,' the report added.

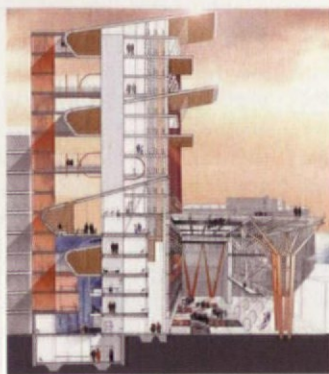
The committee was also worried that the scheme did not acknowledge the site's history or relate clearly to the neighbouring docks, in particular the Albert Dock. There were also concerns about the quality of residential accommodation around the car park area.

However, many elements of the project were singled out for praise. The report said: 'The sculptural form of the arena and exhibition centre strikes us as a potentially beautiful design.'

'There has clearly been a huge amount of work aimed at improving on the previous version of the scheme.'

Wilkinson Eyre Architects was unavailable for comment.

STUDENT SHOWCASE

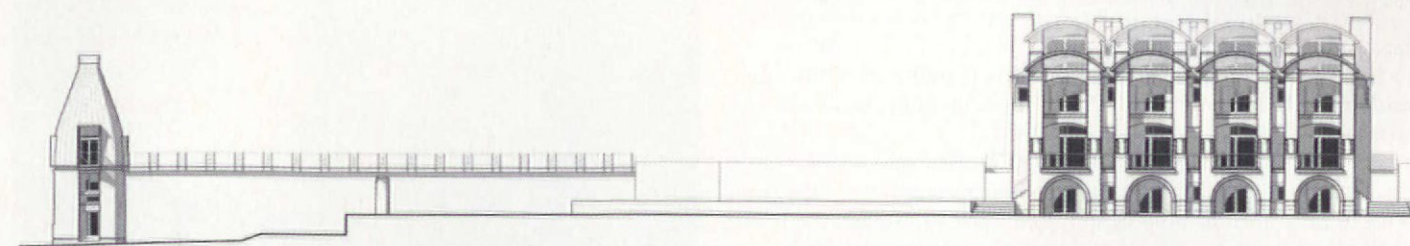


Helen Chapman designed this 'Building for Justice' as a third-year BArch student at the University of Nottingham. Sited adjacent to the BBC's Broadcasting House and All Souls' Church, the scheme sought to combine three democratic institutions into one forum of ethics, with the inclusion of a magistrates' court. A connection was made between the three facilities by means of the sky plane – a glazed structural public plaza raised six storeys – and a media wall – a dynamic facade of audio-visual units displaying legal advice, video recordings of court room activities and statistics. Chapman's tutor was Dr Tim Heath.

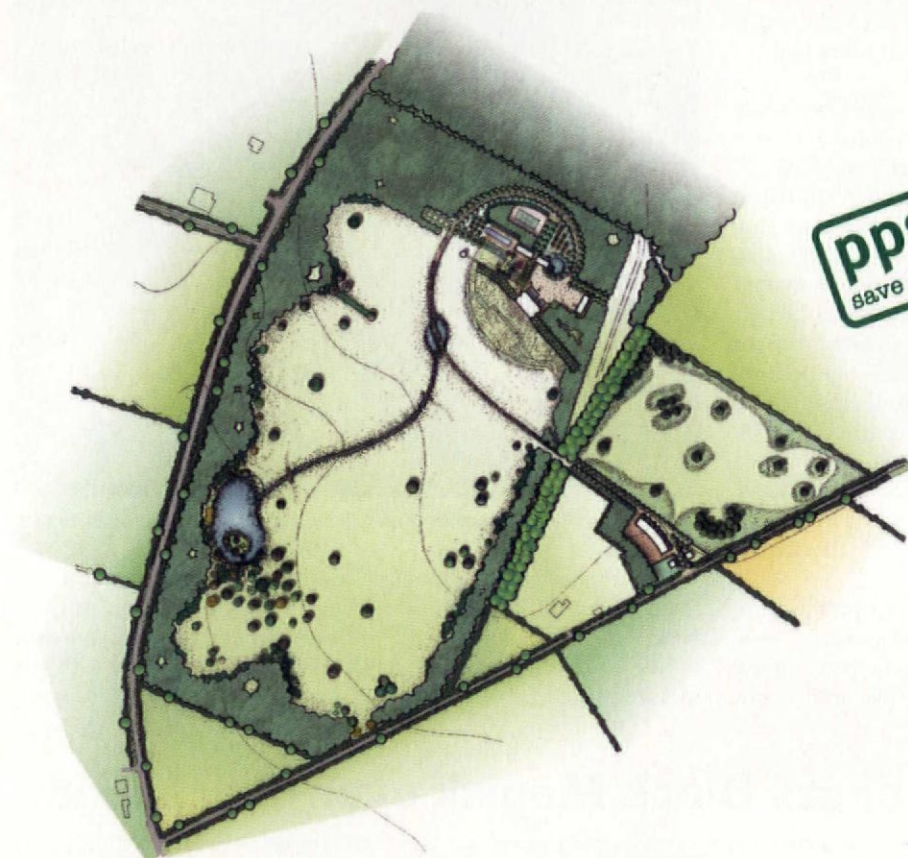
Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at www.students-union.net. To submit work for publication in Student Showcase, email a publication quality image to ajstudentshowcase@emap.com



Country house wins appeal first



front elevation



The house will sit on a 24ha Cotswolds site and 'significantly enhance the immediate surroundings'



Adrian James' 'uncompromisingly modern' house makes reference to the tradition of country houses

Adrian James Architects has amazed the planning and architecture fraternity by winning an appeal regarding its plans for a Modernist country house in the Cotswolds.

In an unprecedented move, the result was also the first appeal victory for any architectural style since the government revealed its intention to abolish the country house clause in January 2001.

The planning inspector said the practice's proposals – for a massive, 'uncompromisingly modern' house on a 24ha site – were 'truly outstanding' and would 'significantly enhance the immediate surroundings'.

Adrian James, the practice's principal, said he was 'both amazed and delighted' by the decision, given the current government position on the abolition of the clause. 'We have been waiting for months now to find out what PPS7 [the replacement for PPG7] was going to say,' he told the AJ. 'We were really worried that, if it had been published before the inspector made his decision, we were done for. Given the potential change to the planning policy permitting such houses, ours may well be the last country house ever permitted under this policy.'

According to James, the house aims 'not to be historicist but to make reference instead to the tradition of country houses'. The project – which he said is 'without question Modernist' – is made up of a foursquare upright form with a 'plasticity' in its elevations and roofscape that aims to make it 'deeply sculptural'.

The design also includes a gazebo guest house, which will provide spectacular views of the surrounding countryside.

Tim Corner, the barrister representing the project at the appeal, which also picked up the unequivocal support of both Robert Adam and CABI, argued that the landscaping would enhance the surrounding environment.

The project would, he said, improve the area by making full use of the surrounding panoramas and creating a new 'spiralling approach' to the house.

Ed Dorrell

'Terry Farrell stole my walkway!'

Terry Farrell & Partners' proposal for a new walkway through central London is embroiled in controversy following accusations that the practice 'stole' the idea.

Urban designer Anthony Meats claims Farrell 'nicked' his walk tracing key 19th-century John Nash buildings after the two architects met in 1999.

'My idea has been pinched and I am miffed,' said Meats. 'Terry Farrell originally approached me after hearing about my walkway. I thought he wanted to support it. I have since written to Farrell but I've been ignored.'

However, Farrell fiercely rejected Meats' accusations, insisting that he has been working on the proposals since the 1970s.

'I have been working on these ideas for over 30 years and it seems that Mr Meats can have no possible grounds for claiming that his ideas have been "nicked",' said Farrell.

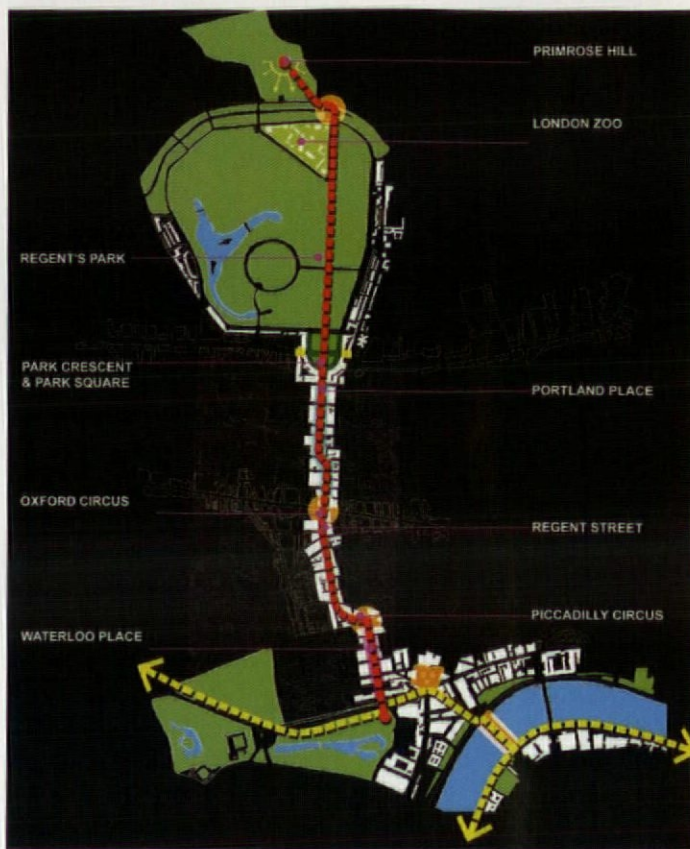
'I feel that these accusations are helping no one as there is obviously no truth in them. What we need to do is get on and develop the scheme. Entering into a row about its origins is not going to help,' he added.

Farrell's scheme, which the AJ published two weeks ago (1.7.04), is known as the Nash Ramblas and takes in Primrose Hill, St James's Park and Trafalgar Square. It involves relocating London Zoo, exploiting planned improvements for Regent's Park and alterations to Oxford Street. The project has the backing of London mayor Ken Livingstone, the RIBA and local businesses. It first received official recognition during a Royal Parks Review Group meeting in 1992.

By contrast, Meats' idea, running north-south from Highgate via Regent's Park to the Thames, was originally outlined in the AJ in 1999. At the time it won the backing of Ken Livingstone, then a mayoral candidate, who pledged to implement the scheme if he won power.

Livingstone states in a letter to Meats, dated 16 April 1999: 'I thought your walkway idea was great and would love to do it if I win the election for London mayor.'

Meats claims Livingstone abandoned his idea after winning office and is now supporting Farrell's scheme because he wants to 'woo' the architect. 'Once Livingstone was elected I didn't hear anything and I thought the project was a dead duck. That was until I saw Farrell's idea.'



Farrell's Nash Ramblas project first received official recognition in 1992

'His concept fails to properly resolve the problem of crossing the busy Euston Road. My idea includes a bridge to overcome this issue. I am continuing to work on the concept and I am encouraged by the pedestrianisation of Belsize Park, which fits in with my ideas,' he added.

Clive Walker

Holyrood critic again casts Black Magick over overspend

Holyrood critic David Black has updated his savage exposé into the Scottish Parliament fiasco with a new pamphlet that aims to shift the debate from architectural shortcomings to political and legal mismanagement.

Holyrood, The Magick Kingdom builds on Black's first book, *All The First Minister's Men*, published in 2001, which explores plans to erect a modern Scottish Parliament building on a UNESCO World Heritage Site.

Black investigates the workings of auditor Ernst & Young, claiming it overlooked that

the design team – made up of Enric Miralles with RMJM – was not adequately insured.

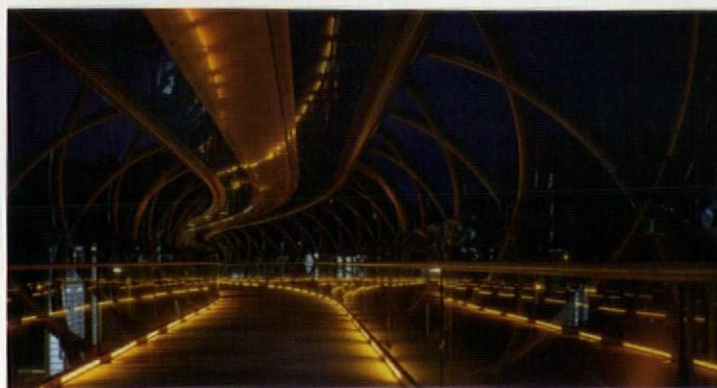
The author also demands to know why the project budget was allowed to soar from £10 million to £490 million before coming under the scrutiny of auditors.

'The architectural deal set up in 1988 exposed public finances to potentially huge liabilities if it went down the plughole,' says Black. 'Furthermore, how is it Ernst & Young failed to notice that the Spanish partner had no valid insurance?'

Key figures in the debacle also come under fire, including Jack McConnell, finance minister during much of Holyrood's construction, who refused to attend Lord Fraser of Carmyllie's inquiry into the project overspend.

'For most people in Scotland, Holyrood isn't so much about architecture as political hubris, incompetence, greed, lying and the imposition of an icon,' adds Black.

Holyrood, The Magick Kingdom can be obtained from David Black, 5 Ann Street, Edinburgh EH4 1PL.



A new footbridge in the heart of Edinburgh has been unveiled by architect Broadway Malyan and engineer Buro Happold. Costing nearly £2 million, the single-span bridge across Leith Street connects the new Nottingham Terminal building to the existing St James shopping centre. From the 47m glass and helical steel bridge, pedestrians have views of both the city and Calton Hill. The new link is supported on slender columns that have been carefully positioned to minimise the risk from vehicle collision. The structure consists of circular, hollow helical tubes wrapped around a steel deck. The lattice shell has a cross-section of approximately 5m in width and 4m in height, and curves in plan and elevation.

Livingstone dismisses 'oppressive' plans for RHWL's Waterloo tower

London mayor Ken Livingstone has sunk RHWL's ambitious plans for a £250 million sail-shaped skyscraper beside Waterloo Station, dismissing the scheme as 'overbearing' and 'oppressive'.

A spokesman for the mayor told the AJ that Livingstone had deemed the proposal 'unacceptable in principle' and that he is minded to 'direct refusal of it if Lambeth council resolves to approve it'.

Earlier this year RHWL submitted a detailed application for a 33-storey sweep of glass and steel to house offices for shipowners P&O (AJ 11.3.04).

The design also includes a 10-storey residential building containing 71 flats, together with a new Underground interchange and station entrance. The existing Elizabeth House would be demolished. But Livingstone is determined that the Waterloo tower, in its current form, will not leave the drawing board.

The main stumbling block is a proposal to sweep away existing road and pedestrian traffic – including the realignment of York Road – outside the station.

In a letter to Lambeth explaining his decision, Livingstone ruled out altering York Road because such a step would be 'a disaster in urban design terms', both for motorists and for pedestrians. 'York Road is an obvious linear route linking Westminster and Waterloo bridges. It has clear sight lines and, with the new Shell building [by Arup Associates], will be defined by buildings on both sides. It is an intrinsically legible



The proposed tower on the 'sensitive' Waterloo skyline

urban form in urban design terms,' said Livingstone.

'The building will be overbearing and potentially oppressive in such a sensitive location. This consideration, with its bulky and inelegant form, leads to a conclusion that the building could not be revised to be acceptable and should be rejected,' he added.

However, CABA – which is also opposed to the development because of the tower's design – believes there are distinct design advantages to be gained from the changes to York Road.

RHWL partner Geoff Mann said the mayor's current stance left the proposals with no future on the site, but vowed to continue to negotiate with both the GLA and Lambeth planners.

Clive Walker

Rogers to continue as mayoral adviser

Richard Rogers has been re-appointed as the architectural adviser to London mayor Ken Livingstone.

His new token salary of £1 represents a pay rise, since he has headed the architecture and urbanism unit at City Hall for free since 2002.

During the next four years, Rogers – who has just turned 70 and is understood to be stepping back from full-time work with his practice, the Richard Rogers Partnership (RRP) – will advise Livingstone on design issues including plans to rejuvenate 100 public spaces across the capital.

Rogers was first signed up as a paid consultant in 2001, during the mayor's first term, but has since worked without payment.

His appointment provoked controversy because of concerns regarding possible conflicts of interest between his advisory role and his work with RRP.

However, an investigation by the London Assembly's standards committee found there was no evidence of any clash of interests.

<virtual environment>

from Integrated Environmental Solutions Limited



design simulate + innovate

GET YOUR DESIGN RIGHT FIRST TIME WITH IES <VIRTUAL ENVIRONMENT>

Leading the way in sustainable design.

From the earliest stages of the design process you can assess: solar impact and rights to light, daylighting, natural ventilation, energy performance, occupant comfort, capital and running costs, occupant safety and evacuation, carbon emissions and building regulations compliance.

No wonder IES <Virtual Environment> is the emerging industry standard.

INTEGRATED ENVIRONMENTAL SOLUTIONS LTD

contact



E sales@iesve.com

W www.iesve.com

T +44 (0)141 552 8368

F +44 (0)141 552 8371

15 July 2004

enquiry 13 on card
www.ajplus.co.uk/ajdirect

the architects' journal | 9

'Let's get our house in order'

Last week, Jack Pringle was named the next president of the RIBA. Here, **Clive Walker** gets behind the celebrations and cheer to investigate the agenda of the man himself

What are your first thoughts on being voted the RIBA's president elect?

Running the Labour Party is like riding two horses simultaneously – being president will feel like riding five. There was a very strong field of candidates and any three or four could easily have won, so I'm very flattered and absolutely thrilled.

What is your agenda and what do you perceive as the pressing issues facing the RIBA?

My agenda is outlined in my election manifesto: regaining respect for architects, salaries and profitability, reviewing the Public Finance Initiative (PFI), education and the issue of the ARB.

Some things will have to wait until a year's time when I can get proper work streams going but PFI cannot wait. In its current mould, PFI is bad for both architects and clients. Low salaries are having a major impact on the retention of newly qualified architects within the profession. They face educational debts of up to £57,000 and this is causing a brain drain.

Retention of women, especially after they have had children, must also be addressed. High-salaried new mothers return to architecture because they can afford to but those on low salaries cannot. My objective is to make practices female-friendly by changing the working culture. As I see it, the key is financial incentives that allow more women to pay for childminders.

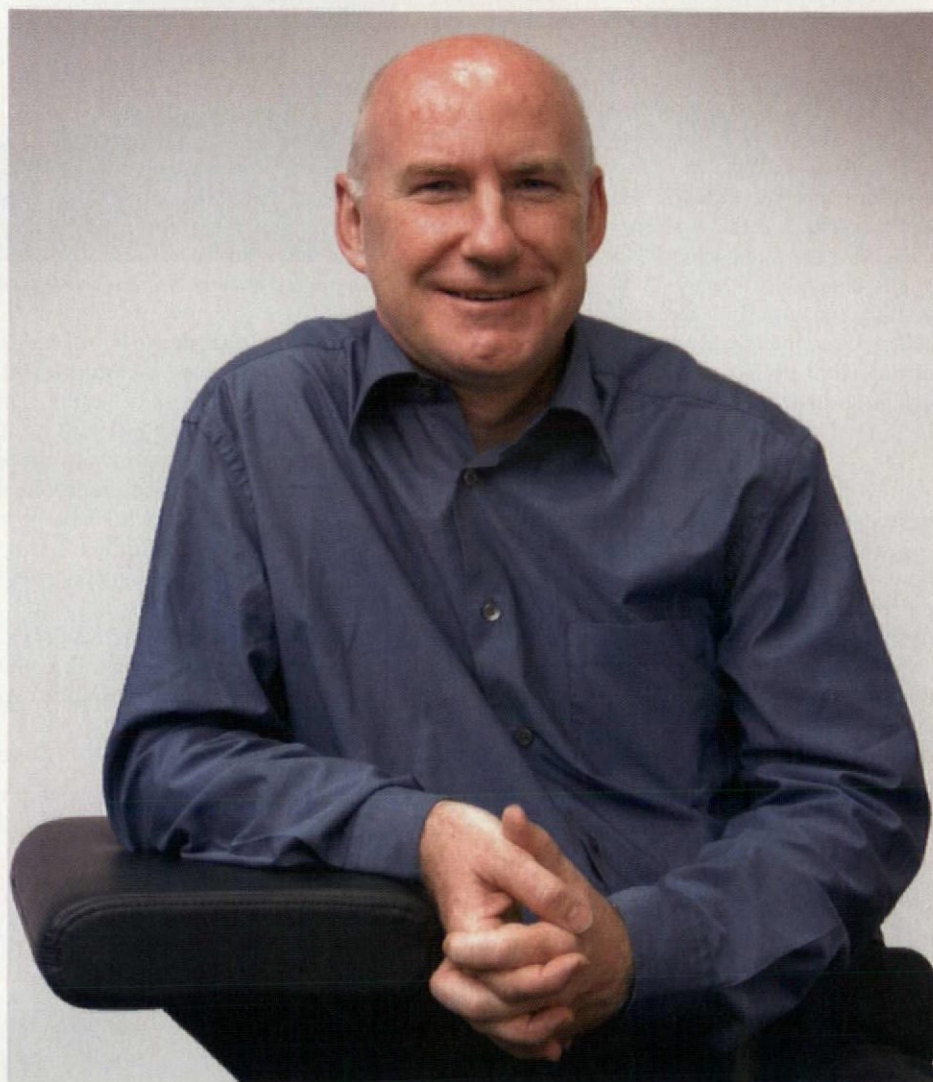
Diversity is also a worry and the RIBA is in a fantastic position to address this issue. The CABE report on diversity shows there is not enough representation of blacks and ethnic minorities within architecture. We need to break away from being perceived as a white, male, middle-class-dominated profession. Let's get our house in order.

So PFI is your pet hate. How do you intend to review the present PFI and address its deficiencies?

I'm not against PFI *per se*. I understand what the government is attempting to achieve but the reality is that PFI alienates design from clients, it keeps bidding costs too high, and it ties up the public sector in 30-year service contracts. This is poor value for money. I want to hold a multi-disciplinary conference including architects, surveyors and contractors to review the PFI model and how it can better serve government. Ultimately, the model has to be altered.

You also have the ARB within your sights. What needs to change before the RIBA and the ARB can work in harmony?

The RIBA's relationship with the ARB is not properly structured. In education, for example, architecture schools must leap hurdles set by both the RIBA and the ARB to win course approval. This is creating an unnecessary extra



workload for schools. Only the streamlining of the approval system can ease this. Once a course is given the go-ahead by the RIBA, the ARB should take this as a 'deemed to satisfy'. There is still a concern that the ARB is expansionist, so more dialogue is needed to establish our relative positions.

As the RIBA vice-president of education you clearly have strong views on maintaining educational standards. What reforms do you hope to make?

Greater understanding of the issues facing education is needed across the profession. Institutions are receiving less and less money each year, students face mounting debts, and the RIBA has laid down a set of criteria for schools that is too demanding and doesn't leave room for flexibility.

Let's pare back these demands and give students a well-rounded education rather than a flat training programme. New architects need more in-house training – we all know there are some things that can only be taught on the job.

Practices must understand they have a responsibility for a recruit's education once they complete a course. A leaf should be taken from the medical and legal professions, which have a much more responsible approach to training.

What do you think you can learn from former presidents of the RIBA?

Frankly, I would not have stood for the presidency if I could not have had the year leading in to the role. In that time I've lots to learn. I will be talking to all recent presidents in order to get as much advice as possible on how to manage the presidency, how to deal with external bodies and how to take advice.

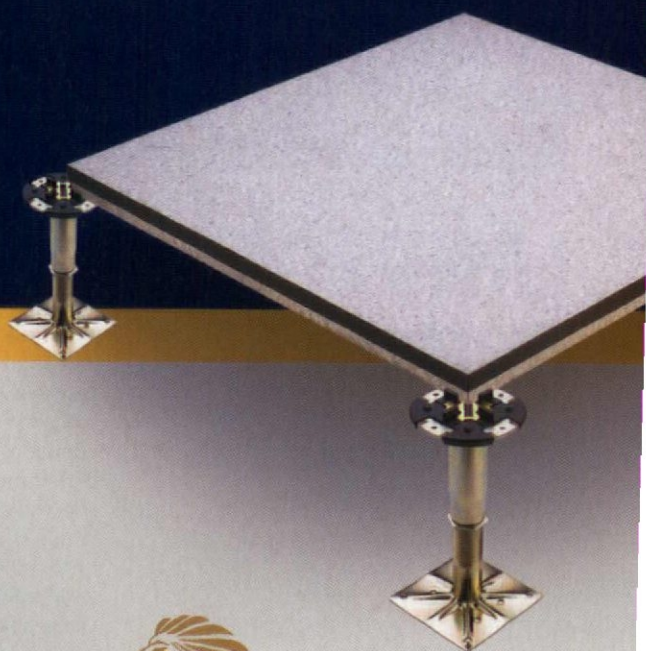
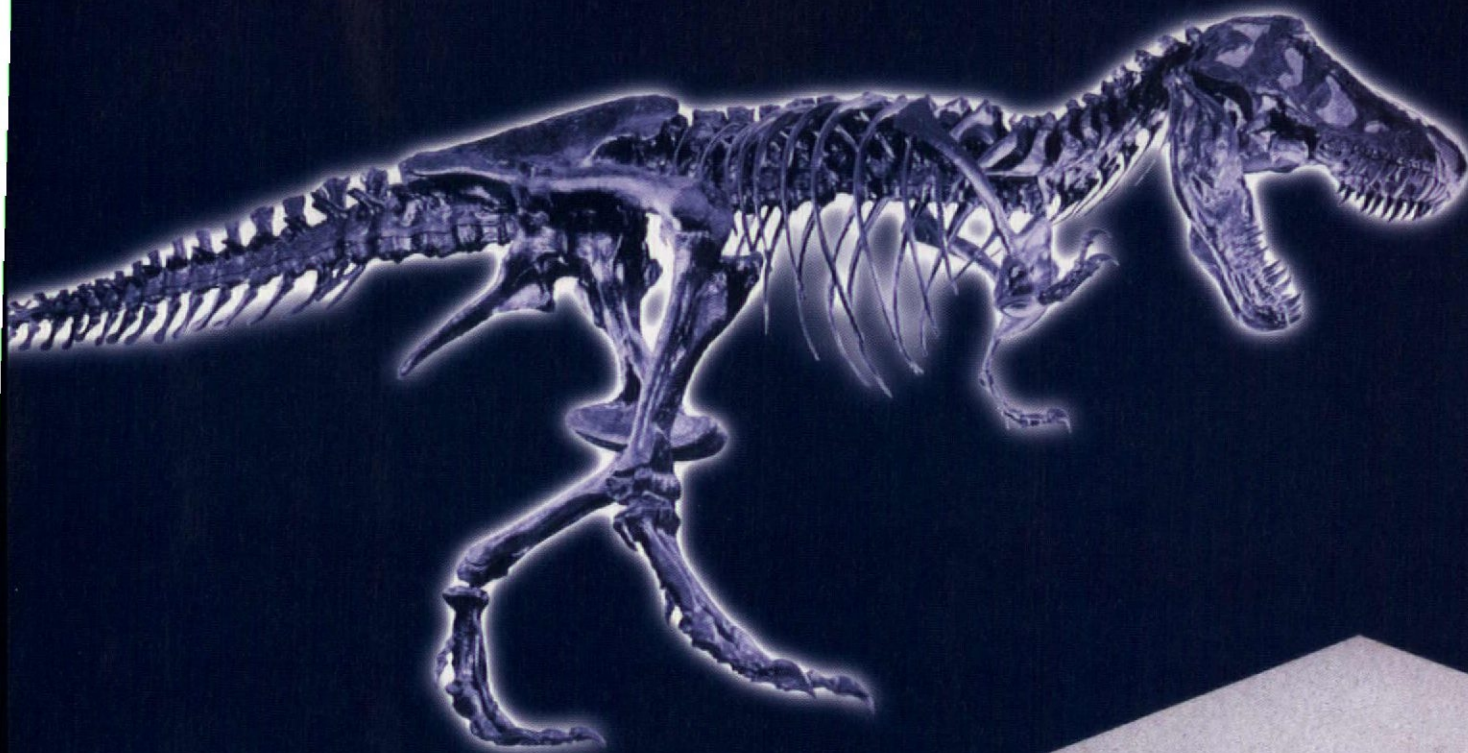
What skills and/or strengths do you bring to the role?

I'm a communicator and that's a skill I intend to use as much as I can in this role.

Every leader has an Achilles' heel. What's yours?

The RIBA's membership structure is its strength and its Achilles' heel. Therefore it will be mine also.

If they returned... would you buy a raised floor from them?



Kingspan: natural selection

Kingspan will not let you down

Kingspan have a complete range of time-proven Access Floor solutions with all the support, quality and guarantees for the building's lifetime.



Kingspan Access Floors Limited

Head Office: Burma Drive, Marfleet,
Hull HU9 5SG

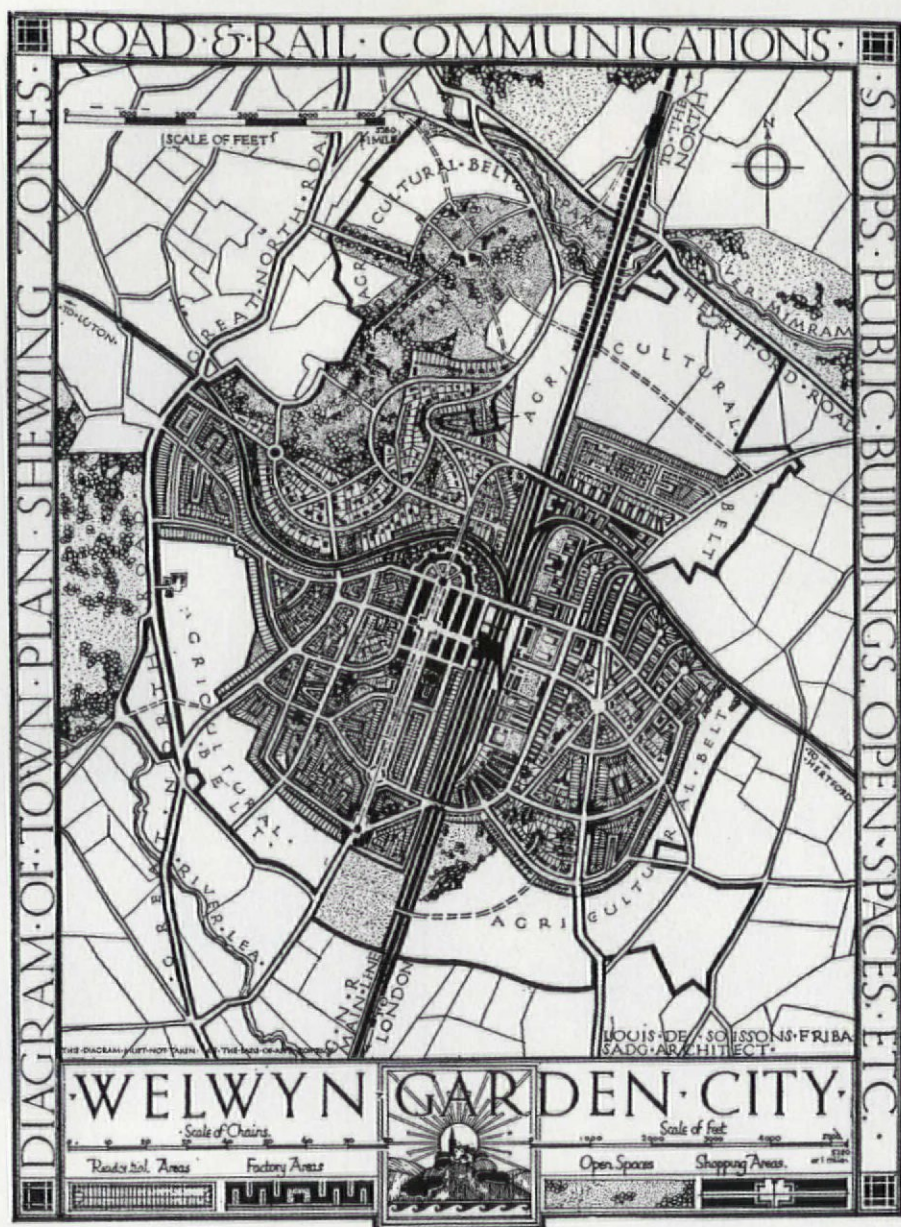
Tel: +44 (0) 1482 781701

Fax: +44 (0) 1482 799272

Email: marketing@kingspanaccessfloors.co.uk

www.kingspanaccessfloors.co.uk

enquiry 14 on card
www.ajplus.co.uk/ajdirect



Greatest contribution: Dame Sylvia Crowe



Best ever: Welwyn Garden City (left) and Liverpool International Garden Festival

LANDSCAPE AWARDS

This year the Landscape Institute celebrates its 75th anniversary and in recognition it has supplemented its usual biennial awards for new work with some historic prizes recognising major achievements over the institute's life. It has made the following selections

ANNIVERSARY AWARDS

LANDSCAPE ARCHITECT WHO HAS MADE THE GREATEST CONTRIBUTION TO THE UK LANDSCAPE

Dame Sylvia Crowe (1901-97) designed one-off schemes such as the landscape for London's Commonwealth Institute, but her significance derives more from her wider responsibilities. She worked for water authorities, the Forestry Commission, the CEB (Central Electricity Generating Board) and for New Towns. She wrote influential books, including *Tomorrow's Landscape* and *Garden Design*, and was president of the Landscape Institute from 1957-59.

MOST INFLUENTIAL LANDSCAPE SCHEME BETWEEN 1929 AND 1969

Ebenezer Howard's Welwyn Garden City was initiated in 1919 and continued Howard's development of the garden city idea, which he first introduced at Letchworth in 1903. At Welwyn he introduced closes and culs-de-sacs and the city was seen as a delightful success that acted as a bridge between Garden Cities and the later New Towns.

MOST INFLUENTIAL LANDSCAPE SCHEME BETWEEN 1970 AND 2002

When Liverpool International Garden Festival opened in 1984, it marked the start of 10 years of garden festivals in the UK. It attracted three million visitors and was seen as the most successful and socially inclusive horticultural event ever. Although the promised regeneration effect never really took off, it was nevertheless a success in showing the potential of such projects.

BEST COMMUNITY INVOLVEMENT SCHEME IN THE PAST 75 YEARS

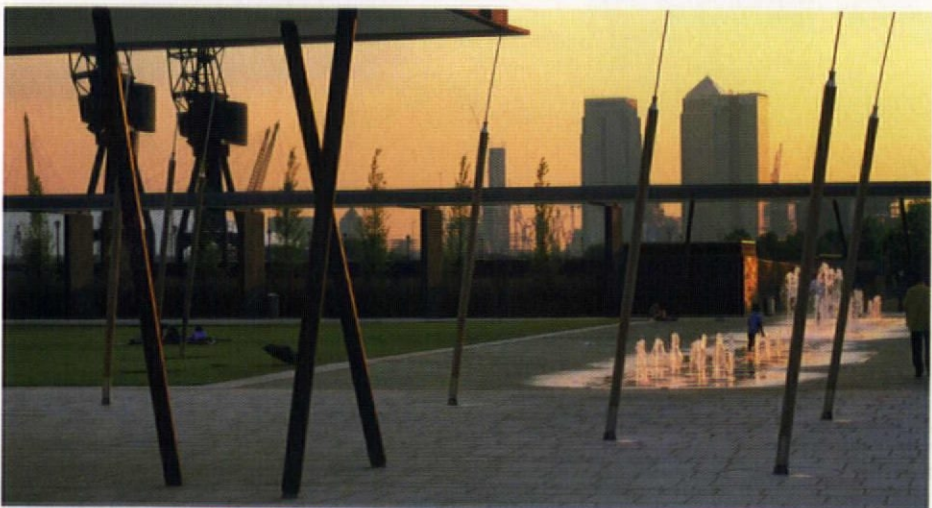
This was awarded to the Leeds Metropolitan Landscape Design and Community Unit for its work with numerous schools and local groups.

GREATEST LANDSCAPE INFLUENCE IN THE PAST 75 YEARS

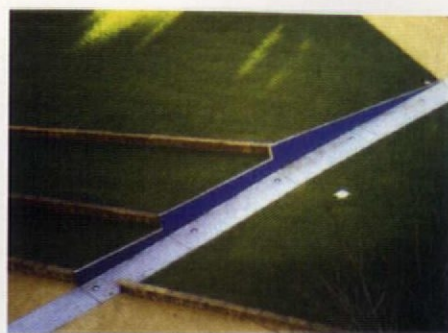
Created by an act of parliament in 1949, there are now 13 National Parks in the UK. Although some development is allowed in these parks, there is a commitment to looking after the landscape and they also attract many visitors.



A470 Cancoed to Minffordd improvement



Royal Victoria Square, London



Mint Street Park, London



Southwark Cathedral Millennium Project



Royal Botanic Gardens, Kew

BIENNIAL AWARDS

DESIGN AWARDS

SOUTHWARK CATHEDRAL MILLENNIUM PROJECT, LONDON

Client: Southwark Cathedral
Landscape architect: Elizabeth Banks Associates
Architect: Richard Griffiths Architects

A470 CANCOED TO MINFFORDD IMPROVEMENT, CONWY

Client: Gwynedd Council on behalf of the Welsh Assembly Government Transport Directorate
Landscape architect: WynThomasGordonLewis

ROYAL VICTORIA SQUARE, LONDON

Client: London Development Agency
Lead consultant and designer: EDAW

MANAGEMENT AWARD

STONEHENGE LAND-USE PLAN

Client: The National Trust
Landscape manager: Keith Rowe with a working group from partner organisations

RESEARCH AWARD

STUDY OF HISTORIC AMERICAN PARKS

Professor Catharine Ward Thompson,
Edinburgh College of Art

STUDENT DISSERTATION AWARD DISSERTATION ON CITY SQUARES

Adam Nicklin, Leeds Metropolitan University

STUDENT PORTFOLIO AWARD DESIGN PROJECT ON NORTHAMPTON LIGHT AND POWER

Sally Mays, University of Central England

STRATEGIC PLANNING AWARDS PEAK DISTRICT LAND MANAGEMENT INITIATIVE

Peak District National Park Authority

CAMBRIDGE GREEN BELT STUDY

Landscape Design Associates

WIND TURBINE DEVELOPMENTS

Land Use Consultants

LOCAL AND SITE PLANNING AWARDS

ROYAL BOTANIC GARDENS, KEW

Chris Blandford Associates

BATHSIDE BAY

Landscape Design Associates

COMMUNITY INVOLVEMENT AWARD

MINT STREET PARK, LONDON

Planet Earth

COMMUNICATION AWARDS

HEDGEROW SURVEY HANDBOOK

Catherine Bickmore Associates

GARDEN HISTORY REFERENCE ENCYCLOPEDIA

Tom Turner

ROTHERHAM URBAN RENAISSANCE CHARTER

LDA Urban Design

Hellman

PRINCE CHARLES AND WIMPEY ARE COMBINING TO BUILD A HOUSING ESTATE – MAYBE WE'LL SEE SOME NOVEL HOUSE TYPES?



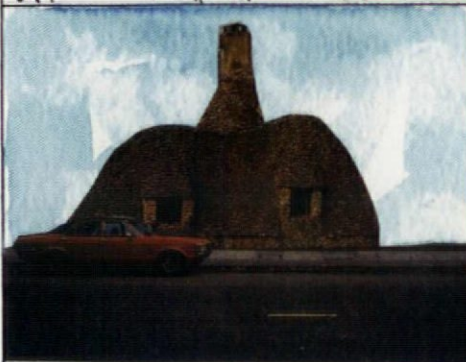
The ORGANIC

Traditional PVC style thatched roof, epoxy resin wattle and daub effect, double-glazed leaded lights, plant communication system.



The DIANA

Detached maverick home with new colonic drainage system, ensuite WC in every room, and crazed stoned finish to main elevations.



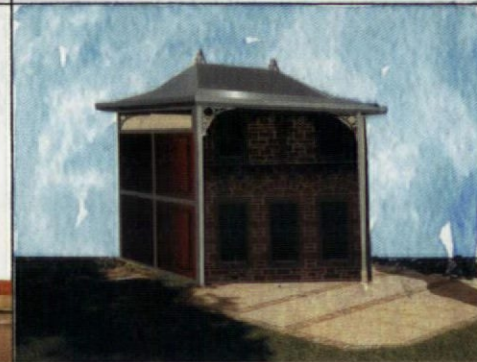
The LUDDITE

Sustainable house with natural candelabra lighting, open fire heating system, faggot-fired cooking range and double stable.



The CAMILLA

Semi-detached residence with tamp-on distressed pre-ageing effect externally. Simulated queen post double bedrooms.



The GERSON

Health house with non-centrifugal fruit liquidiser and coffee enema equipment in every room. Snake oil heating system.

www.louisshellman.co.uk

who said what

'It's what she would have wanted – a terrific embarrassment to the Royal Family'

Caption to a cartoon on the Diana Memorial Fountain. *Private Eye*, 9.7.04

'The architects Michael and Jonathan Manser once drove me down the A3 to Patrick Gwynne's extraordinary early house at Esher. They winced along a lot of the way. Splendid at tutting'

Jonathan Meades. *Times*, 10.7.04

'I don't know how Norman feels. I can't imagine he's delighted by all these people leaving. Some of them are very, very good people. But Norman will regenerate. It won't be a problem'

Ken Shuttleworth. *Times*, 10.7.04

'There are problems with the landmark phenomenon. The public to which the buildings are addressed tends to be the tourist (to be fleeced) more than the locals (to be served)'

Colin St John Wilson. *Observer*, 11.7.04

vital statistics

- Blossoming sales figures released by model train-maker Hornby shows that big kids are spending big bucks on their toys. Nearly 75 per cent of its train and Scalextric sets are now sold to adults.
- Investment in the UK's commercial property sector is set to rise by £4 billion to £24 billion this year. However, according to property consultant DTZ, this total would still be short of the 2002 levels that reached more than £28 billion.
- London's mayor Ken Livingstone, together with members of the London Assembly, spent £10,915 on black-cab fares last year – despite being able to claim all-zones Travelcards. Mr Livingstone alone ran up a taxi bill of £1,033.
- A reduction in size has meant an increase in sales for both the *Independent* and *The Times*. Average circulation for the *Independent*, now only available as a tabloid, rose by 15.7 percent to 257,721. *The Times* increased by 1.03 percent to 657,224.

Nicola Antaki at the RCA



The show must go on

After an unsettling year in architectural education, structurally and financially, **Terri Whitehead** visits the leading schools and students at their summer showcases to examine the effects, good and bad, of collective uncertainty

It has been a turbulent year for the students of the 36 validated architecture schools in the UK. With talk of top-up fees, student loans spiralling out of control, and proposed modifications to the course structure, there can be no doubt that architectural education is in transition. Visiting a selection of schools, I was curious to see how these factors would impact on the end-of-year shows.

Architects and students alike were stunned last year when Cambridge said it would not be recruiting more diploma students for Part 2, and the Bartlett, widely regarded as one of the top schools, received a disappointing result in its RIBA assessment this year. Current students of architecture are gaining an awareness of political and economic issues relating to their education.

They will probably find that it helps prepare them for their career in practice – if they go there at all. With allied fields such as computer graphics, information technology, visualisation, film-making, teaching and management having more sociable hours and better pay, many students will not look to qualify for their Part 3. However, the work at this year's end-of-year shows is a remarkable display of optimism and dedication, with an emphasis on creativity and innovation.

Every school of architecture has the tradition of a showcase for final projects and,

with increasing public awareness and appreciation for architecture, many have taken on a life of their own. Some have become proper art/architecture events, with opening parties, lecture series, music and awards ceremonies. An example is this year's 'Bartfest', the Bartlett's summer show. Held at the Slade School of Fine Art, it was teeming with students and the public, who enjoyed music, wine, food and, fortunately, good weather.

Visiting five shows in two weeks is a daunting task. To the uninitiated, imagining one or two rooms with faded pencil drawings or foam-board models, this year's works would come as a shock. It is difficult to present an entire year of work, but it is an even more daunting task for diploma graduates, who feel pressure to sum up six years of education and invention in one final presentation. Outstanding final projects tend to incorporate a sense of narrative and demonstrate the development process of a student's work. This is done best while remaining focused on a sense of the architecture: the fusion of imagination and buildability to produce an innovative solution. Mastery of representation techniques is nearly as important as the ideas, as is incorporating new technologies as appropriate. But the most important quality is the most difficult to define: it is the way of infusing a sense of

life and movement into the design, to show a sense of what the spaces will be like and reveal the intangible conceptual ideas.

With the influence of wider architectural and cultural issues, the top student works at the different schools bear striking resemblance. In many cases, school stereotypes are disappearing as tutors swap round from year to year, and public and school lecture series allow students access to the same influences. With rising numbers of architecture books and periodicals, students are increasingly influenced by factors outside their unit or studio groups.

As architectural education braces itself for more change, and there is increasing pressure to streamline the programme, it is difficult to say what next year will bring. These proposed changes follow recent shake-ups in many big schools. This is Peter Cook's last year as chair of the Bartlett, and the Architectural Association is looking for a replacement to fill Mohsen Mostafavi's illustrious shoes. The Royal College of Art has a new head of school, as Hilary French is now head of the school of architecture and interior design.

Architecture students in the UK have the energy and determination to face new challenges, as architectural education looks forward with some of what Cedric Price called 'calculated uncertainty'.

(More work overleaf)



ROYAL COLLEGE OF ART

At the Royal College of Art, the architecture students are just a small part of 'Show Two', which also features products, communication, interactive design, and fashion and textiles. Architecture students study in four small units of about six students each. Tackling issues such as branding and marketing, the work is very graphics-heavy, but ultimately full of great ideas – for example Nicola Antaki's 'Precious Minds Facility' (pictured), which looks at the social and architectural implications of genetic engineering.

BARTLETT

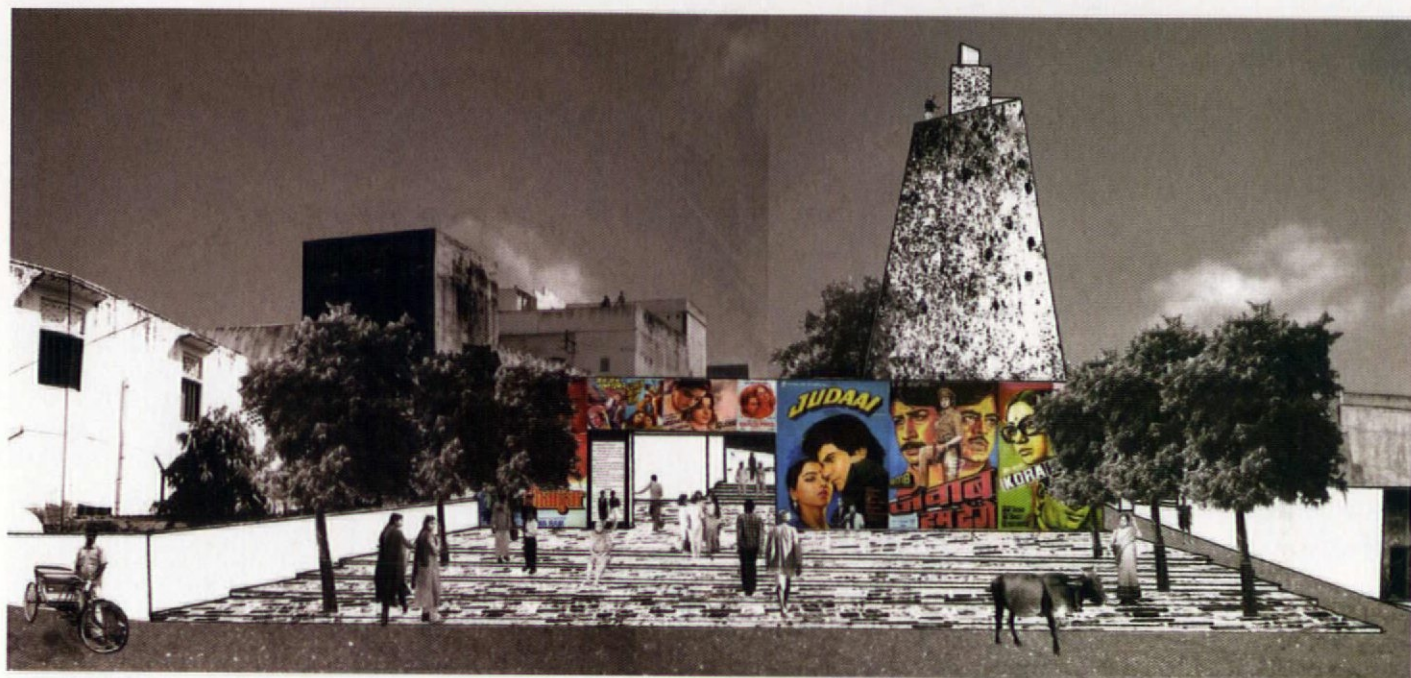
In the catalogue to the Bartlett summer show, Peter Cook warns: 'Stand well clear if you're squeamish.' But visitors and students should not be wary; this year's projects are optimistic and energised. Every surface is covered with fantastically detailed drawings and computer renderings. The students are known for a particular graphic style, a fractured, oblique-angled and multi-layered view of landscape and city.

Asif Khan's 'Funerary Landscape' took top honours for the BSc students, while Unit 19's Massimo Minale was awarded a distinction in design for his sophisticated diploma project, illustrated with amazingly beautiful renderings (pictured).

This year there seems to be more display of process, with evidence of study models and more conventional drawings. A new feature, available at reception, is a portable CD player that the visitor can borrow to hear projects described in more detail. It is not a guided tour, but a way of getting additional information in the students' own words. This allows some understanding of the intricacies of the project beyond the limited display.

Diploma Unit 15's motion graphics and short movies are astonishingly well-executed. How on earth did the students have time to learn these technological skills and, crucially, pair them with a demanding final project? 'Bartfest' is in a league of its own.

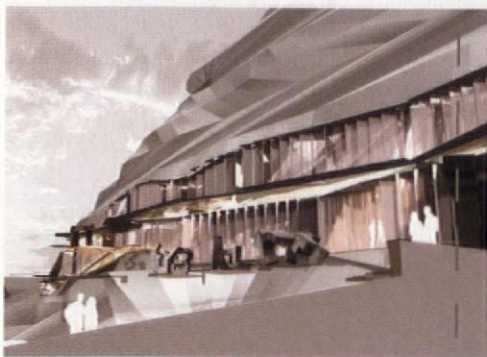
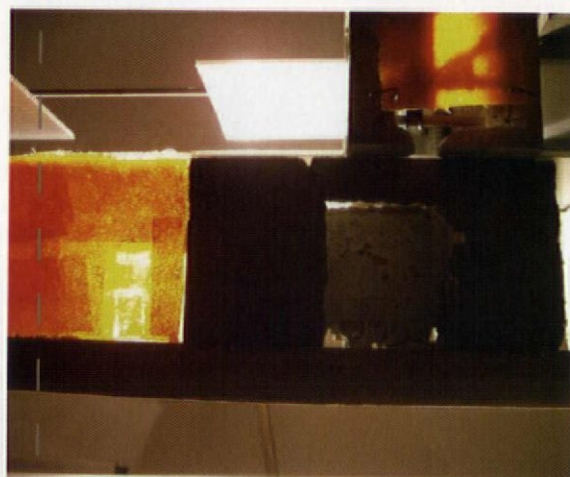




BRIGHTON

The University of Brighton's end-of-year show regularly attracts 10,000 visitors, and tickets to the preview evening are in high demand. The architecture department is led by Anne Boddington, who is also head of the department of interior design, three-dimensional crafts, and fashion textiles. Creative cross-pollination is evident in the work by nearly 500 students in the Faculty of Arts and Architecture. The architecture work was exhibited on the same Grand Parade site as other disciplines such as photography, music and visual arts. The architecture works are playful, collaborative and full of life.

Cross pollination: work by Sam Potts



NEWCASTLE

Newcastle's diploma exhibition was held at the Globe Gallery, one of the only shows not held in a studio environment. The cheeky title, 'We Wish We Had Done Geography', probably reflected the mood in the studio near the end of term. Reassuringly, this exhibition is subtitled 'A Celebration of Why We Didn't' and shows surprisingly serious student projects that tackle issues as diverse as avalanche research in France, the legalisation of euthanasia, and rehousing earthquake victims in Iran. The landscape project in San Sebastian by Kirsty Dewell (*pictured*) is a sensitive exploration of the works of the late artist Eduardo Chillida.

LONDON METROPOLITAN

The University of North London has been rebranded with a shiny new Libeskind graduate centre as London Metropolitan University, which seems to have done little to complicate the architecture department's sterling performance. There is a vital energy about the place, with an experimental approach. It is long established and its graduates regularly win RIBA medals, but the refreshing, regional approach has not disappeared. The school retains its strength in socially conscious and culturally focused design. 'Brahmpuri Cinema' by Francesca Pont (*pictured*), one of the top diploma students, is a wonderfully sculptural outdoor theatre for Brahmpuri, India, where she did research. This year another outstanding unit is Unit 4, which clearly enjoyed experimenting with digital fabrication. A fine example is the work of Leyla Rahnavard, a student who took her inspiration for 'Castelmola Art Centre' from the dramatic cliffs and landscape of her site, producing exciting drawings and models.



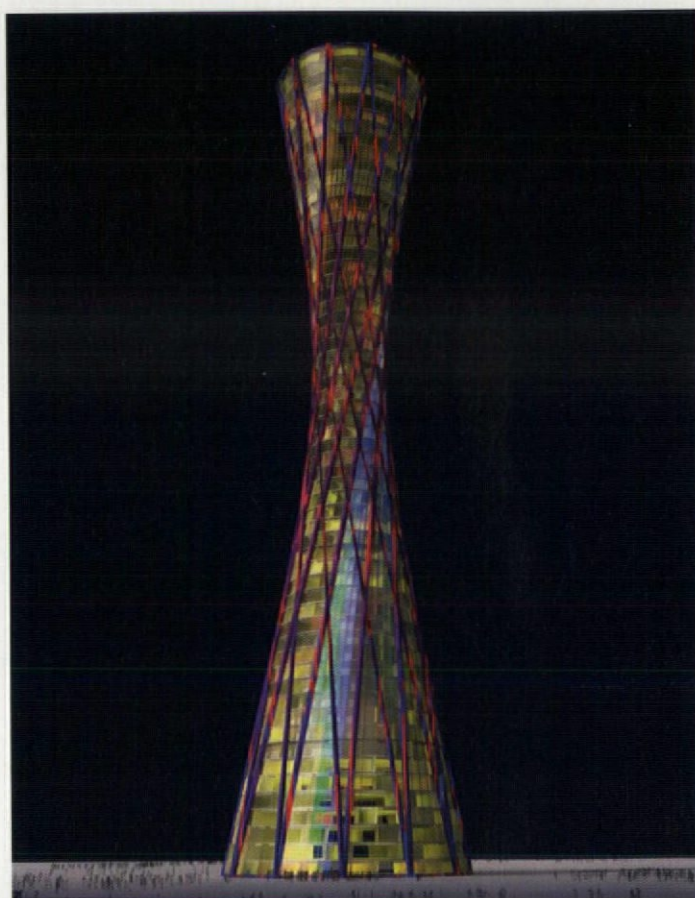
Clued-up students can make schools pay price for the high cost of failure

Did you fail your degree? If so, who did you break the news to first? Your parents? Your friends? Your bank manager? The latter is likely to be a serious consideration for the 12 per cent of third-year architecture students who have just been informed that they have failed Part 1.

As Terri Whitehead argues in her review of this year's student shows (pages 15-17), eager architecture students have access to an increasing range of intellectual and cultural resources in the form of open lectures, magazines and websites. The traditional notion of the tutor/mentor who acts as the gatekeeper to knowledge is out of date. Nowadays, the school's most fundamental obligation is to ensure that students' enthusiasms and energy are sufficiently focussed to jump through the necessary hoops on the route to professional qualification. It is an obligation which is narrowly defined and clearly understood. And while it does not entirely exonerate students from responsibility for their own performance, it rests on the assumption that all but the most incompetent or indifferent can be relatively confident of success.

When 93 per cent of third-year students at the University of Central England are deemed unfit to be awarded a degree, the school has clearly failed to deliver. Students who should be celebrating their graduation are dealing with confusion, battered morale and an embarrassing glitch on the CV which could have a detrimental impact on their future career. And to a student population faced with the prospect of completing their diploma up to £40,000 in debt, the financial implications of retaking a year, or even of devoting the summer holidays to college work rather than gainful employment, are readily quantifiable and relatively straightforward to prove. In forcing students to face up to the financial value of their education, we have created a generation which is increasingly clued up to its consumer rights. How long will it be before we see solicitors pawing through exam results with a view to instigating mass tort claims against ineffectual schools? In the future, calls to bank manager, family and friends could play second fiddle to the phone call to a lawyer.

Isabel Allen



Make's Vortex is just a load of past wind

What a shock and incredible disappointment: the first building proposal to come out of the Make office (AJ 8.7.04) and, not only has it been done before, but it is one of the ugliest proposals for a tower I have ever seen.

It is a shame that with his first public image Ken Shuttleworth has only managed to contribute to the frippery of bad architecture bounding around at the moment; an architecture that wriggles out of the responsibility of shape-making by blaming it on anything from the wind to the stars.

This is architectural thought at its weakest, at its most pedestrian. It is as if the architect is saying: 'Dear public, I've made a shape, but it's not my fault what it looks like – the wind made me do it.'

There is no harm in being influenced by important factors

like wind force, floor plans and structural solutions – even by aspects of abstract theory or stars, if you like – but don't hide behind them as if in apology for the mess you have made. Have we become so obsessed with rationale that we have forgotten the importance of beauty?

In the case of the Vortex Tower, the device of narrowing the floorplate at the middle to allow for a larger floorplate at the top just does not make basic common sense. Now the floorplate in the middle is unusable and undesirable, why not make a building that is desirable all the way up? It is purely a crude, post-rationalisation of a bad idea. Besides, if the end result is ugly, why bother in the first place? And painting it blue and pink ain't gonna make a difference.

Disillusioned young architect, via email

Brave Morrison had plenty to shout about

If there was an annual award for moral courage in architecture, it would this year surely go to Graham Morrison for his hard-hitting 'icon' speech at the Royal Academy (AJ 8.7.04). While I have never seen so many stone-faced expressions among the great and the good on the more 'iconic' tables, it made exactly the sort of stir that we need to open discussion on the issue that I have long described as 'landmarkitis'.

There is a terrible tendency within the profession, and especially within the schools, to look for applause from our peers (or our Piers?) rather than do the vitally important, but less glamorous, job of creating places by the employment of the 'excellent ordinary'.

Morrison's exhortation is well timed to help us take stock, and to remind us that good architecture should be an enduring exercise that is more to do with making buildings work beautifully for our clients, the users and their successors, than it is to do with the instant impact and the 'look at me, aren't I clever' magazine coverage.

Having said this, the Swiss Re building and Birmingham Selfridges do it for me, as do many of the new 'icons'. So, as in most things in our game, there are few rules that can be universally applied – except maybe the rule that before we design a building that shouts, we should ask how history will judge us.

*George Ferguson,
RIBA president, London*

Sound-bite debate does architecture no favours

Piers Gough's phrase 'GM Modernism' is smart enough to enter the critical canon but also a rather cheap shot. One so intelligent must know how reductive and damaging sound-

bite debate is in architecture.

Iconic buildings; do they exist, does it matter? This flurry only occupies a void left by more pertinent questions, such as why has the reception of Modernism in this country always been so wishy-washy? On the other hand, is the legacy of Cedric Price best served by blobs and decorated boxes? Etc, etc...

Matthew Wells, via email

Morrison's new-found vision lost on Fulham

So, Graham Morrison thinks that 'a prerequisite of a good design is that it contributes to its context' (AJ 8.7.04). What a pity he did not put such an admirable precept into practice in the Allies and Morrison design of the new entrance to Fulham Broadway Tube Station. It has to be the leading contender for the most depressingly anodyne and spineless facade in London, and the one making the least contribution to its context.

That small stretch of the Fulham Road was once attractive, interesting and unique but now it might as well be Milton Keynes or Kansas City. No sense of place whatsoever, just another formulaic design for a retail development.

Ian Jones, London SW6

Swiss Cottage scheme not me, says Farrell

Matt Green's critical letter (AJ 27.5.04) is based on the belief that I am the architect for the 'Visage' private housing scheme by Barratts at Swiss Cottage – well, I am not. The architect is S&P Architects, so his statements about 'putting his name to the scheme' and 'getting into bed' with the developer are nonsense.

What's really regrettable about the whole Swiss Cottage saga is that we feel we were used (as 'trophy architects') to win the public selection process and then to help secure the plan-

ning and developer approvals process. We were not actually appointed as the architect for the scheme; subsequently, we have been continually misattributed as being the architect for what is actually being built. Could Matt Green please tell all his Hampstead friends what the real situation is.

Terry Farrell, Terry Farrell & Partners, London NW8

Health and safety fears are there for all to see



RICHARD JOHNSON

I note with interest the article by Jez Abbott (News, AJ 24.6.04), bemoaning that architects feel aggrieved at being targeted by the HSE for their failings in the health and safety field, swiftly followed in the same issue with the architects of the 'Table for two' (Gregory Woods and Caroline Robbie) proudly posing in front of their creation within two metres (generous) of an unguarded roof edge!

I think the case is proven.

John Haynes, via email

OCAD is new Peckham – no visit necessary

What a predictable and humourless response from Matt Harding (AJ 8.7.04) to my letter (AJ 1.7.04). No, I haven't visited Will Alsop's OCAD building. I don't need to bother as I've seen Peckham Library, which bears more than passing resemblance to OCAD. My point was that seeing the same

old, tired, predictable and self-conscious aesthetic solution reworked time and again is getting rather boring. Perhaps if Mr Harding could give some examples of Alsop's work that aren't either horizontal slabs on sticky-out legs or amorphous blobs in the landscape (such as Barnsley's masterplan), I'll gladly revise my opinion on the paucity of Alsop's ideas. Amorphous blobs on sticky-out legs don't count.

Now don't get me started on Libeskind or Gehry...

Roy Mittins, London N8

Crossrail's Whitechapel is not Aukett's work

With reference to Ed Dorrell's Crossrail article (News, AJ 1.7.04), in listing 'practices commissioned to work on the station designs so far', the line 'Weston Williamson with Aukett at Farringdon and Whitechapel' is wrong. Aukett have no involvement in the design of Whitechapel Station. It had been commissioned by Thameslink 2000 for the design of its station at Farringdon, but has no involvement in the design of the Crossrail station.

We would be grateful if this could be corrected as it gives the misleading impression that there is a joint designer. The correct contractual position is that Crossrail's line-wide contract is with Mott MacDonald, and all the architects named in the article are sub-consultants to Mott, and Andrea Bonetti is the architectural design manager at Mott MacDonald.

*Chris Williamson, Weston
Williamson Architects, London*

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



Being on camera marks the end of the public realm

Travel around London and the 'Gherkin' appears continuously on your horizon; it is as if the streets of the capital radiate from the site. The building's form has captured the public imagination partly because the construction process was a great London street performance. We knew it was coming, then saw it rapidly appear, like some time-lapse film projected at the end of our street. Construction in reverse: a lattice sculpture sheathed from within.

Approaching the building for the first time, I was therefore taken aback; it was as if I had arrived at the end of the show and the curtains were drawn – show over. I was looking up at a magnificent, bulging but solid and very secure building. I could enjoy the generosity with which it has revealed Berlage's Holland House, trace the voids as they spiralled around the form, admire the technical mastery of the seamless cladding gliding over the bulges and tapers to define the form, but was struck by the shift from open frame to closed form. The theatre of construction had offered a glimpse of a fantasy future of the open building that was never intended.

Inside the nose cone that is the great room at the top, I was struck again by the brilliance of the project; London was laid out before me. Drink in hand, I could slowly swivel through 360 degrees and marvel at how well, amid the delightful chaos of form and topography, this building stands, elegantly terminating vistas.

The occasion for the visit was a debate on the 'public realm', in a building which resulted from a terrorist bomb. This elicited other troubling thoughts on the city. I doubt if any of us realise to what extent the phrase 'public realm' is undefined; enquiry soon reveals that much of it is private. I can happily traverse the

metal strip that defines the skirt of private space that edges London's buildings, I have established a right of trespass, but it is not so easy in some of London's new public spaces. The gates of Broadgate are closed once a year to ensure that the public right of way is not established. Looking through history you can see that it was ever thus; tracts of public realm were and are private.

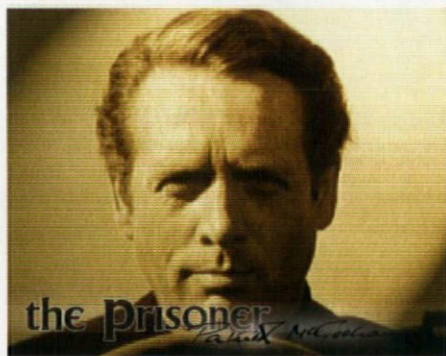
But I prefer the visible 'beadles' and daily gating of the Burlington Arcade to the CCTV of the City of London; the sudden appearance from nowhere of authority advising me that I am on private land and cannot photograph this, eat that, smoke or take a drink. I may soon become the wrong shape; whereas before I was driven to fear anorexia and bulimia, taking up a diet of beer and meat pies, now it is

obesity and mass that is outlawed.

If I experience problems wearing the wrong tie, what chance has the world described by the late Jeffrey Bernard as 'Lowlife'? None, I'm afraid. If the ever-tightening control of what we do, how we do it, and whom we do it with, is allowed

to continue, our cities will become theme parks and the congestion charge will be recalled as only the benign beginning of a blight of control and exclusion.

London may be the extreme, but it is by no means alone. The tragic disappearance of any child in any minor town is always, 'within minutes of when they were last seen on film'. This is not remarkable good fortune but evidence of how we are tracked; at present it is only the criminal undesirables who are tagged, but for how long? Paranoia – certainly not. We may never have actually owned the streets but the technology of surveillance allows far greater 'policing' of activity; all as predicted in the now cult '60s TV series, *The Prisoner*; a clean place of well edited, happy, smiling people.



The Landscape Institute's new president, Kathryn Moore, is looking to silence the moaning, increase the profile of the organisation, and put the bite back into design

Book a bi-weekly meeting with the chief architect, play golf with the engineer, or down a bevvy with the planner – whichever you prefer – but do not fail to 'practice your schmoozing,' argues Kathryn Moore, the new president of the Landscape Institute. And whatever you do, don't moan at architects, Moore told an audience at the time of the institute's 75th anniversary do, before taking up her post in July.

The premium Moore puts on design is full-blooded and she's bored with hearing 'old chestnuts' from any one or all of the president's men and women.

'In the past,' she says, 'I have been disappointed with fellow professionals glumly saying "the engineers won't let us do this", or "the planners won't let us do that", or "the architects won't let us in on the project at the beginning".'

Architects are an easy target, and there's not much value in moaning, she says. 'The point is we have to work to build up good working relationships with any number of people.' So, Moore counsels, landscape architects should ditch the bunker mentality and practice those bunker shots. And don't forget that 'ultimately of course you will be judged on the quality of the work, and that's how it should be'.

As director of the postgraduate diploma and MA course at the University of Central England, Moore has taught would-be landscape and building designers. Her academic roadshow has also stopped off at the Architectural Association, and Harvard and Rhode Island in the US, where she has proved a tenacious studio critic.

Moore is highly critical of how design is taught or, rather, not taught, and one of her biggest presidential goals is to raise the profile of design. 'When I went into teaching,' she says, 'I tried to find out how you taught design and there were no books.' So she homed in on researching how to teach a discipline seen as 'subjective, innate' and almost unteachable.

Moore believes that relegating this brand of creativity to the sensory is a 'misconception' and has resulted in too many students saying that they don't have the visual skills to design, full stop. 'It still surprises me just how terrifying all this is, even for battle-hardened PhD graduates,' she says. 'Students need more encouragement to be imaginative, artistic and



Moore the merrier

vigorous in their work. Only then will you raise the profile of the discipline.

'The work I do cuts across both forms of design. Architects coming on to the landscape course have to change from looking at an object to a space. To many it's like seeing the world in negative.

'One of the hardest jobs is trying to persuade building designers that landscape architecture isn't just trees and shrubs. We have to be far more rigorous in the way we look at space: what is it, what is it for and what is its value in the community?'

Moore, who is currently attempting to fill the learning void by writing a book about

teaching design, is free from the neurotic hang ups that dog many professionals, and she rails against stuffiness and snobbishness. She has no gripes with the influence of television makeovers or the welter of overseas talent winning prestige jobs in this country, such as Dutchman Adriaan Geuze of West 8, Martha Schwartz and fellow North American Kathryn Gustafson.

'I don't have a problem with television makeovers or garden design,' she says. 'A lot of the work is dreadful, but I would rather have those programmes because we can then spread the word about landscape architecture.'

And on Gustafson et al: 'It's up to the home talent to publish its work, talk about it and raise its profile so it is seriously considered for projects. You have to build reputation through quality of work.'

Right now Moore is raising the profile of the profession and the institute by compiling a report on who among her 5,000 or so members works with CABI and CABI Space.

She has met a kindred spirit in CABI Space director Julia Thrift. Both have super-svelte figures, share a taste for black trouser suits and realise that much depends on their powers of leadership.

Moore does not need reminding that she is the first female president of the Landscape Institute since Dame Sylvia Crowe nearly 50 years ago. A healthy 50-50 gender split has freed her profession from the kind of sexual-inequality ructions holding back others in the built environment.

But all is not well, and recruitment is as big a problem in Moore's day as it was in Crowe's. She feels the key is to raise the profile of both landscape architecture and the public realm, which is constantly downplayed by 'derogatory' talk of bollards and lamp posts.

Poor open spaces have nevertheless taken up a major part of her work. Moore, who studied in Manchester, launched her career with Salford council's derelict-land reclamation team. 'The standing joke at the time,' she says, 'was that this was a job for life because there was so much derelict land in the area.' However, Moore moved on and by the late 1980s was teaching at Birmingham Polytechnic and doing consultancy work for Gillespies and Camlin Lonsdale.

Much of Birmingham, where she lives with her scriptwriter husband, has the buzz, the polished look and the vibrant feel that Moore would dearly like to bring to the profession. But she knows it will only happen with more recruits and a sharper design bite. 'If we value landscape architecture,' she says, 'it is crucial to be far more rigorous in the way we describe it and the uses we identify for it. The language we use has to be far more precise and differentiated.'

'We need to raise the bar and set a standard for its construction and care.'

Philip Tanner



The urban revolution of Cold War conversions is a battle in itself

The bomb-proof hangars of the RAF base at Upper Heyford in Oxfordshire can be seen from a great distance. On the skyline they look like children's toys willfully scattered about in a tantrum. Closer to, they turn into giant sun-bleached carbonated drink cans, half-buried in the ground. Altogether there are 56 of them, each named after an American fighter pilot, and each sealed up as tight as a Pharaoh's tomb.

There are probably more than 600 ex-nuclear air-bases scattered around the world. Certainly there are 160 decommissioned bases in the US, and about the same number in the 'old' NATO countries of western Europe. Then there is the Middle East, South-East Asia, and the bases built by the former Soviet Union in the Warsaw Pact countries.

Ten years ago the American architect Michael Sorkin, a man who once nearly joined the immortal ranks of ex-principals of the AA school, toured the world lecturing on the subject of converting decommissioned Cold War bases into new towns. He hailed it as potentially the greatest urban revolution in history.

Unfortunately, if RAF Upper Heyford is anything to go by, it is not going to be like that. While the 485ha accommodation part of the base might have been a town of sorts when it was operational – with 5,000 service personnel, 1,000 civilian employees, a church, a supermarket, shops, a hospital, bowling alley, all-night pizzeria and petrol station – when potential developers came to look at it in the mid-'90s they could see nothing but problems. With the exception of a handful of suburban villas for senior officers, all the housing there was said to be virtually useless. Hard-nosed property agents emerged from guided tours shaking their heads and talking of *Dad's Army* huts, bleak terraced houses, American motel-style barracks and Second World War ribbon development. Of the 1,200

dwellings on the base, barely a dozen were said to be mortgageable – nor was the infrastructure much good. The base water supply was said to leak 350,000 gallons of water a day.

Of the 400 would-be developers who asked for the agent of the MoD's 1994 sales brochure for Upper Heyford, only 25 put in bids, and eight were shortlisted to negotiate purchases or co-development deals. The identities of these consortia were said to be protected by 'commercial confidentiality', a useful successor to the Official Secrets Act, whose baleful warnings are still in place more than 10 years after the departure of the American Air Force. In any case, the deadline for announcing the name of the successful applicant has long since passed.

Unlike the Church Commissioners, who made a famous mess of their property speculations, the MoD has in the past made a tidy profit from the sale of its unwanted establishments. Because instant urbanism did not work, it turned elsewhere. This is the problem with the whole bonanza of Cold War bases, from San Francisco Bay to the Cherwell Valley. No wonder the Upper Heyford locals are blasé about the cost and the size of the development that will follow. The notorious purchase of RAF Bentwaters by the Maharishi

Yogi Foundation, for conversion into a 'University of Natural Law' for the study of transcendental meditation, led to an unsuccessful bid for £100 million of Millennium Fund money – not exactly what the government had in mind. But they need not have worried. For the past 10 years the principal activity at the air base has been the roar of car transporters bringing tens of thousands of registered, but unsold, cars for temporary storage on the immense reinforced concrete runway. That and the profitable letting of all those 1,200 'unmortgageable' houses.

'Hard-nosed property agents emerged shaking their heads, talking of *Dad's Army* huts, bleak houses and American motel-style barracks'

Nick Guy

Benoy

When and where were you born?
1954, Birmingham.

What is your favourite building and why?

The Royal Festival Hall, an exemplary building in every way. The recent concerts by Brian Wilson of *Smile* and *Pet Sounds* were unbelievable.

What is your favourite restaurant/meal?

Riva in Barnes. Unpretentious quality in relaxed surroundings.

What vehicle(s) do you own?
Jaguar X-Type 2.0 V6S.

What is your favourite film?
A Hard Day's Night.

What is your favourite book?
The House at Pooh Corner and *The Spy Who Came in from the Cold*. Storytelling at its best.

What is your favourite 'design classic'?
1952 Fender Telecaster.

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

The most depressing sight/site I see each day is St George's Reach at Vauxhall Cross. Minster Court too, but thankfully I don't see it so often.

Who or what is your biggest architectural influence and why?
The Museum of Science and Industry, Birmingham (closed in 1997).

Who is the most talented architect you've worked with?
Fellow part-time students Ali, Spud and Lawrence spring to mind. David Chipperfield tutored us for a few terms, he's quite good! He had a 'Gordon Ramsay' moment with one of my drawings, for which I'll be forever grateful.

If you hadn't been an architect, what would you have been?
Unfulfilled but less stressed.

What would your advice be to architectural students?

When you think you have done your best work, the truth is it's only just good enough. Now really stretch yourself.

What would your motto be?
Don't overlook the blindingly obvious.

Book by 20 August 2004 and SAVE £30!

Monday 25 October 2004
Marriott Grosvenor Square, London

the 2004 european Hotel Design Event

Designing for Change

Featured speakers include:

Sir Rocco Forte, Chairman **Rocco Forte Hotels**

Gordon Campbell-Gray, Founder **One Aldwych**

Simon Woodroffe, Chairman **Yotel!**

CONFERENCE
EXHIBITION, AWARDS

Conference hotline: +44 (0)1322 611 394

AWARDS ENTRY DEADLINE NOW EXTENDED TO 13 AUGUST 2004

Book and enter online: www.hoteldesignevent.com

Organised by



ARCHITECT & DESIGNER SERIES
HOTEL SPEC
HOTEL SPECIFICATION INTERNATIONAL

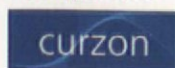


CBRE
CB RICHARD ELLIS

Foundation Platinum Sponsor:



Gold Sponsors:



HCD GROUP
HCD GROUP LIMITED



Media Supporters:



THE MANSER PRACTICE ARCHITECTS





IN THE FRAME

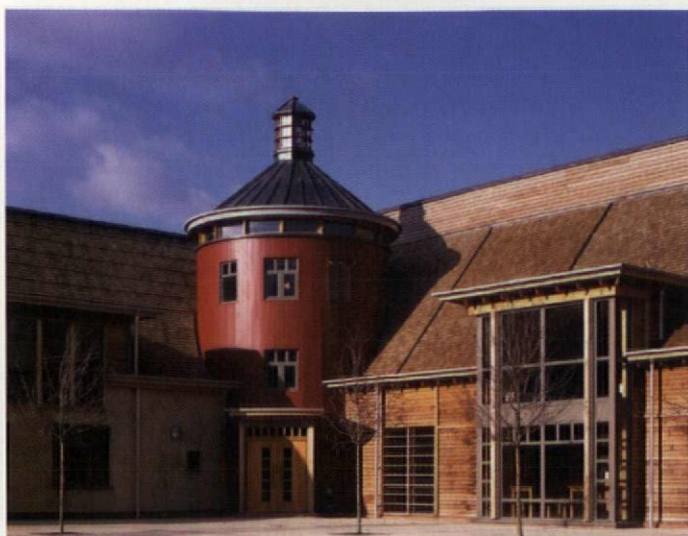
Alec French Partnership has given a client strongly committed to sustainability an up-to-date conference centre and offices that rework the idea of the cruck-framed long barn

By Barrie Evans.
Photographs by Adam Wilson

If the full name does not trip off the tongue – The Kindersley Centre at Sheepdrove Organic Farm – it does begin to spell out the background to this project. Peter Kindersley, formerly of publisher Dorling Kindersley, and his wife Juliet, bought the 800ha farm at Lambourn in Berkshire some seven years ago and they have converted it to organic cultivation. Their sustainability agenda then extended to the now-completed building on the farm, a conference facility called the Kindersley Centre, within a modern version of a cruck-framed long barn. Attached to it is a rendered blockwork wing primarily housing the farm offices, some 1,500m² in all.

Remotely located and situated in the heart of the farm, the building sits low and sheltered on its site. Alec French Partnership has created a relatively formal, though welcoming, approach sequence with a symmetrical arrangement of wings edging a large, square, treed and paved courtyard, which faces south. (The architecture here is a more formal composition than the other facades.)

The entrance tower is a clear marker, if somewhat overscaled – among other things it grew in size during the job to include a circular meeting room on an extra floor. The



Clockwise from top left: entrance tower, with Kindersley Centre to right and farm offices to left; restaurant with stair wrapped around a conical oven; in the entrance lobby, with stair part-concealed here (and further up); view from restaurant towards the entrance, with courtyard frontage to left

prominent red colour was the result of a collaboration with painter Juliet Kindersley, as are several other colour interventions such as the coloured eaves soffits, which are bolder than most architects would dare to be.

From the outside, the messages may at first appear mixed. Formal planning combines with a palette of exposed timber, render and shingle roofing with associations of agricultural informality. However, it is not necessarily an inherent contradiction, more the need to learn a new reading of form/scale/materials/ composition that is emerging from the work of a range of architects focused on sustainability, such as Feilden Clegg Bradley. It is this, rather than energy gismo waving, that is developing a new strand of architectural expression. For the conference-goer this building is evident-

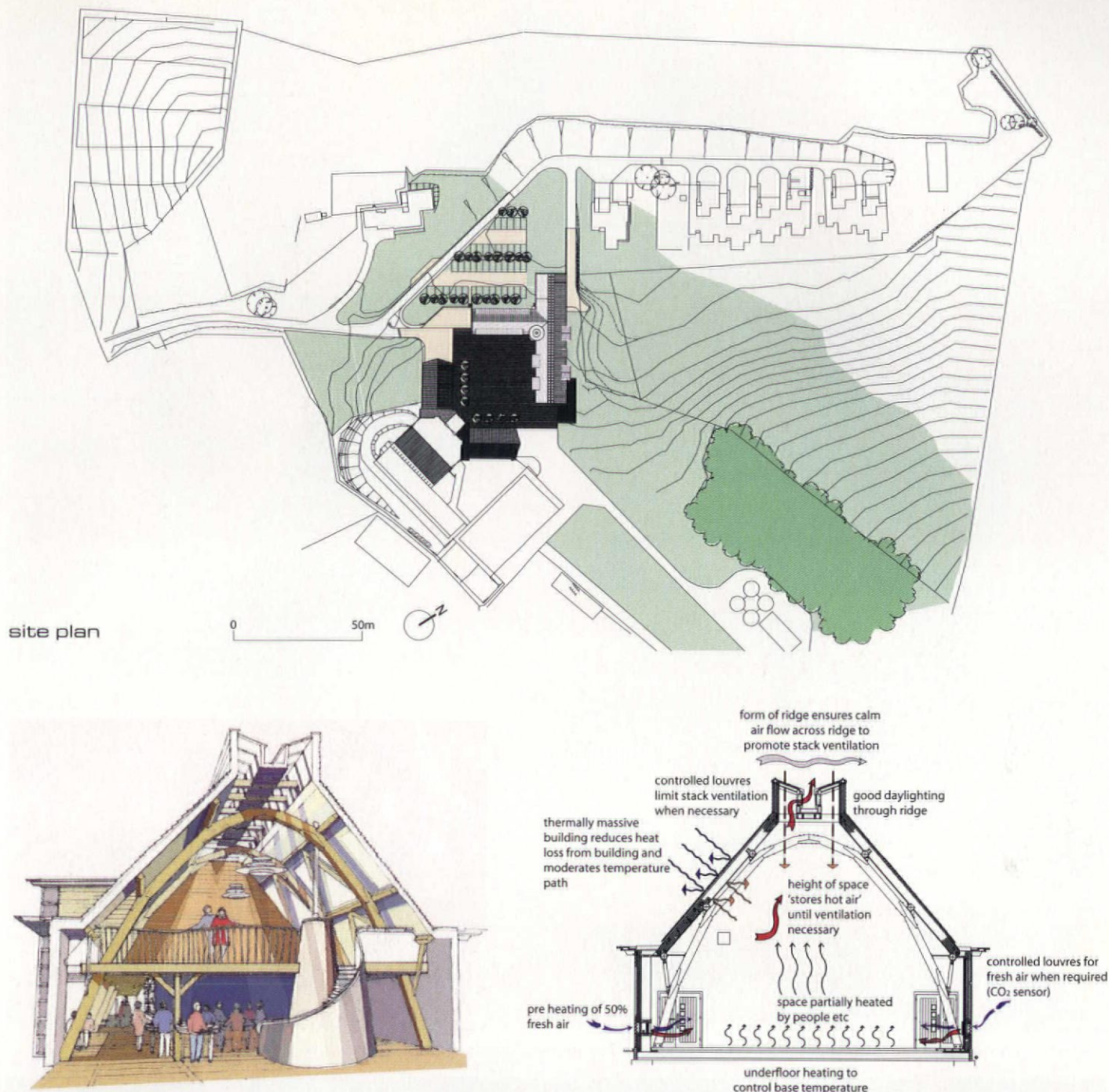
ly something different, with the opportunity for sustainability messages to unfold gradually within.

Approaching the building could, however, be more legible for visitor orientation. The entrance composition is symmetrically planned yet the two wings are of different architectural 'weight', with one dominant (the Kindersley wing) and the other subservient (the office wing). On entering, the conference-goer finds that they have entered the Kindersley wing around its midpoint rather than at the end, with the office wing effectively out of bounds (except for two rooms on the first floor that are currently available as small seminar/meeting or break-out spaces from the main conference areas).

The Kindersley Centre, which leads off to both sides of this full-height entrance, is

designed as a descendant of the long barn for its full length. This does not reveal itself immediately, an appropriate keeping-of-its-secrets for a building that is occupied, not transiently, but by conference delegates for hours or days. The architect has taken the opportunity to use the barn form differently in different areas of the Kindersley wing.

While the entrance hall includes a taste of the cruck structure, other elements draw the eye – reception, shop and stairs that rise partially hidden behind windowed screen walls. It is in the wing's main space that the historic debt to the cruck-framed barn is fully revealed, a spectacular reworking carried out with engineer Mark Lovell (see *Working Details*, pages 32-33). Rather than the randomness of traditional 'found' curved tree trunks, the arches are faceted in



Top: site plan of Kindersley Centre set among other working farm buildings. Bank to north-west may be site for future residential accommodation. Above left: restaurant with open kitchen below and eating mezzanine above. Above right: main conference space showing heating and natural ventilation

easily obtainable lengths of seasoned Douglas fir, with laminated timber knuckles where stresses are highest. The Douglas fir is lightly sandblasted, otherwise untreated, so the texture is highly tangible in the many places through the building where you get up close to the frame. In this main space the timber wall/roof surfaces are in ash, alongside walling of rammed earth.

Architect David Mellor first decided to try to keep the atmosphere of a working barn by having a concrete floor. This has become a slab finished in laminated oak, though still coping with requirements for rolling in vehicles for product launches and the setting up of exhibition stands. As a conference space with seating capacity for 200, it still manages to be naturally ventilated, with air inlet at ground level (heated by radiators if necessary) and

exhausted through ridge ventilators. Combining these ventilators with rooflights (with motorised shading) provides remarkably good daylighting; the barn atmosphere of the space would have been compromised by more conventionally placed windows. The shading to the rooflights provides adequate grey-out for audiovisual presentations. This space has also been used successfully for a small string ensemble performance.

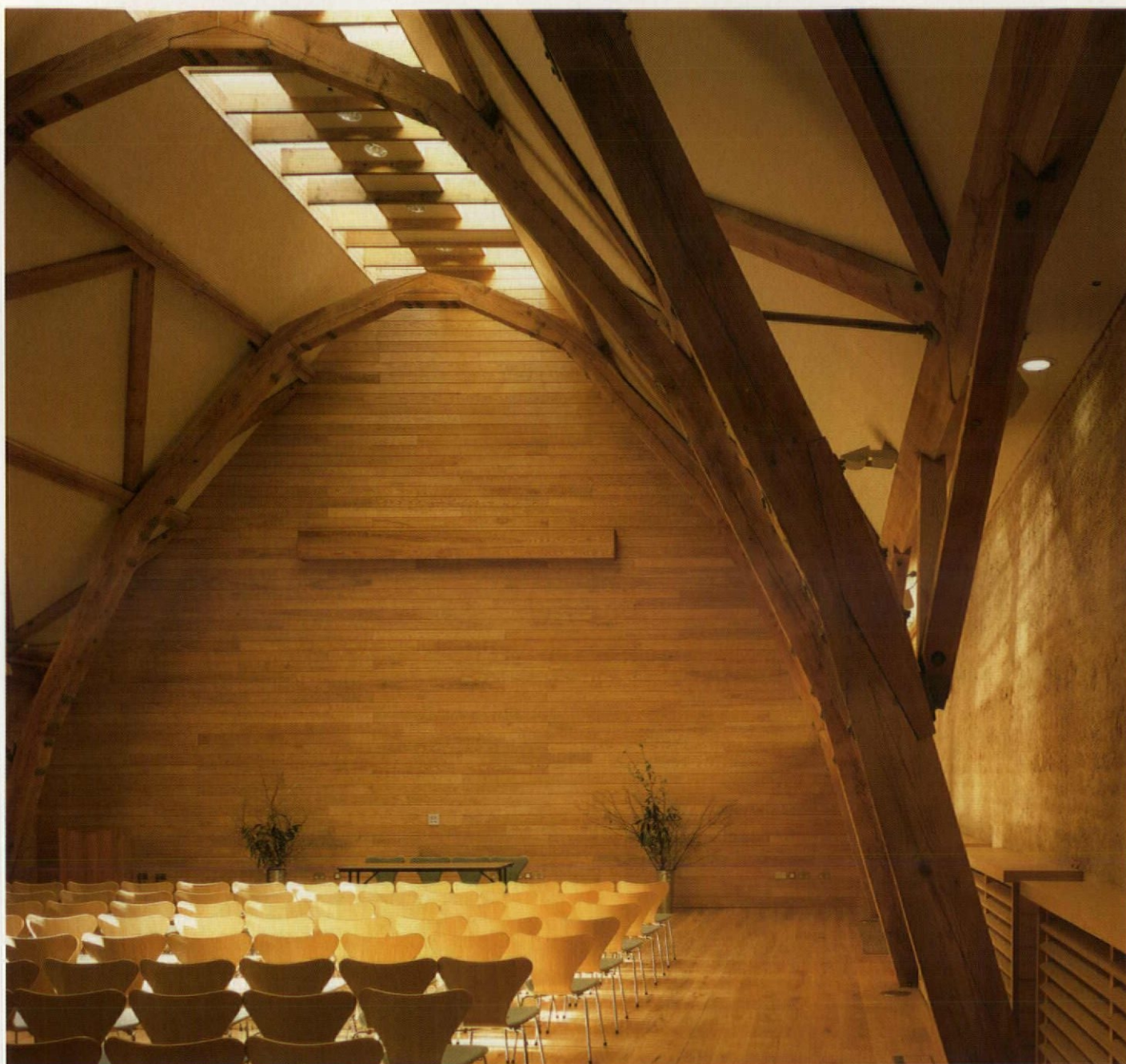
Following the Kindersley wing plan back through the entrance, the cruck-frame volume is now divided into two floors. The upper floor provides a meeting space with that close-up, in-the-trees feel that you often get with barn conversions. Below is the shop and stores and then the two levels come together in the restaurant, which has an eating mezzanine above the open kitchen. The connecting stair is

wrapped around a large conical oven. Finally, the restaurant becomes one full-height space, with windows in all directions onto the landscape beyond.

Interior designer General Practice worked with the architect here, for example in designing the restaurant tables and, more generally, cooperating in selection of furniture and finishes, and specifically the fit-out of the shop.

The farm contributes to the sustainability message by providing produce for the restaurant, including grinding its flour, which is done in the shop. Bottled drinking water comes from a borehole 10m below ground.

In the building itself, the sustainability focus is on energy and materials. Insulation and airtightness standards are higher than Building Regulations required, ventilation is natural except for WC extracts and the kitchen (which



The main conference space with Douglas fir cruck-framing, ash walling and oak flooring. Note the earth wall to the right

Structural design

Development of the structural form had to take on board the whole ethos of the sustainable and environmental approach which had been engendered within the Sheepdrove Farm business.

The structure of the building had to be generic and in accord with the holistic working practices being used on the farm. It should be instantly legible, with all components on display, and little in the way of packaging and finishing. The structure should be founded on tradition, but not a pastiche; it should be of the modern era.

Timber was chosen as the main structural material due to its obvious list of credentials. The structure was developed to use the material characteristics of the wood without the need to incorporate extensive steel plates. The parabolic arch form was created to mimic the function of the traditional cruck frame, without the need to source large, naturally curved sections or to use fabricated, homogenised, glulam sections.

The length of each segment of the arch was deliberately kept to about 4.5m to allow the reuse of redundant mill-type floor beams. The floor spans in many old buildings are around 6m; in many cases the bearings embedded in the walls have become rotten. These reduced-length sound timbers are ideal for reuse within such a structure. The contract allowed for the use of either recycled or new timber.

New Douglas fir solid sections were used in the actual construction. The timber came from a locally grown source, in the Home Counties. The joining pieces of the arches were made from laminated Douglas fir thanks to the availability of sufficient well-seasoned, high quality clearwood sections. These laminated sections have not distracted from the overall feel of the timber structure.

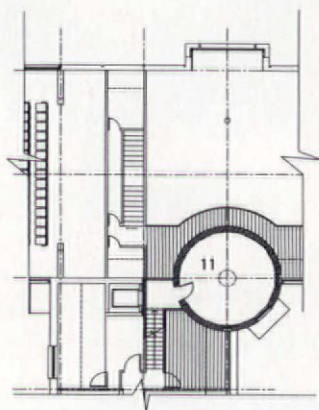
The totally exposed and expressive structure has a pure honesty about it, readily readable by the public at large, and has a timeless feel. This type of constructional form will improve with age and use. Its character is such that it will help the building have a long and serviceable life, with enough substance for it to be refurbished rather than replaced in the distant future.

Other elements such as the chalk wall are load-bearing components, which probably have the lowest embodied energy possible. The chalk was won from below the building's footprint and directly remoulded to form energy-saving, load-bearing walls. Their exposed thermal mass helps to reduce the energy consumption of the building and to reduce the diurnal temperature changes within the space.

The structure of this building could be categorised as 'modern sustainable vernacular'.

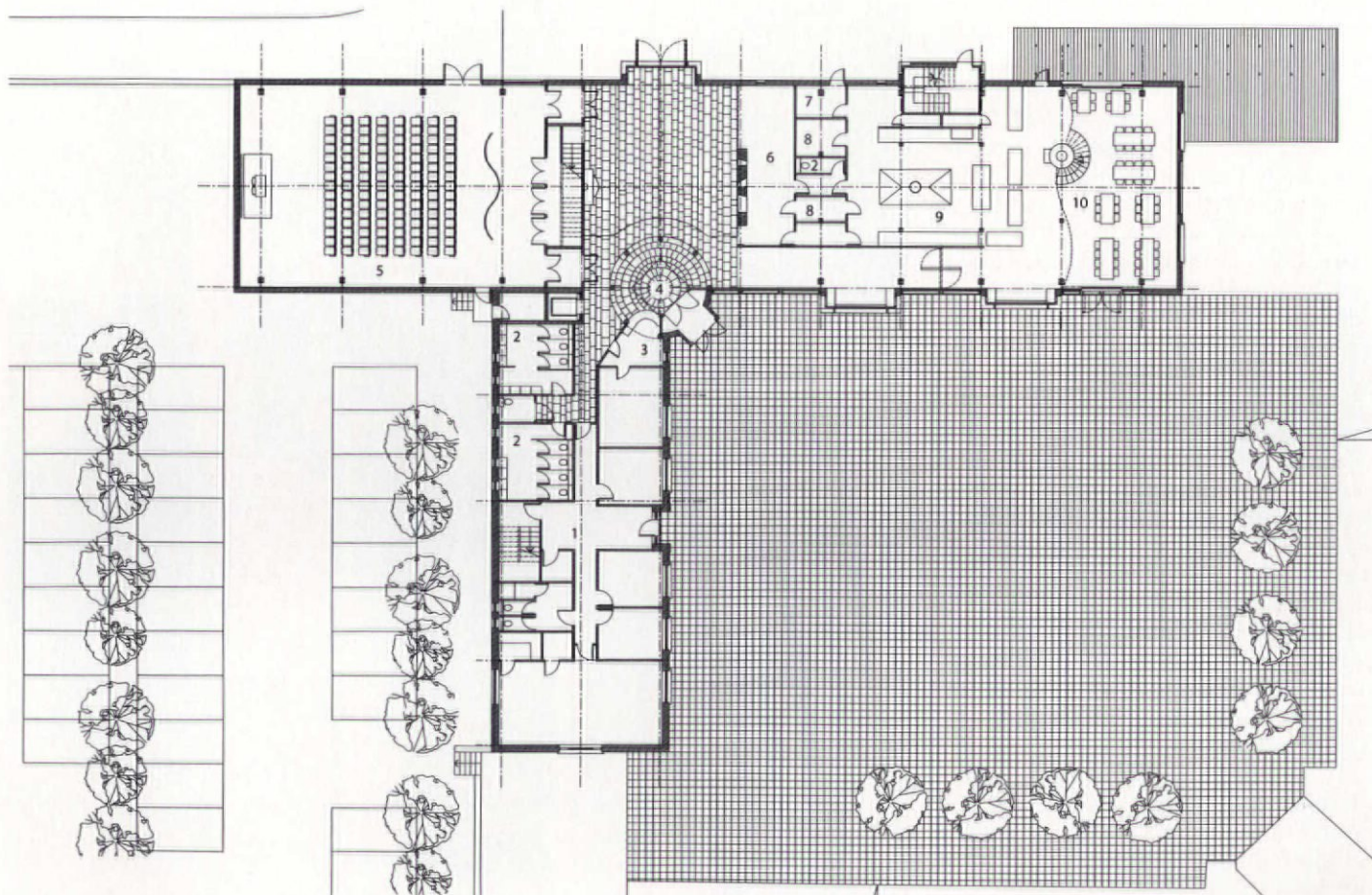
Mark Lovell, Mark Lovell Design Engineers

first floor plan



second floor plan

- KEY**
- 1 farm offices
 - 2 wc
 - 3 reception
 - 4 main entrance
 - 5 conference room
 - 6 shop
 - 7 plant
 - 8 store
 - 9 kitchen
 - 10 dining
 - 11 meeting
 - 12 resource centre
 - 13 upper level of dining



ground floor plan

0 10m



The centre, boarded in Western Red cedar, and rendered farm office wing sit low and sheltered on the site. Extensive planting is beginning to establish

has heat reclaim). Two domestic-scale gas boilers are enough to provide underfloor heating on the ground floor and to feed radiators on the floor above, for both wings. Gestural energy measures, such as photovoltaics and windmills, were rejected. Solar water heating preheats water only for the kitchen; demand is too low elsewhere. Generally, the ambition is to halve the energy consumption of a typical comparable building.

As the borehole supplies all water, rainwater collection was not economically viable. There is reed-bed treatment of sewage, both human and from the nearby chickens.

Building materials are sourced locally where possible, though the shingles came from Canada. Timber comes from accredited sources and timber treatment is largely avoided; where needed, it is water-based. Concrete from demolishing existing buildings was used in foundations, and demolition timber was sorted and used on the farm. Chalk excavated from the site was used for the rammed earth walls to the main space (the surplus went for farm landscaping).

This conference centre has a specific educational role promoting sustainability, as does the farm. This is mainly for schools, plus the occasional public open day. But as a conference venue it is a facility open to everyone. It is in a competitive market and all the usual amenities are provided, such as full cabling, plasma screens and high quality catering. (It does lack residential accommodation, though this is being considered for a site along a bank immediately to the north-west of the building.)

It succeeds as a place apart – fully functional, beautifully made, tranquil – as conference venues can usefully be. And in being provocative in its assertion that this is how buildings should become, it helps create the stimulating environment that its conference-goers need.



The rear of the centre, with doors to the restaurant and the projecting stair tower

Costs

Cost data based on tender sum, for gross internal area

SUBSTRUCTURE

FOUNDATIONS/SLABS £74.10/m²
In situ concrete with low water-content sub-base formed from reclaimed demolition material. Recycled polyethylene DPM and rigid insulation to edge of slab and as 600mm skirt to building

SUPERSTRUCTURE

FRAME £176.14/m²
Douglas fir cruck frame to main building

UPPER FLOORS £29.55/m²
Timber joists with plywood deck or timber boarding

ROOF £181.59/m²
Douglas fir purlins and rafters (Kerto components were hidden) with structural plywood deck, 300mm mineral wool insulation, breather membrane, counterbattens and cedar shingles. Non-PVC-based single ply membrane to flat roof areas and valley gutters.

ROOFLIGHTS £22.28/m²
Powder-coated double-glazed aluminium rooflights

STAIRCASES £20.96/m²
Purpose-made oak, or softwood where painted

EXTERNAL WALLS £34.76/m²
Timber stud construction (FSC-sourced) with 150mm mineral wool insulation, battens and Western Red cedar horizontal boarding to main building. Blockwork cavity construction to farm offices wing with render finish. Rammed chalk wall to main auditorium

WINDOWS £40.75/m²
High-performance softwood double-glazed windows with microporous paint finish

EXTERNAL DOORS £25.13/m²
Purpose made joinery

INTERNAL WALLS AND PARTITIONS £28.97/m²
Plastered blockwork or timber stud with plasterboard and skim or timber boarding

INTERNAL DOORS £52.89/m²
Purpose-made joinery with flush, solid core, ply faced, painted doors to stores, etc.

INTERNAL FINISHES

WALL FINISHES £55.64/m²
Emulsion to plaster or timber boarding with kiln-impregnated fire treatment where required

COST SUMMARY

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	74.10	4.21
SUPERSTRUCTURE		
Frame	176.14	10.00
Upper floors	29.55	1.68
Roof	181.59	10.32
Rooflights	22.28	1.27
Staircases	20.96	1.19
External walls	34.76	1.97
Windows	40.75	2.32
External doors	25.13	1.43
Internal walls and partitions	28.97	1.65
Internal doors	52.89	3.00
Group element total	613.02	34.83
INTERNAL FINISHES		
Wall finishes	55.64	3.16
Floor finishes	86.45	4.91
Ceiling finishes	57.58	3.27
Group element total	199.67	11.34

FLOOR FINISHES £86.45/m²
Linoleum, oak boarding, oak veneered floating floor to main auditorium and restaurant, Yorkstone to main entrance hall and shop

CEILING FINISHES £57.58/m²
Emulsion to plaster or ply or timber boarding with kiln-impregnated fire treatment where required

FITTINGS AND FURNISHINGS

FURNITURE £174.90/m²
Purpose-made joinery to main auditorium, bar and restaurant, and balustrading

SERVICES

SANITARY APPLIANCES £5.36/m²
Standard white ceramic WC suites with waterless urinals, cubicles from recycled plastic

DISPOSAL INSTALLATIONS £1.52/m²
Cast iron or clay drainage with mill-finished aluminium rainwater goods into farm-wide reed bed disposal system

WATER INSTALLATIONS £18.40/m²
Hot and cold water installation using water from local borehole. Solar panel to preheat hot water for kitchen. Low temperature underfloor heating to ground floor and radiators to first. Future connection to potential biomass boiler

ELECTRICAL SERVICES £129.16/m²
General electrical and power installation including new substation and switch gear

LIFT INSTALLATIONS £20.67/m²
Eight person in-line passenger lift and micro goods lift to kitchen area

PROTECTIVE INSTALLATIONS £15.78/m²
Fire and security systems and lightning protection

COMMUNICATION INSTALLATIONS £16.38/m²
AV systems to auditorium, meeting rooms and restaurant. Cat 5 cabling throughout building

BUILDERS' WORK IN CONNECTION £9.76/m²

EXTERNAL WORKS

LANDSCAPING, ANCILLARY BUILDINGS £159.62/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT £210.26/m²

FITTINGS AND FURNITURE	174.90	9.94
SERVICES		
Sanitary appliances	5.36	0.30
Disposal installations	1.52	0.09
Water installations	18.40	1.05
Space heating and air treatment	111.45	6.33
Electrical services	129.16	7.34
Lift and conveyor installations	20.67	1.17
Protective installations	15.78	0.90
Communication installation	16.38	0.93
Builders' work in connection	9.76	0.56
Group element total	328.48	18.66
EXTERNAL WORKS	159.62	9.07
PRELIMINARIES & INSURANCE	210.26	11.95
TOTAL	1760.05	100.00

Cost data provided by Michael Roberts, Gleeds

CREDITS

TENDER DATE

First stage tenders returned September 2001

START ON SITE DATE

April 2002

CONTRACT DURATION

42 weeks

GROSS INTERNAL AREA

1,460m²

FORM OF CONTRACT

JCT 98 With Quantities and Contractors Design Portion Supplement

PROCUREMENT

Stage 1: Obtaining fixed price tenders for preliminaries, attendance on all subcontractors, overheads and profit, and the pre-construction fee. Consideration of method statements, construction programmes and management structures to demonstrate tenderers' understanding of technical aspects of project

Stage 2: Obtaining tenders for completion of works on an open book basis prior to works commencing on site, until a price certainty of 85 per cent was achieved. At stage 2 the contractor has a design input to maximise buildability and minimise construction period

TOTAL COST

£2,569,675.42

CLIENT

The Kindersley Centre

ARCHITECT

Alec French Partnership: David Mellor, Nigel Dyke, Tom Russell, Francis Streipert, Huw James, Matt Harrison, Tamsin Thomas, Liz Davis, Oliver Grimshaw

MAIN CONTRACTOR

E W Beard

INTERIOR DESIGN CONSULTANT

General Practice Design Consultants

QUANTITY SURVEYOR

Gleeds (Bristol)

STRUCTURAL ENGINEER:

Mark Lovell Design Engineers

M&E ENGINEER

Halcrow

ENERGY CONSULTANT

ESD

SUBCONTRACTORS AND SUPPLIERS

Services Mitie Engineering Services; timber frame Constructional Timbers; bespoke joinery Benchmark; kitchen installation Space Catering; general joinery Swindon Woodworking; ironmongery Allgoods; windows Rational Windows; timber James Latham; cedar shingles John Brash

WEBLINKS

The Kindersley Centre

www.sheepdrove.com

Alec French Partnership

www.alecfrench.co.uk

E W Beard

www.ewbeard.co.uk

General Practice Design Consultants

www.generalpracticedesign.co.uk

Gleeds (Bristol)

www.gleeds.com

Mark Lovell Design Engineers

www.mlde.co.uk

Halcrow

www.halcrow.com

ESD

www.esd.co.uk

A timber cruck frame structure

The conference centre is designed on environmentally responsible principles. The north-west wing houses the auditorium, which holds 200 people and is suitable for music or speech. The 16.8 x 11.8m single-storey space rises to 8.5m high at the ridge; it is naturally ventilated by means of dampers at the base of the walls and at the ridge.

The roof is clad with cedar shingles. The north-west wall is of 150mm insulated timber studs with a timber-boarded finish on the inside; the north-east wall is of 375mm-thick rammed earth clad on the outside with 150mm insulated timber studs and Western Red cedar boards.

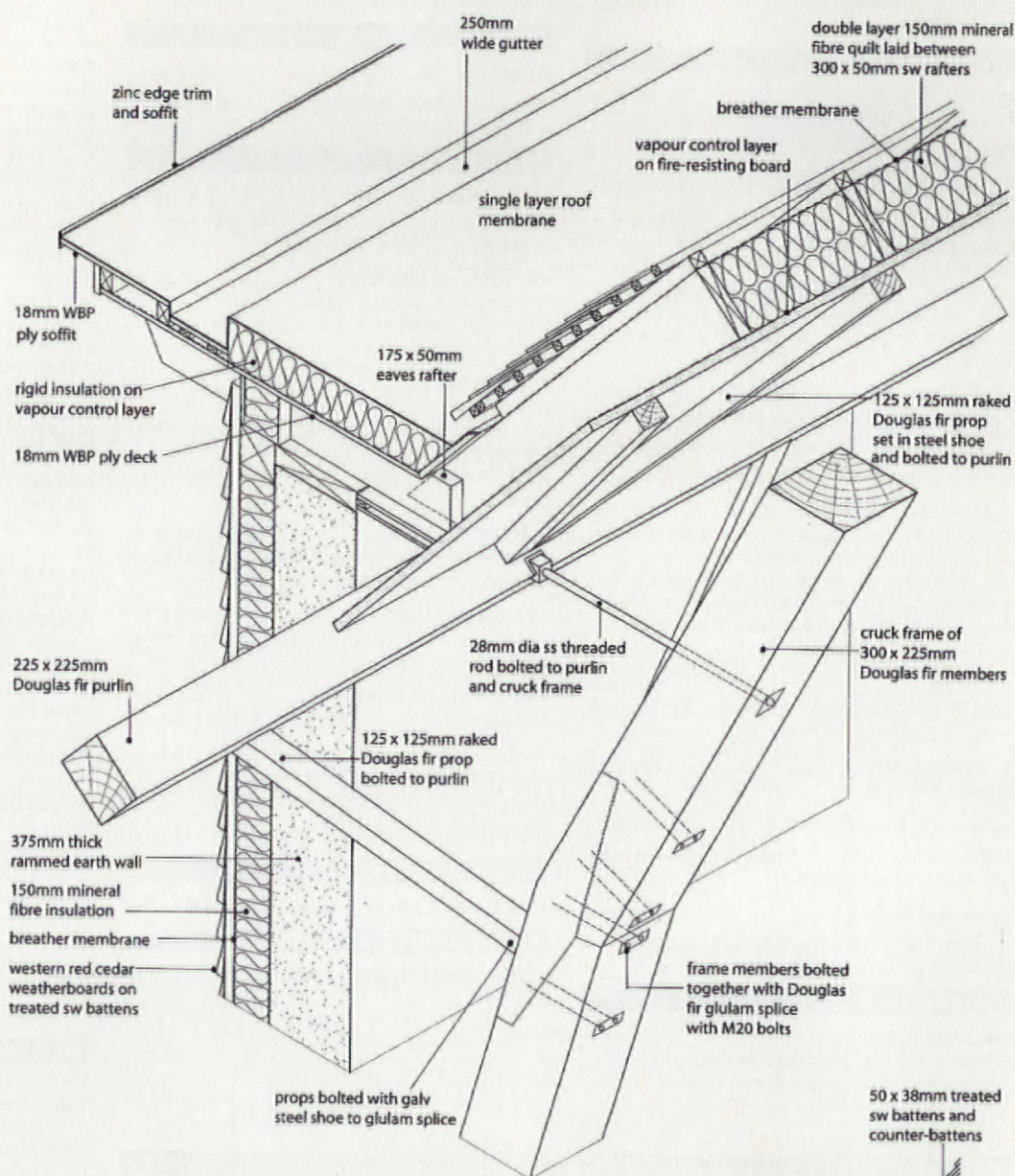
The pitched roof structure consists of four massive timber arched frames at 4.5m centres. Based on the cruck frame principle, they rise from floor to ridge inside the auditorium.

Each cruck frame is formed of English Douglas fir members, bolted together at their ends with Douglas fir glulam splices. Unlike many green oak structures, the splice allows stresses to move through the timber rather than relying on bolted connections to transmit the load.

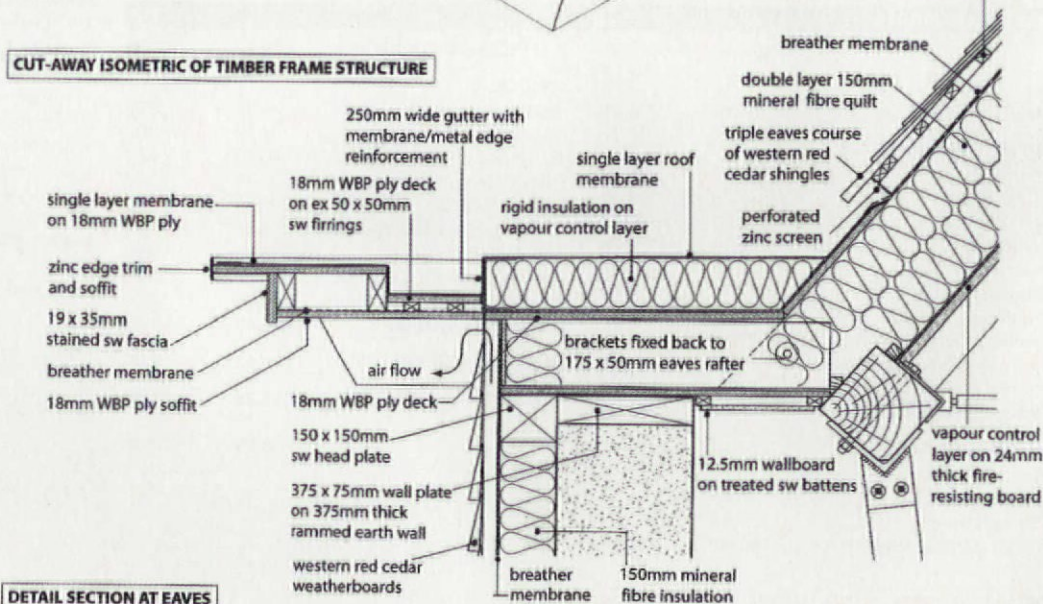
The same bolts are used to fix a fabricated steel shoe to each glulam splice; the shoes support 225 x 225mm Douglas fir purlins or, near the eaves, 125 x 125mm Douglas fir props, which rake upwards to support the purlins. Threaded rods, bolted to the purlins, were used to adjust their position precisely on site.

The eaves extends over the rammed earth wall and beyond, supported by 175 x 50mm eaves rafters that are fixed back to the roof rafters. The roof covering and gutter are formed by a single-layer roof membrane covering; the outer projection is edged with zinc.

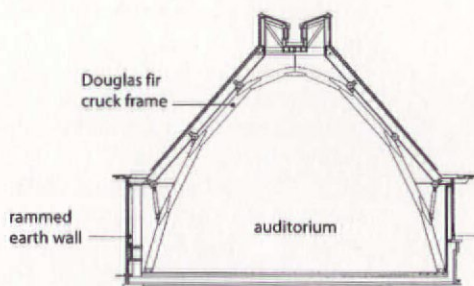
Susan Dawson



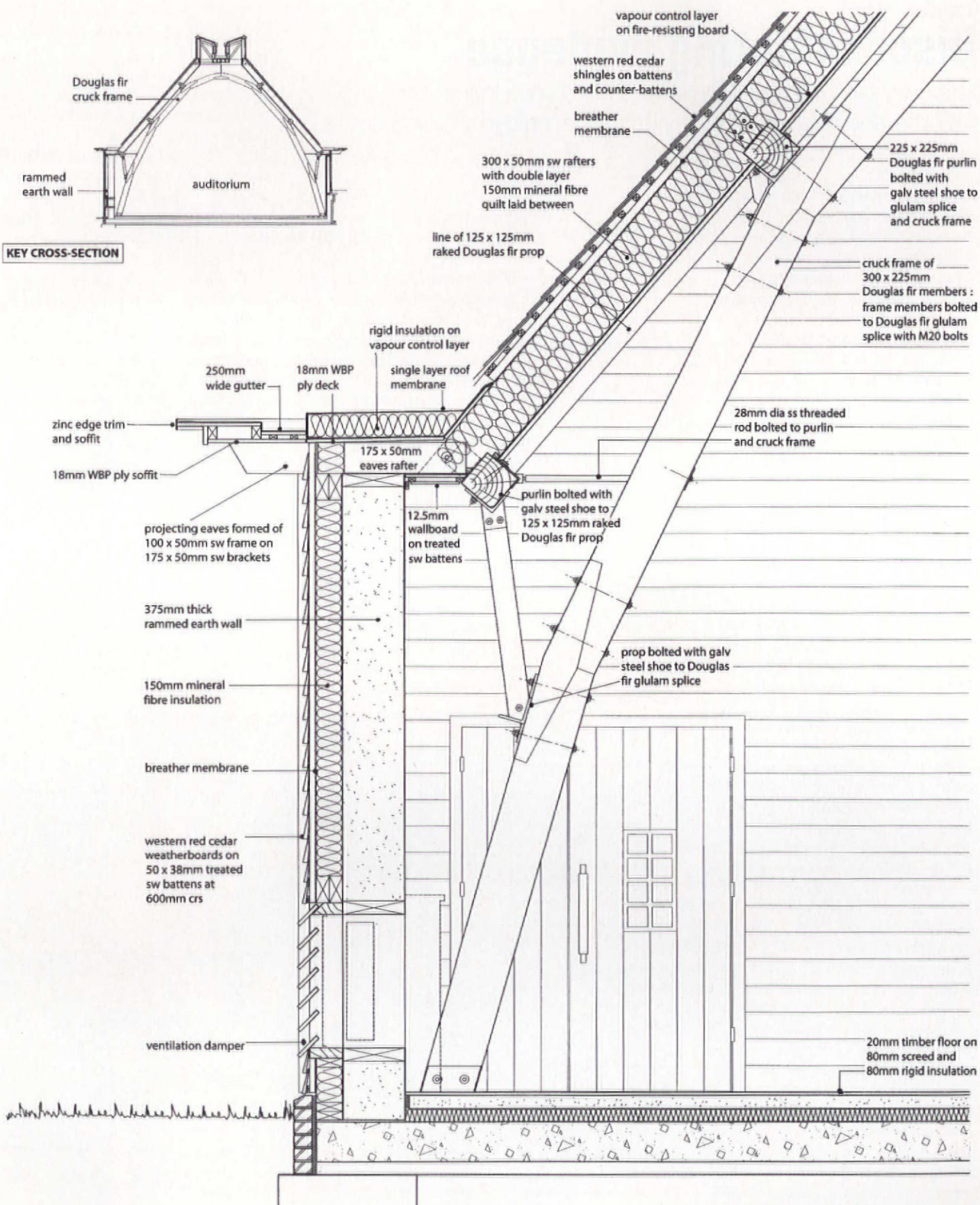
CUT-AWAY ISOMETRIC OF TIMBER FRAME STRUCTURE



DETAIL SECTION AT EAVES



KEY CROSS-SECTION



DETAIL PART CROSS SECTION THROUGH WALL AND ROOF

Discriminating evidence

The final part of the DDA comes into force in just three months and relates to every office's employment practices

BY AUSTIN WILLIAMS

Draft regulations laid before parliament on 8 May 2003 made significant changes to the employment provisions of the Disability Discrimination Act (DDA). The regulations, which implement a European Union Directive, bring within the scope of the DDA a further one million small employers, about seven million additional jobs, and 600,000 disabled people who already work in them. This is because the final part of the DDA applies to all employers, regardless of the number of staff that they employ (see box opposite for major changes to the provisions).

A new code of practice, brought out by the Disability Rights Commission in April 2004 to accompany the act, clarifies the law as it will stand when it comes into force on 1 October 2004, establishing a general framework for equal treatment in employment and occupation. Because it is printed in large font it runs to 200 pages, although it is quite a quick read.

'Forms of discrimination include direct, indirect and perceived discrimination'

Some of the creeping terms of the act are onerous in their indeterminacy. For example, section s4(1) clause 3.18 states that under the act 'it is unlawful for an employer to discriminate against a disabled person... by refusing to offer... the disabled person employment'. What the test case implications of many clauses like this will be can only be guessed at. Forms of discrimination include direct, indirect and *perceived* discrimination.

Harassment is covered under the act and is defined as conduct relating to another person's disability that violates the disabled person's dignity or creates an 'intimidating, hostile, degrading, humiliating or offensive environment for him (sic)'. In one of its worked examples, harassment can occur without the victim being present and, most importantly, regardless of intent, harassment will be determined by the perception of the disabled person. In this way, an employer could call

a disabled person names in the privacy of their own home, have the incident reported to the disabled person, who only needs to complain that he or she perceives this behaviour to be intimidating, for the employer to fall foul of the law. In terms of this example, the employer (or it could be another employee) shall be found guilty of harassment if he or she 'fails to prove that he (sic) did not act in that way' (s17A(1C) 4.42).

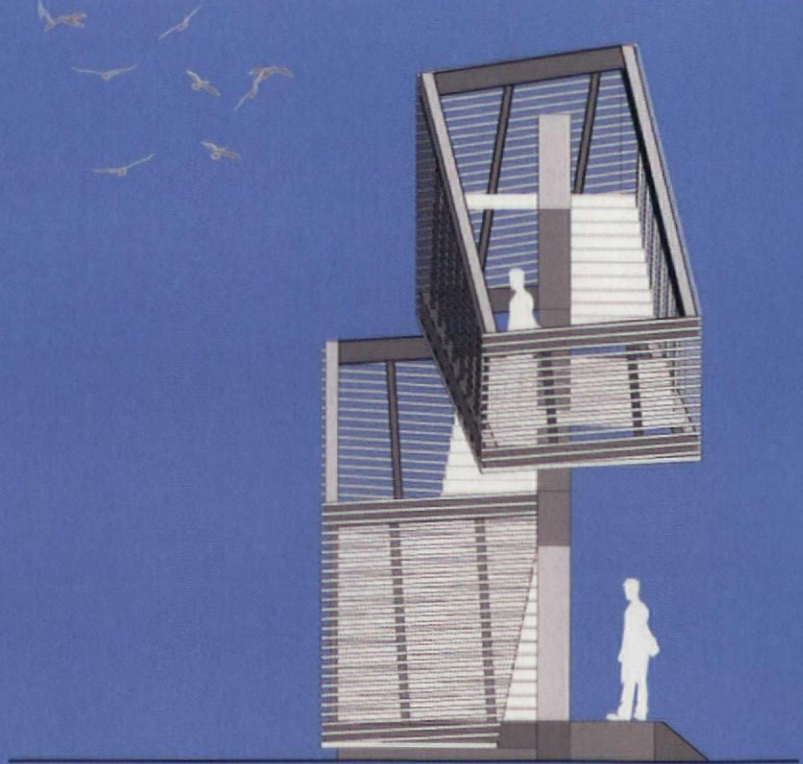
Employers must make 'reasonable adjustment' to their premises or services. The boxed worked examples throughout the document will undoubtedly provide clear guidance to test-case legislation. However, even though the document overall is a recipe for increased, and perhaps malicious, litigiousness, the need for an employer to make reasonable adjustment 'will depend on a number of things, such as cost and effectiveness'. There is no onus on the disabled person to make suggestions.

Surprise surprise, the code suggests that employers might wish to ask an 'external training company to run training sessions for staff... The external training company might be one run by disabled people'. Jobs for the (sic) boys, maybe.

Two new timber and glass towers are being constructed along the National Cycle Route, commissioned by pro-cycling charity Sustrans and partnered by the Lincolnshire Public Art Network. The brief called for 'innovative micro works of architecture', and the winning designs – known as the 'Boston Pendulum' (*far right*) and the 'Lincoln Stump' (*right*), relating to the affectionate names for Boston's Parish Church – are two viewing platforms that make up the combined 'HiViews' sculpture project.

This is the first time that Sustrans has commissioned an architect, choosing Paul Robbrecht of Belgian architecture and urbanist practice Robbrecht en Daem Architecten, which has recently won the competition to design the Whitechapel Art Gallery in London, beating Caruso St John and Foreign Office Architects, among others.

However, with regard to the disability access to the service provided by the structure – designed to be an observation platform – Katy Hallett of Sustrans says: 'The first ramp travels into the structure to just under 1m in height. The top of the structure is not accessible to wheelchairs.' As far as the DDA is concerned, maybe, at best, this is a bit of an oversight – a 1m-high viewing platform for wheelchair-bound visitors. However, Sustrans says that it liaised with disabled groups and felt that 'given the visual implications and the additional costs, this is a reasonable compromise'.



	POSITION BEFORE 1 OCTOBER 2004	POSITION AFTER 1 OCTOBER 2004
Scope	<ul style="list-style-type: none"> ● DDA covered employers with 15 or more employees ● Some occupations (eg police and firefighters) were not covered 	<ul style="list-style-type: none"> ● All employers are covered by the DDA except for the Armed Forces ● New occupations such as police and partners in firms are covered ● Practical work experience, whether paid or unpaid, is covered ● There are new provisions on discriminatory advertisements ● Employment services are covered
Types of discrimination	Three kinds of discrimination: <ul style="list-style-type: none"> ● less favourable treatment ● failure to make reasonable adjustments ● victimisation 	Four kinds of discrimination: <ul style="list-style-type: none"> ● direct discrimination ● failure to make reasonable adjustments ● disability-related discrimination ● victimisation
When is justification relevant?	Justification was of relevance in cases about: <ul style="list-style-type: none"> ● less favourable treatment. ● failure to make reasonable adjustments 	Justification is NOT relevant in cases about: <ul style="list-style-type: none"> ● direct discrimination ● failure to make reasonable adjustments Justification is relevant in cases about: <ul style="list-style-type: none"> ● disability-related discrimination
Harassment	Covered but no separate provisions on this	New provisions on harassment
Claims	Most claims covered by the code were brought in the employment tribunal apart from those involving trustees and managers of occupational pension schemes and claims about employment services	All claims covered by this code are brought in the employment tribunal

Further reading

- 'Code of Practice: Employment and Occupation, Disability Rights Commission', April 2004. Free download available from http://www.drc-gb.org/thelaw/new_codes_101004.asp.
- 'Code of Practice – Rights of Access: Goods, Facilities, Services and Premises', published by The Stationery Office, 2002;
- 'Designing for Accessibility', published by CAE (Centre for Accessible Environments) and RIBA Enterprises, 2004 edition. Based on the 2004 Approved Document M and BS 8300:2001.
- 'Access Audits: a guide and checklists for appraising the accessibility of buildings', published by CAE, 2004.
- 'Access to ATMs: UK design guidelines', based on new ergonomic research and referenced in the BBA guidelines, published by CAE, 2002.
- 'Building Sight', a handbook of building and interior design solutions to include the needs of visually impaired people, published by HMSO in association with the RNIB, 1995.
- 'Keeping up with the Past: Making historic buildings accessible to everyone', video made by CAE in collaboration with English Heritage, 1997.
- 'Code of Practice: Design of buildings and their approaches to meet the needs of disabled people'. BS 8300:2001.



Ask the expert...

In the first of an occasional series, **Joe Croser** provides advice on a reader's IT dilemma

I recently received an email from a reader, on behalf of a small firm of architects in Wales, that was looking for some advice. I took some time to review the email and, after a quick chat on the phone to learn more about the practice's requirements, I sat down to respond. Then it occurred to me what a great opportunity the original email and subsequent reply presented to the AJ – an opportunity to start an 'Agony Uncle' section for Architech! So here it is...

The 2D to 3D practice upgrade – which system should we choose?

We are a small firm of architects in west Wales, and always look forward to your articles in the AJ. We started our CAD careers with TrueCAD and TurboCAD, and have done training to a reasonably advanced level in AutoCAD, as the local college runs courses in this. We are now keen to buy a parametric program creating a single three-dimensional model.

We do mostly domestic alterations and new housing, but hope to expand into other areas. We have looked at Revit, which is the subject of a fairly 'hard sell' by the local resellers. For a practice of our size, the cost of about £4,000 per seat is daunting.

Are there other programs that we should be looking at? Is there anywhere we can compare the attributes and cost (and user comments if possible) of other programs? We would be very grateful if you could point us in the right direction. With thanks.

Name and address supplied

Joe replies: I should probably start by pointing out that you are a 'typical practice' and your experiences/needs/hopes reinforce this. The reason I make this point is to reassure rather than belittle you, as many readers think that the practices that we feature regularly are the norm, as opposed to the exception.

It is difficult for me to comment on TrueCAD as I have no first-hand experience of using, or even reviewing, it although my father (a now-retired structural engineer) used it in practice and heralded its ability – though as a Yorkshire man I guess it was the price that appealed to him the most!

I have, however, reviewed TurboCAD and I think that the professional version is a remarkable tool for the money. It offers an array of tools and impressive functionality, including competent DWG translation. However, when you start to focus on DWG interoperability, AutoCAD is the industry standard. With recent developments and new features and functions making it easier to use, AutoCAD is more deserving today of its position in the market than it was some years ago.

As you are already using AutoCAD to good effect within your practice, the natural path for your migration is surely Architectural Desktop (ADT). A much improved product, ADT has some very impressive new features which make Revit look like it has a mountain to climb to compete, even though the reseller channel is, as you say, 'pushing Revit'.

3D parametric modelling

The 'single model' approach could prove to be the future for developments in building design, but experience suggests to me that its successful and widespread adoption is still many years away. Why is this? Well, technology will always be playing catch-up but the biggest barrier to widespread adoption comes from the people required to drive it. Too many people who buy software invest in the applications and the hardware required to run them without investing in their own user-abilities.

Thankfully you and your colleagues have already identified the value of training. Your desire to train yourself and your staff is to be commended and

should help you along the road to successful 3D adoption.

With the kind of work your practice undertakes you are probably well suited to something like Revit or ADT, since it does not initially sound as if you will be creating any spline-curve surfaces, which many parametric modelling tools simply cannot create. However, the real benefit of such systems comes from repetition of components and design details. While I am not sure if your projects reflect this approach from a building-systems perspective, I am sure that there are many details and generic components that you could collate into a very useful library so that your endeavours pay off over time.

Be organised

In my experience, the single largest gain to be had from computerising

Products such as Revit or ADT will work better for a practice that specialises in housing, which tends to be fairly rectilinear (below left); complex curved forms such as Selfridges (below right) may prove more challenging

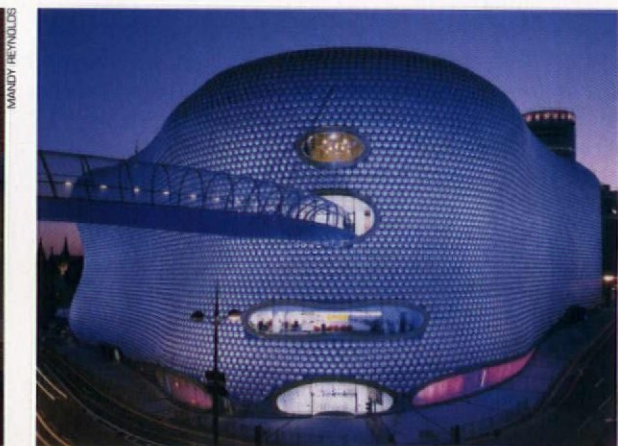
has been created by an Australian company that works miracles with LT, turning it into an ADT-like tool for a fraction of the cost. This would enable you to invest less in software, and to continue to invest the majority of your expenditure in your own skills while improving your versatility. The website for this company is www.drcauto.com.

As for other 3D options... well there is ArchiCAD. This is a competent tool with a friendly and intuitive interface but its price matches Revit and ADT, and you will be faced with learning a whole new application. Next is MicroStation TriForma. It is more expensive than ADT or Revit, arguably more flexible than Revit but probably less 'finished'. Finally there is Germany's favourite, Allplan by Nemetschek. This is a well developed product but it does not have a big

3D images (as opposed to most lay-people's inability to read 2D drawings) will empower them to engage fully in the design-development process. You may even be able to charge them more in the process, while completing the project with fewer resources! But beware – many people think that 3D will solve problems (probably because resellers call the tools 'solutions'), whereas in truth the extra dimension can lead to added complication.

Get a discount

All technology vendors should offer a 'trial' version of software for your review but if they are worth their salt they will want you to invest in training so that your evaluation is both fair and productive. Ask them to knock the cost of training off your purchase price, should you proceed from evaluating the software to implementing it



your processes is through true data sharing with your fellow consultants in an organised and coordinated way. If your consultants are not working in a compatible environment, you may end up duplicating their information and risking dis-coordination through re-entry errors. However, in your case this seems to be less important as the type of information you are producing is likely to be largely, if not wholly, generated by yourselves as opposed to referencing other consultants' data.

What about smarter 2D?

While both ADT and Revit boast strong DWG compatibility, there remains a 2D versus 3D discord. Keeping in mind your reaction to the £4,000 price tag associated with Revit, one tool you may wish to consider

presence in the UK, and support may therefore be an issue for you.

Make a decision

As you can tell, there is not a simple answer. Personally I would steer away from 3D and get 2D right first but, following my discussions with you on the phone, I can see that you will be able to gain real benefits in two key areas by moving to a 3D parametric paradigm:

- during the initial design phase you will be able to explore more options in a shorter space of time; and
- making amendments to a drawing set is a piece of cake when a change to the model automatically updates all plans, sections and elevations.

Furthermore, you should be able to have more meaningful discussions with your clients, as their ability to read

across your practice. Furthermore, as Autodesk is clearly pushing Revit, you should be seeking massive discounts from the company – it does not yet have a large customer base and is in need of good reference sites. If you have warmed to Revit and you wish to purchase a number of copies, try suggesting to Autodesk that it offers you a large discount in exchange for your time and your transitional experiences for use as a case study. Indeed, *Architech* would be interested in following up your experiences, or those of any other practices considering or currently going through a similar transition.

If you have a question or you are deliberating about a purchase, write to joe@croser.net and we may feature you in a future edition of *Architech*

Cable or wireless?

Deciding which technologies to design into the buildings of the future is far from straightforward

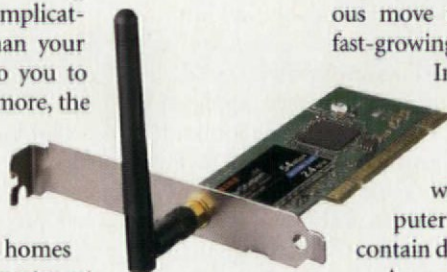
BY SUTHERLAND LYALL

Wired, wireless, optical fibre, satellite, infrared – there are already quite enough ways of shifting data around the office and home. But things are becoming seriously complicated – more complicated than your M&E engineer may want to you to know about, in fact. What's more, the implications of the new technologies are becoming increasingly important as designers seek to make all new buildings – including homes planned if John Prescott's department is really serious about connecting everybody – futureproof.

Down the wire

Older, slower wired networks still use coaxial cable, aka BNC, although Cat 5 cabling using RJ45 connectors has become the standard as speeds have multiplied tenfold. Until recently, Cat5 was a data-only system. Now it can supply power to the peripherals to which its data links. This technology is known as **PoE** (power over ethernet) and it uses two unused pairs of wires in the standard 8-wire Cat5 cable. The effect is to eliminate mains connections to every bit of kit attached to a computer – except the computer itself. The upside is that peripherals would no longer need heavy power supplies. The downside is that although peripherals would be cheaper – leading-edge PoE company PowerDsine talks of implementation costs in terms of pence – users would still have to re-equip.

Optical fibre cables were originally installed to carry signals for cable television. Now they also carry ADSL and voice signals. Recent developments by chip giant Intel may result in a shift from electronic technology to the technology of light, photonics and optical fibre may become interesting once again. Meantime, old-fashioned



Top right: Packard Bell's net2plug enables the use of mains cables for networking. Above: Buffalo's wireless PCI adapter with antenna. Below: the Buffalo wireless broadband router enables a desktop or notebook to be wireless



copper phone cables used for voice, 56bps modems, ISDN and ADSL, now also carry interactive television signals – and in a curiously electro-incestuous move they now also carry the fast-growing-in-popularity always-on Internet telephony **VoIP**

(voice over internet protocol), thus using the analogue telephone wires to carry digital computer data that happens to contain digitised voice signals.

An unlikely carrier of precise data, spiky mains cables are being tested as broadband carriers, and there are currently a number of experiments around the world, including the UK, over **PLT** (power line transmission, known in the US as broadband over power line). **DOM** (data over mains) refers to the in-office or in-house use of mains cables as telephone extensions and computer network cabling. As in PLT, the data signal is piggybacked on the mains frequency. But there are serious worries about its interference with short-wave radio transmissions: apparently the short vertical runs of cable in lamp posts can act as aerials radiating unwanted short-wave frequencies.

Hands off

Infrared, built in to most laptops and palmtops, has limited purpose and is constrained by its need for a direct visual link as for television and hi-fi controller handsets. But last year a spin-off company from Warwick University, called Optical Antenna Solutions, said that it had developed a 'concentrator', a kind of optical aerial that, by bathing a room in IR, could deliver gigabytes per second. Because of the line-of-sight limitation with IR, the information remains securely only in that room.

This development apart, IR has been eclipsed by **WiFi** (Wireless Fidelity) which has taken off incredibly



quickly: first as the relatively slow IEEE 802.11b network standard; and now, as 802.11g, twice as fast at 22Mbps/sec – although still less than half as fast as the 802.11a standard which is gaining popularity in the US. The shorter-range **Bluetooth** wireless, once expected to become the standard, has been too expensive and is only slowly emerging, still at too high a price. A cheap alternative, **Zigbee**, appeared last year but not a lot has been heard about it since. So too with **HomeRF**, which operated in much the same way as WiFi. No one is absolutely sure about the future of **3G**, the mobile-phone technology, licences for which the government auctioned so spectacularly to the private sector. It possibly offers global roaming for mobile computers whose technology is already converging with mobile telephony and may be fully integrated by the time 3G is implemented properly.

There is yet another development. **UWB** is ultra wideband which is much faster than Bluetooth but also short range, in fact room-scale. The theory is that with so much wireless activity, and therefore interference, about (and you should include the ubiquitous wireless mice and keyboards in the tally), there is a need for low-power 'whispering' radio connections – especially when the current trend is for wireless connection of many domestic electronic products. Needless to say, two groups of major manufacturers are arguing about how it should be implemented.

And then there is the implementation of the IEEE 802.16 standard **Wimax**, which BT is currently trialling in several locations. Wimax is a wireless broadband system with a likely usable range of up to five miles but possibly as much as 30 miles. Initially it will probably be used for implementing broadband in remote locations but there is nothing to stop it being used in urban environments as, it is suggested, a link to mobile computers.



an **aj** conference

Part E:

Designing for compliance

Making sense of the revised sound regulations

Thursday 30th September 2004 - RIBA, London W1

Endorsed by:



Organised by:

aj the architects' journal

Featured speakers include:

Dr Les Fothergill ODPM

Andy Jobling Technical Manager **Levitt Bernstein**

Dinah Roake Head of Design and Property **Peabody Trust**

Michál Cohen Director **Walters and Cohen**

Rod Pearson Design Executive **Crest Nicholson South**

For more information or to register - Tel: 020 7505 6044

Email: constructconferences@emap.com Online: www.partE-conference.co.uk



british construction
industry awards 2004

Gala Dinner

Book today for the BCIA Gala Dinner

The British Construction Industry Awards will recognise excellence in the overall design, construction and delivery of buildings and civil engineering projects

Don't miss out on a fantastic opportunity to network with the construction industry elite, entertain your guests and be part of the construction industry's most prestigious Awards night.

This year's gala dinner will be held at the Grosvenor House Hotel, Park Lane, on 28 October 2004.

Avoid disappointment and reserve a table today by calling Marianne Jones on 0207 665 2313 or email marianne.jones@ice.org.uk.

For more information and this years shortlist visit www.bciawards.org.uk



Sponsored by:

SKANSKA

ARUP

PRICEWATERHOUSECOOPERS

cabe

HSE
Health & Safety
Executive

Thomas Telford

Gifford

May Gurney

benaim

ATKINS

OGC
Office of Government Commerce

Promoted by:

NCE
New Civil Engineer

aj the architects' journal



Time is key, as inspectors face the fallout of failing to notice

When is an initial notice under section 47 of the Building Act 1984 not an initial notice? The answer is in *Butler & Young v Bedford Borough Council* (20 May 2004). While the issue that the High Court resolved was a narrow one, it is, as the judge observed, an important one of general application. It also gives an insight into the nitty-gritty of statutory interpretation, and why there may not always be a straightforward answer to what appears to be a simple question.

The parts of the statute that the judge had to construe relate to private approved inspectors. Butler & Young was instructed to perform this role in relation to works for which Bedford Borough Council was the local authority.

The act requires an initial notice to be given by the builder and approved inspector to the local authority. Bedford knew that works had started by 3 July 2002, but Butler & Young did not serve an initial notice until 4 July. Therein lay the problem. Bedford said that for a notice to be effective, it had to be served before works started. It decided the notice was invalid, and disregarded it. Bedford told Butler & Young to take steps to regularise the position.

Butler & Young disagreed with Bedford's approach. It argued that as Bedford had not formally rejected the initial notice (as it was entitled to do on specific grounds set out in the act), it was presumed to have been accepted, and was therefore valid. It continued as usual, and sent a plans certificate to Bedford. Bedford rejected the plans certificate on the basis that there was no initial notice in force. The act says that is a valid ground for rejecting a plans certificate.

Butler & Young appealed Bedford's refusal to accept the plans certificate to the magistrates' court. The magistrates found in favour of Bedford. Butler & Young appealed to the High Court.

Mr Justice Collins identified the nub of the question as being whether it is possible to opt to use an approved inspector after the works have started. Bedford argued not. In support

of that it pointed to the wording of the act. An initial notice has to be served by someone intending to carry out work. Bedford also said that an approved inspector has no means of ensuring that work carried out before their appointment has been done properly. Unlike a local authority, an approved inspector has no power to order work to be opened up.

Butler and Young drew the judge's attention to section 53(7), which deals with the position when an initial notice that was valid has ceased to be in force and work has been carried out. That section says that a new notice can be served. That, it said, showed that parliament had clearly determined that an initial notice could be served after work had been carried out.

The judge concluded that the overall scheme under the act was as Bedford had interpreted it. He noted that there is a requirement

that works should not commence unless notice has been given to the local authority or the matter has been made the subject of an initial notice. If that initial notice could be served after works started, it would be possible for works to be commenced, and then made lawful retrospectively by serving

an initial notice that the local authority could only reject on the basis of specific grounds set out in the act. That might compromise the control that the local authority exercises in the public interest.

Addressing the difficulty apparently presented by section 53(7), the judge said that it must mean one of two things, but reached no conclusion as to which interpretation was right. He decided that whichever meaning it had, that was insufficient to dissuade him from his overall conclusions regarding initial notices.

The judge held that a notice served after the works had started was invalid. Bedford was therefore entitled to disregard it, and did not need to actively reject it. It followed that it was entitled to reject the later plans certificate. So when is an initial notice not an initial notice? Answer: when it is not served before the works start.

Sue Lindsey

Righteous Greens need to send in the professionals

Loved the ageist letter last week from The Earnest Sandals, aka Messrs Patience and Murphy. I think they took exception to my poking fun at their risible grasp of English – and to my failure to take Green posturing with the intense seriousness they seem to believe it merits. I happen to believe that Green design and Green specifying do indeed merit intense seriousness. But, read my lips, that does not include rather a lot of Green proselytisers. What I said was: '...despite the self-appointed holiness of some of its hierophants, there are absolutely no good reasons for not going Green.'

It turned out that www.greenspec.co.uk was not quite up to snuff. Not yet. Saying that is hardly an attack on Green values. It's an evaluation, according to rather boring and standard usability criteria, of the current performance of one would-be Internet information site.

People who work with worthy causes frequently begin to conflate the virtue of the cause with the righteousness of their own actions. Because my cause is sacred, anything you say about me (that I personally do not like) is blasphemy. We all know where that leads. It does Green no good at all. Neither does a not-great website whose amateurishness merely reinforces the suspicion that shambling yoghurt-knitting is still a popular activity. A Green specification website has a potentially crucial function for architects and the planet. So it seems to be unexceptional to suggest its promoters get in a professional. That is what we all do (don't we?) when people ask about how best to get a building designed and built.

At least GreenSpec does not charge people to look at the information it has on its site. Interestingly, the Housing Corporation does – or, at least, one of its cohorts, Building Lifeplans, does. If you have £100 to spare you might hand it over to the BPL Construction Durability Database at www.componentlife.com. Presumably if you do social housing you more or less have to. Do you feel queasy too? An early item, surely, for Jon Rouse to ponder.

sutherland.lyall@btinternet.com

'The act requires an initial notice to be given by the builder and inspector to the local authority'

London

Line & Form 15 July-14 August. A group show at the Stephen Lacey Gallery, One Crawford Passage, Ray St, EC1. Details 020 7837 5507.

New Sculptures by Anthony Caro

Until 25 July. At Kenwood House, Hampstead. Details 020 8348 1286.

A13: A Multi-Disciplinary Exhibition on an Urban Archetype Until 25 July. At the Wapping Project. Wapping Wall, E1. Details www.architecturefoundation.org.uk

AA Projects Review Until 30 July. At the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000

UEL Architecture Show Until 30 July. At the Docklands Campus, University Way, E16. Details 020 8223 3223.

Framed Space: Adam Kossoff Until 7 August, Thurs-Sat 10.00-17.00. Goldfinger-inspired video works and photography at 2 Willow Rd, NW3. Details 020 7435 6166.

Perrault's New Mariinsky Theatre, St Petersburg Until 28 August. An exhibition at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

Dusan Dzamonja: From Sculpture to Architecture Until 28 August. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Housing Design Awards 2004 Until 3 September. An exhibition at RIBA, 66 Portland Place, W1. Details 020 7580 5533.

True Colours: Exploring the Potential of Colour in the Built Environment Friday 17 September. An AJ conference at the RIBA, 66 Portland Place, W1. Speakers include John Outram and Spencer de Grey. Details 020 7505 6044. Website www.ajtruecolours.co.uk

Fratelli Alinari: The Changing Face of Italy 1855-1935 Until 19 September. A photographic exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

Saving Wotton: The Remarkable Story of a Soane Country House Until 25 September. An exhibition at the Soane Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4246.

Part E: Designing for Compliance Thursday 30 September. An AJ conference at the RIBA, 66 Portland Place, W1. Details 020 7505 6044 (www.partE-conference.co.uk).

East

Coast 31 July-4 September. Site-specific projects on the Essex coastline – an exhibition at Firstsite, 74 High St, Colchester. Details 01206 577067.

Landscape and Historic Buildings Thursday 19 August. A one-day



DOUBLE BILL

Two contrasting ways of taking architectural photographs can be seen at Photofusion, 17a Electric Lane, Brixton, from 16 July until 11 September. Jon May's images are of one of today's most ubiquitous building types – the industrial shed (see above). Dennis Gilbert, whose photos often feature in the AJ, explores connections between disparate images, framing them in twos and threes. He will be in conversation at the gallery on Wednesday 1 September, 19.15; May will talk at the same time the following week, 8 September. Details 020 7738 5774 (www.photofusion.org).

conservation seminar at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

Ruin or Rebuild? Thursday 2 September. A one-day seminar at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

The Pier Arts Collection/Douglas Allsop Until 12 September. Two exhibitions at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

RIBA CPD Event: Urban Design Primer Wednesday 21 July, 14.00. At the National Water Sports Centre, Nottingham. Details 0115 941 3650.

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.

ArchiCAD University 9-11 September. A conference for ArchiCAD users at the University of Nottingham. Details www.archicad-university.com

North

Justin Carter: Feedback Loop 17 July-31 August. An exhibition at Berwick Gymnasium Art Gallery, Berwick upon Tweed. Details 01289 304493.

Archigram 31 July-31 October. An exhibition curated by the Design Museum and designed by Archigram. At Baltic, Gateshead. Details 0191 478 1810.

North West

Charlie Hussey Thursday 15 July, 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.

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

CUBE Retrospective 1998-2004 Until 26 August. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

South

Elizabeth Magill: Recent Paintings 17 July-12 September. Landscape-based work at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

Wessex

Westonbirt Festival of the Garden 2004 Throughout the summer. A series of special gardens at the National Arboretum, Tetbury. Details www.festivalofthegarden.com

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

West Midlands

RIBA CPD Event: Boundary Issues Thursday 22 July, 14.00. At the Apollo Hotel, Edgbaston, Birmingham. Details 0121 233 2321.

Yorkshire

RIBA CPD Event: The New Production Information Code Tuesday 20 July. At Wakefield Town Hall. Details 0113 245 6250.

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

RIBA CPD Event: Structured Project Visit Thursday 19 August. A tour of Urbis, Manchester, and the Imperial War Museum North. Details 0113 245 6520.

Lime Week 4-7 October. A conservation studies course at the University of York. Details www.york.ac.uk/dpts/arch/

Wolfgang Winter + Berthold Hörbelt Until 31 October. 'Crate houses' etc at the Yorkshire Sculpture Park, Bretton Hall, nr Wakefield. Details 01924 832631.

Scotland

SIX Until 1 August. An exhibition of student projects at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Terra Nova Until 27 August. Degree show work at Glasgow School of Art, 167 Renfrew St, Glasgow. Details 0141 353 4500.

Rediscovering Mackintosh Until 11 September. An exhibition at the Hunterian Art Gallery, Hillhead St, Glasgow. Details 0141 330 5431.

City as Loft Until 12 September. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Langlands & Bell at Mount Stuart Until 26 September. An installation in William Burges' chapel. Details www.mountstuartart.com

International

Content: Rem Koolhaas – OMA – AMO Until 29 August. An exhibition at the Kunsthall, Rotterdam. Details www.kunsthall.nl

Jørn Utzon Until 29 August. An exhibition at the Louisiana Museum, Humelbaek, near Copenhagen. Details www.louisiana.dk

Lausanne Jardins 2004 Until 17 October. Various temporary gardens in and around Lausanne. Details www.lausannejardins.ch

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

Crate expectations

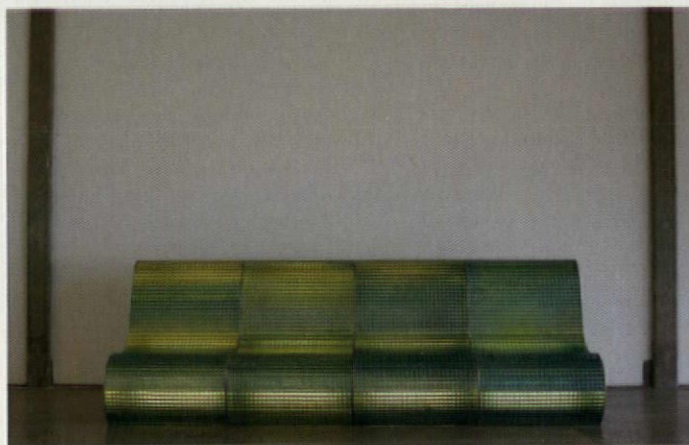
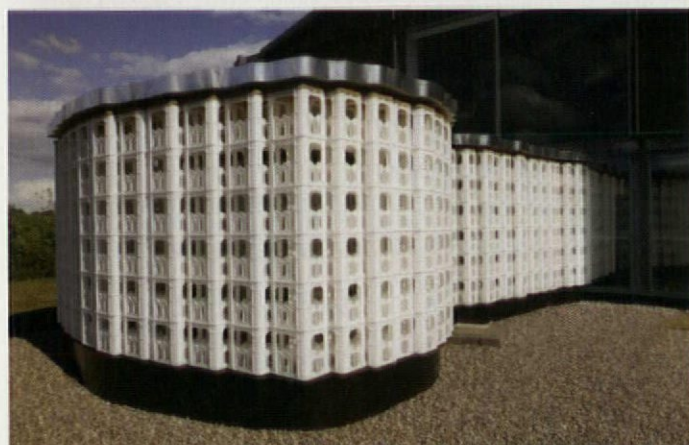
ANDREW MEAD

Winter and Hörbelt

At the Longside Gallery, Yorkshire Sculpture Park, Bretton Hall, near Wakefield, until 31 October



PHOTOGRAPH BY JONNY WILDE



Top: *Basket#7* on Oxley Bank. Above left: *Kastenhaus 498.6* protruding from the Longside Gallery. Above right: seats made with green resin

Bauman Lyons' conversion of a large disused barn into the Longside Gallery has made a big difference to the Yorkshire Sculpture Park (AJ 20.9.01). Not just in providing extra exhibition space but in giving visitors new perspectives on the park's landscape, facing the main complex as it does across the intervening valley and lake.

This summer's show by German duo Wolfgang Winter and Berthold Hörbelt further amplifies this landscape dimension, because the siting of one large work, *Basket#7*, on the top of Oxley Bank, has led to the creation of a new signed footpath from Bretton Hall to Longside. Joining an existing

route there beside the gallery, it makes a 4.5km circuit that, scenically, is hard to beat.

Basket#7 is clearly in the tradition of the follies and eye-catchers of an 18th-century English landscape park. Two storeys high and sinuous in form, it is made of steel mesh, which also subdivides the ground-floor interior to create a miniature labyrinth, from whose centre a spiral stair climbs to a chamber above. Because of the dense mesh, the visual connection with outdoors is impeded – this isn't a conventional 'viewing pavilion' – though sounds penetrate, as does the breeze. Seats imply that you should linger: the focus is inwards as well as out.

Winter and Hörbelt say that 'one of the demands we make is that people must enjoy entering and making use of the rooms', so they would have appreciated the behaviour of four youths who were there when I visited. Wondering aloud at first why *Basket#7* was called a sculpture, they soon began to choreograph a video of their movements through it, then sat around upstairs for a while, before concluding: 'This is pretty cool, actually.'

A few hundred metres further on is the Longside Gallery, reconfigured for the duration of this show by Winter and Hörbelt's *Kastenhaus 498.6* protruding through its

front window. This is one of the 'crate houses' that have become the artists' signature, seen internationally from Venice to Sao Paolo, usually outdoors in urban settings. Empty bottle crates function as building blocks to form temporary structures that are surprisingly robust. This one is comprised of 498 such crates, stacked six-high; hence the title.

In the crate houses' perforated screens, there's a reminder of the Smithsons' interest in lattices: the way that, in Peter Smithson's words, they 'affect both our looking in and looking out. We are conscious of seeing segments, segments which isolate objects or collections of objects, so we see them strongly.' One might think too of Islamic *mashrabiyya* filtering the sun, but made of semi-translucent moulded plastic, not the intricate woodwork of an old Cairo mansion.

So there's a certain perceptual interest for the occupant of a *Kastenhaus*, increased by the reflections in the red-gloss plastic floor – what else? In photos on display at Longside, these temporary pavilions look good lit-up at night, when they resemble glowing honeycombs; some take on functional roles, such as a bus shelter or small auditorium; but generally the interactive, social aspect that the artists stress must be a matter of chance encounters inside them.

Bisected by the window of the Longside Gallery, *Kastenhaus 498.6* is half within the building and half out, so while you can see all the other visitors, you can only communicate in dumbshow with those on the far side of the glass. To judge again from photos, however, such scenarios are not these artists' norm. Their pavilions are not like Dan Graham's, where the combination of mirrored, translucent and transparent glass creates sudden diverse connections between people; where you see without being seen, and vice versa. In this, they're less tricky, less coercive – if also less surprising.

Winter and Hörbelt's crate houses affirm art's old adeptness at mobilising the discarded or overlooked, but chime with current emphases on recycling. Referring to the history of pavilions in the landscape, they reflect today's interest in the demountable and migratory. Such architectural themes recur in this show, with its focus on permeability, on blurring boundaries between inside and out, and on effects of light; this last theme explored not just with the crates and mesh but in Winter and Hörbelt's use of coloured resin (to make seats, for instance). Their work at Yorkshire Sculpture Park suggests many trains of thought, so set aside an afternoon if you visit – and be sure to take that walk.



Mobile matters

ALEX WRIGHT

Move House

By Sean Topham. Prestel, 2004. 144pp. £25

Move House examines vehicles, artworks and oddities that lie outside the architectural mainstream. It illustrates about 60 'mobile homes' – such as Werner Aisslinger's Loft Cube (above) – although many stretch the definition of home to breaking point.

Sean Topham supplies the context for these contemporary examples. He has an engaging style and his text is refreshingly unpretentious. The main body of the book is graphically bold, and consists of brief descriptions of each project together with photographs or computer-generated images of the work.

Topham groups the projects under four broad chapter headings. The first is 'Fight the Power', which illustrates dwellings that employ mobility as a way of 'offering an alternative way of life from mainstream society'. It includes Santiago Cirugeda's Casa Insectico, which provides the ultimate defensible dwelling for the modern 'tree protester', and Sean Godsell's Park Bench House, which provides a bespoke bench for rough sleepers, albeit for a unit cost of AU\$2,700 (£1,050).

'Flexible Friends' looks at contemporary interpretations of traditional nomadic dwellings. Several of these merge the idea of clothing with shelter, such as Moreno Ferrari's Parka/Air Mattress (a tent you can wear).

Taking the Trailer Uptown' contains examples that prove 'not all mobile homes are cheap alternatives to permanent property', and certainly succeeds in demonstrating that some are expensive alternatives. Given this aim, some of the project choices seem odd, imbued with a worrying underlying purpose. Topham's observation that Atelier van Lieshout's Mini Capsules

are 'basic solutions for the storage of people' is only slightly less disturbing than van Lieshout's: 'It's like we're farming people.'

'Oasis' includes those examples that are able to 'transform from private to public spaces when the need arises', when groups of like-minded homeowners come together – as in the example of what is apparently known as the 'eco-RV community'. This apparently pursues 'a low-impact lifestyle', which must be quite difficult as it travels across continents in large customised trucks.

In this instance, the project seems permeated by a slightly perverse internal logic. The almost comic quality of some examples is presumably unintended. But anyone such as Steven Roberts, who spends three-and-a-half years developing a tricycle called Behemoth (Big Electronic Human Energised Machine, Only Too Heavy), and reveals 'home quite literally became an abstract electronic concept', can't be without a sense of humour.

I am not sure who constitutes the audience for this book. Its subject matter is outside the usual offerings of the architectural press, so this review could arguably be more appropriately situated in *Caravanners' Monthly* (should such a magazine exist). However, it is a colourful book and presents a series of interpretations of what homes are, which is nothing if not challenging.

Essentially, this is a book packed with aspirational lifestyle objects for the incurably peripatetic. If you read Kerouac as a teenager, aspired to a VW camper van as a student, and feel uneasy using the word hippy, then this is probably your type of property porn.

Alex Wright is an architect in Bath



Weight-watching

MORGAN FALCONER

Anthony Caro: The Way It Is

At Kenwood House, Hampstead Lane, London NW3, until 25 July

In the past 10 years Anthony Caro has made it so much clearer what divided him from Minimalists in the 1960s. His use of welded steel in those years might have made him seem generically similar to artists like Judd, but he was always more emphatically metaphorical, illusionistic, graceful – more humanistic.

It is no surprise, then, to find him in this, his 80th year, exploring once again the territory first introduced in the *Trojan Wars* series, and extended in the more recent *Barbarians*, and making frankly traditional, representational sculptures using a combination of baked clay and steel. But does this represent progress?

The group of 16 new sculptures on view for a short time at Kenwood are dominated in scale and mood by *Witness*, a monumental figure comprising several flat sections of clay that have been slapped on and scored like paint before baking. Polished steel bars rise up like fangs in front of it, and its hand is bent over its mouth in a gesture of pathos or terror.

It is a wartime scene (inspired, apparent-

ly, by Goya), and its mood pervades the rest of the sculptures, which range from tables stacked with traditional still lifes (works like *Summit Games* and *Provisions*), to the fence-like, quasi-architectural *Messages*, to the long, low *Shelter*.

They are sculptural collages: buoyant, vigorous combinations of fat, soft and puffy baked clay with the denseness of metal. The more they approach the abstract quality of Cubist collage, and the more the elements retain their individual character, the more they succeed. *Lawmakers' Table* is a too-chunky platform of clay and sheet metal that cannot adequately suggest books and papers, whereas *Orator*, with its six stout legs and its round cloud of clay and curves of metal, beautifully satirises the puff and gesturing of speechifiers.

Caro first began to use baked clay in this fashion in the early 1990s as a way of injecting mass into his work (his previous welded steel sculptures were like line drawings in their lithe weightlessness). But these latest works seem

just too heavy, their physical bulk only puffing up the portentousness of their titles. Displayed in the Orangery at Kenwood, many look rather as if they are waiting to be dispersed about the grounds, to sit and grow mossy: they seem uncomfortably sheltered indoors, and the room's warm ochre walls and wooden floors rob their colour of its own quality.

Unfairly perhaps, one finds oneself comparing them to his earlier work, and the comparison is not flattering. Caro has accurately described the difference, likening his earlier sculptures to adverbs and the later to nouns. 'Now we're in a more matter-of-fact time,' he says. 'We need some meat.' Fans of his earlier years may wish he had returned to a leaner diet, but Caro says he has to move on: 'I need to do something that gives me problems.' Well, few of us will be saying the same at 80.

Morgan Falconer is a writer in London. A new book by Julius Bryant, Anthony Caro: A Life in Sculpture (Merrell, £14.95), accompanies the show

Others come and go, but Kingspan won't let you down!



Kingspan: natural selection

Kingspan standing the test of time

Kingspan have a complete range of time-proven Access Floor solutions with all the support, quality and guarantees for the building's lifetime.



Kingspan Access Floors Limited

Head Office: Burma Drive, Marfleet,
Hull HU9 5SG

Tel: +44 (0) 1482 781701

Fax: +44 (0) 1482 799272

Email: marketing@kingspanaccessfloors.co.uk

www.kingspanaccessfloors.co.uk

enquiry 15 on card
www.ajplus.co.uk/ajdirect

people & practices

Lovejoy London, land planner and urban designer, has promoted **Louise Thynne** to associate director.

REID architecture has announced the promotion of **John Bovill** to associate director in its London office.

Keith Williams Architects has moved to new offices at 17-21 Emerald Street, Holborn, London WC1N 3QN.

Stuart Henderson has been appointed as the new chairman of the **Construction Industry Council (CIC)**, having been elected at the AGM in 2003. **Turlogh O'Brien**, the CIC's former chairman, now becomes deputy chairman.

Chris Dyson Architects is now operating from its new design studio, 24 Princelet Street, Spitalfields, London E1 6QH.

West Waddy ADP has appointed **Ian Fletcher** as a planner and **Richard Eyre** as an architect.

The **House Builders Federation** has moved to Byron House, 7-9 St James's Street, London SW1A 1DW, Tel 020 7960 1606.

Peter Malone, a business development manager at **AMEC**, the international project management and services company, has been appointed to the management board of the **Centre for Construction Innovation (CCI)** for the north-west of England.

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

Harvey Smith Recruitment
Tel: 0121 454 1100
E: natalie@harvey-smith.co.uk
W: www.harvey-smith.co.uk

ARCHITECT

Required by small, friendly busy practice with min 5 years experience in commercial and residential projects.

Applicants should be RIBA members with good knowledge of legislation and building regulations. CAD skills would be an advantage

R.A.FISK & ASSOCIATES
20 Chorley Road Swinton
Manchester M27 5AJ
Tel: 0161 793 5300
Email: rafisk@totalise.co.uk

architect or technologist

required to join busy worcester based practice with varied workload

contact: helen wootton
building c2, perdiswell park
droitwich road
worcester, wv3 7nw

t:01905 757511
e:wootton.h@glazzards.com

for further information on the practice, visit
www.glazzards.com

GLAZZARD ARCHITECTS

TREVOR HEWETT ARCHITECTS

We aim to build our practice up to twelve during 2004 and require:

ARCHITECTS

With excellent design and presentation skills and enthusiasm for working on historic buildings to work on a variety of domestic and ecclesiastical projects.

ARCHITECTURAL ASSISTANT

RIBA part 2 or 3 graduate wishing to specialise in historic buildings conservation.

ARCHITECTURAL TECHNOLOGIST

With good CAD skills, technical expertise and specification writing ability.

Apply with CV and A4 examples of work to:

Trevor Hewett Architects
25 Castle Street Hereford HR1 2NW
Tel: 01432 360938
Email: trevor@hewett-architects.co.uk

ATP

ATP are a long established design lead progressive practice and to continue our growth in the education and residential sectors we require
Team Leader Architect – min. 3 years post qualification experience

Architectural Technician – good experience of construction detailing

CAD Technician – AutoCAD literate

Building Surveyor – APC or 2 years qualified

Please forward your C.V. to keithw@atpgroup.co.uk Or post to:
Keith Warwick ATP Group Partnership
Brook House Coventry Road Ilford Essex IG1 4QR
We are an equal opportunities employer

careers
in construction
www.careersinconstruction.com

adrem RECRUITMENT

CELEBRATING TWENTY FIVE YEARS OF SHAPING INDIVIDUAL CAREERS...

SOCIAL HOUSING AT ITS BEST

Up to £40,000pa

An experienced Architect is required for one of London's top practices. You will need to have around 5 plus years worth of experience, working on social housing or education projects. You will be working directly with the end user and user groups and will ideally have past experience in doing so. You must be a confident job runner and should be looking to become a Senior level member of staff, with potential for Associateship, within this highly respected practice. This is a fabulous opportunity to work with the best in their field. Proficiency in CAD is essential. Call Tamsyn ASAP to discuss.

Central London

Ref:ATC040622A

ARCHITECTURE WITH GOOD HABITS

Up to £33,000pa

One of the UK's leading architectural practices is also one of London's friendliest and in a rare opportunity would like to invite a unique post part 3 Architect to join them. You will have around four years history in a practice and an ability to think outside the box. Practical logic and past package experience is preferred. The practice has a healthy view on the responsibility and opportunity it affords its young architects. This experience will serve you well for the rest of your career. Use of microstation is desirable but all other good candidates will be considered. Call Tamsyn ASAP.

LONDON

Ref:ATC040628A

Architects and Designers representing Architects and Designers

www.adrem.uk.com

Adrem Recruitment
41-42 Foley Street
London W1W 7TS

Tel: 020 7436 1616
Fax: 020 7436 1335

E: architecture@adrem.uk.com
E: hotdesk@adrem.uk.com
E: interiors@adrem.uk.com
E: graphics@adrem.uk.com
E: product@adrem.uk.com
E: admin@solutions@adrem.uk.com

Architectural Technician

To meet the demands of a growing workload our team of Architectural and Engineering Professionals are seeking the appointment of an Architectural Technician with a high level of space planning skill.

The right candidate will have significant experience within the commercial fitout and facilities management sector and will be capable of job running / project managing and interfacing effectively with our clients and their teams.

The nature of the role initially requires the applicant to be regularly based at sites, primarily to the West of London within the M25.

Our requirements are for a logically thinking, self motivated applicant with a broad technical knowledge, fluent Autocad skills and strong graphical ability.

Salary: negotiable based on experience & ability

Applicants should forward a CV with covering letter to:

Tompson Design, 64-68 High Street, Great Missenden, Bucks. HP16 0AN

Brock Carmichael Architects

We want, ambitious team players to join our quality award winning practice in this the Capital of Culture 2008.

Architects: with a minimum of five years post-graduate experience who are quality designers, understand materials and construction and all forms of procurement, building contracts and regulations.

Architectural Technicians: to produce quality working drawings, and precise specification to enhance designs to meet programmes and assist managing projects on site.

Conservation Architect / Surveyor: who understands all forms of historic buildings and construction can produce conservation plans and condition survey reports and manage several restoration adaptations, regeneration and refurbishment projects.

BROCK CARMICHAEL ARCHITECTS
19 OLD HALL STREET
LIVERPOOL L3 9JQ

TELEPHONE +44 (0)151 242 6222
EMAIL: office@brockcarmichael.co.uk
WEBSITE: www.brockcarmichael.co.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



On the move?

Architect – West London

An exciting opportunity is available to work at an internationally acclaimed practice in West London. Our client is looking for Architects (2-3 years PP3) with job running experience to work on a prestigious Leisure project. Based on site, successful candidates must have experience of large scale projects and be proficient on Microstation. Six month contract initially, permanent opportunities available. Ref AR5384

To £22/hour**Project Architect – Central London**

Our client specialises in the new build and refurbishments of large scale Retail projects. They are actively looking for an experienced Architect with strong job running abilities, site exposure and management skills. Ideally you will be proficient on AutoCAD and have a proven background in Retail. Ref AR3

£35k pa**Interior Technicians/Designers – Surrey**

Long established Surrey practice, urgently seek Interior Technicians and Interior Designers at all levels for a major Residential project. AutoCAD skills essential. Previous experience of housing projects would be ideal. Initial 2 months contract, though could lead to a long term opportunity for the right candidate. Ref AR2

To £20/hr**Architectural Technician – Woking**

Our client is urgently seeking an experienced Architectural Technician to co-ordinate all technical aspects of a variety of Educational and Healthcare projects. The ideal candidate will be confident, highly proficient on AutoCAD, and have the ability to produce working drawings. Ref AR7

To £30k pa**Design Architect – Central London**

Our client is a large design led Architectural Practice and they are looking for talented Design Architects to work on a number of projects including Hotels & Commercial buildings. A strong design flair and Microstation skills are essential for this position. Ref AR3

To £35k pa

faststream
RECRUITMENT LIMITED

t: 023 8033 4444 f: 023 8033 5555 e: arch@faststream.co.uk www.faststream.co.uk

DLA DESIGN GROUP of Companieswww.dla-design.co.uk

The creativity, enthusiasm and passion of the people at DLA is essential in achieving our commitment to continually exceed expectations in all aspects of our service.

We currently have vacancies in our Manchester, Wakefield and newly opened London Studios, so if you are looking for an opportunity to really add value, innovate and realise your potential, at whatever level, please contact us with your current curriculum vitae, a personal statement and where appropriate 4 A4 examples of your work.

Please apply in writing to:

Simon Parker
DLA Design Group
Wakefield 41 Business Park,
South park Way
Wakefield, WF2 0XJ

Ian Chapman
DLA Design Group
2 The Malt House, Deva Centre
Trinity Way,
Manchester, M3 7BD

Chris Levett
DLA Design Group
1-2 St John's Path
Clerkenwell
London EC1M 4DD



Leeds

London

Manchester

Wakefield

DLA Architecture is an Equal Opportunities Employer

www.aps-recruitment.co.uk**APS Recruitment Ltd**

Please apply for all vacancies via our website
www.aps-recruitment.co.uk
or via email simon@aps-recruitment.co.uk

**Architect – Cambridgeshire – Perm – £35K**

This large Consultancy is currently seeking an architect due to continued growth provided by a recent merger and acquisition. You will have a:

- Minimum of 3-5 years UK experience (MOD, Healthcare, Commercial or Education).
- Solid job running skills.
- AutoCAD/ADT and Microsoft proficient.
- Able to produce good and clear detail drawings (computer aided & hand produced)
- Good knowledge of the construction process & building regulations.
- Self motivated; articulate and organized.

This is a very good opportunity to join a large corporate company at a new and exciting time.

Senior Technician – Bedford – Perm – £25K

This expanding practice is seeking a senior technician to work within their housing association design and build team. You will have experience of team working within the social housing sector on individual projects as they move through an office and then to site. You will be of a pro active nature having 4 years UK based experience. AutoCAD is a must with awareness of contract administration being a bonus. This is a good opportunity to join a forward thinking and expanding practice.

Senior Technologist – Ipswich – Perm – £30K+

This large construction group is seeking an architectural technologist. Working out of Ipswich the ideal candidate will have 6 years experience, be fully AutoCAD literate, and have good UK construction regulation knowledge. The client is ideally seeking an all rounder who isn't afraid of working hard to achieve their goals.

Architect & Senior Technician – Norwich – Perm – £30-35K

This well established Practice with multiple branch offices across the UK are now seeking senior staff for their Norwich office. To be considered you will be able to demonstrate a solid career history at senior level having worked in a number of commercial sectors. Job running experience is required along with the ability to detail construction drawings using AutoCAD.

Architect & Technician – Newmarket – Contract – £20-25 per hour

This private practice is currently seeking additional staff due to continued success in the local market. Due to holidays and the success of current projects contract staff is needed to support the practice until November of this year. You will be an all rounder and be able to work on multiple projects at the same time. AutoCAD and detailing skill is essential.

Architectural Technician – Leamington Spa – Contract – £20 per hour

This Midlands branch office is seeking contract staff to work on a number of projects which have to be completed during the summer months. You will be an all rounder with an interest in residentially orientated work, skilled in AutoCAD and be confident detailing drawings to UK construction regulations.

competitions & awards

Details are available from the
RIBA Competitions Office,
6 Melbourne Street, Leeds
LS2 7PS, tel 0113 234 1335,
fax 0113 246 0744, email
riba.competitions@mail.riba.org

EXTREME CHALLENGE

The British Antarctic Survey is seeking designs for a new research station in one of the earth's most extreme environments: Antarctica. Located on a floating ice shelf, the new complex must be self-sufficient and withstand temperatures of -300°C. The structure should have minimal impact on Antarctica's pristine environment but be an aesthetically stimulating place to live and work. This will require innovation and creativity in design, engineering and technology. The deadline for receipt of practice profiles is 3 August.

UIA STUDENT COMPETITION

The International Union of Architects is launching the UIA 2005 Istanbul student competition. Based on the theme 'creating space in extreme and extraordinary conditions', the competition invites entrants to exercise their creative powers by designing spaces for different functions in places that are extraordinary in terms of geographic location, topography, flora, climate, social, economic and political conditions. Further information will be available from 1 September at www.uia2005istanbul.org

STRUCTURAL STEEL SCHEME

Corus Group, the British Steelwork Association and the Steel Construction Institute, as sponsors, are inviting entries for the Structural Steel Design Awards Scheme. The objective is to celebrate the UK's excellence in the field of steel construction, particularly demonstrating its potential in terms of efficiency, cost-effectiveness, aesthetics and innovation. For details email gillian.mitchell@steelconstruction.org

Post Part II Students

Assael

Award Winning Practice seeks Exceptional Post Part II Students

We are a young, lively, friendly firm of over 50 staff operating in attractive studios in West London. We are looking for similar team players to become part of our busy practice.

Assael is expanding and we are looking for bright and ambitious people who have been best in their year, studied A-Level Art and have a sound knowledge of Vectorworks.

We actively support Part II students including paying fees (approx £1,200) and are looking for people who can start immediately.

Starting salary £22,000.

If you think you fit the description please send in your CV.

Simone Wilkins Studio 13 50 Carnwath Road London SW6 3EG Fax: 0207 736 6677 Email: wilkins@assael.co.uk
www.assael.co.uk

ARCHITECTURAL



RECRUITMENT

You spend more time at work than you do at home. Make sure it's a place you really want to be. Call 01908 672 906

Project Architect Central London £to 40K

Challenging role for an experienced, fully qualified architect. The practice is much-published and well-regarded with a number of cutting edge projects. You will be an inspirational team leader, have great client liaison skills, and a practical hands-on approach. Autocad skills are essential, and ambition and energy are imperative. Excellent benefits package.

Snr Cad Technician Central London £to 35K

Our client is a medium-sized, well established practice with a range of projects in the live, work and shop sectors. Their continued success means they now have an urgent requirement for an experienced cad technician with excellent construction drawing experience and fluent Autocad skills. Generous salary and paid overtime.

Architect Central London £to 35K

Recently qualified architect required by an expanding, well-regarded practice with a number of exciting commissions in the residential sector. Successful candidates will be fully qualified or experienced part IIs with excellent design flair, and strong technical skills. Fluency on Autocad or Vectorworks essential. Excellent career prospects.

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

Sally Winchester on 01908 672 906 or email

swinchester@quayarchitecture.co.uk

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

www.quayarchitecture.co.uk

JOB ARCHITECT/RUNNER

required for expanding practice. Autocad essential. Could suit part III candidate or other with ability to run domestic scale projects.

CV to Mark Wogden Architects,
5a Railway Road, Ilkley,
West Yorkshire, LS29 8HQ

Telephone: 01943 604535

Building Management Services

ARCHITECTURAL TECHNICIAN

Required to work in a busy small design and build office. The applicant will be responsible for preparation of sketch designs, detailed construction drawings and attending design site and client meetings.

The applicant must be proficient in AutoCAD and have a minimum of 10 years experience in the construction industry with experience in all aspects of commercial/industrial/retail type buildings.

Salary will be commensurate with experience and benefits include company car, pension scheme and private health plan after a qualification period.

Please reply in the first instance giving details of full CV including previous experience and employment to Building Management Services Limited, Huddersfield Road, Elland, West Yorkshire, HX5 9BW

ARCHITECT

Exciting opportunity to join a small department at the heart of our future in hotel, commercial and residential developments and refurbishments.

Must be self-motivated, highly creative and able to work to strict deadlines.

Please send C.V. and salary expectations to:
Michael Marten, Britannia Hotels, Halecroft, 253 Hale Road,
Hale, Cheshire WA15 8RE

Tel: 0161 904 8686 Fax: 0161 980 3877

Email: recruitment@britanniahotels.com

Visit our website www.britanniahotels.com



for advertising

enquiries

please call

Laurie Shenoda

0207 505 6803

Email:

laurie.shenoda@emap.com

**Recruitment enquiries**

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

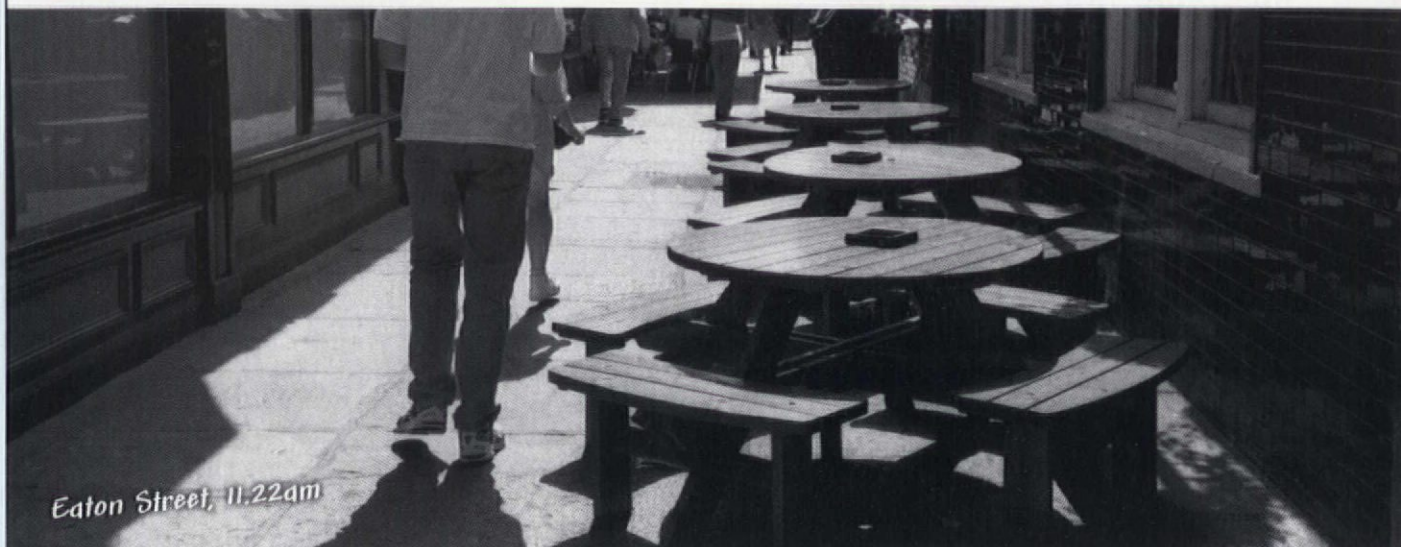
Laurie Shenoda
Tel: 0207 505 6803
Email: laurie.shenoda@emap.com

Deadlines

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

Recruitment advertisements in the AJ can be found on our internet recruitment service
www.careersinconstruction.com

London Underground



The right designs, the highest standards.

Premises Architect/Engineer

c£45K to £60K (depending on experience) plus benefits

The first ever underground railway, London Underground opened to the public in 1863. Today London Underground's logo and map are among the most recognisable in the world. Over five million passenger journeys are made every day on a network covering 253 miles and 275 stations.

Our PPP suppliers have just begun a programme to refurbish and/or modernise all our stations, and we need to support our Contract Management and Customer Services colleagues by ensuring that designs are suitable and that work is undertaken to a high standard.

Reporting to the Station Systems Engineer your role will be to control engineering risks to the business in relation to premises architecture; plus the whole-life care of all of LUL's stations and other operational premises.

You will provide comprehensive and timely advice to the LU Board regarding the safety and functionality of premises architecture, ensuring that LU's credibility with regulators is retained at all times.

A Registered Architect, or Chartered Engineer in a relevant discipline, you will be a recognised industry authority on premises architecture.

You will be solution oriented and ideally have 15 years relevant experience in the rail industry or similar/related industry with high building usage.

For detailed information on the role and selection criteria, pay and benefits and an application pack please visit the jobs page on our website www.tube.tfl.gov.uk or e-mail central.recruitment@tube.tfl.gov.uk or telephone 020 7918 3300.

Closing date: 5pm Wednesday, 21 July 2004.

Please quote reference number CSV490 in all correspondence.

We want to be as diverse as the city we represent and welcome applications from everyone, regardless of gender, ethnicity, sexual orientation, faith or disability.

MAYOR OF LONDON



Transport for London



Looking for a better quality of life?

Stop searching.
Start living in the North East.

As well as the very best nightlife, fantastic shopping, and a £4 billion five-year strategy for success, the North East is also famous for its idyllic country retreats and beautiful beaches which offer a haven of relaxation away from city life. Last year, the region enjoyed the strongest growth of both employment and house prices in the country, as stated in the 2004 Regional Focus Report. Quite simply, the region oozes culture and it is also home to one of the most up-and-coming architectural practices of the moment - Waring and Netts.

As one of the largest contributors to Newcastle's famous Quayside, Waring and Netts has tripled in size over the last few years and is now looking for ambitious, talented architects to join its vibrant, forward-thinking team.



Senior/Associate Architects
You will manage a team of 10 to 12 people in the Education, Healthcare, Commercial or Residential division and will be looking to develop your career to a more senior level.

Architects - 3 Years' PQE
You must have at least 3 years' post-qualification experience.

Newly Qualified Architects
Ideally, with at least 6 months' post-qualification experience. Individuals who wish to contribute to the success of a forward-thinking practice, and whose achievements have already been well recognised, are encouraged to apply.

For further details and an informal discussion, please contact Tony Harmieson at Protech Resourcing, 152 New Bridge St, Newcastle upon Tyne NE1 2TE, tel: 0191 230 6330 or e-mail your CV to wn@protechresourcing.co.uk

**warling
and netts**
architects



landmark
Consultants

Senior Architect

Landmark is a small friendly multidisciplinary practice located in the historic town of Ludlow. We are looking for a highly motivated Architect with drive and ambition. In exchange we offer a great living working environment, negotiable salary / equity package, and the chance to realise your ambitions.

Email your CV to
admin@landmark-consultants.co.uk
Tel 01584 879757
Fax 01584 879997



Project Manager (fixed term)

Salary £30,000 - £35,000 depending on experience

Luton Carnival Arts Development Trust seeks to appoint a Project Manager to manage the development of a £6 million new purpose built centre for Carnival Arts in the Luton's Town Centre. The key function of this post is to develop the internal mechanisms and external partnerships needed to augment a centre for carnival arts.

This is an exciting and innovative project in England seeking to position its self as a carnival arts educational centre of excellence designed to attract carnival designers, Mas Bands, individual artists, Steel Bands, cultural groups and associations, schools, youth and community groups from across the globe.

For a full Project brief and job description please contact Paul Anderson, Director of Luton Carnival Arts Development Trust, C/O The Hat Factory, 65 - 67 Bute Street, Luton, LU1 2EY, email icadt@tiscall.co.uk or visit www.Lutoncarnival.co.uk

Deadline for applicants 30th July 2004

The Centre for Carnival arts is supported by the National Lottery, through Arts Council England, Luton Borough Council, Luton Dunstable Partnership and Go - East



ANSHEN/DYER

LONDON
MANCHESTER
SAN FRANCISCO

RESEARCH ACADEMIC & HEALTHCARE ARCHITECTURE

If you want to work on the most significant healthcare and laboratory projects in the world speak to us.
We welcome applications from Medical Planners, experienced Project Architects, Technical, Design and Interior Architects, CAD Managers and Technicians as well as Part II students.

One Oliver's Yard, City Road, London EC1Y 1HQ
www.anshen.com email: hrdept@anshen.com ref: application - AJ

www.aps-recruitment.co.uk

APS Recruitment Ltd

Please apply for all vacancies via our website
www.aps-recruitment.co.uk
or via email simon@aps-recruitment.co.uk

Architect & Technician - Cambridge & Bedford - Perm - £25-35K

This large practice is currently seeking staff for its Cambridge and Bedford branch offices. Both sites are seeking staff at all levels but ideally you will have at least 3-4 years post qualification experience working in a number of different sectors. All staff have to be AutoCAD literate with full UK construction regulation knowledge. This is an ideal opportunity to join one of the largest practices in the UK.

Ash Design Consultants

Ash Design are going to be at the leading edge of Education Architecture in the future. We need staff with drive, commitment, ambition and belief to work with us. The strong demand for our services is creating opportunities for staff who wish to apply their skills at the highest level, including:

- Associate Director
Dartford Office
- Ash Design are looking for a young, dynamic and enthusiastic Architect to develop the role of Associate Director. The candidate will be confident and demonstrate the potential to take on the role of a Director working with a team to deliver the best architectural solutions for Education. Design flair and AutoCAD knowledge are crucial. The candidate should have a high-quality portfolio preferably in the education sector and possess excellent presentation skills.
- Architect
Leeds Office

Ideally, the candidate will possess first-rate design experience in educational buildings. The applicant will need to be able to demonstrate both good design skills and an ability to carry through projects from inception to completion. Computer skills and AutoCAD experience are essential.

ASH DESIGN
Ash Design Consultants Limited

Architects
Interior Design
Landscape Design
www.tribals.co.uk

If you are keen to take on new challenges and advance your career, please send your curriculum vitae and covering letter for the attention of Miss Nicola O'Connor to:

Ash Design Consultants,
Riverside Offices,
Block A,
Littlebrook Business Park,
Dartford, Kent, DA1 5PQ.

Ash Design Consultants are an equal opportunities employer.

TRIAL A member of the Trial Group plc

Please mention AJ when replying to adverts for advertising enquiries please call
Charlie Connor on 0207 505 6737
Email: charlie.connor@emap.com or
Visit our website at www.ajplus.co.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



SAS International is an established market leader in the design and manufacture of building products, with its Head Office based in Earley, Reading.

MARKET RESEARCHER

with Construction Industry Experience

We are seeking a part-time Market Researcher who has extensive construction industry experience. The position may suit someone who has given up full time employment as a QS, architect, project manager or construction professional. The primary role is to research and track major construction projects using the internet, telephone, industry publications and established industry contacts to help develop opportunities for the sales team.

You should be flexible, organised, and have extensive experience of the construction industry. Good computer skills would be a benefit. Hours of work 10 to 20 per week to suit, either office or home based, a suitable reward package will be mutually agreed.

Please apply in writing giving full details of your industry experience to The HR Manager, SAS International, 31 Suttons Business Park, London Road, Reading RG6 1AZ, or email cthomas@sasint.co.uk

NO AGENCIES

Just Architecture

Tel: 020 7735 2999

Fax: 020 7735 7999

E-mail: register@justarchitecture.com

PERMANENT VACANCIES

4 x Project Architects, London - to £45K

Due to continued success in their specialised markets, our world-renowned client seeks applications from career minded individuals who would like to work on an exciting range of PFI Healthcare/Education/Research projects. You will have 5 years+ Post Part III experience and be a typically hands-on project leader, with a proven history of playing lead roles on high profile projects in excess of £100M. Healthcare experience is desirable, but not essential. Ref: 10035 & 10192

7 x Project/Senior Architect, London & Hertfordshire - to £38K

This large, multi award-winning practice, seeks applications from career minded architectural professionals wishing to undertake lead roles on an exciting range of PFI Schools projects. To be successful, you will have 10 yrs+ Post Part III experience, have a proven track record of seeing projects built in the £10-15M range (preferably PFI), be of Associate calibre and be AutoCAD literate. Ref: 10155

3 x Architects & Project Architects, London & Guildford - to £36K

This large, design conscious AJ 100 practice, seeks applications from the up-and-coming stars of the industry to work on an exciting range of Hospitality & Leisure projects, both in the UK and abroad. If successful, you will be leading or working in small design teams responsible for project development. As such, and in addition to a good range of design skills and creative flair, good teamwork/leadership qualities are essential. AutoCAD literacy is desirable. Ref: 10086

Job Runners, SW London - to £36K

Fancy working on projects for the rich and famous? Our client, a leader in the field of bespoke residential design, seeks applications from individuals wishing to work on an interesting range of £multi-million one-off houses. With at least 2 yrs residential and job-running experience, you will also have sound technical knowledge and be AutoCAD literate. A fantastic career opportunity! Ref: 10111

Trainee Recruitment Consultant, London - to £40K OTE

Are you overworked, underpaid and becoming more and more disillusioned by the industry? If so, why not use your architectural knowledge to open the door to uncapped earnings? To be successful in the exciting and fast-paced industry of architectural recruitment, you must have excellent communication skills, be hard working and self motivated, and be someone who enjoys rising to daily challenges. Would suit an ambitious Part 1 or 2 graduate. Ref: 99999

CONTRACT VACANCIES

Project Architect, Middle East - to £26ph

Education projects, £65M

Ref: 10203

Senior Technician, London - to £22ph

£Multi-million office development - AutoCAD.

Ref: 10105

Mid-Weight Technician, London - to £20ph

Retail fit-out projects - AutoCAD/Microstation.

Ref: 10109

Senior Technician, London - to £22ph

Residential and commercial projects - AutoCAD.

Ref: 10151

Mid-Weight Technician x 2, London - to £18ph

Retail & entertainment projects - AutoCAD.

Ref: 10153

Architectural Assistant, London - to £16ph

Large-scale shopping centre project - AutoCAD.

Ref: 10110

Senior Technician, Hertfordshire - to £22ph

High-density residential projects - AutoCAD.

Ref: 10154

Mid-Weight Technician, Berkshire - to £18ph

A range of commercial projects - AutoCAD.

Ref: 10051

For more vacancies please visit www.justarchitecture.com

With us you'll
only get what
you deserve

...which is great pay
and great opportunities.

At BBT we don't just provide the best opportunities, we make sure that they are the best opportunities for you.

We'll give you all the expert guidance you need to make sure your career is the best it can be.

www.bbt.co.uk

Architectural Director

£40,000 + Package - Glasgow

Required for established international private practice to manage Glasgow office. This company is respected for their excellent design work within the commercial and residential sectors. Previous business development experience is preferred, coupled with a sound understanding and knowledge of the local market. You will be experienced in management and all aspects of architecture. An excellent opportunity to progress your career with a company dedicated to providing excellent working conditions for staff. Ami Wright t. 0141 204 6789 e. awright@bbt.co.uk Ref: AMWR080701

Architect

£Excellent + Package - Glasgow/Edinburgh

Architects with 3-5 years' experience required for various positions throughout Scotland. Our clients are private practices keen to employ fresh thinking, design focused Architects with accomplished AutoCAD skills and the ability to work alone or as part of a team. You will be required to run projects in various sectors, liaising with clients and contractors on site. Senior Architectural Technicians will also be considered. Ami Wright t. 0141 204 6789 e. awright@bbt.co.uk Ref: AMWR080702

bbt

beresford blake thomas

global reach · local focus



BBT operate as both an Employment Agency and an Employment Business.

JOBS: THE BIGGER PICTURE - IN GREATER DETAIL



Design Architect

Pay: Up to £33K

Our client currently requires a registered Architect or a senior Part 2/3 with a minimum of 3 years experience within the residential sector. Candidates must have good negotiating skills, great design ability and excellent AutoCAD skills. Will be responsible for designing residential projects for this young development company and presenting the schemes to local authorities. Based: Herts Ref: DEB5200

Architectural Assistant/Technician

Pay: Up to £36K Package

The principal role is the preparation of planning applications using AutoCAD, together with an artistic eye in order to manipulate drawings to provide high quality presentation of elevations. The post holder will also be required to assist the Construction Design team from time to time in the preparation of working drawings and should therefore possess a thorough knowledge of Building Regs. Applicants must have a min 2 years experience, good design flair and commercial awareness. Based: Surrey Ref: DEB5199

Architectural Technologist

Pay: Based on Exp.

This small multi-disciplinary practice based in central Surrey currently require a BIAT registered Technologist to work on new build construction projects throughout the South East. Applicants must be proficient in the use of AutoCAD and well versed in the UK Building Regulations. Based: Surrey Ref: DEB5201

CAD Technician

Pay: Based on Exp.

This private practice based in southern Middlesex is currently looking to recruit a CAD Technician to work on complete drawing packages for retail projects throughout England. The successful candidate will have excellent AutoCAD skills as well as the ability to work in a team environment. Foreign nationals with the relevant experience and the right to work in the UK are welcome to apply. Based: Middlesex Ref: DEB5202

Various opportunities are available in London and the South East.
Please contact David Bean for more information.

www.calco.co.uk Tel 020 8655 1600
careers@calco.co.uk Fax 020 8655 1588



Lawrence House - 9 Woodside Green - London - SE25 5EY TECHNICAL RECRUITMENT PROFESSIONALS

Do you want to make an impact?

At Essex County Council, you can.

Projects Manager / Urban Designer £34,413 - £36,681 p.a. (Pay award pending) Built Environment Branch, Chelmsford

We have an exciting opportunity for the right person to play a leading role in making things happen. You will help shape the future of Essex and bring about an urban renaissance and new sustainable communities.

As a multi-disciplinary, fee-earning practice the Built Environment Branch are delivering a variety of major projects already, including a Higher Density Supplement to the Essex Design Guide.

To contribute, you will need to have excellent organisational abilities and you must be a team player within the context of a collaborative and challenging working environment. In return, you will enjoy the freedom to develop yourself and pursue a varied programme of interesting work. You will hold a degree in Architecture, Planning or related discipline preferably with a qualification in Urban Design, a minimum of 3 years' experience in Urban Design and management experience either within a local authority or the private sector.

For informal enquiries, please contact David Balcombe on 01245 437671.

For an application pack, please contact the Essex County Council Recruitment line on 0870 169 9722 or e-mail essexcc.jobs@capita.co.uk Minicom number: 0870 169 9734. Please quote ref: 17/006/CP. Closing date: 6 August 2004.



2002-2003
Adoption

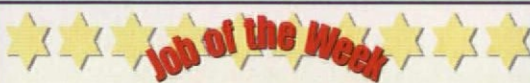


INVESTOR IN PEOPLE

Achieving quality through equality



Essex County Council



Norfolk Vacancy

Architectural Technician
Vac ref 0407-25

£32,000

My client is a small, friendly architectural practice based in Norfolk. They get involved in a variety of projects including Listed Buildings, Traditional Buildings, Lime Work, Domestic and Conversion Projects. Successful applicants will be conversant with Autocad and will ideally have some Job Running experience. Although the hours of work are normally 9am to 5pm the practice will be flexible in this regard for Contractors

For Permanent candidates this is an exciting opportunity to join a small but growing practice at a very exciting point in their development.

Applications from Fully Qualified Architects will also be considered.



RD
RECRUITMENT
(RUGBY) LTD

Trioka House, East
Union St, Rugby
Works CV22 6AJ

Tel: 01788

572841

Fax: 01788

578609 or

Email: dave.smith@rdrecruitment.co.uk

Bennetts Associates Architects

RIBA Part II/III Graduates and Architects

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.

peter.runacres@bennettsassociates.com
1 Rawstone Place London EC1V 7NL
t 020 7520 3300 f 020 7520 3333
www.bennettsassociates.com

Architecture Masterplanning Interior Design Graphic Design



Benoy is an award winning practice with a world wide prestigious portfolio of retail, leisure and mixed-use projects having offices in London, Newark and Hong Kong. We are currently looking to fill the following position:

London 3D Designer

3D Designer PTI/II RIBA to work on major Mixed Use and Retail Projects. Applicants must be highly proficient in Autocad Solid Modelling, 3D Studio Max and Navisworks.

Applicants will be highly organised and have 3- 5 years experience on large projects, including file naming, information structure and delivery at all levels within a project team.

Please write in the first instance to:
Mike Lewis Benoy Ltd 210 High Holborn London WC1V 7DL
with CV and examples of recent relevant delivered work.

NO CALLS, E-MAILS OR AGENCIES PLEASE

**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

Recruitment Agency of the Royal Institute of British Architects**ASSOCIATE/DIRECTOR OF URBAN DESIGN TEAM****JOB REF T0469**

A senior master planning and urban design position in a large and successful firm. Their projects cover all aspects of town planning, urban design, transport and traffic engineering. They are looking for a director who will be able to bring extensive experience (5-10 years) and generate new work through expanding the scope and capability of the firm. They want to direct their skills towards designing (among other things) urban districts, waterfront areas and leisure developments. Wide ranging experience of regeneration schemes and site development would be an advantage. An attractive salary and benefits package is on offer.

ARCHITECT - EUSTON**JOB REF 0470**

A large firm in central London, working on a variety of public and private projects ranging from education to health. If you are an experienced architect who has run large projects in the past this will be a great opportunity. Strong skills in contract administration will be essential. Salary £35-£38k

RIBA

Appointments

appointments@riba-enterprises.com www.riba-jobs.com t. 020 7496 8371

Designs on a new career?



NETWORK
Property, Consulting & Construction

Architectural Assistant / Technicians Birmingham £22000-£28000

Established in 1982, the practice has grown steadily in recent years and has built up an impressive portfolio of completed and current projects for retailers, commercial businesses, residential developers, manufacturers, health trusts, education authorities and the leisure industry. Experienced design teams keep pace with advances in technology to create modern buildings and stylish refurbishments for Clients both regionally and nationally. They are now setting up a new office in Birmingham City Centre and so require a number of talented candidates. You will have a minimum of two years experience within an Architectural practice. AutoCAD skills are essential along with excellent understanding of Building Regulations. This is an excellent opportunity to join a new regional office that will provide you with a real chance to develop your skills. Ref: ASH210601

Architect**Birmingham****£35000**

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. This is a superb chance to join this city centre based private practice that could lead to an Associate level role for the right candidate. Ref: ASH210602

Architectural Technician**Nottingham****£28000**

This well-established medium sized private practice whose expertise covers Residential, Industrial and Commercial sectors now seek to appoint a skilled Architectural Technician. You must be fully conversant with AutoCAD and be able to work on your own initiative. If you have a professional & enthusiastic approach to your work then this is the one for you. Ref: ASH210603

Architectural Assistant**Nottingham****£24000**

This city centre based consultancy now require an enthusiastic Architectural Assistant, you will have good AutoCAD exposure and must be able to produce excellent detailed working drawings. In return for your dedication and hard work you will receive excellent starting salary and benefits package. Ref: ASH210604

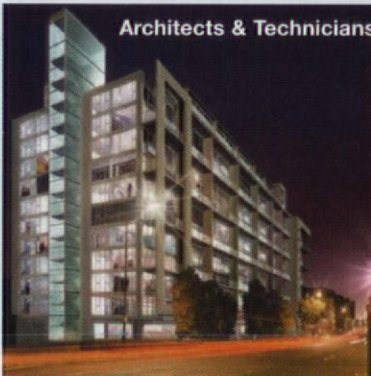
For further details and information on many other roles,

please contact Adrian Sharpe on 0121 450 5020

or email on adrian.sharpe@netrec.co.uk

www.netrec.co.uk/property.php

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

**Architects & Technicians**

Talented design focused team players are required to work on a variety of exciting inner city regeneration projects based in our Nottingham office

Please send your C.V. with examples of your work to:

John Morris
LMP, The Atrium, 20 Wollaton Street,
Nottingham. NG1 5FW
Tel: 0115 983 8080
Fax: 0115 983 8081
www.lacemarketproperties.co.uk

cube_designwww.cube-designitd.co.uk**senior architect**

Young dynamic practice looking for an enthusiastic design based architect to join our team.

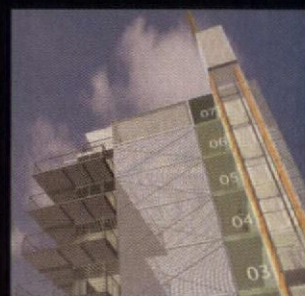
We are looking for an individual who is passionate about design and views all stages of an architectural project as key to delivering a quality building.

We are looking for 2 years of post part III experience and an individual with project running and management skills.

If you are looking for the chance to have a real influence in a forward thinking and growing practice send us your cv to the details below.

unit 12, headlands business park, salisbury road, ringwood, hampshire, bh24 3pb

(t) 01425 481 999 (f) 01425 479 342 email laurence.bowen@cube-designitd.co.uk

**CLIVE CHAPMAN ARCHITECTS**

A small busy practice seeks

PART I ARCHITECT

We are currently working on a variety of projects including low energy housing, one off housing in conservation areas, urban regeneration, light industrial and landscaping

Please visit our website at

www.ccar.co.uk

Please send CV's with covering letter and samples of work to:

Clive Chapman Architects
4 Eel Pie Island, Twickenham,
TW1 3DY

E-mail: fiona@ccar.co.uk

BUSINESS OPPORTUNITIES

Acquisition / Merger

Oxfordshire Architects practice with established client base predominantly education and housing seeks enquiries from other practices regarding acquisition or merger.

Main shareholder wishes to retire by the end of 2005.

All enquiries to Po. Box
Number 3200
151 Rosebery Avenue
London
EC1R 4GB

COURSES

AutoCAD Courses

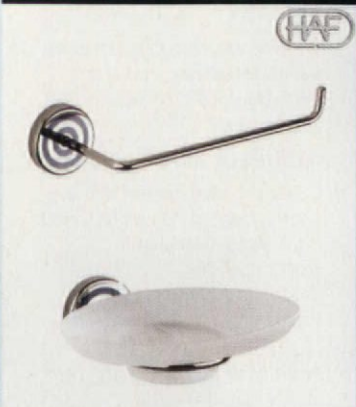
- Personal Tuition: the fast way to learn
- Courses tailored to your requirements
- Training by experienced CAD architect
- Daytime or evening courses available
- 2-D & 3-D AutoCAD drawing service
- Central London location

020 7266 2506, 0790 5376549 dp_arch@yahoo.com

CAD Training Service

HANDLEY & FITTINGS

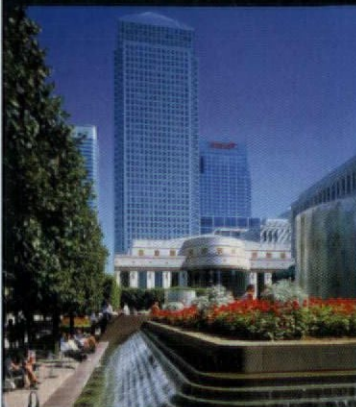
AJ ENQUIRY NO: 301



HAF's continuing programme of innovative design has resulted in a new range of bathroom accessories: Circle Line. Circle Line is manufactured in stainless steel with a choice of coloured circle roses to suit the contemporary style of a bathroom or cloakroom, the comprehensive range includes glass shelves, towel rails, toilet roll holders and robe hooks.

CLAXTON BLINDS

AJ ENQUIRY NO: 302



Claxton Blinds claims to be one of the leading commercial window blind companies in the UK, specialising in providing interior window treatments for any requirement. Notable projects undertaken to date are Tower 42, The Canary Wharf Tower, and most recently, Citigroup Tower at Canary Wharf, with Claxton providing more than 16,000 blinds throughout the three buildings. For more information, telephone 01727 840 001 or visit www.claxton-blinds.com

STIRLING LLOYD POLYCHEM

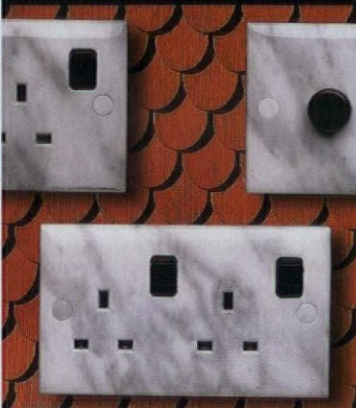
AJ ENQUIRY NO: 303



The Integritank system from Stirling Lloyd has gained British Board of Agreement approval for use as a liquid applied, roof waterproofing membrane. Integritank is a two component, liquid spray-applied system based on methyl methacrylate (MMA) resins, which cure rapidly to form a tough waterproof membrane, seamlessly with no joints or raised laps.

INTERPLAST UK LTD

AJ ENQUIRY NO: 304



The Interplast range of Edison decorative accessories is now complimented by a set of wiring accessories in four classic marble finishes. They are available in a range of marble designs to bring a cool elegance to commercial and residential installations. With their glossy, scratch-resistant finish, they provide heavy-duty performance in high traffic areas.

aj classified

Classified enquiries

Chris Bond
Tel 020 7505 6816 Fax 020 7505 6750
e-mail: Chris.Bond@emap.com

LAND & BUILDING SURVEYS

G & E
GEOTECHNICAL AND ENVIRONMENTAL

Contaminated Land

- * Investigations/Appraisals
- * Studies for Planning

Southern Area Coverage

Contact: Chris Summers or Mike Grant
on 01329 822021
www.geotechnical.uk.com

GUTTER PROTECTION

blocked gutters ...
the cost effective solution ...

The ORIGINAL

Gutter Grid

Coborg
Gutter Grid

tel: 01472 371406
www.guttergrid.com

OFFICE SPACE

Looking for a larger workspace...?

Serviced office space available in design studio.
1st Floor, bright and airy studio
Ideal for small companies or individuals.
Single or multiple desks, 8-9 places
Apollo Studios, London NW5 2SB
Contact Nathan on 020 7284 1515

HARDWOOD FLOORING

Della Floors Ltd.
Supply and installation of
solid hardwood floors

www.dellafloors.co.uk
020 7561 0007

MASTIC ASPHALT WEBSITE

Where to go to find out more
about mastic asphalt...

www.masticasphaltcouncil.co.uk

mac
Mastic Asphalt Council

PO Box 77, Hastings, East Sussex TN35 4WL
Tel: 01424 814400 Fax: 01424 814446 E-mail: masphaltco@aol.com

MODEL MAKERS

**BULLFROG
MODELS LTD**

Contact
STAN AUBERTIN

20b Tower Workshops
58 Riley Road, London SE1 3DG

Telephone: 020 7394 7866
Facsimile: 020 7394 6798

**ARCHITECTURAL
MODELMAKERS**

elfin
presentations

191-205 Cambridge Heath Road London E2 0EL
Tel. (020) 7729 6744 Fax. (020) 7729 9318
www.elfinpresentations.co.uk

Classified enquiries

Chris Bond

Tel 020 7505 6816 Fax 020 7505 6750

e-mail: Chris.Bond@emap.com

MODEL MAKERS

KANDOR

KANDOR MODELMAKERS



**No1 Berry Place Sebastian st
LONDON EC1V 0HE**
020 7251 6366 Fax 020 7608 3356
E mail: kandor@kandormodels.com

PLANNING & MARKETING MODELS

CAPITAL
MODELS

...FULL DETAIL MODELS
...QUICK STUDY MODELS
...ALTERATIONS & REPAIRS

020 7729 8660

ROBERT DANTON-REES
Unit 8, The Hanger, Perseverance Works
38 Kingsland Road, London E2 8DD



**FLIC
MODELS**

18 Hewett Street
London
EC2A 3NN
Architectural Modelmakers

t: 020 7377 6127
f: 020 7377 6129
e: workshop@flicmodels.com
w: www.flicmodels.com

Formerly W.E.D. Models

PIPERS

Concept | Planning | Marketing

For all your modelmaking requirements,
contact Nick McKeogh.

27-35 Beviden St
London N1 6BH

Tel 020 7250 0530
Fax 020 7251 0134
Email studio@pipers.co.uk

www.pipers.co.uk



THE MODELMAKERS

3 Marlow Workshops, Arnold Circus, London E2 7JN

t 020 7739 7933 f 020 7739 7195

e info@3dd.co.uk



INVESTOR IN PEOPLE

THORP
Modelmakers

Architectural Presentations
Established 1883



www.atomltd.com

+44 (0) 1344 876776

COMBER

MODELMAKERS Tel: 020 8533 6592

LONDON

• INVERNESS



E mail: models@combermodels.demon.co.uk
QUALITY • SPEED • RELIABILITY

3D COMPUTER VISUALISATION



Uniform
+44 (0) 151 236 2896
info@uniform.net
www.uniform.net

Featured Project:
301 Deansgate
Architect:
Ian Simpson Architects

Designhive Visualisation & Animation Ltd
Tel: 01483 422 070 info@designhive.co.uk
www.designhive.co.uk



Sky Venture designed by HOK SVE

3D Images | Animations | Interactive DVD's | CDROM's | Printed literature



View/download project examples
Email us to request a DVD Media Pack
www.glass-canvas.co.uk

Digital Media Creation

Glass Canvas Productions Ltd
Tel: 020 7680 8025
request@glass-canvas.co.uk

glass canvas

3d visualisation animation presentation

e3D Interactive

london 0208 650 2817
glasgow 0141 222 2422
www.e3di.co.uk info@e3di.co.uk

quality visualisation



emperor
visualisation,
animation,
website and
interactive
presentations of the
highest quality
**PRODUCED BY
ARCHITECTS**
competitive rates for
over 7 years

Tel: 020 7388 8177 www.emperorvision.com
Fax: 020 7388 7958 www.emperorvision-i.com

future realities

20 Enticewick Street London W1W 8DB
t. 020 7636 4041 e. info@future-realities.com www.future-realities.com

fourthdimension

3d | visualisation | animation | photomontage
tel 020 7613 5530
www.fourthdimension.uk.com

Visual Impact

TEL: 0191 261 8527
www.visualimpactuk.com

THORP Visualisations

www.atomltd.com +44 (0)1344 876776

Vizualize

Tel : 01242 530460

PIKE ASPECT
VISUALISATION & MULTIMEDIA
www.pikeaspect.co.uk info@pikeaspect.co.uk 01922 7568 8456

3dcom.co.uk

e: info@3dcom.co.uk
t: 01274 534130

PERSPECTIVES

AI DESIGNS
(architectural illustrations)
Telephone 01386 553048
Fax 01386 552362
Web site: www.aidesigns.co.uk



aj
If you wish to advertise
in the AJ classified
section
call Chris Bond on
020 7505 6816

GERALD GREEN
PROFESSIONAL PERSPECTIVES
Tel/Fax: 024 7632 5059
www.ggarts.demon.co.uk



Classified enquiries
Chris Bond
Tel 020 7505 6816 Fax 020 7505 6750
e-mail: Chris.Bond@emap.com

DAVID HOARE
ARCHITECTURAL ILLUSTRATOR
HAND DRAWN
PERSPECTIVES
TEL/FAX 020 8852 7508



SURVEYORS

PLANS-SECTIONS-ELEVATIONS

the only professional survey practice specialising in measured building surveys for over 35 years

Michael Gallie & Partners
LAND & MEASURED BUILDING SURVEYORS
2 ROSEBERY MEWS, ROSEBERY ROAD, LONDON SW2 4DQ TEL: 020-8674-1111 FAX: 020-8671-9575



cad
Detailed measured
building surveys -
house plans to
complicated intricate
building details
call for a free brochure 01233 635089
or visit our website: www.cadsurveys.co.uk
CAD Surveys Ltd. Bentley Road, Ashford, Kent TN24 0HP



Survey & Design Ltd.
Measured building survey specialist. Laser generated surveys
For large and small refurbishments projects.
Architectural quality plans, sections & elevations.
+ site / land surveys.
Tele. 01435 863231. Email rsaun28994@aol.com




XYZ Surveys
• Topographical Surveys
• Engineering Surveys
Digitally mapping the Landscape
• Measured Building Surveys
• Utility Surveys
Head Office T 020 8255 4550 F 020 8255 4551
London Office T 020 7580 8200
Email surveys@xyzsurveys.co.uk
Fast Free Quotation Service

apr services
measured building surveys
topographic surveys
laser scanning
visualisation
mail@aprservices.net
www.aprservices.net
t:020 8447 8255
f:020 8882 8080
POINTTOOLS VIEW
pointcloud & model viewer www.pointtools.com



callidus measured land and building surveys
the true measure of excellence
t 020 8543 8884
f 020 8543 6664
e info@callidussurveys.co.uk
w www.callidussurveys.co.uk
15 July 2004

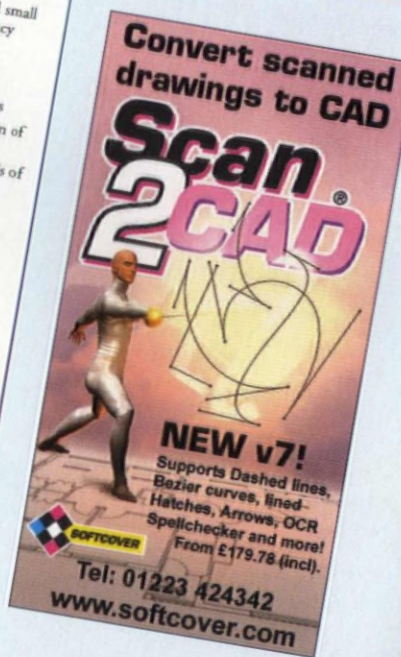


KINGS
Land and Architectural Surveyors
YOUR CHOICE FOR ALL YOUR SURVEY NEEDS
Specialising in
Topographical Surveys - For large and small
scale surveys using the latest high accuracy
robotic instrumentation and G.P.S.
Architectural Surveys - For plans and
elevations using SurBuild building survey
software on pen map hand held computers
Utility Surveys - For drainage and location of
all underground utility services.
Photogrammetry - For accurate 3D models of
building facades, pipe works and areas of
difficult access
Kingsland Surveyors Limited
Bridge Chambers
Bridge Street
Leatherhead
Surrey KT22 8BN
Tel. 01372 362059
Fax. 01372 363059
e-mail - mail@kingslandsurveyors.co.uk
website - www.kingslandsurveyors.co.uk



VECTORISATION SOFTWARE

Convert scanned
drawings to CAD
Scan 2CAD
NEW v7!
Supports Dashed lines,
Bezier curves, lined
Hatches, Arrows, OCR
Spellchecker and more!
From £179.78 (incl).
Tel: 01223 424342
www.softcover.com



Starring role

Recruitment of a new CABE chair began in the *Sunday Times* last weekend, though potential applicants have until 11 September to make their move; £42,000 per annum for eight days a month, by the way. So far, only **Marco Goldschmied** is a known runner. Although there is no statement to that effect, it is clear from recent events that an active property developer is not an option for the role, because of what CABE's external audit suggested was a perception of potential conflict of interest. Actually, the point about developers is their skill in juggling a myriad different concerns while keeping a very fixed eye on the end in sight – a skill shared by other groups including film producers. Curiously enough, the UK Film Council, a public body not so unlike CABE, has a council with 15 producers or directors out of a total of 16.

Store appeal

What a reopening party for the Peter Jones store! Some 700 of the great, good and glitterati rushed to Sloane Square, including local resident **Lord Rogers**, **Lord McAlpine**, **Sir Terry Farrell**, **Peter Blake**, **Michael Craig-Martin**, **Leonard Manasseh**, **Julyan and Tess Wickham**, **Sherban Cantacuzino**, **Peter Murray** etc in the rooftop restaurant. Great views across rain-sodden London. This is a very accomplished piece of work by **John McAslan**, and would make an interesting comparison with the Future Systems Selfridges store in Birmingham. Both, after all, have escalators at their core; in Peter Jones they are tightly arranged within a faintly Wrightian plan; at Selfridges, the escalators relate to a freeform plan which emphasises openness rather than enclosure. I do hope my old friend **Lord St John of Fawsley** approves of the revamped Peter Jones; I sometimes see him there making specification decisions in the fabrics department.

Election toast

Another nice informal party was thrown by **Jack Pringle**

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. Last week's winner (AJ 8.7.04) was **John Melvin of Burford** in Oxfordshire. The never-built scheme was **Sir William Holford's** proposal for the redevelopment of Piccadilly.

for his supporters, the night he learned he had won the RIBA presidential election. I noticed **Ian Ritchie**, **Peter Cook**, **Max Hutchinson**, **Iain Borden**, **Kit Allsop** and **John Pringle** (no relation) among the guests; RIBA types included **George Ferguson** and past-president **Paul Hyett**. The president-elect has taken on an intriguing new project, quite apart from his Portland Place duties: he is taking over (from **Ian Ritchie**) the project to rebuild the **Powell and Moya** Skylon project on the South Bank. Jack worked in the Powell and Moya office so it will be a labour of love as well as an excellent reminder of the Festival of Britain.

RA remembers

The Royal Academy organised an excellent tribute to the work of Powell and Moya at an event chaired by **David Dunster** last week; speakers included **Paul Koralek**, historian **Andrew Saint** and cultural historian **Barry Curtis**, **Tony Noakes** (ex-Department of Health

architect) and **Sir Richard MacCormac**. Looking at the work from the slides assembled by **Koralek** and **Jeremy Melvin**, it seems extraordinary that here is no real monograph about the work of this most important practice, from Churchill Gardens in Pimlico through to the hospitals of the final phase of the practice. Publishers take note.

Dad's army

The Regent Palace Hotel has been sending conservation media types into a frenzy of rage, simply because the Crown Estate and **Allies and Morrison** produced designs to replace the Edwardian building (though preserving the most significant interiors). CABE supported the proposals, resulting in a vicious article by **Charles Clover** in the *Daily Telegraph* and a splenetic piece by *Private Eye's* **Piloti** columnist; following CABE's review, English Heritage listed the entire building. As it happens, Westminster council wants something more

'historic' than the A&M scheme, so a redesign looks likely. What the great heritage champions have not told their readers is that the entrance and some interiors of the hotel were designed by the father of EH stalwart **Paul Velluet**. Surely they have a right to know!

Pork barrel

The Department for Culture, Media and Sport's latest publication, *Culture at the Heart of Regeneration*, talks about how regeneration projects can build community esteem, a sense of belonging and civic pride. One of its case studies is a new social housing project in Frome, Somerset, whose vitality and sense of ownership may not be helped by its name. It is called **The Piggeries**.

No uplift

A splendid visit to the **Lord Foster** 'Gherkin', courtesy of the Open House organisation, is only slightly marred by the non-working of the disabled access lift. 'If we'd known someone in a wheelchair was coming we would have got it mended,' an embarrassed Swiss Re functionary explained. Their insurance policy would surely cover the cost...

End game

In a new book on church architecture, *Theology in Stone*, we hear of an all-too-likely meeting between **Sigfried Giedion** and **Frank Lloyd Wright**. The latter extends his hand to Giedion, asking: 'And who are you?' Giedion replies: 'My name is Sigfried Giedion. I am a historian.' To which Wright rejoins: 'Oh you write history, you don't make it.' No answer to that.

Virtually present

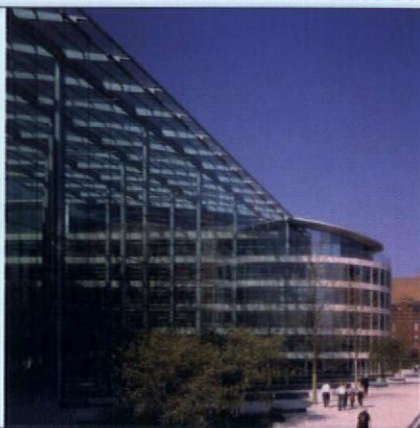
Zaha Hadid was too exhausted by too much travel to give her keynote address at the RIBA conference in Dublin last weekend. She did send a video of the 'I do hope you have a good conference' variety; her big news was obviously the competition win (against Foster, Gehry, Piano, etc) in Milan. It is Zaha's *annus mirabilis*; Astragal's advice – enjoy it while it lasts.

astragal

KEIM MINERAL PAINTS

AJ ENQUIRY NO: 201

Foster and Partners specified Keim Mineral Paints for Tishman Speyer Properties' Tower Place prestige office building in London. Keim Concretal Lasur was used to unify the colour of the concrete, while retaining its structure and look, and for its long-life protective properties.



HANSENGROUP

AJ ENQUIRY NO: 202

PollardsFyrespan understands the impression that an attractive entrance foyer can make. The company's stylish entrances and weather-beating canopies can be installed rapidly as key elements

of either new-build or refurbishment projects. For a product guide from HansenGroup company PollardsFyrespan, call 020 8443 5511 or email sales@pollardsfyrespan.co.uk



SCANDINAVIAN WINDOW SYSTEMS

AJ ENQUIRY NO: 203

The Olsen door from SWS offers architects and designers one of Europe's largest ranges of timber sliding doors. The Olsen door is made with laminated Swedish redwood for stability and strength, and can be supplied pre-finished with a choice of more than 1,000 factory-applied paints or stains, with an option for external aluminium cladding. The system accommodates glazed units up to 36mm thick, offering the ability to provide acoustic or specialist units to specification. The operating mechanism provides maximum security as standard.



KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

AJ readers liked the blue sky image (AJ 1.7.04) over St Christopher's School's new sports hall (by architect E&M Design Partnership) but wanted to see inside. So here is clerestory Kalwall

diffusing evenly distributed daylight without any shadows, glare or hotspots – the reason why the highly insulating cladding (and roofing) system is ideal for sports halls, swimming pools and leisure facilities. Stoakes Systems has a large portfolio of other Kalwall projects. Telephone 020 8660 7667 or visit www.stoakes.co.uk



WWW.TIMOTHYSOAR.CO.UK

AJ ENQUIRY NO: 205

Visit the website of one of the UK's leading architectural photographers. Our website includes portraits of architects within their workspaces.

Telephone: 01842 878773
Email: lorna@soargallery.co.uk



BRITISH GYPSUM-ISOVER

AJ ENQUIRY NO: 206

The common design of sloping roofs involves the use of polyurethane or other foam-plastic insulants to meet Part L demands. These are acoustically inefficient, offering little defence against external noise, and involve materials with relatively poor

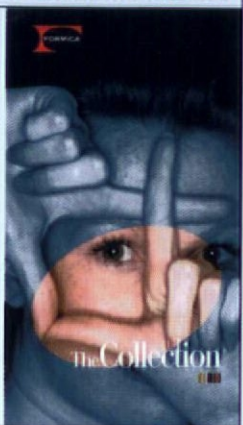
reaction to fire. Now there is a safer, more practical solution from British Gypsum-Isover. Isowool Frame Batt 035 is a completely non-combustible glass mineral wool, rated A1 under the new European Euroclass fire-classification system – the safest attainable.



FORMICA

AJ ENQUIRY NO: 207

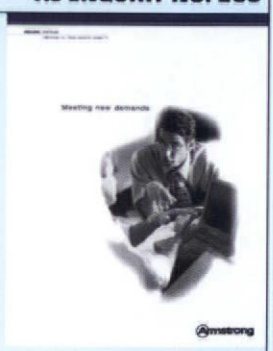
Formica is pleased to announce the launch of 'The Collection', its new product range for 2004. 'The Collection' offers a comprehensive range of high-quality, high-pressure laminate, with breadth and depth in design and colour, and introduces exciting new elements and textures. The range encompasses: Metallics, Veneers, Woodgrains, Plain Colours, ColorCore, and Compact. In addition, brand new within 'The Collection' is the Formica Digital range, offering unusual and eye-catching looks and utilising digital print.




ARMSTRONG CEILINGS

AJ ENQUIRY NO: 208

With its extensive experience in the healthcare sector, Armstrong, the world's leading manufacturer of ceiling systems, has produced two new binders for acoustic solutions in healthcare, one of which is designed specifically for PFI contractors. They will be of great assistance to all specifiers, acousticians, contractors and facilities managers involved in new-build and refurbishment projects in this important sector. They set out the UK acoustic requirements and a range of solutions to ensure that these are fully met.





"Have you seen
the grinder?"

"I thought you
had it last."

Free calls between your company mobiles Whatever they're for.

Amazingly, 30% of all calls made in business are to company colleagues. Luckily, if you run a business with between 2 and 100 mobile users, you won't pay a bean for calls between them with our Perfect Fit for Business price plans. For more information, or to register, visit your local Vodafone retailer, or call 0800 587 8057.

Perfect Fit for Business price plans. Another reason why more business people prefer Vodafone.

Terms and conditions and fair usage policy applies. Offer is subject to status and connection to a twelve month airtime agreement.

enquiry 12 on card
www.ajplus.co.uk/ajdire



How are you