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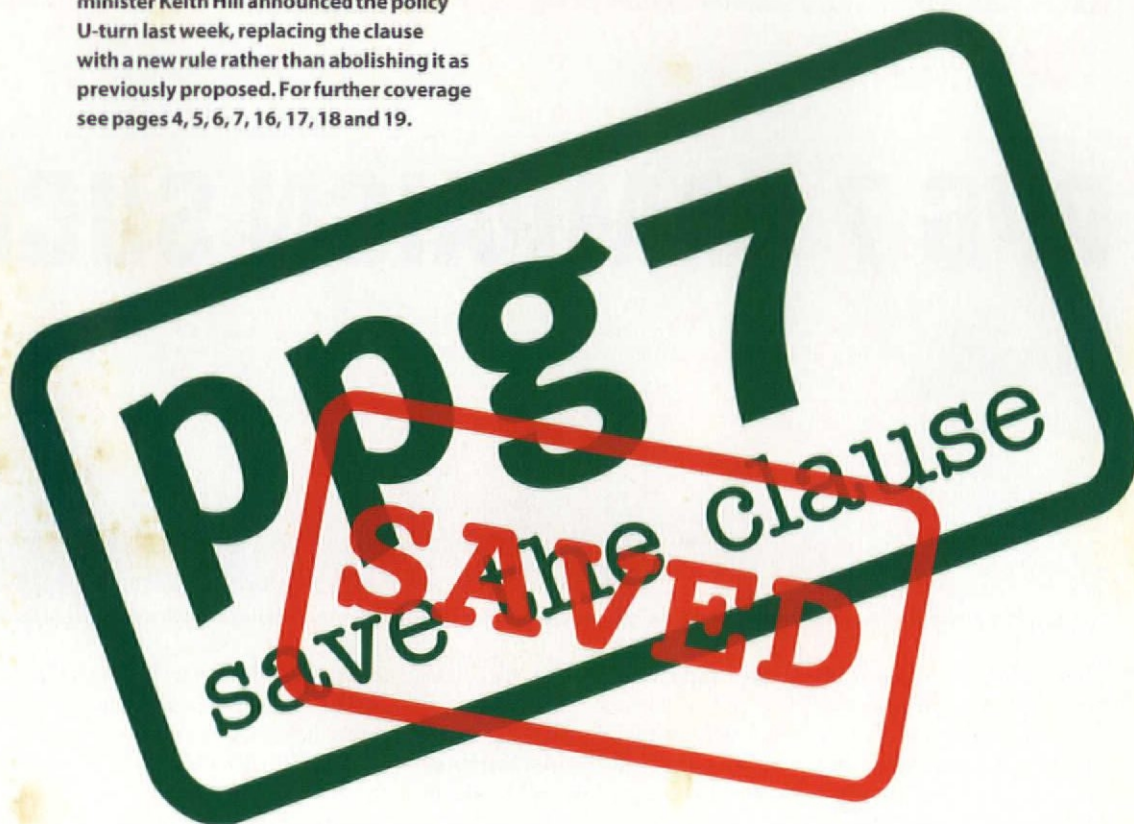
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The AJ has won its bid to save the famous PPG 7 country house exception. Planning minister Keith Hill announced the policy U-turn last week, replacing the clause with a new rule rather than abolishing it as previously proposed. For further coverage see pages 4, 5, 6, 7, 16, 17, 18 and 19.



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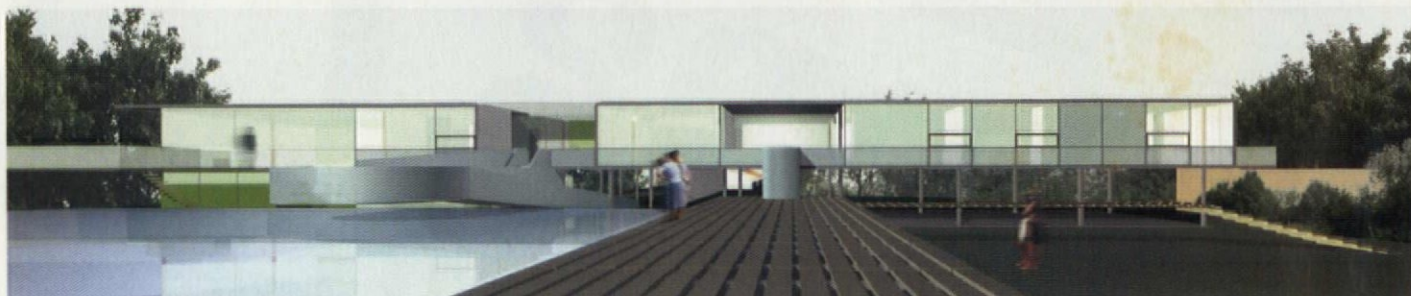
Visit our website for daily news, the AJ archive, buildings, competitions and product information. Magazine articles marked **+** are available in greater detail online.

Jean Nouvel's Torre Agbar in Barcelona is nearing completion
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“I consider this bullying as I do not think there is anything wrong with what I have done”
ARB rebel Ian Salisbury on the board taking out an injunction against him » page 10

aj news

PPG 7 CAMPAIGN SUCCEEDS



The new PPS 7 clause safeguards the future of country houses, such as Eldridge Smerin Architects' scheme in Staplehurst, Kent

The ODPM has made a major U-turn and given in to the AJ's PPG 7 'Save the Clause' campaign.

Planning minister Keith Hill conceded last week that the government would carry out a policy turnaround and retain a rewritten version of the clause, which allows for 'exceptional' one-off homes to be built in open countryside.

Hill has decided – contrary to the government's previous commitment to the abolition of 'Gummer's Law' – that the new Planning Policy Statement (PPS) 7 will include the clause.

The minister said he was 'really very pleased' to have made the change, adding that the AJ should be 'very proud of its campaign'.

'We want to see the most talented British architects working on exceptional country houses rather than abroad,' he told the AJ. 'We have in recent years fallen further behind our European and American partners in this area.'

'I have been a passionate member of the National Trust for many years and I could not bear the idea that we were going to sever this line and tradition that runs throughout history.'

And Hill was determined to answer critics who said the government was dictating the use of Modernist designs by including phrases such as 'innovative' and 'cutting-edge' in the new country house exception. 'I do not want this to be seen as a pro-Modernist document,' he said. 'It is perfectly feasible that a scheme such as Robert Adam's Solar House, which is Classical in design, can be seen as innovative because of its

amazing use of solar technology,' Hill added.

The news of the government's volte-face has been widely praised throughout the architectural world. Norman Foster – who has lobbied Hill on behalf of the AJ – said he was extremely excited about the outcome. 'I think it is wonderful news that the government has recognised the role that good design can play in shaping the way that we build in the countryside,' he said. 'This is a very progressive initiative and I am absolutely delighted that this provision has been included.'

'It is good for both rural and national interests and should be welcomed by everyone,' Foster added.

RIBA president George Ferguson agreed: 'This clause should be greatly welcomed and it is a brave and vital endorsement by the government of the value of excellence in design. Keith Hill should be congratulated for his positive reaction to a well-argued case.'

And design watchdog CABE – which has thrown its weight behind the AJ's campaign – also welcomed the government move.

'This gives the opportunity to build the very best and to enhance the environment as English country house architecture has done for centuries,' said CABE Design Review boss, Peter Stewart.

'We look forward to seeing some exceptional proposals that can stand up to this exacting challenge,' he added.

● For how the campaign was won, see pages 6-7 and Editorial, page 16.

Ed Dorrell

'This is a very progressive initiative and I am delighted the provision has been included'

Norman Foster

PPS 7: THE NEW COUNTRY HOUSE CLAUSE IN FULL

'Very occasionally the exceptional quality and innovative nature of the design of a proposed, isolated new house may provide this special justification for granting planning permission. Such a design should be truly outstanding and ground-breaking, for example in its use of materials, methods of construction or its contribution to protecting and enhancing the environment, so helping to raise standards of design more generally in rural areas. The value of such a building will be found in its reflection of the highest standards in contemporary architecture, the significant enhancement of its immediate setting and its sensitivity to the defining characteristics of the local area.'

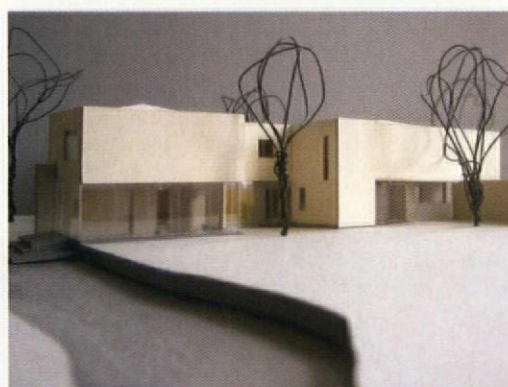
“It is difficult to imagine we will support it because it is so awful”

Greater London Authority's head of planning Giles Dolphin on HOK's designs for a new hospital in Whitechapel » page 12

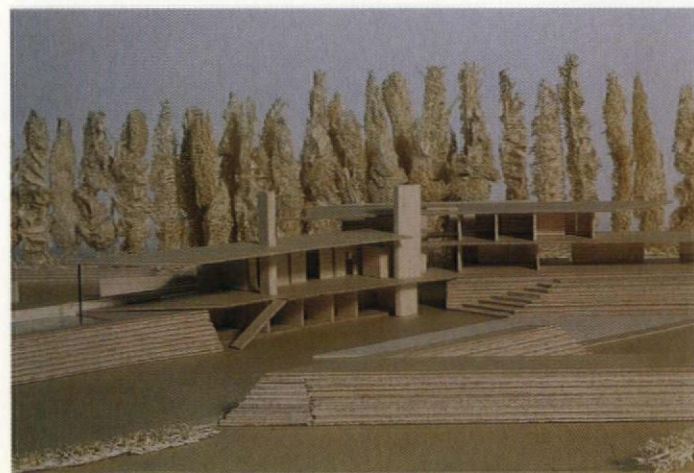
MP Alan Howarth discusses his passion for architecture » pages 18-19



James Gorst Architects' Ropers Farm near Chelmsford



Proposals from Stanton Williams (left) and Paul + O Architects (right) may have been blocked without the clause



Ellis-Miller's Cambridgeshire scheme 'epitomised' the campaign spirit

Despite widespread acclaim for the government's change of heart, some Classicists have warned that the new document's wording reads as an order to planning committees to approve only Modern designs. Here, Traditional Architecture Group chair Jan Maciag sets out the arguments...

The Traditional Architecture Group welcomes the retention of the country house clause in the revised PPS 7; it is, however, deeply concerned about the wording of the new clause.

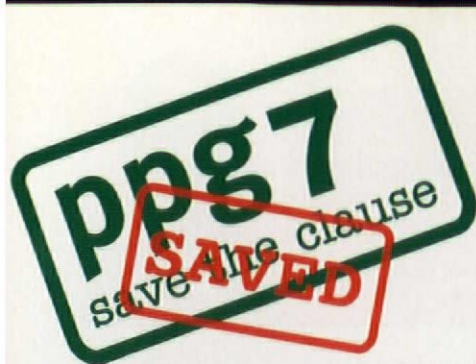
The predominant ideology or style in architecture and the arts is Modernism. This is rarely referred to by name, except in academic circles, but various terms are used in the design, architectural and planning professions that identify it by deliberate and positive reference to its core philosophy. These terms are, among others, 'modern', 'contemporary', 'of our time', 'innovative' and 'cutting-edge'. Each adjective specifically excludes the alternative ideology: traditional.

The adjectives 'modern', 'contemporary' or 'of our time' are tautologous for a description of any design known to be of recent production. They can only have any meaning if they seek to differentiate one style or ideology from another. As traditional design, by definition, draws its inspiration from the past, it is clear that these words are a means of distinguishing any design so described from traditional architecture or design.

Government support for Modernist architecture and disapproval of traditional architecture could not be more clearly expressed than in the new country house exception.

'This gives the opportunity to build the very best and to enhance the environment as English country house architecture has done for centuries'

Peter Stewart, CABA Design Review head



HEADLINE NEWS: HOW

In the week following the AJ's PPG 7 victory, we look back at the campaign milestones in our own words – from the bid's humble beginnings to the planning minister's policy U-turn

Government to slam door on great country houses

AJ 8.5.03 – It is revealed that planning minister Jeff Rooker and his direct boss, deputy prime minister John Prescott, intend to abolish John Gummer's famous PPG 7 clause. Observers warn that it could signal the end for Britain's 400-year-old country house tradition.

AJ launches bid to save 'country house' clause

AJ 22.5.03 – The AJ decides to step into the growing PPG 7 furore and campaign to 'Save the Clause'. The first move is to send a campaign letter to Rooker signed by hundreds of architects including Richard Rogers, Norman Foster and the presidents of all the professional institutes.

MPs set to back Early Day Motion to save 'country house' clause

AJ 26.6.03 – Labour MP Barry Sheerman, the chair of the House of Commons' Cross-Party Group on Architecture and Design, launches an Early Day Motion demanding a reconsideration of the policy. It is immediately backed throughout the political spectrum.

Motion to save PPG 7 romps home

AJ 17.7.03 – The AJ organises the Great Country House Debate at the RIBA's Portland Place HQ featuring speakers for and against the clause.

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THE CAMPAIGN WAS WON

Government offers 'glimmer of hope' for country houses

AJ 31.7.03 – Following an interview with the new planning minister Keith Hill, it emerges that he is seemingly more sympathetic to the case for keeping the clause than his predecessor. Hill highlights his interest in country houses and his long-term membership of the National Trust.

Howarth joins country house fight

AJ 13.11.03 – Former Labour arts minister Alan Howarth decides to throw his weight behind the AJ's campaign and agrees to sign up to the Early Day Motion. He calls on the government to rethink its policy and retain the exception.

Ex-culture secretary Chris Smith signs up to save the country house

AJ 4.12.03 – Further gravitas is added to the case for retention when former cabinet minister and political heavyweight Chris Smith signs up to the Early Day Motion. The former culture secretary was the man who brought CABE into existence.

Inspectors in secret PPG 7 order

AJ 4.3.04 – The AJ reveals a secret document distributed to planning inspectors in 2001, ordering them to take account of the proposed abolition of the country house exception when judging appeals.

Debate wins ministerial sympathy

AJ 1.7.04 – Alan Howarth manages to secure a House of Commons debate on the government's PPG 7 policy. Once again Keith Hill hints that he has time for the AJ's arguments and promises to consider them further.

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UCE head quits amid results furore

The head of the University of Central England's (UCE) school of architecture has resigned following this year's appalling exam results, the AJ can reveal.

Thom Gorst has left the school following a Part 1 failure rate of 93 per cent and a failure rate at diploma of 43 per cent.

The AJ understands that Gorst has agreed to take up a position at the University of the West of England's architecture school in Bristol, starting next month.

There he is expected to work for the school's boss Richard Parnaby, who also doubles as the chairman of the Design Commission for Wales.

Gorst's departure comes at a dramatic time for UCE – which has only just won back full prescription from the ARB.

Following the announcement of the shocking results last month (AJ 15.7.04), the university's authorities revealed that they had suspended the school's first-year intake for the forthcoming

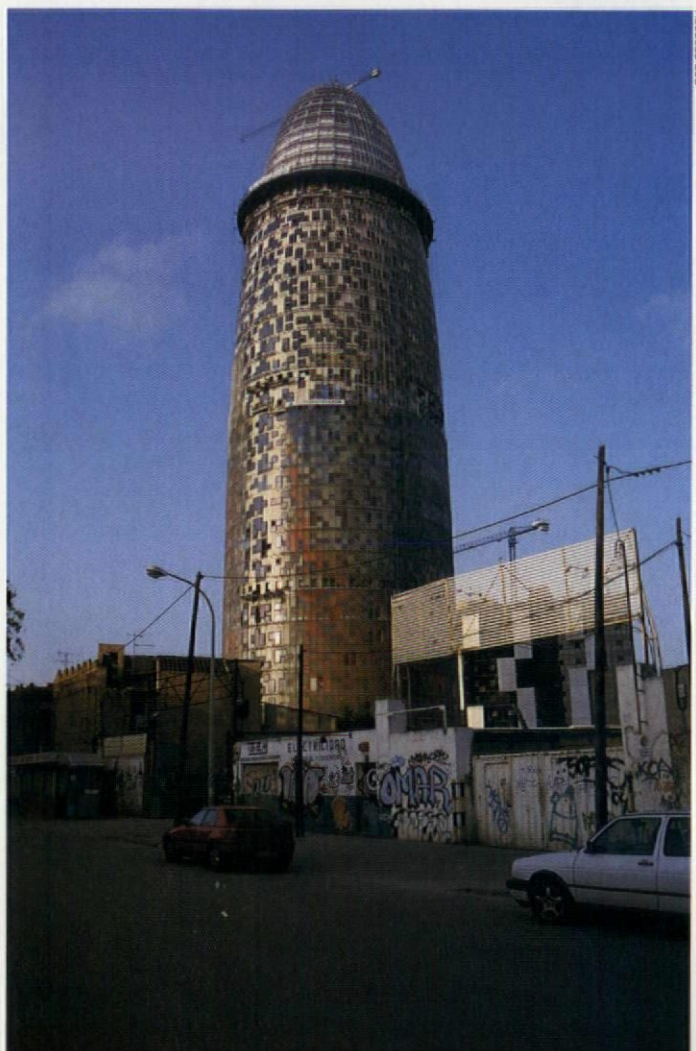
academic year and had also commissioned an investigation into the disastrous performance.

In a fresh statement last week, UCE confirmed that Gorst is to leave at the end of this month and announced that the dean of the Faculty of the Built Environment would take temporary charge. The statement read: 'It was a personal decision to leave the school. We wish him the very best in his further career.'

The latest developments come amid growing rumours that the school's appalling results can be explained by the failure of the students to complete essential elements of certain compulsory modules during their first year. If this is proven, then responsibility for this year's excessively low Part 1 pass rate will lie with the administration that proceeded Gorst's two-year regime.

● See Letters, pages 16-17.

Ed Dorrell



ROB GREGORY

What's the big idea? RIAS defends exhibition

The Royal Incorporation of Architects in Scotland (RIAS) has dismissed claims that it acted inappropriately by headlining the practice of its own president at its annual Edinburgh Festival exhibition.

The decision to highlight work by gm+ad, the office of current RIAS president Gordon Murray, has raised eyebrows among Scottish architects.

However, the RIAS has defended its flagship show, called 'Big Ideas in a Small Place'.

A spokesman said: 'The RIAS' task is to promote a knowledge and understanding of Scotland's architecture. This year we have chosen to do so by exhibiting the work of a busy and dynamic Glasgow practice, whose work is sometimes challenging, often award-winning, and very much in the public eye.'

'The RIAS has worked with gm+ad on other exhibitions, notably "Flesh and Stone" at the Gallery of Modern Art, Glasgow

in 1999, and therefore has confidence in their ability to deliver.'

But a leading Edinburgh architect – who chose to remain anonymous – believes the show amounts to little more than 'free advertising'.

'I always thought the RIAS had a daft policy about one-man shows – you either had to be dead or foreign to feature,' he said. 'So I'm all in favour of the RIAS putting on a display about Scottish architects, especially at the international festival, which is a big shop window.'

'But this year I was gob-smacked. The exhibition is all about Gordon Murray and Alan Dunlop's practice, gm+ad. Previous shows have never been used to promote architects' practices. And they have never been about the president promoting himself. I am absolutely amazed by the cheek of it,' the architect added.

The exhibition runs until 3 September at the RIAS Gallery at 15 Rutland Square, Edinburgh.

Nouvel gets it up

Jean Nouvel's 34-storey Torre Agbar in Barcelona is nearing completion. Construction of the tower is set to finish in October and will then be followed by an eight month fit-out. The 30,000m² scheme – which aims to be a 'landmark recognisable on a metropolitan scale' – becomes increasingly slender as it rises before being 'crowned' with a rounded cupola. The skyscraper has a double facade and the first 25 floors will have windows that are seemingly random openings. From the 25th storey up, the facade will be transformed into a glass outer skin with a geometrical continuity to the rest of the building. Nouvel described the surface of the building as like water, 'smooth and continuous but also vibrant and clear'.

Hackney in £25m public revamp

Hackney council in east London is set to overhaul both of its Grade II-listed town hall buildings as part of a £25 million project to improve public access to local services.

Many of the council's public buildings have been neglected for decades and the latest scheme would revamp the Art Deco town hall in Mare Street and the much-loved assembly rooms in Stoke Newington.

Both building projects have been given the go-ahead, despite the council's ongoing legal wrangle regarding the design of Stephen Hodder's Clissold Leisure Centre.

A council spokesman said: 'The scheme will be very carefully project managed. It has been 10 years since Clissold was commissioned but there are lessons to be learnt.'

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ARB fights to silence Salisbury

The ARB has issued an injunction against rebel board member Ian Salisbury in an effort to end the publication of details of confidential legal advice.

The board delivered the legal papers after repeatedly warning Salisbury to take down the details of a lawyer's opinion on Part 3 qualifications posted on his website.

The Oxford-based practitioner has repeatedly refused requests to stop publicising details – which the board claims are misinformed – from the legal document.

Salisbury has, however, rejected any accusations that he has done anything wrong and has instead vowed to fight the injunction.

'I consider this bullying as I do not think that there is anything wrong with what I have done,' he told the AJ. 'I have taken legal advice

and consider this worth fighting. There seems to me to be no reason why they should have issued an order and it really is extremely frustrating,' Salisbury added.

And Salisbury has won the support of former RIBA president Rod Hackney, a long-term critic of the ARB. 'There is no justification for this gagging order,' he said. 'I believe Salisbury is in the right and should be praised for carrying out his convictions.'

'What will the membership make of the way that an elected member of the board is being treated?' Hackney added.

But ARB chief executive Robin Vaughan said the board's actions were justified. 'We felt this confidential and legal advice should not be published because it is confidential and legal,' he said.

Ed Dorrell

Foggo Associates has submitted plans to give London's Cannon Street Station a multimillion-pound facelift. Its proposal for developer Hines revolves around Cannon Place, an eight-storey office building with more than 36,000m² of floor space, which would rise above the remodelled station. Foggo's design replaces a 1960s office block on the site by John Poulson. The scheme will offer improved facilities for both rail and tube passengers and was prepared in consultation with the Corporation of London, English Heritage, the Greater London Authority, CABE, Network Rail and London Underground. +



'Cloud' failure faces council inquiry

The inquiry into the collapse of Liverpool's Fourth Grace scheme got under way on Monday when the scrutiny panel of the city council's regeneration committee sat publicly for the first time.

The panel will grill key decision makers and developers on the project to find out why Will Alsop's scheme, the centrepiece of the European Capital of Culture bid, failed. A verdict is expected by the end of September.

Meanwhile, the privately led consortium behind the proposals is in negotiations with the Northwest Development Agency (NWDA) in a bid to recover its costs. There are indications the consortium could sue if talks fail.

A source close to the group said: 'We have already spent millions of pounds based on assurances from the public sector that if they pulled out, we would have an option on the site.'

Data protection scam costs architects thousands

Architects have become the main target for fraudsters posing as data protection officials.

According to the Information Commissioner's Office (ICO), architecture firms are being tricked into shelling out £135 by bogus agencies promising to register them under the Data Protection Act 1998 (DPA).

With names such as 'Data Protection Agency Registration

Services', the agencies often use threatening language and 'official-looking' headed notepaper to scare businesses into paying.

Assistant information commissioner Phil Jones said: 'If you receive a letter out of the blue demanding more than £35 to register under the DPA, this will be a scam. Our simple message is to throw the letter in the bin and not pay the fee demanded.'

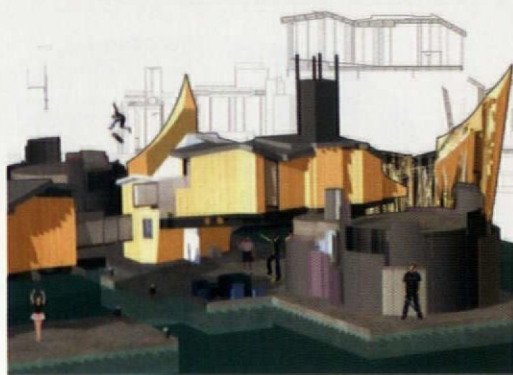
Since February 2003 the ICO has received almost 60,000 complaints from a range of businesses, including architects' firms.

'Over the past two years these scams have cost British business many thousands of pounds,' Jones added.

The statutory fee for notification is just £35 a year. Visit www.informationcommissioner.gov.uk for further details.

The AJ is taking a summer break next week. The next issue will be published on 26 August. Don't forget to visit AJ Plus every day for the latest news. +

STUDENT SHOWCASE



If skateboarding ever becomes accepted as an Olympic sport, Russell Potter, a third-year student at the University of Nottingham, is ready with his design for the Yoshiwara Hotel. Designed for London's 2012 Olympic bid, this comprises a floating urban canvas that allows skateboarders to create beauty through a combination of skill, balance, motion, and textures. The manipulation of space is manifested in freedom of movement and constantly deforming landscapes, with technologies and materials embedded in skateboarding blended with the architecture. Potter's tutor was Christopher Hill.

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Six set to make Olympic splash

A host of international architects are competing to design the Olympic Aquatic Centre, a key venue in London's bid to host the 2012 Games.

Zaha Hadid Architects is one of six design teams short-listed to draw up plans for the new flagship swimming facility in Stratford, east London. The other contenders are: Dominique Perrault; Faulkner Browns with Make; Bennetts Associates with Studio Zoppini Associati; Massimiliano Fuksas; and Behnisch, Behnisch & Partner.

The government has publicly committed itself to building the centre, funded by Sport England – whatever the outcome of the Olympic bid.

Sport England's chief executive Roger Draper said: 'The six architects chosen have impressed all the panel through their exciting mix of design talent.'

All six of the shortlisted design teams have until November to submit detailed proposals and the winner will be selected in January. 

Livingstone vows to kill 'awful' London hospital

Ken Livingstone's planning department has put in jeopardy HOK's plans for a massive new PFI hospital in London's Whitechapel.

The Greater London Authority's (GLA) head of planning, Giles Dolphin, has warned that the mayor will direct refusal on the Royal London scheme unless 'very significant' improvements are made to the designs.

Dolphin savaged the proposed project, adding that there was a 'distinct possibility' the mayor would turn it down whatever changes are made.

'We have been consulted on the scheme and have produced a report,' he told the AJ, 'and the mayor is definitely minded to turn it down. To be honest, even if we managed to get some of the improvements we want, it is difficult to imagine that we will support it because it is so awful.'

'It is hard to work out where this has gone wrong. There are two schemes on this PFI deal – this one and Barts – and the other is excellent. There seems to be no reason why this should be so bad,' he added.

If HOK's 950-bed proposal does get the green light it will involve the construction with Skanska of the largest PFI hospital in the UK to date.

But the project came under further fire last week after a report from CABE's Design Review

Committee savaged the designs. The report slammed the project for being too constrained and cramped due to the very limited site. It also criticised the 'form and bulk' and savaged the proposed planning, circulation and navigation of HOK's designs.

A Design Review spokesman agreed with Dolphin's comments, adding that the project was not up to the standard expected of modern public-sector construction.

'A hospital of this size and prominence ought to be an exemplar of the public sector's commitment to high design standards through the Better Public Buildings programme and a plausible candidate for the Prime Minister's Better Public Building Award,' the spokesman said. 'We think that this design fails to reach that standard.'

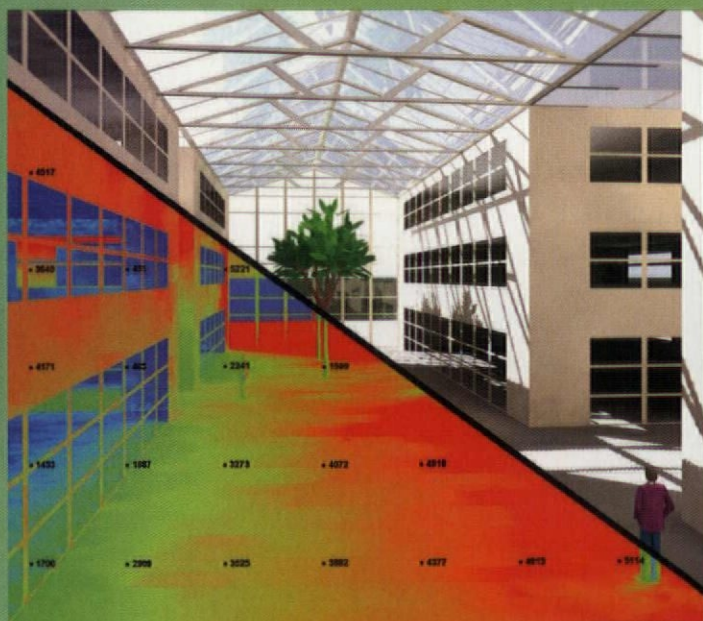
A statement issued on behalf of the client – Barts and The London NHS Trust – confirmed that it had 'received a report from the GLA regarding the proposed design of the Royal London Hospital'.

'The trust will need time to digest it and reach a considered view, which we will discuss with the GLA at the earliest possible opportunity,' the statement said. 'We are hopeful we will be able to reach a satisfactory conclusion.'

Ed Dorrell

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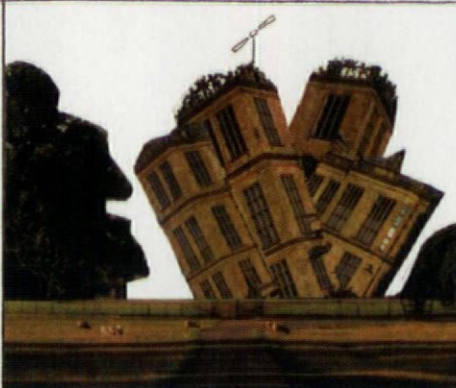
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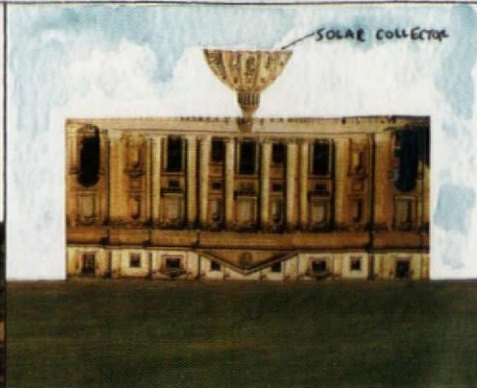
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Hellman

SO 'GUMMERS LAW' IS REPRIEVED – BUT IT DOESN'T NECESSARILY IMPLY ONLY ICONIC MODERN COUNTRY HOUSES. INNOVATIVE TRAD MIGHT ALSO BE ON –



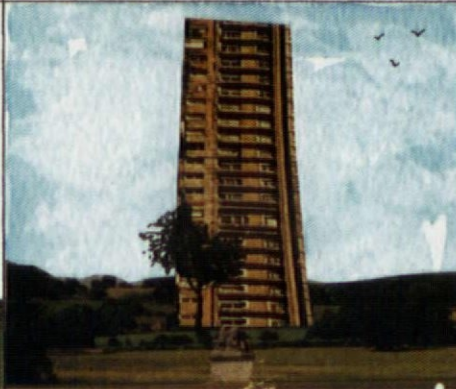
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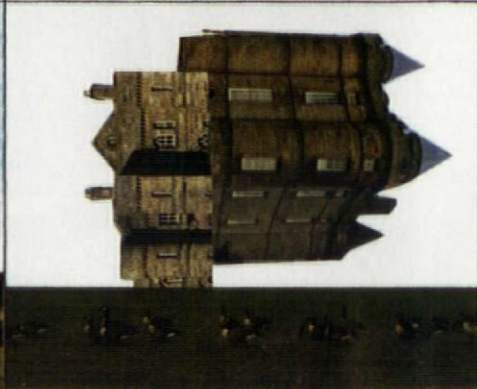
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who said what

'I have to keep him in line. I wouldn't say I crack a whip, but this is the division of duties we decided on'

Nina Libeskind on husband Daniel. *New York Times*, 30.7.04

'When a film comes with a big name and high expectations attached, grossly over time and budget and with the publicity people peddling furiously, you can be pretty certain it will be a turkey. And that, sadly, is the best way to describe the Scottish Parliament'

Giles Worsley. *Daily Telegraph*, 4.8.04

'One rather famous architect told me recently: "Cecil? Well, he wants to take over the world, doesn't he?"'

Jay Merrick profiles Cecil Balmond. *IoS*, 8.8.04

'All that is required now is for the grinning figure of Monsieur P Y Gerbeau to be put in charge to try and sort the whole thing out'

Richard Ingrams on the Diana memorial fountain. *Observer*, 8.8.04

vital statistics

- A report by Arup predicts that global warming could send temperatures soaring inside Britain's naturally ventilated buildings. By 2080, office temperatures could reach 39°C – hotter than they are in present-day Cairo.
- Prescription of the drug Viagra has almost trebled among men aged under 45 in the past three years. According to the *International Journal of Impotence*, men aged between 30 and 39 are the fastest-growing market for the drug.
- The amount of money spent playing Internet poker has risen by nearly seven times in the past year. The business is now worth an estimated £15 billion and at least a fifth of people in the UK have tried their luck at one of the 210 online poker sites.
- Taylor Woodrow, the country's fourth-largest housebuilder, reported a 28 per cent drop in demand for its UK properties during June and July. However, it still intends to build 10,000 new properties by the end of the year – the same number as in 2003.

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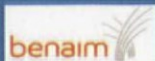
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Saving the clause could catalyse the changing role of the countryside

It has been an exciting week for *The Architects' Journal*. Working on a magazine, even one that has as close a relationship with its readers as we do, can be frustrating. We write, we argue, but how much effect do we actually have? Normally, we have to measure our influence indirectly. How good it is, then, to be able to see a tangible result – a U-turn in government policy as the result of a campaign by the AJ. Planning minister Keith Hill said that the AJ should be 'very proud of its campaign' to save the clause in PPG 7 that allowed exceptional one-off houses to be built in open countryside. And we are. The fact that PPG 7's successor, PPS 7, embodies a new version of that clause is thanks in large part to our campaign and to the many architects and other public figures who supported it.

But nothing is ever quite as one expects, and so the new clause does not exactly mirror the old one. Classicists are getting hot under the collar, fearing that they are excluded by the new clause's emphasis on innovation. But it is perfectly possible to imagine a great building drawing on Classical tradition that could be 'truly outstanding and ground-breaking' and a 'reflection of the highest standards in contemporary architecture'. By ringing alarm bells, the Classicists could interpret the new policy to their own disadvantage in a self-fulfilling prophecy.

More intriguing is another change, defining the paragon of excellence as simply an 'isolated new house'. There is no mention this time of a house standing in its own grounds. We are moving from the realm of the old-style country house to what may merely be a house in the country – a far more affordable proposition, and hence one for which there will be many more potential clients. We all know that the role of the countryside is changing, from being a factory for producing cheap food to a far more complex place that encompasses ideas of leisure, repose, sustainability and different ways of working. A healthy sprinkling of excellently designed houses, of significant but not outrageous size, would be a valuable addition to the mix. And would give the AJ, and its readers, even more cause for celebration.

Ruth Slavid

English Heritage and CABE are best of friends

How easy it is for different conclusions to be drawn from a single report. While 'Select Committee slams EH [English Heritage] and CABE conflict' (AJ 29.7.04) makes for an eye-catching headline, the substance of the Select Committee report provides firm political support for English Heritage and the steps it is taking to encourage the adaptation of historic buildings and places, and allow their continued use.

Nor can the committee's comment that 'in some instances CABE and English Heritage are giving conflicting advice' count as 'special criticism'. English Heritage and CABE have different remits – however, in practice, we work closely together to encourage the best of today's architecture to add to that of previous generations, which we are charged with protecting for the future.

The main recommendation of the ODPM Select Committee inquiry was that historic buildings should be made central to urban renaissance, proposing that local authorities should incorporate a clear role for historic buildings in their regeneration strategies and establish multidisciplinary teams to implement them. English Heritage and CABE will be doing everything they can to help them in this important task.

Steve Bee, director of planning and development, English Heritage

Brum renaissance needs support not criticism

Can the Birmingham School of Architecture and Landscape at the University of Central England (UCE), the subject of so much press criticism recently (AJ 15.7.04), really be the same school with which I have been associated during the past few years?

As a practitioner and visit-

ing critic, I have seen the school rebuild itself from the nadir of two years ago, when it lost its postgraduate accreditation, into an energetic and revitalised institution. Thom Gorst [head of school] and his staff have turned round a school that has had, deservedly, its fair share of criticism. The previous well-meaning, but misguided, policy of virtually open access followed by casual tolerance of poorly performing students has clearly been replaced by a drive for academic excellence and a discipline designed to be beneficial for the students.

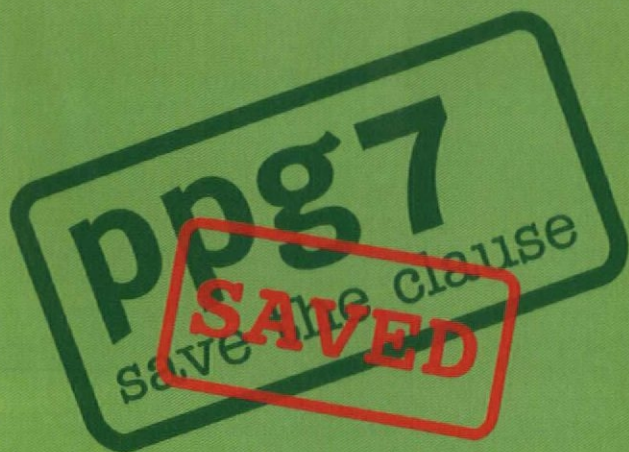
It is difficult to obtain information from the school or from UCE (it is in Football Association mode at present) – however, students advise me that the 93 per cent failure rate evolved from students carrying over failed modules from previous years. For them the day of reckoning had to arrive – it did last month! A degree cannot be awarded to a third-year student who is yet to complete a project from the second year.

Possibly 30 per cent of the affected students should have been encouraged out of architecture before reaching the third year, and for the other 70 per cent all is not lost – they can complete their degree if they expend some effort over this summer holiday.

Ironically, the students, particularly the hard-working ones, have expressed support for a system that rewards effort and penalises lethargy.

Those of us that were at the end-of-year show will be aware of the enthusiasm there is among professionals in the city for the work the school is now producing. What we are witnessing is not a school in decline but one that is rebuilding itself.

Anyone with any experience of architectural education should be challenging the conclusions to which the press are jumping. Why is the university steadfastly



Countryside saved by campaign spirit ...

Congratulations AJ on the success of your spirited campaign. Excellent news for architecture and even better news for the English countryside, no longer condemned to preservation in aspic.

Adrian James, Adrian James Architects, from Ishigaki, Japan

... happy days now pastiche is past it ...

This should encourage a return to the tradition of patrons sponsoring good, contemporary domestic architecture – something that the UK has not been particularly good at in recent years,

More passion, less pastiche – well done!

Laurie Chetwood, Chetwood Associates, London

... it's time to push out the philistines

Congratulations on the successful outcome to your campaign. What a coup! It's a fantastic victory for progressive architecture. Now we need to expel the philistines from the planning committees.

James Gorst, James Gorst Architects, London

refusing to support its school? What lies behind these apparently catastrophic figures? It is my suspicion that, once analysed and put into context, these statistics may well tell a different story, one that perhaps supports the theory of a school renaissance.

We are advised that the university has decided to suspend recruitment to the first year. Most people will naturally be interpreting this as a vote of no confidence in the school, and students will already be looking at other options for their second and third-year study. How can the school survive?

This past year has seen the school receiving unprecedented support from practitioners in the area, with a large number of us donating our own time to provide crit panels for project assessments, because we believe in what Gorst and his team are trying to achieve. The work we have seen is evidence of the higher standards of architectural education to which the school is aspiring. Is that time now to be squandered?

Surely I am not the only architect in the region to feel so strongly about the tragedy that is unfolding on our doorstep. If we want to retain a school in

Birmingham, we will have to fight for it. I just hope we are not too late.

Sid Glazzard, Birmingham

RFH fears are educated not merely misinformed

The Twentieth Century Society may disagree with Allies and Morrison's scheme for the Royal Festival Hall (RFH), but this is not the same thing as being 'misinformed' ("I am not RFH vandal" says angry Morrison, AJ 29.7.04). Following its usual practice, the society has consulted with all parties before reaching the view that the visual impact of the changes to the auditorium is excessive for a Grade I-listed building. High-profile acousticians have expressed doubts about the principles behind those proposals and the possibility of finally 'curing' the acoustic problems, while Trevor Dannatt, one of the original architects of the RFH, agrees that the hall will be compromised architecturally.

We were disappointed that English Heritage approved the scheme, leaving Lambeth councillors little choice but to follow suit. It is the role of the society to defend the integrity of the best architecture after 1914, and we believe that if the RFH scheme is carried out, it will not be long before there are calls to reinstate what has been lost.

Alan Powers, Twentieth Century Society, London

Pevsner set to revisit Lancashire... twice!

To put right two slips in your review of Joseph Sharples' *Pevsner Architectural Guides: Liverpool* (AJ 22.4.04), a full revision of Pevsner's 'Lancashire' volumes is indeed under way, with two volumes (not one) devoted to the southern part of the county, and another covering the north. And the new south-western volume will include a condensed version

of Sharples' *Liverpool* text, rather than a wholly new account.

Simon Bradley, editor, Pevsner Architectural Guides, Yale University Press

World Heritage not a factor in Cloud demise

Your article 'World Heritage status scuppers Alsop's Cloud' (AJ 22.7.04) is misleading. The press release that announced the decision not to progress the scheme gives a clear explanation of the reasons and the financial challenges facing the scheme. No blame whatsoever is attributed to the recently awarded World Heritage status.

Liverpool's historic environment provides an extraordinary opportunity to help the city's regeneration and I am disappointed that the AJ continues to portray it otherwise.

Malcolm Cooper, director, English Heritage (North West region)

Therapeutic hospital design: share your views

I am a researcher working in the geography department at Loughborough University and am very interested to know where the links between hospital design and therapeutic value come from. This appears to be of particular importance to many of the new PFI projects built in the past few years. I'm trying to understand whether ideas from overseas are being translated into the British context. Any ideas and/or thoughts would be welcomed.

Tim Brown

t.brown@lboro.ac.uk

posted on AJ Discussion Forum

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.



Ability must match ambition in the quest to do it better

As consultants analysing a client's requirement for a building, we have a well-defined role. We react to a brief or situation and develop responses that usually emerge as a proposition for the adjustment or creation of a building; a proposition that we hope would, if ever built or published, be recognised as architecture. Increasingly, we respond with a proposal that does not suggest building as solution; we suggest an adjustment to a client's life, its working methods, its aspirations or, in extremis, a radical lifestyle shift: the couple that think they want an extension would often be better off with a divorce.

Whether we suggest building or divorce, we are consultants with an ability and interest in defining the core problem and offering solutions. This is why, as designers of opportunities, we should be less inclined to focus on building and more on charging for our ability to visualise and represent, in clear intelligible notes, drawings and diagrams. We are significantly better at it than the host of highly paid management consultants who often pre-date our involvement in the analysis of client need. You only have to think back to the pre-Millennium Lottery funding that was poured into the creation of theatres short of not only an audience but also acting companies; of the always-empty Museum of Pop; the troubled Great Glasshouse in Wales; the plethora of pointless visitor centres (has there ever before been such a useless typology of tea-towel sales?); and, of course, the Dome.

I would like to argue that if architects had become involved earlier, we could have highlighted the pointlessness of some of these non-briefs for projects, and encouraged the applicants for the trough of cash to rethink. Unfortunately, as built evidence suggests, this was rarely the case. I can understand why the architects took the brief (fee and opportunity

and built it out: a chance to make something new and different clouds the ability to think. Anyway, the management-consultant fees had been wasted upstream along with the responsibility to question need.

Which brings me on to the difficulties of architectural education. There are three models for our training: one is that we are trained to think about problem-solving as an opportunity to build architecture of inspiration and idea; two, that we are trained to think we are building architecture of inspiration when we are not; and three, that we are trained to produce. Is it any wonder, therefore, that there is some doubt and disillusion among the recently, and indeed not so recently, qualified?

The key question we face is whether, in our professional career, we are serving client needs, our need to build beautifully, or the need to build at all. Few enter their professional training with the idea that they are servants of someone else's need, or indeed that they could – or should – become management consultants. They enter because they are intrigued by the potential glory of making things beautifully, intelligently and elegantly.

All this helps to explain the fuss being made over Graham Morrison's considered reflection on, or snipe (depends on where you think you sit) at, the worst of the architectural icons. We like to think we can dazzle our peers with our brilliance – regardless of whether that is in the production of icons of surprising form, or the painful process of hushed humility that results in the much-hyped modest ordinary. Icon or ordinary, we find it hard to say no to the opportunity to attempt to do it a little bit better than our peers. And that is right – if we lose the ambition to do things better, we have lost everything. It is just a question of whether ability matches ambition.

'The key question is whether, in our professional career, we are serving client needs, our need to build beautifully, or the need to build at all'

With the success of the AJ's PPG 7 campaign, key supporter Alan Howarth MP discusses his affinity for architecture and hopes for the future

Alan Howarth MP is feeling pretty pleased with himself – as he should be. Together with the AJ he has succeeded in changing government policy on the country house exception – a significant achievement in anyone's book.

'This is a great day and a great achievement,' he says, very happily. 'I really am very pleased that we have persuaded the government to change its mind.'

Howarth is an interesting political character. There are, after all, not many MPs who can claim to have crossed over from the Tory to the Labour benches. While some have called him a splitter, he comes across as an honourable and principled politician who will stand up for what he believes in.

Joining the New Labour government in 1997 as an employment minister, Howarth soon found himself in what he describes as his 'dream job': minister for the arts in the Department for Culture, Media and Sport (DCMS).

This former position added great credibility when he joined the AJ's Save the Clause campaign late last year. And when the member for Newport East also agreed to sponsor the Early Day Motion, calling on the government to rethink its policy, the gravitas he brought and his influence in the corridors of power forced people at the ODPM to sit up and take note.

Howarth is not an architect and neither does he have any formal background in either architecture or design. Although there is an element of truth to the public perception of backbench MPs as time-servers who spend most of their time either jetting around the world or taking advantage of Westminster's sensational facilities, it is also a lesser-known fact that many take on causes simply because they believe it is the right thing to do.

But not only does this 60-year-old MP believe that defending the PPG 7 exception was 'the right thing to do'; he also seems to have a more than average interest in all things architectural. How did this come about?

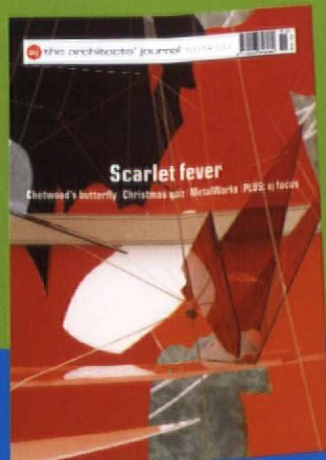
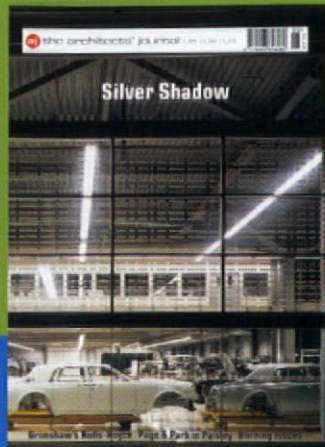
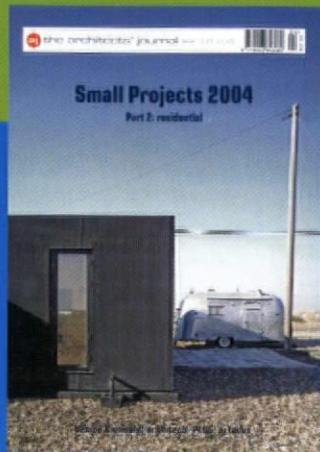
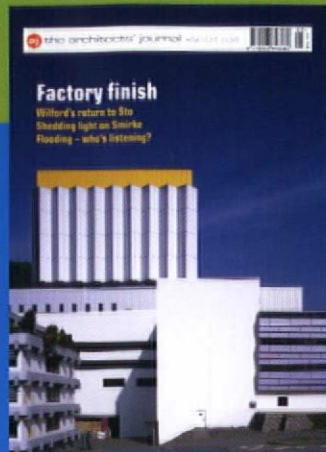
'I was fortunate enough to be taken to Florence when I was about 12 in 1957,' he says, clearly slightly embarrassed by what must have been a pretty privileged upbringing. 'And it was the first time I really became aware of architecture and how important it can be.'

'I was also brought up in Winchester and went to King's College, Cambridge, and



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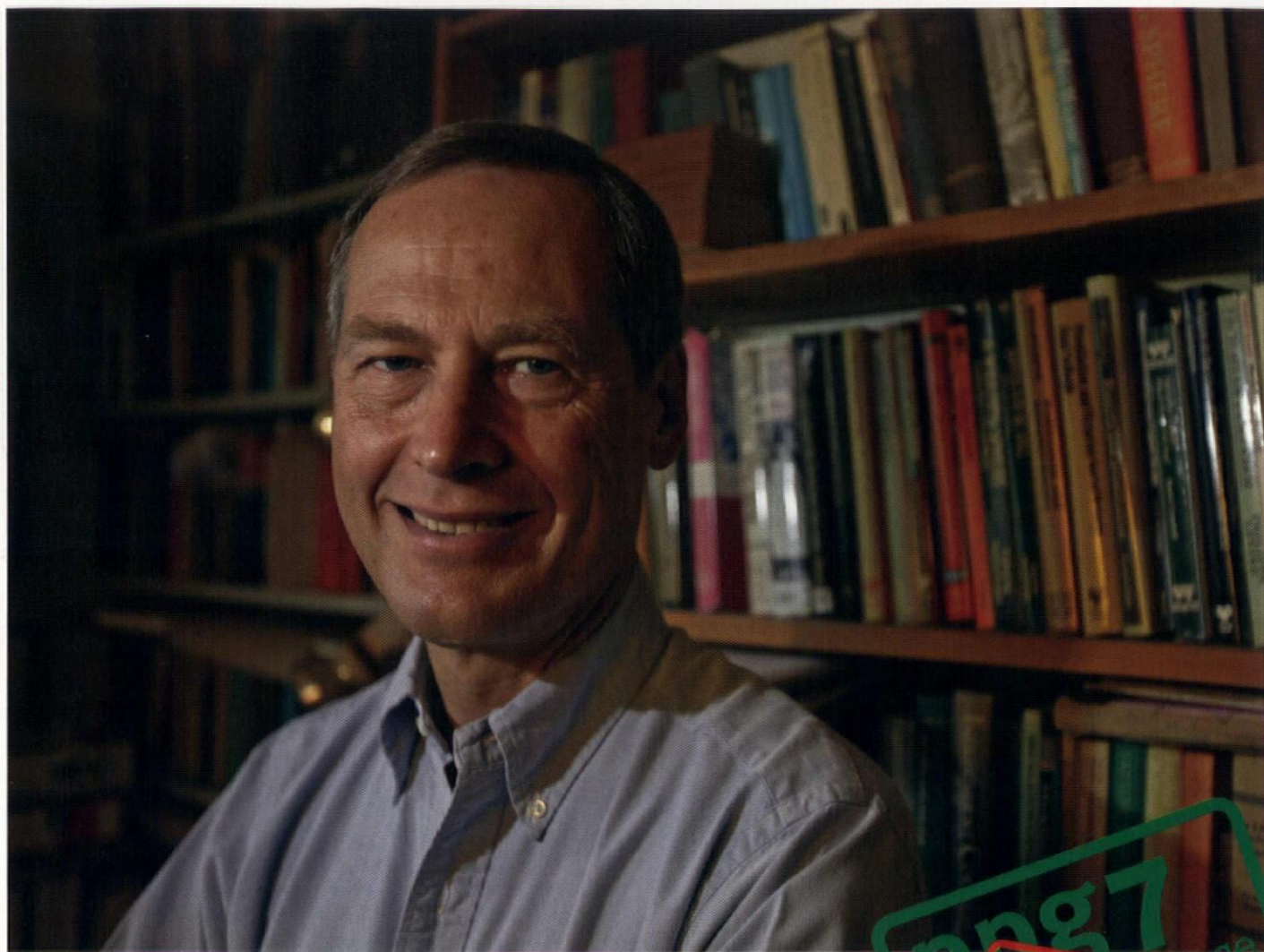


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Clause for celebration



these are obviously very interesting from an architectural perspective.'

However, it seems that the most significant element of Howarth's architectural education came during the 1970s, after he had embarked on a teaching career.

'I used to take some of the children off on a Friday afternoon to look at many of London's great buildings. I remember those days extremely fondly,' he says. Not exactly an essential element of a caricature of your average '70s teacher.

'I would use *Nairn's London* [by Ian Nairn] as my guide. It was brilliant as it allowed me to go completely off the beaten track and find hidden gems. It also taught me to look above street level, which is obviously essential.' One wonders how many of the capital's teaching population would be allowed this freedom to take their pupils on a voyage of discovery in the over-regulated 'noughties'.

Howarth continued this passion for design standards in construction when he

joined the DCMS. 'We were able to create CABE and the Better Public Buildings (BPB) initiative and bring it right to the top of the government's agenda. For example, when we launched the BPB, the prime minister himself wrote a really impressive forward,' he says, with good reason for sounding proud.

'We had a lot of influence at that time. I asked my civil servants to find out just how much we were spending on construction at the time and work out what we were doing to improve design in this massive programme.

'We also launched the Design Champion Initiative, which was an attempt to get all the different government departments to take responsibility for standards of design in their construction programmes.'

Although no longer in the government – he left in the 2001 reshuffle due to 'all the young guns waiting for promotion' – Howarth seems more enthused than ever with looking out for design standards in Whitehall.

'We have to keep a watching brief on the

design champions in the different departments. While some have been really great, such as Charlie Faulkner in the Lord Chancellor's department, there have been others that have had less impact. We need to make sure some of the ministers keep their eyes on the ball because they have lapsed a bit.'

Which all fits in very neatly with why he took on the challenge of defending 'Gummer's Law'. This is not to say, however, that Howarth does not have his reservations about planning minister Keith Hill's phraseology in PPS 7's new exception clause.

'The text looks encouraging,' he says. 'But we will still have to be vigilant. It is extremely important that the phrase "innovative and ground-breaking" must also bring in traditional design methods. The government must not be too prescriptive about design.'

'It is part of a liberal society that people should be allowed different architectural styles and tastes,' he adds.

Ed Dorrell



The ever-conflicting views of the image conscious and the ordinary

What do ordinary people think of the architectural drawings, computer-generated images and photographs of buildings that are increasingly appearing in the newspapers? Do they find them helpful in understanding the projects and buildings that are portrayed? Well, not exactly. It is my suspicion that their immediate reaction springs from the broad spectrum of ideas that link the deeply suspicious to the profoundly hostile, and settles there.

A quick desktop survey suggests that the only exceptions to this rule occur when the headline, the title of the article (or the caption to the illustration or headline itself), actually orders the reader or viewer to approve of the project. So while a chatty 'Sweden is quietly proud of its new Folksam Tower' may produce no more than an indulgent nod, something more ecstatic, such as 'All London is in love with its new Gherkin skyscraper' – a form that strengthens the mad idea that the building really belongs to the citizens, and even hints that they might one day have to pay for it – works wonders. Old favourites, like 'The rape of Torquay', could never turn into a full-bodied promise to hate the town like poison.

This exposes a broad area of enquiry that, like the ceaseless investigations into 'the intention to buy as the Holy Grail of the retail experience', has subtleties that have been ignored for far too long. My own researches, under-funded as they are, must now serve as an introduction.

We can begin with a typical arts page from the London *Evening Standard*, this one headlined: 'Is this our Waterloo?' A reference to 'a massive skyscraper proposed for the riverside [which] will be a blight on our city's skyline'. The accompanying artwork appears to be an aerial view of the Shell Centre on the the South Bank, but is actually

focused on another building ringed in white so as not to be mistaken.

Fat chance. To anyone who knows this part of London (which must include a good part of the readership of the *Standard*), the most prominent building in the frame is the Eurostar terminal at Waterloo – but this won't do. The image is designed to show how inconspicuous this, the largest building in the picture, would be if the new project were allowed to be built. And which project is this? It is the one with the white ring round it, the P&O Waterloo project, looking very inconspicuous despite the 120 metres of height and the 111,000m² of offices it hopes to bring to the party.

At this point, a second pair of eyes joins the discussion. A layperson is asked for his opinion. He stares at the image keenly. 'Why are people objecting to this building?' he asks. He is given the explanation as above but he is not satisfied with it. 'It doesn't look any different to any of these other buildings,' he protests, gesturing over the terminal, the Shell Centre and the Royal Festival Hall. 'Look, they've even had to put a ring round it because the others are so alike – you couldn't see which one it was. How pathetic!'

Pathetic or not, Mr Layperson is not happy with this situation.

The uniform light-blue colouring of the artwork, so pleasing to the architectural eye, seems to him mere subterfuge. But, in the course of further conversation, it becomes clear that much of the exchange is unwittingly at cross-purposes. The layperson actually thinks that *all* buildings look the same, just as all cars, even all traffic, looks the same. The architect sees them as individual items, separated by their history, brought together only by development and the prospect of change.

'The layperson thinks that *all* buildings look the same, just as all cars look the same. The architect sees them as individual items, separated by their history'

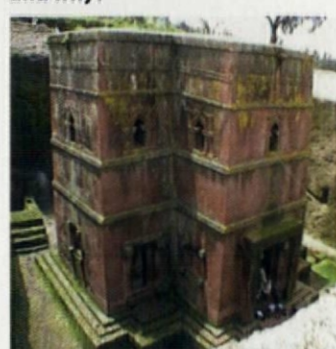
David Adjaye

Adjaye/Associates

When and where were you born?

1966, Dar es Salaam, Tanzania.

What is your favourite building and why?



The sunken churches of Lalibela, Ethiopia.

What is your favourite restaurant/meal?

My current favourite is the Zetter in Clerkenwell.

What vehicle(s) do you own?

Volvo V40.

What is your favourite film?

To Sleep With Anger, directed by Charles Burnett.

What is your favourite book?

Ethics by Benedict de Spinoza (1677).

What is your favourite 'design classic'?

Eileen Gray's tube lamp.

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

I don't think of buildings as worst or best.

Who or what is your biggest architectural influence and why?

I have many sources of inspiration and each have their value. I am influenced by art, music, science and travel.

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

Maurice Shapiro, RCA 1993.

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

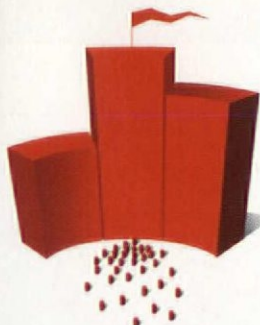
Astronaut.

What would your advice be to architectural students?

Persevere.

What would your motto be?

Believe in your dreams.



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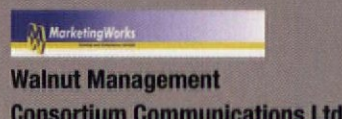
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IDEAS IN STORE

Adjaye/Associates' first public building, an Idea Store for Tower Hamlets, is a striking landmark, built in a tight urban context and making inventive use of materials

By Barrie Evans. Photographs by Tim Soar





Crisp Street Idea Store is a dramatic presence among run-down grey concrete housing and shops, facing East India Dock Road on the Lansbury Estate (see box below) in Tower Hamlets. Despite the condition of its buildings the area remains a busy centre, the location chosen for that reason. A large-scale survey of borough residents in 1999 showed a strong preference for relocating all the suggested Idea Stores – essentially a reworked combination of library and life-long learning services – to local retail centres, where people go, rather than their current away-from-centre sites. The name 'store' reflects not only this retail location but other retail threads too: openness, customer focus and retail hours (open until 9pm most days, 10am to 4pm on Sundays). The name 'Idea Store' is also meant to intrigue, to suggest something new and different to be explored.

The building is a sleek, highly glazed box; a marked contrast to its neighbours but not aloof. Rather, it wraps itself into the existing grain. While the front is of two storeys facing south to the street, most of the building behind is on the first floor, sitting on an existing podium above small single-storey shops, reading as an upper storey to them along the narrow unroofed shopping mall to the east. To the north the store disappears among existing buildings as it meets Crisp Street open-air market. To the west it sits on the podium in retail backlands, a black

opaque face that will be largely unseen.

As you would expect with David Adjaye's restless inventiveness, this is not a glazed box extruded from a cladding catalogue. The box, so shiny it is tactile, runs obliquely on-plan at the front, tapers in plan toward the rear, and as you move back the flat roof starts tapering down too; subtle from the outside, with more obvious visual pay-offs inside.

Its cladding is a reworking of the curtain wall, setting up a rhythm of storey-height, relatively narrow glass strips, flush gasket-glazed. Adjaye is keen for me not to miss the move as the building turns from glazed front

to west side, where the cladding includes some flat metal panels, but flush gasket-glazed in the same way as the glass.

The sheer-skinned result is, to some extent, scaleless: in-between the monumentality of the traditional public building and the accessibility of an offbeat cafe. It stands back from East India Dock Road – intentionally for client and architect a new landmark building – but the entrance is on the east side, one door among several in the small, open-air shopping mall. Not too obscure though; some 2,500 people found the open door on the first day.

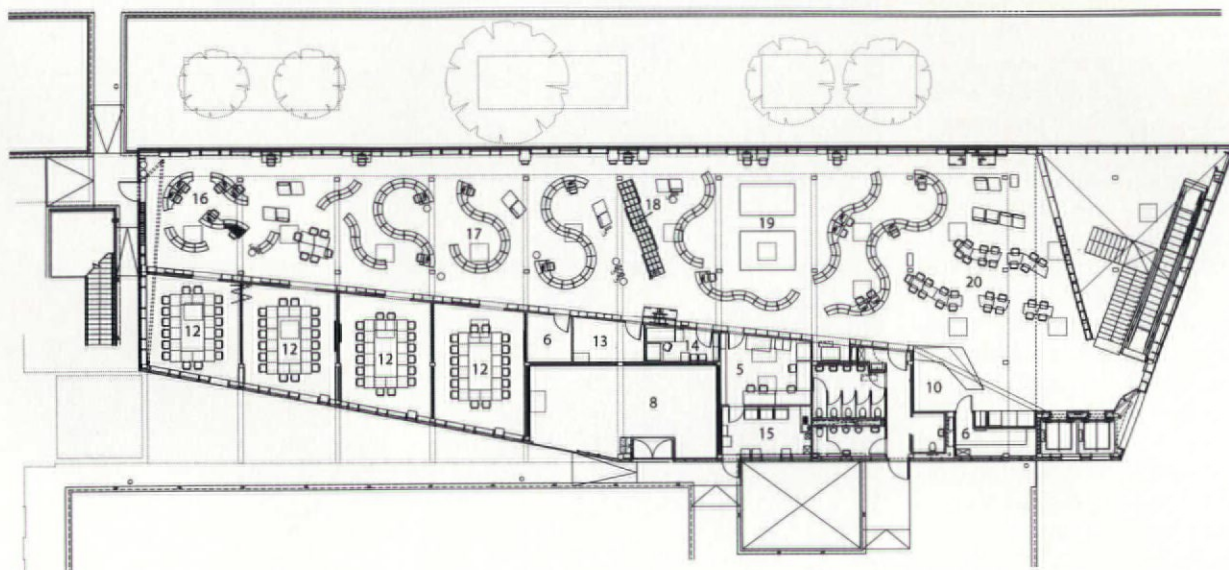
LANSBURY ESTATE

The Lansbury Estate^{1,2} was the first of the 11 areas of Stepney and Poplar to be built under the Abercrombie Plan for the post-Second World War rebuilding of London's East End. Planned by the London County Council in 1949, the decision was taken to concentrate on building 12ha of its 54ha as the 'Live Architecture' exhibit for the 1951 Festival of Britain.

Architecturally undistinguished – despite some notable design names such as Geoffrey Jellicoe, Frederick Gibberd, and Norman & Dawbarn – these 12ha were built to around half pre-war density as a relatively low-rise development, often two to three storeys, with nothing higher than six. It included shops, schools and churches. For most buildings the main materials were yellow stock bricks and grey slate.

Post-1951, this smaller area's planning rules were let slip in favour of more common national models of housing development. Tower blocks rose to the north; on the vacant area to the south-east of the estate along East India Dock Road, the Greater London Council later built a point block, medium-rise housing and a shopping precinct in concrete, which provide much of the setting for the Idea Store. Immediately to the north is an open-air market, with a free-standing roof built in the 1980s. This is the main still-viable remains of Gibberd's Crisp Street market, said to have been the first purpose-built shopping precinct in Britain.

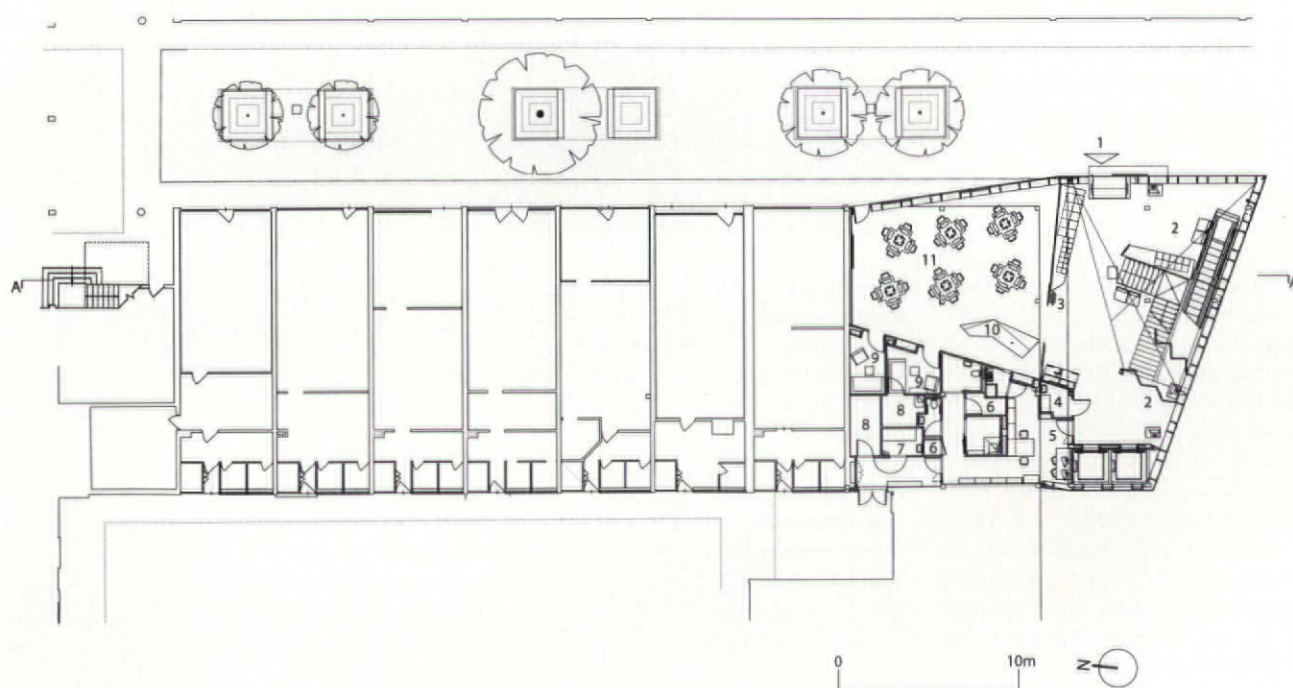
1. AJ 3.7.74 p23-42, a revisit to the estate, hard-pressed to find lessons for the future of British housing
2. AJ 6.9.01 p24-31, historian Catherine Croft finds what's left, 50 years after the Festival of Britain



podium level plan

KEY

- | | |
|----------------------|-----------------------|
| 1 entrance | 11 open learning |
| 2 exhibition area | 12 classroom |
| 3 return books | 13 comms room |
| 4 baby changing area | 14 manager's office |
| 5 workroom | 15 staffroom |
| 6 storage | 16 teen library |
| 7 first aid room | 17 adult library |
| 8 plant | 18 a/v library |
| 9 interview room | 19 children's library |
| 10 help desk | 20 cafe seating |



ground floor plan

12 August 2004

Adjaye talks of redefining civic architecture, that new civic buildings are today one of the few chances to enhance the public realm. This is his first public building, or rather the building of Adjaye/Associates, now a medium-sized practice picking up a range of international projects.

He does not offer a polemic in the way Rem Koolhaas does – but then even Koolhaas could produce a tome of 1,344 pages (*S,M,L,XL*) with many questions but no answers. Adjaye's urban approach is more intuitive, more locally responsive. But some of the assumptions are similar: acknowledging in a market-driven economy that the public realm can mostly only be grown bottom-up and that grand plans are an inflexible approach in a changing, multivalent world anyway; a faith in bold, risky, expressive architecture; a readiness to respond to the moment; at one with ambiguity. It will be interesting to see whether the now-emerging, more-major Adjaye buildings will develop an urban signature, however varied the individual architectures.

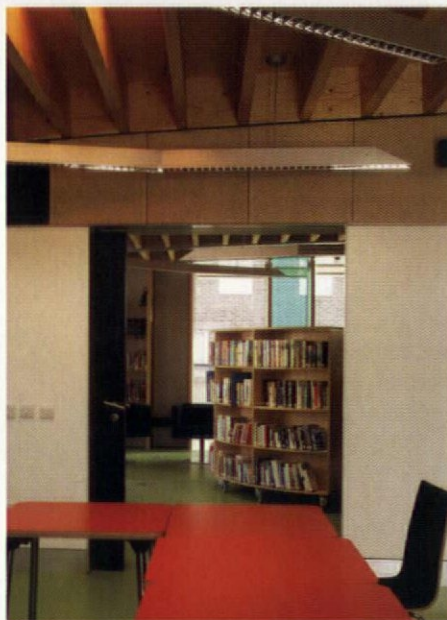
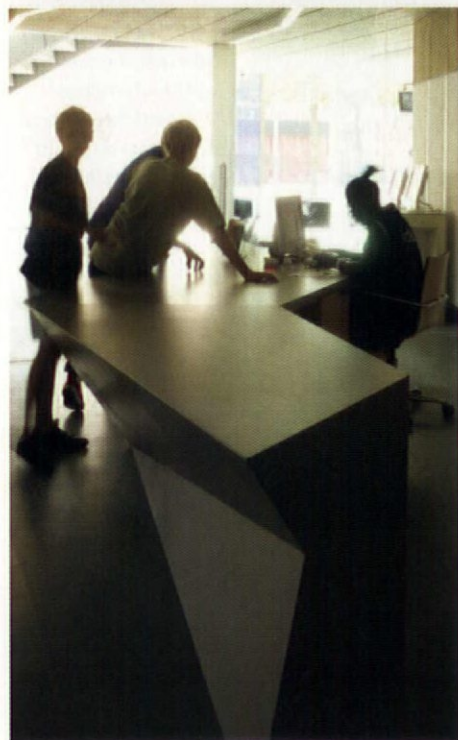
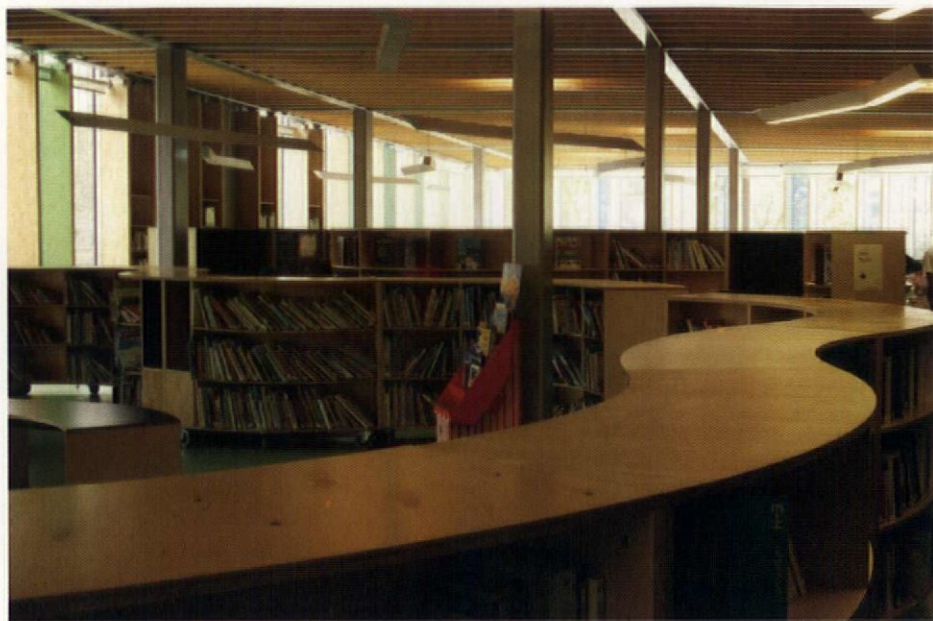
The ambiguity of this store being both a standout landmark and wrapped into the existing buildings continues inside. There can be few buildings with so much glazing that have so little to look out at; on all but the front the undistinguished neighbouring buildings are right outside. There is a social message here that the building readily accepts its setting – it's not some alien parachuted into the borough. So, yes, there is extensive glazing, but this is tempered by tinting in five shades of green and blue (sponsor Lloyds TSB will be pleased), creating an interior world apart, particularly on the main upper floor. What works beautifully is the coloured light cast on the rows of floor-to-ceiling timber glazing fins, with internal roller blinds helping control solar gain in the big space, which is not air conditioned (see *Environment*, page 27).

Developing the Idea Store 'brand' has been the work of Tower Hamlets with Bisset Adams, which created the first Idea Store, a refurbishment project at Bow that opened in 2002 (see *The Idea idea*, page 28). Facilities will be broadly similar across all the eventual seven stores, though flavoured by local needs.

At Chrisp Street, the two-storey entrance, built out beyond the old building line, works well as an orientation space in a building that will initially surprise many in finding that most of it is upstairs. There is a highly visible ground-floor 'surf space' behind a glass screen for free internet access, but access routes to this space and the lift, plus the escalator and stair, dominate the foyer, leaving somewhat disjointed space for the intended foyer exhibitions.



Keeping the palette elemental: rubber stud flooring, unpainted timber shelving and ceiling, plus a band of perforated metal (here as an air grille) and strawboard. Adjaye designed the light fittings



Clockwise from top left: main space looking toward the front with the tinted glass lighting the timber fins, plus occasional rooflights; children's library; child's eye view; view of the library from a classroom; the ground-floor surf centre's reception desk

ENVIRONMENT

The building services design was driven by the need to minimise capital costs and maintenance while creating an energy-efficient design.

The starting point was tailoring the proportion of transparent and opaque panels in the facade to maximise daylight and solar gain in winter, while preventing excessive heat gain in summer. In analysing this, account was taken of the overshadowing of adjacent buildings in addition to the sun path. The heating requirement is small enough to be provided by electric perimeter heating only. All windows have internal roller blinds.

Some cooling is still required in the classrooms due to the density of people and ICT equipment, which was provided by incorporating a water spray in the air-handling plant, offering evaporative cooling and thereby avoiding the need for an external chiller. This overall strategy has the added benefit that there are no circulating water systems within the building, which reduces the amount of pipework and subsequent maintenance costs.

Services distribution within the space is kept to a minimum and is primarily in the raised floor, which provides both a route for electrical power distribution and a plenum for the supply air. Air is removed from the space through high-level grilles in the walls. In order not to compromise the design of the exposed timber roof, containment for lighting, fire alarm and security distribution is between the timber ply and the roof membrane in the roof insulation.

Staff WCs are located on the ground floor. To avoid extensive demolition of the suspended ground-floor slab, pumped drainage was adopted, which also allowed a faster construction process.

Florence Collier, Arup

For Tower Hamlets, the 'Idea' in Idea Stores is about more than buildings. 'It's about learning in its widest sense,' says Idea Stores programme director Helen Wills. For example, this month's *Idea* magazine includes features on volunteering, gardening, events, the city farm and wildlife walks spotting spiders in Mile End Park. Organisationally, the Idea programme involves the bringing together and rethinking of library and continuing education services. It is about 'joined-up learning... lifelong,' says Wills.

The buildings *do* have a central role. In this poor borough, take-up of traditional services provision was among the lowest in the country. A large-scale consultation exercise in 1999, focused on what the borough could do better for people, came up with many service-improvement ideas, highlighting location as a major issue. Most of the existing service buildings were not where people wanted them: in local centres, where they went shopping. Libraries were often in faded buildings. Continuing education often used school buildings – an off-putting venue for many.

There was an opportunity to create new facilities, a new atmosphere, and to 'rebrand' the services, with the buildings intended to be local landmarks as well as highly accessible venues. Seven Idea Stores are planned. Bow, the first, which opened in 2002, is a refurbishment by Bisset Adams; the practice provided branding expertise as well as the design services. It has attracted three times as many visitors as the facilities it replaced and has doubled course enrolments. It recently held a kids' sleepover.

Of similar size to Bow, Adjaye's Chrisp Street opened on 19 July this year. Whitechapel (next to Sainsbury's), also by Adjaye, is about three times the size of Chrisp Street; it will open next summer. Architects have not yet been appointed for the other four stores. The next two, currently being mapped out, are envisaged for Canary Wharf (next to Waitrose) and the Isle of Dogs (next to Asda). The last two are targeted for the local centres of Bethnal Green and Watney Market (in Shadwell).

Activities are to be broadly similar in all stores. Small exhibitions run in foyers. The stores house libraries of books, as well as a wide variety of audiovisuals. There is a lot of free internet access, both among the bookstacks and in the surf centre, which will sometimes be taken over for courses. Other rooms provide locations for courses too, run by the borough and with partner organisations. Learning is the first priority – 'there are targets to be met' as Wills says – so letting spaces for community use is not a main purpose of the stores.

The existing podium structure is a concrete slab supported on a combination of concrete columns and walls, which subdivide the shops below. These shops needed to remain open during construction and therefore the intention was to build the new structure off the existing podium slab and avoid intrusive strengthening works.

The slab had been designed for gym loading and could therefore accommodate the live loads. The limiting factor was the ultimate bearing capacity of the existing shallow foundations. This meant that the weight of the roofing and superstructure was critical, and the load distribution needed to be broadly the same as at present in order to minimise the risk of differential settlement. Ultimately this dictated the setting out of the building, leading to a lightweight roof supported on a steel frame, with columns located immediately above the existing columns and walls below.

The combination of transparent facades and open-plan spaces did not permit bracing, so stability is provided by all columns and beams acting as a moment frame in both directions. The sway movement under wind load that could be tolerated by the facade system is the governing design criterion; deflections at the top of columns were limited to 8mm, including the two-storey columns at the front.

The frame is constructed of standard 300 x 200mm and 300 x 100mm steel RHSs. The challenge was to provide a connection between beam

and column that provided full moment continuity but was not visually intrusive. The final solution has welded connections at the columns, with an end-plate bolted splice connection in the beams that transfer a lower moment. This provides an almost invisible connection, with the bolts tightened through cut-outs in the top flange.

The distinctive slender timber joist and ply ceiling is used structurally to restrain the steel laterally and acts as a diaphragm so that lateral loads are distributed evenly over the building footprint. Joist depth was chosen to match the 300mm-deep steel. Joists are connected to welded cleats on the sides of the RHSs so as to leave the top flange free for fixing the ply.

The extension to the front of the podium is also a steel frame, which acts compositely with the lightweight concrete slab-on-steel profiled decking so as to minimise the structural depth and maximise headroom below.

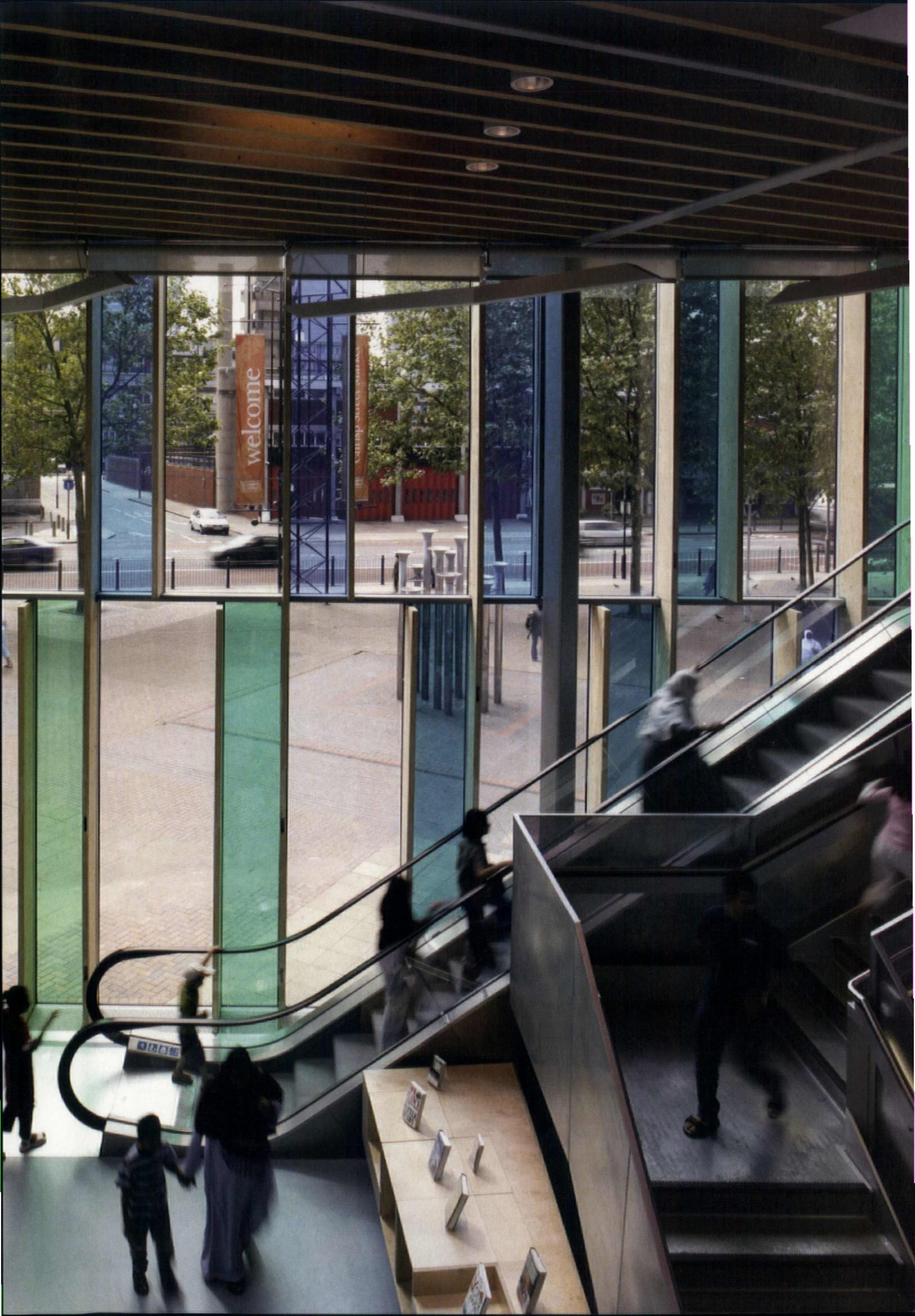


Top: Whitechapel Idea Store, also by Adjaye, due for completion next summer. **Below:** the first Idea Store, at Bow, a conversion by Bissett Adams. **Opposite:** circulation animates the street frontage at Chrisp Street



Site investigation revealed that the founding level was several metres below ground level and fell away from the podium. Consequently, to prevent undermining the existing pad foundations and to minimise excavation, mini-piles are used to support the steel frame at the front. The extension to the ground-floor slab here, which incorporates lift and escalator pits, spans between the pile caps.

Jo da Silva, Arup



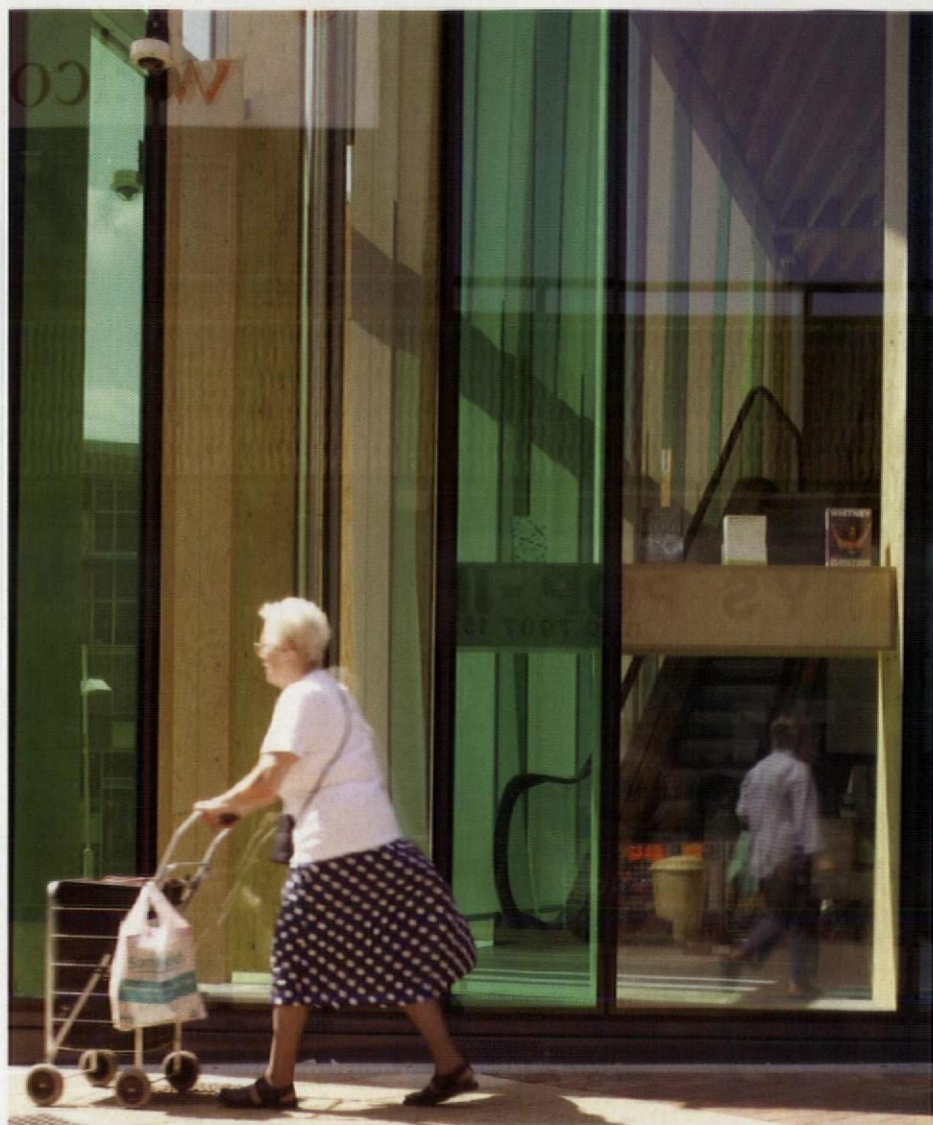
Once upstairs, the main volume is the big idea. It is made apparently deeper and more particular by the walls and ceiling tapering toward the back, the effect accentuated by the punctuation of timber parallam beams across the ceiling. And seen from the back, the space funnels out toward the public front wall and road glimpsed beyond. The existing concrete podium was able to support only a light structure, but Adjaye and Arup have succeeded in creating a large open space using a steel frame with moment connections, so avoiding shear-wall partitioning (see *Structure*, page 28). With bookstacks 1.5m high, the space retains its open vista for most. For small children there is the compensation of the playful labyrinth of bookstacks, here leading to a computer terminal, there to an area of foam play furniture.

This volume begins with a main reception/help desk, though the store hopes to wean most people off using this over time in favour of the self-check terminals – another retail echo. Staff are focused on support-by-walking-about, whether helping to boot-up a computer game or to find a vocational course. Here, too, there are welcoming cafe tables and vending machines, though in this particular store the cafe is not prioritised, as there are already several among the shops close by.

Down the west side are offices and four rooms for courses – both leisure and vocational, from yoga to ICT (information and computer technologies) – the rooms made into gentle parallelograms in plan by the taper of the building. They close off from the main library with sliding doors, though they can be appropriated by library users when empty.

Cafe tables are red, the floor green, and seats black. The non-glazed walls are topped with a band of strawboard panels, the ceiling parallam joists and ply soffit both unpainted – that is, after coming up the stair clad in grey perforated metal. As with Adjaye's earlier houses, materiality is to the fore, often using relatively cheap materials in articulate ways. For the architect it is a rite of passage in moving from domestic scale to this larger one, encountering the difficulties of getting conventional (though good) general contractors to understand the design and to treat cheap materials with respect. Some other components are more refined, notably the ironmongery and zigzag light fittings.

Adjaye is not a signature architect – he is too compulsively inventive for that – though he continues to use materials in an elemental way that makes space feel almost tactile. For Tower Hamlets this is an uplifting, friendly building, at once part of the neighbourhood and something better, and the first of a series of Adjaye public buildings to watch.



The Idea Store, handy for the shops

CREDITS

TENDER DATE

February 2003

START ON SITE DATE

April 2003

CONTRACT DURATION

68 weeks

FORM OF CONTRACT

Traditional

TOTAL COST

Tender price £2,137,300

CLIENT

London Borough of Tower Hamlets

FUNDING

London Borough of Tower Hamlets, Leaside Regeneration, Lloyds of London Charities Trust, UK Online

ARCHITECT

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PROJECT MANAGER, QUANTITY SURVEYOR,

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Miller Mitchell Burley Lane

STRUCTURAL ENGINEER, SERVICES ENGINEER

Arup

FACADE CONSULTANT

Arup Facade

FIRE CONSULTANT

Arup Fire

GRAPHIC DESIGN

Mode

MAIN CONTRACTOR

William Verry

SUBCONTRACTORS AND SUPPLIERS

Facade Konhaeusner; services ECG; structural steelwork Gorge Fabrications; architectural metalwork Structural Stairways; bespoke furniture Valley Joinery; bespoke shelving JDS

WEBLINKS

Idea Stores

www.ideastore.co.uk

London Borough of Tower Hamlets

www.towerhamlets.co.uk

Adjaye/Associates

www.adjaye.com

Miller Mitchell Burley Lane

www.millermitchell.co.uk

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A glazed facade with LVL mullions

The Idea Store, containing a library, cafe, spaces for adult education and computer access, is a single-storey, lightweight steel structure, approximately 60m long, built on the roof of a 1960s concrete flat-roofed shopping arcade. At the south end it extends beyond the original building to create a double-height atrium – the main entrance – with access at ground-floor level.

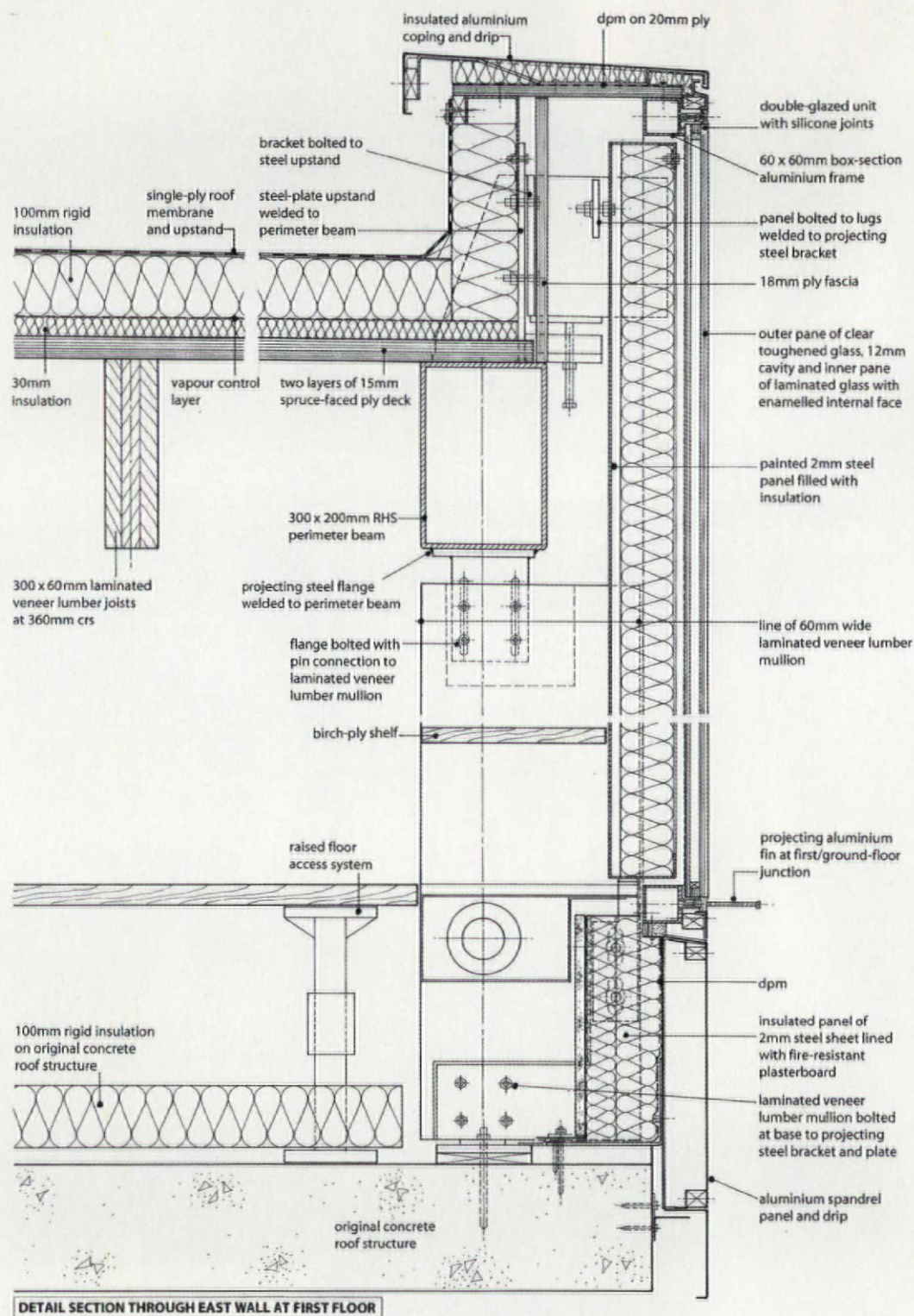
Set behind a parapet upstand, the gently sloping roof consists of an insulated single-ply membrane on a structural deck – a double layer of 15mm spruce ply supported by 300 x 60mm laminated veneer lumber (LVL) joists at 360mm centres. The joists span between a grid of 300 x 200mm RHS roof beams and are exposed to form the ceiling.

The walls are glazed from floor to ceiling with double-glazed units. The working detail shows two alternative glazing conditions. In the double-height atrium (*far right*), some units are glazed with clear glass and others are translucent, with a tinted PVB layer in the laminated pane. Pivoting vents at the back of the upstand and at the base, together with automatically operated sensor-controlled blinds, act as a ventilation chimney to extract heat from the atrium.

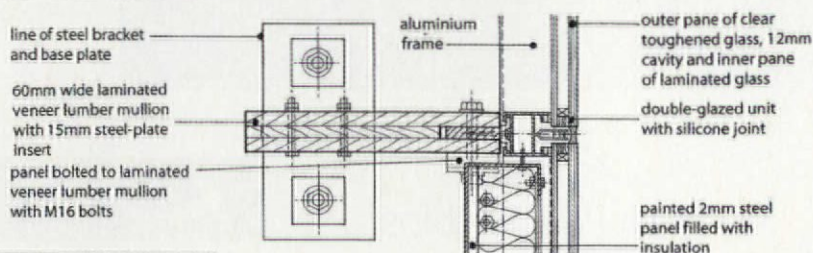
The east wall (*right*) has fire-rated insulated steel panels fixed behind the glazing to act as a solar screen and to form the backs of shelves.

The edges of the double-glazed units are silicone-jointed and mechanically fixed to a 60 x 60mm box-section aluminium frame with toggle fixings. The aluminium frame, in turn, is laterally supported by a series of 60mm wide and 300mm deep LVL mullions that run from floor to ceiling, supported by concealed brackets. The mullions in the atrium are stiffened with 15mm steel-plate inserts.

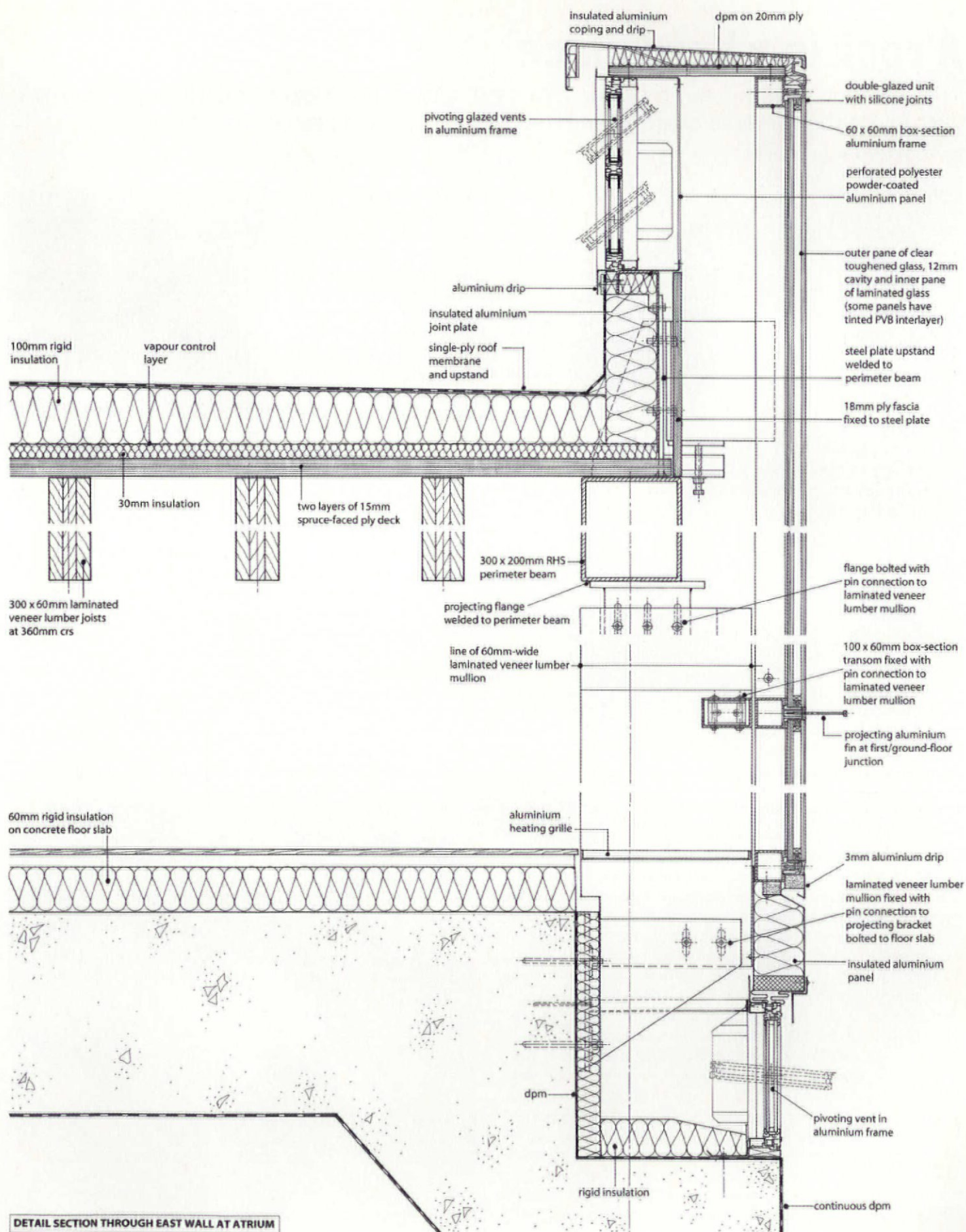
Susan Dawson



DETAIL SECTION THROUGH EAST WALL AT FIRST FLOOR



DETAIL PLAN AT JUNCTION OF GLAZED AND SOLID PANEL



DETAIL SECTION THROUGH EAST WALL AT ATRIUM

A rock in a hard place

In the second article in our monthly series examining materials in their historic settings, we explore the varieties of stone and the use of stone in a restoration case study

BY JONATHAN FOYLE



Bas-reliefs of St Martin and St George at Launceston church

Stone is, of course, no single entity, and no geological museum can ever fully portray its diversity, because it ranges in colour, texture, age, density, matrix, hardness, and permeability throughout the British Isles. The hardest and oldest ingeous stones are in the west (granites in Cornwall and Devon, Cumbria, Wales and Highland Scotland), which usually coexist happily with deposits of slate (metamorphosed clay). Millstone grits and tough sandstones follow. Then come the old and new red sandstone strata, which are not always as ruddy as their names suggest, but these oxidised quartz and silica-bound rocks, formed in a dry desert atmosphere, provide the iron-rich hues of buildings in Hereford, Worcester, Shrewsbury and Chester. The oolitic limestone belt lies roughly central, after which the youngest sweeps of chalks, occasional greensands and rags, and clays fall away to East Anglia, Sussex and Kent.

The stones of the oolitic (from the Greek for 'fish roe') limestone belt form the bedrock of the rustic living, stretching from Somerset and Dorset through the Cotswolds and Northamptonshire to Rutland, Stamford and



Stamford St Martin's ashlar facing

Lincoln. These rocks are nearly all calcium carbonate and will fizz in contact with acids, whereas sandstone will not.

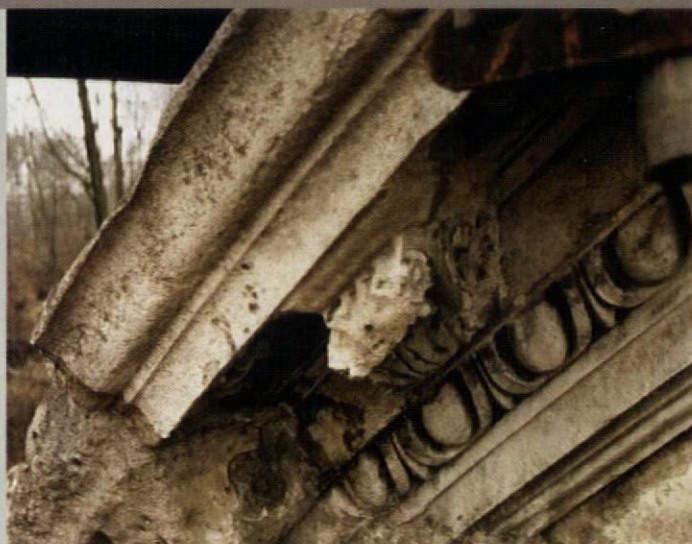
The oolites are still much-loved by lichens: *Xanthoria Parietina* are the splats of deep yellow that encrust rough limestone walls and roofs. Building stones can support plants, insect life, bees and – not least – people who live in stone houses. Lifeless, they are not.

For a focused example, let's take a 10-mile radius drawn around Stamford (Stone ford) in Lincolnshire. The eastern half of the area is fenland, set on brickearth and clay, while the western half is in the Lincolnshire oolites,

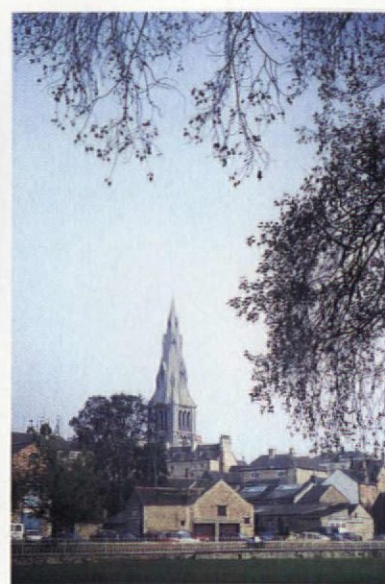
Case study: Temple Bar

Temple Bar was once the portal on the Strand marking the boundary between the City of London and Westminster, and is the last surviving of London's eight perimeter gates. Moreover, it is one of the capital's great Baroque monuments. The two-storey structure was built during 1670-72 in Portland stone and, although in the style of Christopher Wren, it is not thought to be his design. It features two slim pedestrian arches flanking a flat road arch that supports a pedimented first-floor room decorated with niches that once held busts of monarchs and which is braced by fluent consoles. Just over a century ago it was removed but this November will return home (just) as the gateway into William Whitford's Paternoster Square scheme.

In 1878, as an obstacle to stagecoaches entering Fleet Street, and deemed incongruous with G E Street's new Law Courts, it was dismantled and sat in pieces in a builder's yard for a decade. A former London barmaid, Valerie Meux, discovered it and persuaded her husband, Henry Meux, to re-erect it with a new gatekeeper's lodge attached at Theobalds, their Hertfordshire estate. In the mid-20th century it became roofless and derelict. In the 1960s, William Holford intended to re-erect it as part of his Paternoster Square scheme, but the proposed site was deemed too close to St Paul's. Vandals took their toll before it was bundled into storage.



Differential wear and tear to capitals and cornices due to erosion at the



Left: a roof of Collyweston stone slates in north Northamptonshire, split into slates by frost action. Right: Stamford St Mary's spire

which form the frequently sudden fen edge. Within this area of rolling pasture and arable land we find Ketton stone (like microfine polystyrene balls, in gold or pink, with rougher beds now quarried for road building and cement). Stamford itself depended on the nearby Casterton quarries, while its roofs form a plateau of Collyweston slate (sandy, dark suede colour; a compact stone that was formed into roofing slates by natural freeze-thaw action as homogeneous as Italian pantiles. Three miles east lie the exhausted quarries of Barnack rag (cream colour, very shelly, but worked out through

'Some of the region's spires are the among the earliest and most influential in England'

building the Fenland abbeys and cathedrals); eight miles to the north-west is Clipsham (a fossil-rich, rough and hard golden stone with blue streaks found suitable for the polluted air of London and Oxford). Ten miles south-west we find the more open-grained King's Cliffe and Weldon stones that were chosen to complete King's College Chapel, Cambridge. Stamford's best flagstones were of 'Suties marble' limestone from the Grimsthorpe area of Lincolnshire, rather than Cambridgeshire's 'Alwalton marble', a shelly, dense base-bed stone akin to Purbeck 'marble' but packed with ancient brown

oyster shells. Eight-hundred years ago Alwalton marble was turned into shafts and buffed to a shine with goose fat for the great projects of Lincoln Cathedral and Peterborough Abbey, the latter of which owned the quarries.

This small area presents an immense range of beautiful stones. There are many other abandoned and unexploited quarries that explain why Northamptonshire became the land of 'Spires and Squires', not least because of the technical advantages that strong, fine stone can offer. As a result, some of the region's spires are among the earliest and most influential in England.



City of London's Temple Bar, primarily caused by physical damage

In 1976, the Temple Bar Trust was set up to campaign for its reinstatement in London. Work began in earnest in 1982 when the late David Roberts subcontracted Henry Freeland as conservation architect, who set to work on measured drawings. The first task was to put a temporary roof over the building, as if a blanket over a patient, and to clean off the worst grime. For this, Freeland chose the Hodge Clemco system (a low-pressure dry calcite abrasive), followed by a biocide treatment of Panacide M.

Temple Bar needed two things: an appropriate site and serious funds. By the mid-1990s, the obvious location was the by now royally maligned Paternoster Square, the most significant new development scheme near Temple Bar's original site. The costs were set at about £3.5 million and funding was secured from the Corporation of London.

Portland stone is excellent for the city atmosphere as it is far less prone to spalling by encrusted sulphur dioxide than, say, Oxfordshire limestones. Freeland looked closer at the building, and found that much of the damage was due to impact rather than erosion. Some of the capitals had been damaged while others, apparently in good condition, were Victorian replacements with inferior carving. Soon it was obvious that Temple Bar was lucky to have capitals at all, for all the pilaster bases were missing, apparently engulfed by London's rising street level over the course of two centuries.

(Continued page 36)



Uses of building stone

The basic distinction in any historic building stones is—as the Anglo-Saxons put it—‘walstan’ (wall stone) or rubble for plain wall masonry and ‘werkstan’ (work stone) or freestone, for carving. Stamford is a fortunate area for werkstan, but not all stone is good building

Above: elaborate tracery at Launceston church's gable end. Top right: eroded sandstone at Durham Cathedral



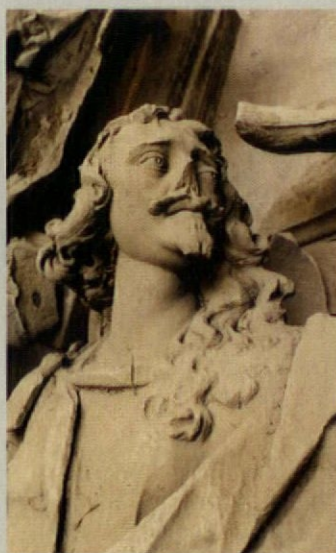
stone. It still beggars belief that the early Tudor builders of Launceston church in Cornwall were able to chip Bodmin Moor granite into anything resembling blind tracery panels, let alone the ambitious sculpture of Mary Magdalene beneath the east window. Durham Cathedral is built of a coal-measures sandstone, which is as rich as raspberry ripple for interiors but externally lousy, its marbling spalling and opening up into chasms. In the 18th century it was thought that carving seven inches off the entire cathedral was preferable to piecing in replacement blocks and, as a result, most of the Romanesque exterior detail was recut. The cathedral otherwise survived the episode but, of course, the problem lives on.

Transporting good stone overland usually tripled its initial cost at the least, so in many cases, putting up with the local material was the only option. Where good stone was impossible to find for major projects, such as in London, importation by water was widespread from as far away as Normandy (Caen, Bernay), Isle of Wight (Quarr), Dorset (Portland, Purbeck), Kent (Kentish Rag from Maidstone) Devon (Beer) and Yorkshire (Huddleston). The question of how much medieval carving and turning took place at the quarries prior to transportation, or on site, remains a point of debate. Once construction began, large blocks were usually laid on wet mortar, spread over oyster shells so that

Inspection of engravings showed that the gate also once bore sculpted heraldic arms: for the sake of a complete job, they also had to be replaced. Three sculptors competed for the job, and Tim Crawley won.

The main tender was awarded to Chichester's Cathedral Works. Its experience of the dentistry techniques required for unpicking historic masonry met a challenge when it became clear that Meux's reconstruction of Temple Bar had set the lower half in something akin to concrete, while the upper storey's blocks were bedded in a sandy paste. This is just one example of why it is wise to build in a contingency of at least 15 per cent for this kind of project. The reconstruction is going ahead with a mix of one part hydraulic lime, two crushed Portland stone, with St Astier limestone—mixed as NHL (natural hydraulic lime) 2 specification; NHL 3.5 for the heavier loads in vousoirs, stone ribs and arches. The pointing specification is two parts graded Portland stonedust, one part slaked lime putty.

Building conservator St Blaise produced a report on trial cleaning and coating. A general shelter coat was suggested to complete the rebuilding, as traces of whitewash were found on the monument surface, but tests of 1:1:1 Portland stonedust, Bath stonedust and slaked lime putty soon blistered, whereupon a stronger version was chosen for only small local repairs and protection. In assessing the repairs, St Blaise worked with consultant conservator Deborah Carthy, who highlighted Portland's potential to brown



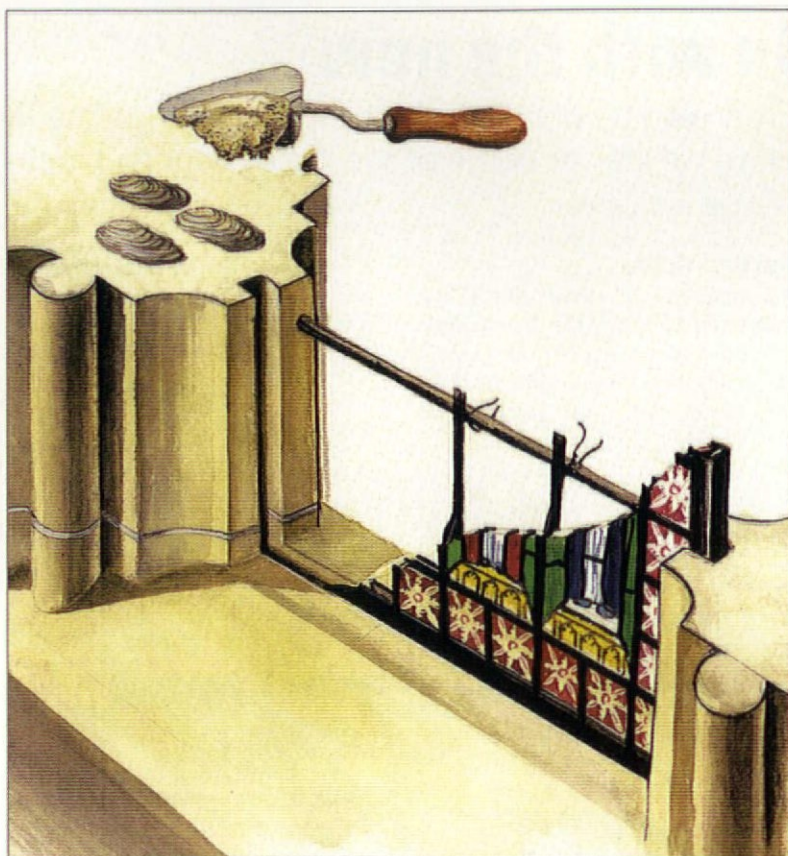
A stone statue of Charles I sans nez before work began (left) and now with its nose reinstated (right)



the shells took the weight of the block while the mortar set around them.

Restoration is a curiously modern concept – whereas recycling is a venerably old one. Where derelict stone structures could be cannibalised for more practical ends, they usually were, and many times over. But identifying buildings of reused rubble or flint is usually impossible because of the lack of diagnostic features, while tell-tale carved freestone was often faced into the wall. Take one example among thousands: circa 1070, the limestone blocks and bricks of the ancient Roman fort of Caerleon in Monmouthshire were reassembled upriver in the shape of Chepstow Castle, which itself fell into ruin 600 years later and was heav-

Above: Caen oolitic limestone and Yorkshire Huddlestone. Right: stone jambs – rebated for leaded lights – laid with oyster shell spacers



ily robbed for a variety of purposes. The fact that nobody today would suggest reconstructing, say, Fountains Abbey as something more useful is a quirk of fate.

Conservation is de rigueur: because of this and, somewhat paradoxically, an apparently broader public accept-

ance of the potential quality of new stone buildings (especially those in the fashionably neutral tones of bleached lime and limestone), stone quarrying and supply is on the up.

Stone Federation Great Britain can be found at www.stone-federationgb.org.uk or telephone 01303 856123



Left: pilasters showing signs of careless manhandling. Right: repaired stonework with some areas left untreated by the shelter coating



from some poultice treatments, and formulated a mix of 10 per cent ammonium hydrogen carbonate in sepiolite clay with water. For plastic repairs, a Belgian stonedust-based product called Lithos Art was selected, to be augmented with armatures and tinted to match the Portland. Shelter coats will not be applied to these repairs as they can cause the surface to darken. Work continues apace on Temple Bar and, in just a couple of months, one of London's finest pieces of stonework will once again grace the city, which more than compensates for the loss of a folly at Theobalds.

Further reading

The late Alec Clifton-Taylor and Anthony Ireson (a Northamptonshire mason) together wrote *English Stone Building* (1983), and Clifton-Taylor's *The Pattern of English Building* remains a highly readable introduction. Still the best book relating geology to quarrying and building is the scarce *Oxford Stone* by W J Arkell (1947). The major contemporary scholars of archaeological stonework include David Parsons, Richard Morris, Tim Tatton-Brown, Jennifer Alexander and David Stocker, who continually revise the evolution of many of our famous buildings in the volumes of the British Archaeological Association, among others. Tim Eaton's PhD thesis on the reuse of Roman stonework in the Middle Ages is published by Tempus as *Plundering the Past* (2000). A raft of excellent local books includes *The Building Stones of Shropshire* by M Ann Scard (1990).

In with the new

Emerging technologies continue to change the face of architecture as we know it. Here we look at some of the latest opportunities for the built environment

BY LIZ BAILEY

Future fluids

'Controllable' or 'smart' fluids, the properties of which can be changed by applying a magnetic or electrical field, have been known since the 1950s, but until recently we have relied on clunky manual control mechanisms. Magneto-rheological and electro-rheological (MR and ER) fluids had no real practical applications.

In the late 1990s, this changed: sensor technology improved and computing power became cheaper and physically smaller. US-based vibration-control expert Lord Corporation employs MR fluids to dampen vibrations in lorries, in automatic clutches for automobiles and to reduce vibrations in washing machines. Together with Japanese engineering firm Sanwa Tekki Corporation it has begun to explore the use of MR fluids in seismic-isolation systems in Japan.

The result is two experimental MR seismic-damping systems in an apart-

ment building in Kawasaki and a state of the art distributed system in Japan's National Museum of Emerging Science and Innovation (MeSci), Tokyo.

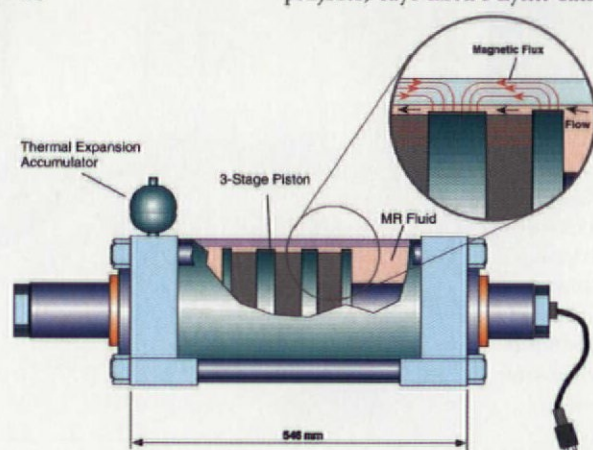
'These are both demonstration projects,' says Lord's Lynn Yanyo. 'To

lise Dongting Lake Bridge in China's Hunan province. 'The bases of cable-stayed bridges can be isolated in the same way as the bases of buildings, using a much smaller version of the dampers,' says Yanyo.

The dampers handle not just seismic events but even unpredictable motion from rain and wind, sensing such vibrations in individual cables and preventing kinetic energy reaching dangerous levels.

MR-fluid dampers offer many advantages over other damping technologies. They have no mechanical valves, says Sanwa Tekki mechanical engineer, Hiroshi Sodeyama, making them more reliable and cheaper to maintain. Using an organic process to create micron-sized, round particles of pure iron that form like rain droplets as they coalesce, Lord suspends these in oil within the damper. Additives mean the iron is readily dispersed and keep it from sinking.

Most other damping methods are essentially passive. 'In a situation where there are multiple or unpredicted vibration modes,' says Yanyo, such as a cable-stayed bridge in a high wind,



A damper's fluid resistance varies with applied current. Linked with piezoelectric coatings, wobbly bridges could be a thing of the past

see what really happens, we'll have to wait for a real earthquake – simulators can't generate that kind of force.'

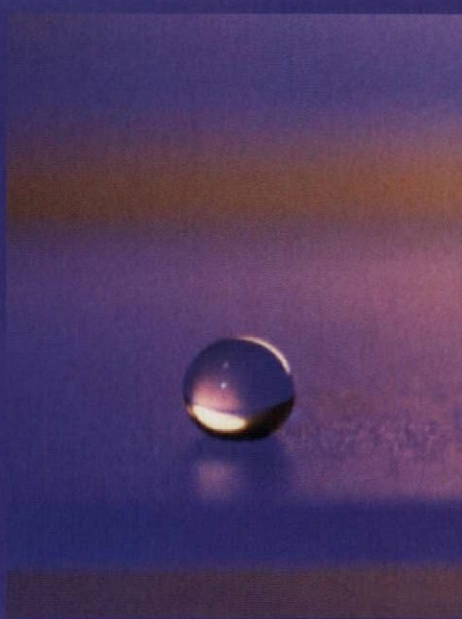
Meanwhile, Lord's MR-fluid technology has been used to stabi-

Ion brew

Construction eyebrows may also be raised by the development of PLATO, surface coatings made using low-pressure plasma by the Fraunhofer Institute for Manufacturing Technical Science and Applied Material Research, Bremen, Germany.

PLATO provides a very dense, invisible, hydrophilic anti-corrosion coating for plastics, metals, glass and ceramic substrates. It adheres strongly to surfaces compared to paints and other coatings, explains Fraunhofer's Klaus Vissing. The coatings may be as thin as 0.2 to 3µm and can be made so that they are highly flexible.

If plasma – super-ionised gas – is created not at atmospheric pressure but at much lower pressures, it is possible to create a material with several different effects in one process step. It is possible, using low-pressure plasma, to add other surface



functionalities besides hydrophilia.

'We build up corrosion protection in a lot of layers in one working stage. We put some gases in a big chamber and use electricity to change the properties of the coating.'

Fraunhofer has also developed an 'easy-to-clean' plasma coating for glass. 'It's not 'never-to-clean'', warns Vissing, 'but repetition times for cleaning will drop.' It's also stable against water and ultraviolet radiation.

Accelerated tests indicate PLATO should remain stable for 10-plus years. Fraunhofer hopes to bring an easy-to-clean coating to market within the next 12 months, and is also developing plasma anti-fingerprint coatings to use, for instance, on stainless-steel refrigerators.

For more information visit: www.ifam.fhg.de/frameindex.html?/2804/plato/pla-nd/nd-beschichten/daten_e.html

'a passive solution is simply a compromise and can only cover a certain range of what you want to protect.'

But MR-fluid dampers pre-empt and prevent. 'You don't have to wait for force to build up,' says Yanyo. 'If you intercept the motion before it gets started, you can slow it before it turns into something bigger than you can control.'

Unlike conventional damping, MR-fluid damping can easily be switched on and off as needed. 'If a washing machine damper is on all the time, passive, during a spin cycle it's actually working against the motor so it's less energy efficient,' says Yanyo. 'A controllable system can take the damper off during a spin cycle.'

MR-fluid dampers are completely adjustable. Unlike an ordinary car shock absorber, 'the force of an MR fluid does not depend on speed,' says Yanyo. 'You can get any force you want at any speed. You can get forces at zero velocity that you'd get only at high speeds using a standard damper.'

Compared with a passive damper, which must have the capability to absorb worst-case scenario high forces, MR-fluid dampers are more energy efficient. 'They have a range from not moving at all, if forces are low enough, to very high-force damping, if necessary,' says Yanyo, thus only using as much energy as is needed at any given moment.

MR-fluid dampers are far smaller than conventional dampers. 'However, MR dampers in civil engineering are not out of the research stage yet,' says Sodeyama. MR dampers are costly and sedimentation of fluids remains a serious problem.

ER fluids, too, are still being heavily researched, says Yanyo, but have, as yet, no civil-engineering applications. 'The challenge with ER fluids is that you use a large voltage across a very tiny gap, so they're hazardous to work with.'

Lord is working with customers in Asia on other civil-engineering and transportation MR fluid applications, including the proposed Sutong Bridge, to be built in China's Jiangsu province across the Yangtze River – the longest such bridge ever built, at 1,088m.

Lord is also developing MR technology for use in prosthetic knees. Future applications for MR fluids may include morphing aircraft wings or helicopter blades that allow millisecond changes to tailor their shape for optimum efficiency and aerodynamics, depending on speed and direction of travel.

It is interesting to read that US patent application 20030195623 has been filed for an MR or ER prosthetic penile implant to treat erectile dysfunction. However, says Yanyo dryly, 'Lord is not working on that aspect of the technology'.

For more information visit www.rheonetic.com



Smart glass

UK firm FeONIC uses Terfenol-D – a 'smart', reactive material that expands and contracts at very high frequency when stimulated by a magnetic field, called 'magnetostriction' – to make any hard, flat surface into an audio speaker with perfect directional sound.

FeONIC's plate-glass Whispering Windows recently broadcast French Connection UK's FM radio station from its flagship Regent Street store. At the stand of architect Collett Zarzycki at the recent House & Gardens Show, FeONIC drove an entire large painting, including the board on which it was mounted and the glass.

The possibilities are limitless. A glass atrium or conservatory roof can become a sound generator, as can Gyproc plasterboard and even flooring.

A FeONIC device can also be used to mask external noise by acoustically changing a structure's audio capacity to render it less transparent to sound. Used with an actuator, this could allow buildings to 'listen' for aeroplanes or children or loud music and respond by temporarily increasing their acoustic resistance.

For more information visit www.whispering-windows.com, www.s3isound.com and www.feonicwindows.com

Old flames fade away

A flame in which you can stick your fingers without burning them could revolutionise the way buildings are heated. 'Cool flame', a phenomenon first noticed in 1805, is generated not by combustion but by oxidation.

Cool flame can develop in the vapours of organic chemicals such as alcohols and ethers, explains John Griffiths, emeritus professor of combustion at the University of Leeds. It forms spontaneously when a mix of air and vapour reaches 250°C. Though a cool flame releases some heat, says Griffiths, generally its temperature stops rising at about 500°C.

The BioFlam research project is developing an oil-fired boiler using cool flame's ability to stabilise at such a low temperature, capitalising on work done at the non-profit-making Oil and Heat Institute in Aachen, Germany.

The project consortium, headed by Franz von Issendorff – head of the combustion group, Institute of Fluid Mechanics at the University of Erlangen-Nuremberg, Germany – includes OMV, the Austrian Mineral-

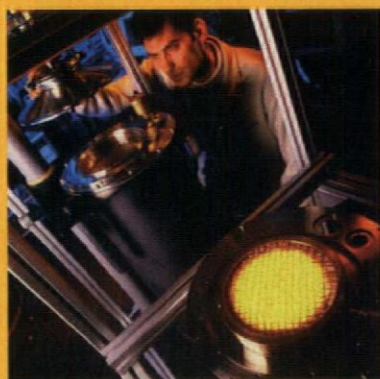
Oil Company, and Hovalwerk AG, a boiler manufacturer in Lichtenstein. The project is funded by the European Union.

The BioFlam boiler uses cool flame to heat vaporised, not atomised, fuel oil, and a porous-ceramic burner that conducts very little heat.

Compared to conventional liquid-fuel boilers, BioFlam boilers are more compact, 10 per cent more energy efficient, have half the N₂O (nitrous oxide) and lower CO₂ emissions, and are compatible with renewable liquid fuels such as FAME (fatty-acid methyl ester).

Their main advantage is that you can modulate the whole system,' says von Issendorff. 'You can run the boiler and burner all the time; you don't have to start and stop them, just adjust the heat produced to what the demand is. It's starting and stopping a burner that creates emissions; the porous burner reduces emissions to almost nothing.'

The project begins field tests this autumn and expects to have results next March. Venture capital-financed spin-off Promeos hopes to put BioFlam boilers into production by 2007, costing roughly the same as conventional boilers. For more information visit <http://xrl.us/cbwh>





You are what you read and there's space on my shelves

A glance at other people's bookshelves can sometime be very informative. What do they keep close at hand when working?

Many contractual disputes involve looking at standard forms of contract, such as those produced by the Joint Contracts Tribunal (JCT). But when the files are first sent to the lawyers after a dispute has arisen, there is often no copy of the standard form with them. This is sometimes because the parties appear never to have actually owned a copy, despite having agreed that the form would apply. Since it is tricky to advise on a contract unless you know what it says, copies of standard forms have to be kept close by.

Rather than trying to maintain a library of standard forms (an onerous task, not least because most disputes call for a form that is now out of date), we tend to turn to a useful publication called *Emden's Construction Law*. It contains the text of most of the popular standard forms, including subcontracts, and helpfully identifies which bits have been amended, and when. Being a loose-leaf work, it is updated regularly – invaluable when you urgently need a copy of DSC/C (JCT domestic subcontract), IFC 98 (JCT intermediate form of contract) or DOM/1 (Construction Confederation domestic subcontract).

Jostling for space next to *Emden* on the shelf is the new copy of the *Architect's Legal Handbook*, now in its eighth edition. Written specifically for architects, it covers a huge range of topics that might be encountered by architects in practice, each dealt with by an expert in that field. It covers things as diverse as planning, employment, negligence and party walls. For the lawyer delving into unfamiliar areas of law, it can provide a useful and focused starting point, the copyright chapter being a particularly noteworthy example.

As for the practising architects at whom the book is aimed, editor Anthony Speight QC makes some key observations in his preface to the new edition. First is the importance of architects being able to recognise when they need legal help. To do that, what is needed is sufficient knowledge of the legal issues that are encountered in architectural practice so that alarm bells

sound at the appropriate moment and help can be summoned. Failing to take advice at the right time can be disastrous. In *West Faulkner v London Borough of Newham* (1994), the architect was empowered under JCT 63 to serve a notice of default on the contractor for failing to proceed regularly and diligently. The architect did not serve a notice because it thought that, for a notice to be proper, the contractor had to have failed to proceed regularly and failed to proceed diligently. The Court of Appeal decided that the architect's construction of the clause was wrong, and held that it should have taken legal advice about what the clause meant. That failure to have sought legal advice was negligent.

Secondly, in recent years there have been significant changes, many brought about by the advent of the Housing Grants Construction and Regeneration Act payment and adjudication procedures. It is essential that architects are up to speed with the law as it now stands. By way of example, Speight refers to the need to serve the 'requisite pieces of paper' (perhaps we should refer to them as RPPs?), a reference to withholding notices. Regular readers of this column will know that

in 2003 the Court of Appeal, in *Rupert Morgan v David Jervis*, said that failing to tell a client that a withholding notice is needed may amount to negligence (AJ 15.1.04).

The changes wrought by adjudication, and the apparently increasing need to be aware of various dispute resolution methods – including alternative dispute resolution – have led to the introduction of a discrete section of the book to deal with these topics. Litigation, arbitration, adjudication and mediation are addressed. Incidentally, the new chapter about the adjudication process is a shortened version of Andrew Bartlett QC's highly regarded, and much referred to, adjudication chapter in *Emden*, which in itself earns *Emden* a place on the shelf of many construction lawyers.

Meanwhile, there appears to be a gap waiting for a good and up-to-date dictionary of abbreviations geared towards the construction industry. Does anyone know of one?

Sue Lindsey

Dodgy domains and Microsoft's many minions

I recently ran a warning about 'urgent' (but bogus) invoices that junior staff might be panicked into paying while you are on holiday. Now, reports *The Register's* daily newsfeed (subscribe at www.theregister.com), Nominet is warning of a company called Domain Registry Services, which sends out 'Domain Expiration Notice' letters. It encloses an envelope and warns you will lose your domain name unless you fork out £60 – and offers a five-year renewal for £140, or 10 years for £270. Nominet, the official UK internet registrar, allows only two-year renewals, costing £20 or so, and you were not registered by Domain Registry Services anyway! At the end of last month, Nominet had an injunction out against the company.

'Sorry, you will need to upgrade your browser to view this site.' I got this message at www.whitbybird.com, the homepage for the UK's 'leading' engineer. Excuse me? Upgrade? I'm using two-weeks-out-of-the-box open-source Mozilla Firefox version 0.9. I think what the Microsoft-toady webmaster means is: 'Use Internet Explorer (IE) despite its incurably gorgonzola-like virus defences because we're too lazy to make the site accessible to browsers used in the real world.' So a message to the geniuses at Whitbybird: 'Sorry, you'll need to upgrade your thinking, manners and webmaster before we'll bother to view your site.' They should look at 'How to Check Your Website with Multiple Browsers on a Single Machine (Cross-Browser Compatibility Checking)' at www.thesitewizard.com/webdesign/multiplebrowsers.shtml, which begins: 'We all know the importance of checking our web pages with multiple browsers...', or they could try AnyBrowser at www.anybrowser.com for a less laborious checking facility.

I don't want to sound too vehemently pro-Firefox because it works much the same as IE and there are still Neanderthal sites like the above out there. So I keep a working copy of IE 6 just in case. Happily I have not had to use it much.

sutherland.lyall@btinternet.com

'We need sufficient knowledge so that alarm bells sound at the appropriate moments'

London

Patrick Lynch *Wednesday 18 August, 19.00.* An Architecture Foundation lecture at BDP, 16 Brewhouse Yard, EC1. Details www.architecturefoundation.org.uk

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 the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Congress House at 50 *Until 3 September.* An exhibition at the Trades Union Congress, Gt Russell St, WC1. Details www.tuc.org.uk

Dennis Gilbert and Jon May *Until 11 September.* Architectural photographs at Photofusion, 17a Electric Lane, SW9 (020 7738 5774).

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.

Public Sector Construction Opportunities *Wednesday 29 September.* A conference at the London Marriott Regents Park, NW3. Details 020 7505 6044.

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

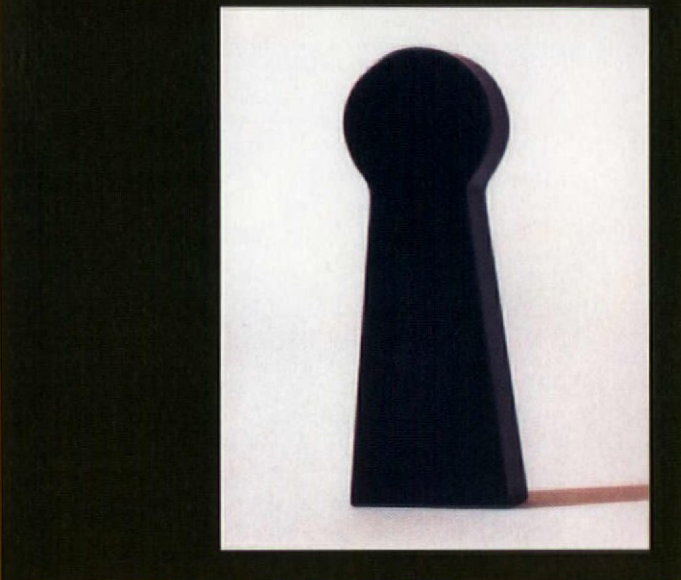
Landscape and Historic Buildings *Thursday 19 August.* A one-day conservation seminar at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

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

Coast *Until 4 September.* Site-specific projects on the Essex coastline – an exhibition at Firstsite, 74 High St,

FESTIVE SPIRIT

Refurbished just in time for this year's Edinburgh International Festival, Inverlieth House reopens with an exhibition of works by Robert Therrien. At the Royal Botanic Garden, Edinburgh, until 31 October. Details 0131 248 2983.



Colchester. Details 01206 577067.
The Pier Arts Collection/Douglas Allsop *Until 12 September.* Two exhibitions at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

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 *Until 31 August.* An exhibition at Berwick Gymnasium Art Gallery, Berwick upon Tweed. Details 01289 304493.

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

North West

Rhineland: 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

RIBA CPD Event: Building Regulations Update *Wednesday 8 September, 13.30.* At the Forest Centre, Marston Vale Country Park, Beds. Details 01223 566285.

RIBA CPD Event: Wine & Design - New Architecture in Brighton *Thursday 9 September, 15.00.* Cost £15. Details 01892 515878.

Elizabeth Magill: Recent Paintings *Until 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

Ikon Gallery 40th Anniversary Exhibition *Until 12 September.* At the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

Becoming a Planning Supervisor *14-16 September.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

Yorkshire

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/

A Light Crescendo *Until 30 October.* An exhibition on the theme of light at a new arts venue – St Mary's, Castlegate, York. Details 01904 687687.

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

Scotland

RIAS Festival Exhibition *Until 3 September.* Featuring the work of gm+ad. At 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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.

BLOCK: Architecture Festival Glasgow *18-25 September.* Organised by The Lighthouse. Details www.blockarc.co.uk

Field Trip *Until 24 September.* An exhibition at the RFACFS, 148 Canongate, Edinburgh. Details 0131 556 6699.

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 Kunsthal, Rotterdam. Details www.kunsthal.nl

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

Docomomo 8th International Conference *26-29 September.* In New York, and followed by a series of technology seminars (www.docomomo2004.org).

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.

Test of time

RICHARD MURPHY

Culture of Building: The Architecture of John McAslan + Partners

By Kenneth Powell. Merrell, 2004. £40



As an Englishman who set up practice north of the border, I have taken more than a passing interest in the progress of the Scot, John McAslan (two years my senior at Edinburgh University), who went in the other direction. Some envy, therefore, when this ample and heavyweight monograph arrived, describing an 80-strong practice with major projects all around the world.

It also appears at a time when (at last) there is some debate regarding the increasing tendency towards the iconic. Graham Morrison's excellent speech said it all (give me an Allie and Morrison building over Piers Gough any day), and I suspect that McAslan would be very much in sympathy.

McAslan's work represents a continuity with some major heroes of the 20th century. Its clarity is primarily observed in plan and section, and will stand the test of time long after the current fashion for one-liner blobs, shards and wonky tables has been overtaken by the next journalist-fuelled fad. The constructional, structural and spatial elegance of his work is self-explanatory, and some of it is

not just clever but reaches the poetic.

The semi-sunken barrel-vaulted recital room for the Royal Academy of Music, or the simple louvred facade to the Benenden Hospital (*above*), both beautifully photographed, undoubtedly have a timeless quality. Of course, Louis Kahn is never far away, seen in the rigorous planning of projects such as the headquarters building in Reggio Emilia, the Turkish office buildings or the almost complete Fenchurch Street office.

But there is also an interest in highly expressive structures: King's Cross and the competition-winning Kelvin Bridge design back in his native Glasgow, as a reminder of his time spent with Rogers. Unfortunately, though, the presentation of some recent work, particularly a huge office project in China, is premature – there is a thinness, in contrast to earlier projects.

An unusual aspect of the practice is its work restoring some of the great buildings of the 20th century; indeed, McAslan seems to have cornered this particular market. Mendelsohn and Chermayeff's Bexhill Pavilion,

Mackintosh's Derngate, Frank Lloyd Wright's Florida Southern College, and the comparatively recent Basil Spence library at Swiss Cottage are all beautifully photographed and presented. The skill in working with these projects is often to leave as little trace as possible, and indeed McAslan is so successful at this, it is sometimes quite difficult to work out exactly what he has done.

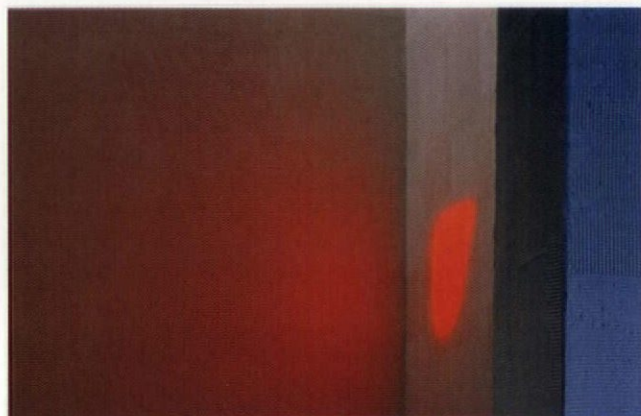
The line between academic monograph and practice promotional literature has become fairly indistinct lately (I plead guilty myself), so if I have a criticism of this book, it is that it strays too far into the realm of promotion. Kenneth Powell's introductory essay could hardly be called 'critical', and the attempt to explain the architectural lineage of the practice, starting with McAslan's Clydeside childhood, is fundamentally flawed by omitting a serious description of the work during the 12 years of practice as Troughton McAslan; indeed, there seems to be a pretence that John McAslan + Partners burst on the world in 1996 as a 'new' practice.

The split between the two partners is described as amiable (at least we are spared the Stalinist airbrush that Will Alsop applied to John Lyall after their split), with projects in that period being stated as belonging to one or the other partner – so why not show us the ones primarily originating from McAslan?

My main criticism, however, is the absence of drawings – odd for a practice that places so much emphasis on the plan or the section. You sense McAslan is clever, but you rarely get the chance to prove it to yourself. There's no contextual plan showing just how deft he was at inserting the concert hall into the Royal College of Music; no plan of the ordering of the Istanbul office; no vital section for the Manchester Law Faculty; no explanation of how nursery-school children accommodate themselves to the rigours of a Kahn-inspired geometry; no plan of Derngate to show how the adjacent houses are linked up and visitors progress through the Mackintosh rooms. The list goes on.

This is a pity. Perhaps the monograph was not intended for fellow architects but more for potential clients, and, irritatingly, every project description includes the words 'John McAslan + Partners' in its first sentence or paragraph, as if we need constant reminders as to who the book is about.

McAslan is certainly not shy of self-promotion, and hopefully there will be another monograph in a few years' time when these omissions can be corrected. We need more McAslans, because we need more architects making the everyday into something special. *Richard Murphy is an architect in Edinburgh*



Mix and match

DAVID WILD

Dennis Gilbert: Modern Equations

At Photofusion, 17a Electric Lane, London SW9, until 11 September

Just above the colourful bustle of Brixton market, the Photofusion gallery is showing an altogether calmer, but no less colourful, collection of images sifted from the archive of renowned architectural photographer Dennis Gilbert. The title, 'Modern Equations', already gives the clue that this is about juxtaposition or equivalence, not just single images.

One of the first lessons in colour theory shows how the perception of colour is dependent on background or adjacent colour fields. While exploiting this, Gilbert has taken the further step of applying the adjacency principle to the aesthetic and spatial quality of the images. Juxtaposing photographic prints in unequal pairs, or sometimes a triptych format, gives a new reading to familiar buildings or fragments.

As the architect Bernhard Blauel observes in the accompanying catalogue: 'Images from a wide spectrum of periods and styles are matched and juxtaposed. There is no

chronological structure or regional order, no claim of completeness. The resulting combinations far exceed the summary of their constituent parts.'

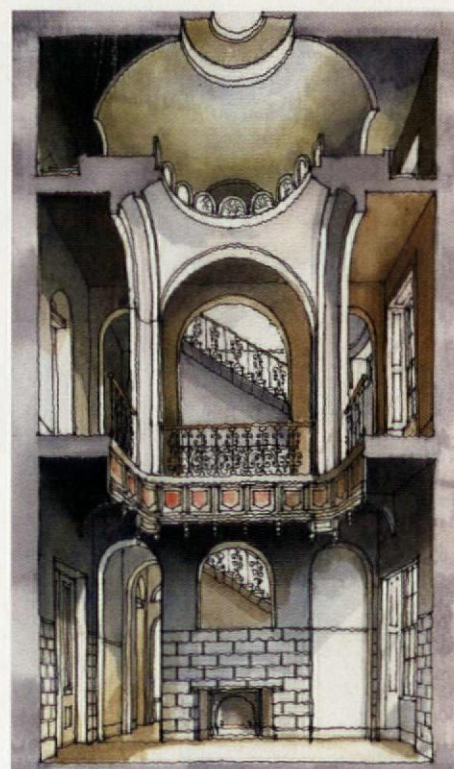
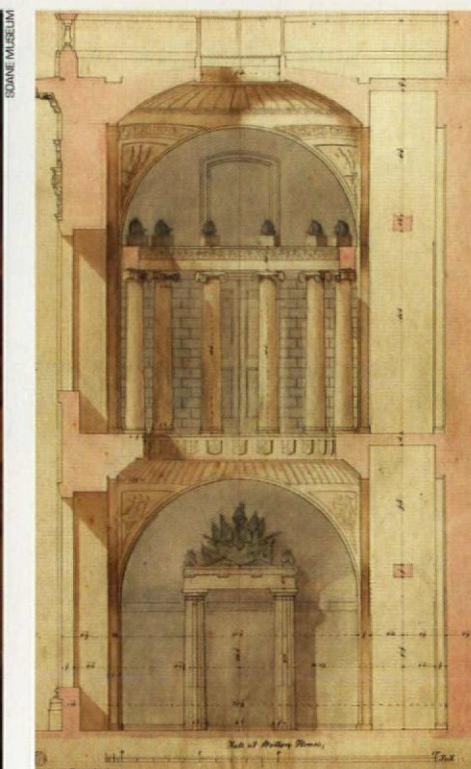
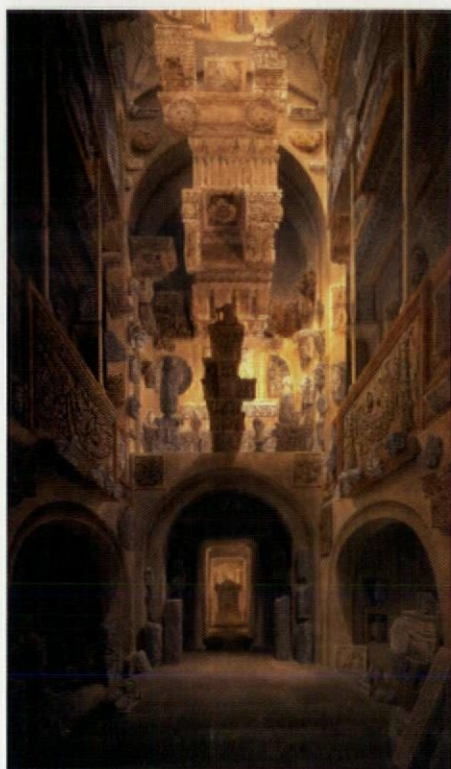
When the individual parts have been selected in such a considered and even essential way, to catch the quality of light, space and colour, the combinations of them are especially striking (if that's not too strong a word for the subtlety of the choices). Inevitably, this sophisticated form of collage involves a level of abstraction and an unashamedly aesthetic eye – this is not about signs of use in the physical sense.

A particular example, where a vermilion reflected light falls beside a blue wall in Steven Holl's Chapel of St Ignatius, set against the busy grid of primary colours used in the stairwell of Richard Rogers' Lloyd's building (*pictured*), could be seen as an echo of that earlier Dutch spirit of neo-plasticism – especially as described by Norbert Lynton

in *The Modern World*: 'Against the discords and accents of daily life, [Mondrian] erected objects of controlled expression within which tensions and oppositions could be harmoniously contained.'

Blauel is clearly happy to see his work treated in this way – the juxtaposition of an interior passageway in the Realnames offices, gleaming red, with great spatial depth, set next to a domestic-scale green-glass corridor from the Leerdam house by Kruunenberg Van der Erve. Complementary colours, deep versus shallow space, horizontal and vertical contrast – yet the result is strangely reminiscent of the metaphysical atmosphere in film-maker David Lynch's *Twin Peaks*.

Most architects would surely be pleased, if not flattered, to see their work used in this way; after all, haven't most of them used paired slides in their lectures? The format here resembles this, with the vertical dimension remaining constant (albeit on a much smaller scale). This is fine for a book, but could perhaps be larger for an exhibition. But as it is, there is not quite enough wall space at Photofusion to include all the prints in the catalogue. Beautifully produced and hand-bound, this must be a collector's item. *David Wild is an architect in London*



Saving Wotton: The Remarkable Story of a Soane Country House

At Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2, until 25 September

This show is billed as 'Saving Wotton', highlighting the rescue of an almost-lost Soane house, but it is as much about the architectural manipulation of light, writes *Andrew Mead*.

On one wall is a large watercolour by J M Gandy of Soane's design for the Pitt Memorial at the National Debt Redemption Office and, facing it, another Gandy watercolour of the space beneath the dome in the Soane Museum itself. For both of these were precedents for Soane's Wotton House showpiece – its subtly dramatic, top-lit entrance hall or tribune, rising the full height of the house.

Wotton House at Wotton Underwood in Buckinghamshire was built between 1704 and 1714 (its architect is unknown), and Soane became involved because of a catastrophic fire there in 1820; the urgent scribbled summons to him from the owner, Lord Buckingham, appears in the exhibition. But the house, Soane's contributions included, had to be saved a second time, for in 1957 it was due for demolition until Elaine Brunner – actress, Soane enthusiast and clearly a formidable personality – bought it and asked Donald Insall to restore it.

Along with Giles Worsley, Peter Inskip and the show's curator, William Palin, Insall is a contributor to the catalogue – scholarly, attractive and inexpensive (£12.95), as the Soane's catalogues usually are. He does not go into great technical detail about the restoration – this isn't a show on the mechanics of 'saving Wotton' – but gives a general outline and flavour of the whole experience, including drives with Brunner in her

husband's Jaguar, when 'she rarely advanced beyond third gear, but it was all part of the excitement'. Following her death in 1998, the house passed to her daughter and son-in-law, April and David Gladstone, who are continuing the restoration.

Continuing, because there is still work to be done in the grounds – 'reinstating the connection between landscape and architecture is at the heart of Wotton's recovery,' says Kate Graham in the catalogue – but also because the tribune is still obscured by floors inserted by architect A S G Butler in late-1920s alterations to the house.

This shouldn't detract from what's been achieved at Wotton already, or slight the significance of Soane's other interventions there – especially the long north-south corridor with its serial arched openings. But the studies for the tribune that feature in the exhibition, flanked by those two large Gandy watercolours, show Soane's perseverance and dexterity in resolving the problems of the design, and suggest how stunning it must have been when built.

As there are no photographs or drawings of this hall before the alterations, and little in Soane's archives of the final scheme, the most vivid representation of it is a watercolour perspective by Ptolemy Dean, notionally reconstructing this lost space, with its complex interplay of direct and diffused light. Saying that they face 'a big challenge, both financially and architecturally', the Gladstones hope to make this reconstruction a reality, and one can only wish them well.

Recruitment enquiries
Charlie Connor
Tel: 020 7505 6737
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people & practices

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Mark Garnham has been promoted to associate with **GHQ Partnership**.

David Chappell has left **Chappell-Marshall** and is now practising as **David Chappell Consultancy**.

Buschow Henley has moved to 21 Perseverance Works, 38 Kingsland Road, London E2 8DD.

Hoare Lea Consulting Engineers has appointed **Terry Wyatt** as special professor of building services engineering in the School of the Built Environment at the **University of Nottingham**.

Matthew Battle has joined **Battle Associates** as director in charge of projects.

Katie Penwarden has joined **TPS Consult** as a graduate mechanical engineer.

English Partnerships has appointed **Graham Dobbs** as senior regeneration manager for Yorkshire.

Ian Blakeman has joined **Sense Cost Consultancy** as director to lead the engineering cost-management team.

Terence O'Rourke has appointed **Melanie Mason** as GIS (geographic information systems) assistant and **James Taylor** as an IT assistant.

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

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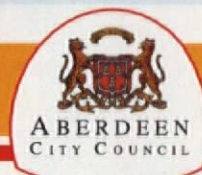
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The booking Deadline for this issue will remain at 5pm on Monday 23rd August.

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Required for medium sized Architects & Project Management Company based in Bromsgrove. Applicants must be qualified to at least HNC level to work on and co-ordinate varied large scale fast track projects and take responsibility from inception to completion, in a team based environment.

Salary by negotiation, with real prospects for progression for the right candidate.

Apply in writing to:

Mr Roger Dudley Dip Arch (plym) RIBA MAPM

Roger P Dudley and Associates

Bartleet House

165A Birmingham Road

Bromsgrove

Worcestershire

B61 0DJ

or by email: rdudley@rpd-architects.co.uk

Anderson, Wilde & Harris

Architect - London

Part III qualified Architect to work on a variety of projects in both the Commercial and Residential sectors. Candidates should have a good understanding of the latest Building Regulations and the ability to produce detailed drawings. AutoCAD skills are essential.

CV to:

George Palos

75 Kenton Street

London

WC1N 1NN

Ph. 020 7843 9460

Email: george.palos@architects-interiordesign.com

If you are looking for practical, hands-on experience with medium sized projects

Part 2 Architects with some experience required

For busy practice in Holland Park, W11. Salary dependent on experience.

Contact Peter Tigg Or Satish Patel on 020 7221 5568.

Send CV by fax on 020 7229 8771 or email on mail@ptp-architects.com



We are a multi-disciplinary design consultancy working with a variety of clients to create imaginative solutions and realise successful projects.

We are looking for experienced architects, technologists, Part II and Part I graduates to develop their careers in the Preston office, within this innovative practice.

Send your C.V. to

Halsall Lloyd Partnership, 3 West Road, Fulwood,
Preston, PR2 8NR
preston@hlpdesign.com

ark

Young and enthusiastic architectural practice based in the North West seeks applications from Architects and technicians to work on a variety of projects.

Design / Project architect

Good design ability and construction knowledge is essential, together with an ambition to become an influential part of the practice.

Experienced Architectural Technician

3 - 5 years experience with good CAD skills.

Please send CVs and samples of work to:

Ian Moores Ark Design and Architecture Ltd
Bedford Place, 115 Bradshawgate
Leigh, Lancashire, WN7 4ND

or email to: ian@arkitecture.co.uk

t 01942 684060 f 01942 684059

Required within the largest unitary authority in England in an environment that encompasses charming market towns, some of Britain's longest and finest beaches and the rolling green pastures of the Yorkshire Wolds.

East Riding of Yorkshire Council is a highly proactive "excellent" authority, that seeks constant improvement in the provision of services and the development potential of a large property portfolio on a corporate basis.

Principal Strategic Professional Surveyor £35934 (point 49)

This is matched by a good record of successful bidding for funding expenditure and National commendations for excellence. As a forward thinking authority, there is considerable potential for exploring premises related investment techniques together with the optimum realisation and development of assets. The 2004/05 premises related revenue and capital programmes are £20m and £72m respectively. The Property Division, based in the market town of Beverley, seeks skilled professionals to assist the council in moving forward in this important area of strategic work. A high level of interpersonal, negotiation and communication skills are essential, as are excellent skills in financial and technical analysis, information collection and clear reporting. You will be a keen, interested and hard-working team member who can identify and establish opportunities for improvement.

Key qualifications for this post include:

- RICS Qualification in Quantity Surveying or Building Surveying or RIBA with relevant experience in the maintenance and premises related costs sector.
- IT and good spreadsheet skills with a willingness and aptitude to learn.
- minimum of five years experience in forward programming, feasibility and live building work on site, involving maintenance and running costs with related finance.
- good report writing and presentation skills at senior level, together with good verbal communication skills.

Experience in all, or some, of the following is desirable:

- option appraisal, depreciation and lifecycle costing.
- good skills in validating budget estimating on planned works and premises running cost analysis.
- building economics.
- cross-departmental programme co-ordination and client liaison.

This post offers the opportunity of working in a large organisation, in a team with an excellent record of achievement at national level, the advantage of accredited training to extend your skills, the benefit of a final salary pension scheme and the attraction of an excellent quality of life, living in a very pleasant environment. Based at County Hall, Beverley for 37 hours per week, Monday to Friday.

Application pack available by telephoning (01482) 391203 - 24 hour job line.

Post No: LAPP5211. Closing Date: 23 August 2004.

Interview Date: w/c 20 September 2004.

This council is pursuing equality of opportunity in employment.

FOR MORE JOBS: www.eastriding.gov.uk



EAST RIDING
OF YORKSHIRE COUNCIL

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

University of Ulster

Faculty of Arts/Engineering
Schools of Art and Design and Built Environment

Lecturer/Associate Lecturers in Architecture

Ref: C04/321/BD

BA Hons Architecture is an exciting new development for the University and the Schools of Art and Design and Built Environment, both of which have an outstanding research record. The postholders will play a substantial part in building a progressive yet professionally orientated BA Hons Architecture course, and later, a Part II equivalent course.

Applicants must hold a first or second class honours degree, or equivalent, in architecture and have at least four years experience in architectural practice. For appointment on a permanent basis, applicants must have a track record of high quality publications in peer-reviewed academic journals and/or research outputs of design practice sufficient for inclusion in an RAE. Applicants at an earlier stage of their research career will be considered for a three-year fixed-term appointment.

The posts are based at the Belfast campus.

Salary: £23,643 - £40,091 (NB Bar point operable at £35883)
Salary will be pro rata for Associate Lecturers posts.
Closing Date: 27 August 2004
Interview Date: 14 September 2004

Further details and application forms may be obtained from the Recruitment Office, University of Ulster, Cromore Road, Coleraine, Co. Londonderry BT52 1SA. Telephone: (028) 7032 4946 or email jobs@ulster.ac.uk

An equal opportunities employer, the University encourages applications from both men and women, those with disabilities and those from all sections of the community. All applications will be considered on merit. The University offers an attractive final pension scheme and operates a no smoking policy.



With so many jobs to choose from the world is your oyster – so why risk joining a firm that won't live up to its promises?



Baily Garner is one of the Sunday Times '50 Best Small Companies to Work For' and we know we can meet your career expectations



But don't let the word "small" deceive you – with just over 200 staff we are large enough to provide you with a really varied workload. We operate a team-based culture that ensures that everyone works to their strengths and their potential and is recognised for their contribution to the business. We invest heavily in our people and in addition to an excellent salary and benefits package, we offer structured professional and personal development and training plans and a camaraderie second to none.



We are now looking for a Senior Architect to join our expanding and innovative architectural and design department. We work mainly in the public sector with some fantastic urban regeneration projects to get your teeth into as well as large programmes of work for major commercial, health, education and housing clients.



THE SUNDAY TIMES

50
BEST SMALL COMPANIES TO WORK FOR
2004

Send your CV to Kay Singh, Baily Garner, 146-148 Eltham Hill, London SE9 5DY or email: kay.singh@bailygarner.co.uk

Applicants should include at least three A3 work examples.

Baily Garner positively welcome applications from all sections of the community and is fully committed to selection on merit.

we're
letting people
shine

At North Tyneside we give you the freedom that lets your natural talents shine through, and now we're giving you even more scope to shine. This is a time of positive change as we transform the way in which we provide essential public services, starting with an overhauled structure and a clearer focus on the customer.

ENVIRONMENT, REGENERATION AND HOUSING

Architect/Architectural Technician

£15,225 - £29,100 pa, 37 hpw, Permanent Ref: DE481/04

An enthusiastic, committed and experienced architect is required to join a multi-disciplined practice including architects, quantity surveyors, landscape architects, planning supervisors, clerks of works and mechanical and electrical engineers.

We are a progressive design practice embracing a partnering approach. Our challenging and interesting workload includes education, leisure, public buildings, offices, retail, environmental works and regeneration. All projects are commissioned through the North Tyneside Partnering Agreement which has Demonstration Status with MHI and received a Construction Best Practice award in 2003.

You must demonstrate design flair, combined with excellent job running/project management skills and CAD proficiency in ADT3/AutoCAD. You will have excellent 3D CAD presentational skills. Good health and safety knowledge and awareness is essential.

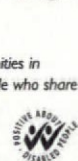
You will be responsible for projects from inception to completion and for ensuring that the project team meets its targets. Preference will be given to experience in education, leisure or regeneration sectors. You should be ARB registered with a minimum of two years' post qualification experience. RIBA membership is preferred but not essential.

This position requires an enhanced disclosure.

For application form and further information please visit www.northtyneside.gov.uk or www.sector1.net or alternatively, available in standard format, large print, Braille and audio tape, can be obtained from Human Resources Unit, Council Offices, Block C, Harvey Combe, Killingworth NE12 6WQ. Tel: (0191) 219 2366, Fax: (0191) 219 2375, Minicom (0191) 219 2440. For an email application please contact: recruitment@northtyneside.gov.uk. Please quote reference number. Closing date: 27th August 2004.

We are actively working towards equal opportunities in employment and service delivery and seek people who share our commitment. We operate a No Smoking Policy.

www.sector1.net for more vacancies within this organisation



North Tyneside Council

letting people shine www.northtyneside.gov.uk

Director

A prestigious 'top forty' architectural practice is seeking a Director to join their London office of 25 staff. The successful candidate should be an experienced and talented architect with proven design and management skills. An existing or potential client base would be desirable though not essential. Consideration would be given to merging with a small London practice. A comprehensive financial package would include the opportunity to purchase equity in the company.

Apply in writing including CV to:
The Practice Manager
P O Box No.3201
151 Rosebery Avenue, London, EGR 4GB.

AJ100

Designing & Building Architectural Careers

Birmingham Vacancy

Part 2 Architect

Vac ref 0408-21

Permanent

My client is seeking a recently part2 qualified Design Driven Architect to join their thriving practice. You will be able to demonstrate a passion and talent for design coupled with a desire to rapidly progress in your career. If you consider yourself to be the best, and would like to work for a company that considers themselves to be second to none then this is the opportunity for you.

West Midlands Vacancy

Architects

Vac ref 0408-20

Permanent

My client is seeking 2 people with a minimum of 5 years experience in Retail and Commercial projects. This is a young office with an average age in the current staff of between 25 and 35 years old. Applications from candidates of all ages will be welcomed, particularly if they have Vector Works experience. Failing this they are more than happy to cross train applicants from other systems.

Manchester Vacancy

Technician

Vac ref 0408-16

Permanent

My client is looking for an enthusiastic Architectural Technician to join the practice as soon as possible! The Client is committed to training and would provide the candidate with the opportunity of pursuing their Part 3 examinations. The Candidate should be conversant in AutoCAD and have at least 3 years in practice experience. This is a good opportunity to join an expanding practice.

West Yorkshire Vacancies

Technicians

Vac ref 0408-15

Contract

My client has a potential requirement for Technicians to produce working drawing packages. Initially on a contract basis, applicants would be able to move into permanent positions after a trial period if they so wished.

Technicians/Job Runners

Vac ref 0408-9

Permanent

My client is a hugely successful specialist Architectural practice that works with developers on Commercial, Leisure, Retail and Residential projects. The current continuing increase in business means that they need to find a number of personnel at all levels to bolster their existing workforce of 20. All the positions will offer the successful applicants the opportunity to develop their skills and qualifications within a practice that actively promotes internal progression.

Lancashire Vacancy

Technician

Vac ref 0408-9

Permanent

My client is a small, family firm that has been established since 1938. They specialize in large residential and commercial projects with a value of up to £17m. The range and size of projects represents a mouth watering opportunity for a young ambitious Technician or Architect to develop their skills.

Nottingham Vacancy

Technician

Vac ref 0407-29

Permanent

My client wants an experienced Architectural Technician to work as part of an established team. Must know building regs and be able to create working drawings

Devon Vacancy

Urban Designer

Vac ref 0407-101

Permanent

My client is a leading company of Architects and Designers formed in 1992. With offices in Exeter and Plymouth they attract commissions from a wide geographical area. In addition to the architectural practice, which includes; Accessible Environments, the Group now incorporates Safety Management and Urban Design. All employ highly talented staff, who have broad experience in their respective fields. As part of the Group's continued expansion, and in order to meet the increasing demand for their innovative specialist urban design services, one option they are considering is the possible further development of the Urban Design division. Although their proposals have not yet been finalised they need to assess their options and would be happy to receive details of any candidates who would meet all of the following essential requirements. A qualified and imaginative urban designer from an architectural background. A minimum of 4 years experience. Experience and ability to project manage jobs. Experience in the preparation of master plans from concept to detailed stage.



RD

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dave.smith@

rdrecruitment.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

Our Manchester studio seeks the following architects to work on a variety of new residential, education and masterplanning projects.

PROJECT ARCHITECTS

with city apartment residential experience.
Exceptional visual and design skills essential.

PTII / ARCHITECTURAL ASSISTANTS

with at least 3-4 years of experience within a design based practice.

PTI YEAR OUT STUDENTS

Energetic, motivated Part 1 students with outstanding design ability.

Microstation proficiency and knowledge of Quark, Photoshop and Illustrator essential.

Candidates with 3D microstation visualisation skills would be welcome.

Please send CV, plus covering letter and colour examples of work to:

Tony Skipper
John McAslan +Partners
St John's House
2-10 Queen Street
Manchester M2 5JB
www.mcaslan.co.uk

John McAslan + Partners

UNIVERSITY OF DUNDEE**Faculty of Duncan of Jordanstone College of Art and Design****School of Architecture****LECTURER IN COMPUTER AIDED ARCHITECTURAL DESIGN**

Salary Scale (£27,989 - £35,883)

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

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

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

Candidate will possess a higher degree and have equivalent practice experience/research outputs in Computer Aided Architectural Design. Some teaching experience would be ideal.

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

For informal enquiries please contact Graeme Hutton at the School of Architecture on 01382 345 270, e-mail g.hutton@dundee.ac.uk Interviews for this post will be held at the end of September 2004.

To request an Application Pack contact Personnel Services, University of Dundee, DD1 4HN. Tel: 01382 344817 (answering machine). Please quote reference: DJ/426/AJ. Closing date: 3 September 2004

The University is committed to equal opportunities and welcomes applications from all sections of the community.
<http://www.dundee.ac.uk/>

www.aps-recruitment.co.uk

**APS Recruitment Ltd**

Due to the success of our permanent Architecture desk we now have many opportunities within the Architectural contracts market. Please apply for all vacancies via our website
www.aps-recruitment.co.uk

**Technical Associate - Suffolk - Perm - £30K + Benefits**

This large practice is seeking a Technical Associate to work from their Newmarket branch office. You will be expected to play an integral part within the technical development of the practice alongside running projects predominantly in the Residential Design & Build sector. You will have a minimum of 5 years senior practice experience and be keen to take your career to the next stage. This is an excellent opportunity for any candidate seeking a challenging career move.

ASSISTANT PRODUCTION DIRECTOR

£25k + Bonus Package

PIPERS are the UK's leading architectural model making practice, employing a full time team of 25 in our central London studio that use the latest CAD, Laser and Rapid Prototyping techniques to produce models from simple design studies to fully automated marketing presentations. Our clients include many of the leading international architects and developers.

We are seeking a highly motivated individual with proven client liaison and people management skills to join our young team and work alongside the Production Director to run the studio and manage existing client accounts. The successful applicant will not necessarily come from a modelmaking background, but will have a good knowledge of the architectural design process and have experienced the use of models to aid the design and presentation of proposed development.

For further information contact Patrick McKeogh on 020 7250 0530 or patrick@pipers.co.uk.

www.pipers.co.uk

PIPERS



We require new colleagues to assist with new housing and educational work.

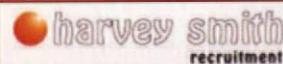
We hope to appoint an architect with experience of educational and/or housing projects. We also are looking for a part 1 and 2 graduates to assist with current projects at various stages of their development.

Salary is by agreement. The office is informal and operates on cooperative principles. All members of the office are encouraged to take control of all parts of their projects. An interest in the interface between design and practicality is important.

contact Peter Currie on 020-7253-0417 or at mail@petercurriearch.free-online.co.uk.

PETER CURRIE
ARCHITECTS

1-5 Clerkwell Road
London EC1M 5PA
Telephone 020 7253 0417
Fax 020 7490 4069
mail@petercurriearch.free-online.co.uk



Architectural CAD Technician

Birmingham

£18 - 21K

A number of Architectural CAD Technicians are required for a new office opening in Birmingham, to complement their existing office in Nottingham. The current workload is varied to include commercial and education, however, expected projects include residential, retail and some industrial. The role will be to assist the senior architect with working drawings, planning applications, building regulation drawings, site visits, surveys and meetings and liaison with clients. Ideally, you will be educated to at least HNC level with a couple of years experience, ensuring that your CAD skills are above average (they use Microstation) and that you have a sound knowledge of the construction industry. Ref AJ0116.

We also currently have a requirement for contract Architectural staff to work in the Midlands area. Good rates of pay are available for these contracts, expected to last a minimum of 3 months. To apply for any of the above positions, or for further information, please contact Natalie Herrick on 0121 454 1100, e mail natalie@harvey-smith.co.uk, or visit our website for more vacancies:

www.harvey-smith.co.uk

Part 1 architectural student
with CAD skills, Vectorworks or similar

required by small architectural practice in Covent Garden.

To start end of August.

Please send CV to
CKC Architects
5 Dryden Street, London
WC2E 9NW



Edinburgh

SENIOR ARCHITECT

Opportunity for an Architect with Experience, Drive, Enthusiasm and Ambition to join the Edinburgh office of UK Practice at Senior level

Contact Neil Macrae by e-mail : edinburgh@limbrick.com or tel: 0131 557 6177
www.limbrick.com



Just Architecture

Tel: 020 7735 2999

Fax: 020 7735 7999

E-mail: register@justarchitecture.com

PERMANENT VACANCIES

4 x Project Architects, London - to £45,000 + Excellent Benefits

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

4 x Project/Senior Architects, London & Hertfordshire - to £38,000 + Benefits

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 £36,000 + Excellent Benefits

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

2 x Job Runners, London - to £36,000

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

Project Architect, London - to £36,000

This medium sized Mayfair based practice, seeks applications from ambitious architects who would like to work on an exciting range of £multi-million commercial projects. Working closely with the practice Director, and being seen as a future associate, you will be responsible for: team & consultant coordination, job running, concept & feasibility work and design development. To be successful, you will have 3-5 years post part III experience and be a 'hands-on' project leader who has sound organisational skills and the creative flair to turn a client's brief into a commercially viable but aesthetically pleasing project. Ref: 10204

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

PART III ARCHITECT - HISTORIC BUILDING UNIT

Our expanding London office requires an experienced architect to join our Historic Building Unit to work on projects ranging from post-war social housing through to major transport infrastructure projects. The ideal candidate will have a demonstrable interest in architectural history, have strong presentation and report writing skills and have experience of both traditional and contemporary construction.

Please send CV's with covering letter and A4 examples of recent work to:

Erica Cotton
John McAslan + Partners
49 Princes Place
London W11 4QA
Email: mailbox@mcaslan.co.uk

John McAslan + Partners

We are looking for staff with excellent design skills for both our London and Liverpool offices

- a senior project architect to lead a major regeneration project
- project architects and urban designers/masterplanners to lead new build residential projects
- architects/assistants to work on a variety of projects, including leisure, residential, mixed-use, live-work and schools

Please send your CV to
London: Teresa Borsuk, Diespeker Wharf, 38 Graham Street, London N1 6JX
Liverpool: Roo Humpherson, Merchants Court, Derby Square, Liverpool L2 1TS

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King Sturge Architecture

King Sturge is one of the major independent partnerships of international property consultancies.

ASSOCIATE ARCHITECT London - West End

King Sturge Architecture is a small but successful and expanding team in our West End office.

We now have this vacancy for a technically proficient architect with at least 10 years commercial experience to work closely with the partner on a wide range of projects across all commercial property sectors with increasing involvement in residential work.

You must be RIBA registered and fully conversant with Microstation.

In the first instance please send your CV with covering letter including current salary details to:

Mark Smith
Recruitment Manager, King Sturge
7 Stratford Place, London W1C 1ST
Email: mark.smith@kingsturge.co.uk

www.kingsturge.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

ARCHITECTURAL TECHNICIAN - Newcastle upon Tyne

An opportunity has arisen within our Design Group for an ambitious architectural technician to assist with the development of the Group and form part of a multi-disciplinary team. You will have a detailed understanding of building technology and a good eye for design. You must be fully conversant with AutoCAD and ideally be qualified to MBIAT or similar.

The position offers the right candidate the chance to express individuality, have direct contact with clients and develop management skills, whilst acting as an effective team member.

Salary/package will be commensurate with experience.

Apply in writing with CV to: G M Penrice FRICS MCIArb
Sanderson Weatherall
22-24 Grey Street
Newcastle upon Tyne
NE1 6AD

email: george.penrice@sandersonweatherall.com

**JOHN CUNNINGTON ARCHITECTS****Architect - Matlock**

We have a vacancy for a qualified architect in our busy, friendly practice in the heart of Derbyshire to work on major historic sites and buildings throughout the country. Applicants should have experience of AutoCADLT and a working knowledge of conservation practice

Please reply in writing, with CV and examples of recent work, to:

68 Bank Road Matlock Derbyshire DE4 3GL



ellis williams architects urgently require the following staff to join our Warrington office.

architects + technicians
Qualified, talented designers and skilled technicians preferably with proven experience in the education and leisure sectors.
Autocad skills essential.

interior designer

Dynamic, talented designer required to work closely with in-house 3D modelling team. A significant track record in leisure, particularly cinema design essential.

it manager

Experienced and capable of managing an NT based network across our offices in Warrington, London and Berlin.
A background in architectural practice and a working knowledge of Autocad and associated graphics packages preferable.

Please apply in writing to:

The Practice Manager
Wellfield
Chester Road
Preston Brook
WA7 3BA

**Cheshire Vacancy**

Pt2 Architect & Technician
Vac ref 0407-88

Permanent

An expanding practice in Cheshire which specialises in Listed Buildings requires a young, highly enthusiastic Part 2 qualified Architect and a newly qualified Architectural Technician. The ideal candidates will be developed whilst on the job and have aspirations of taking on project and practice management. This is an ideal opportunity to join a small friendly practice who believe in rewarding talent by internal promotion.

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Contact Imogen Butler, Stephen Foley, Fintan Wolohan
Tel: (020) 7930 8591 Fax: (020) 7930 9212
Email: folio@foliopersonnel.com

Recruitment specialists within Architecture & Interior Design

Nicholas Hare Architects LLP

Friendly, busy practice requires
ARCHITECTS

Architects with around 1-2 years' post Part II experience to work on a variety of exciting projects. Good design capability matched with practical application important.

Reply to: Maria Luzzardi
Nicholas Hare Architects LLP
3 Barnsbury Square London N1 1JL

TENDERS**Transport for London****Pan-TfL Framework - Urban Realm Design**

TfL recognises the importance in which good design plays its part in the integration of transport within the urban realm of London. As part of the ongoing integration, TfL have issued an OJEU advert for a pan-TfL framework in the urban realm design field. The urban field design framework is the first of a series to be published relating to professional services.

The Framework offers TfL, economy of scale and the ability to focus the urban environment design disciplines. These include urban design, architecture, interior design, landscape architecture and other related disciplines. This will allow TfL to operate and control a single framework from which all members of TfL and the GLA will procure.

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To express interest please proceed to the OJEU advert and follow the instructions. Any queries please email Martin Storrs c/o
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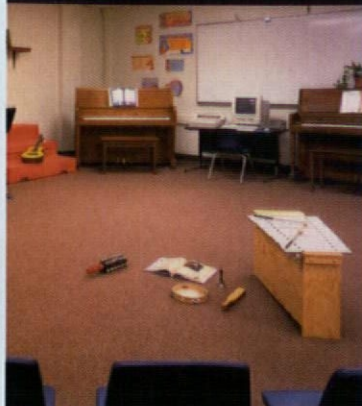
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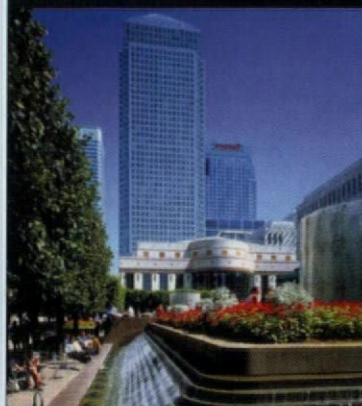
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INVISTA's Antron Carpet Fibre, used by Lees in their Faculty II product, has provided Passmore School in San Antonio, Texas, USA, with over three decades of unrivalled service. Installed more than 30 years ago it still looks as new as it did then. It is indicated that it has saved the school over \$600,000 when compared to typical carpet replacement cycle of 5-7 years.

CLAXTON BLINDS

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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

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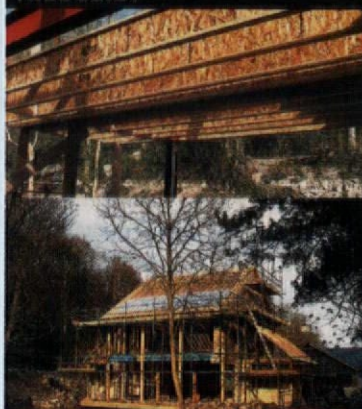
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Specially made 'lounge plates' and 'kitchen plates' provide power, lighting, telecom and radio/tv outlet facilities in a development of new luxury apartments overlooking the River Thames alongside Chelsea Bridge, London. Eaton's MEM has supplied all the wiring accessories and special 32-way consumer units in the apartments.

TRUS JOIST

AJ ENQUIRY NO: 304



Trus Joist's TJI joists, Parallam PSL and TimberStrand LSL are helping to bring life to a special new-build project combined with an historic garden restoration in the Undercliff, on the Isle of Wight. Planning permission was given for a new build private house at 'Old Park' as part of a package to allow the restoration of the landscape to take place.

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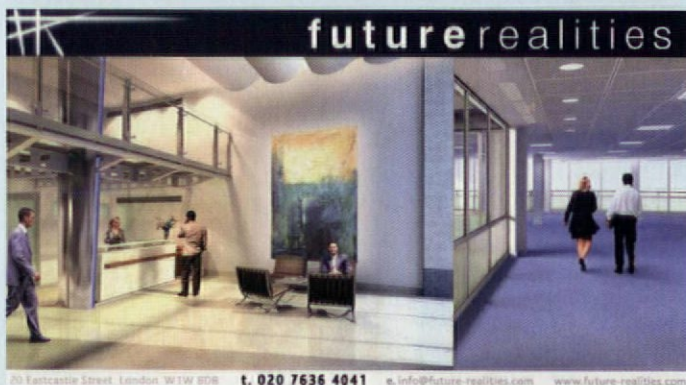


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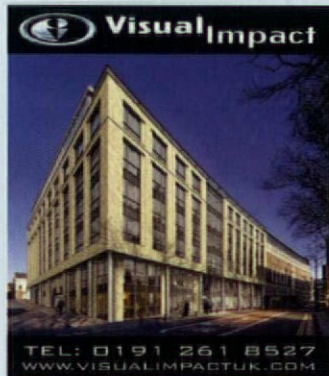
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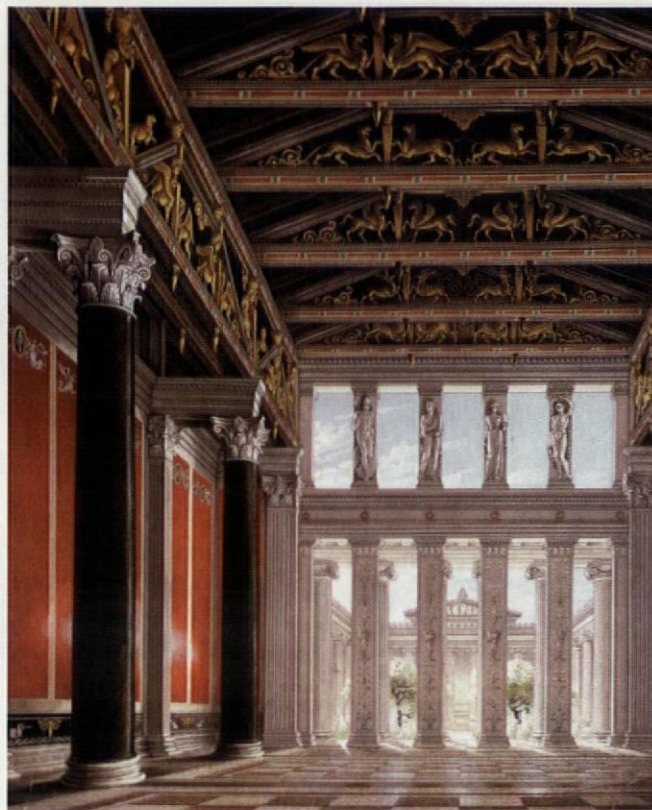
New tricks

Classical architects like **Robert Adam** will shoot themselves in the foot if they object too strongly to the government's new version of the old country house provision in planning guidance, allowing exemplary architecture to be built on land not zoned for housing. For one thing, planning minister **Keith Hill** is no anti-traditionalist zealot, and has made it clear that he is not interested in starting a new style war. But there is a more practical reason for the portico gang to ponder the new rules, rather than objecting to them: if planning authorities believe what they say, then they will quote it against them when it comes to applications. The smart thing to do is to work out how architectural style can be deployed in the creation of innovative dwellings, surely not too difficult a task. Actually Bob Adam once gave an excellent lecture at the RIBA pointing out how Classical dressing masked planning, product and constructional advances. Extending and developing a tradition is surely part of the story of Classicism.

Under cover

Although the **Daniel Libeskind** 'spiral' design for the Victoria and Albert Museum has been refused Lottery funding (disgracefully) for the second time, the V&A is still busy on other programmes. September will see the opening of the **Eva Jiricna**-designed tunnel, closed in 1970 for security reasons, which will connect the subway running from South Kensington Underground station to the three museums in the area. The tunnel, which runs under Exhibition Road, was originally built in 1885 by the Metropolitan Railway in the era before Nimby's tried to grab control of this area. Their recent success in blocking the much-needed Stanhope redevelopment of the station and neighbouring buildings may not be the end of the story, however. Expect a revised application at some stage – possibly with a real tower on it!

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 issue's winner (AJ 29.7.04) was Dennis Sharp of Dennis Sharp Architects. The never-built scheme was Bruno Taut's Monument des Neuen Gesetzes.

Energy analysis

For many people concerned with energy use and sustainability, the problem with BREEAM ratings has been their 'sustainability in one building' ethos – ie you can do a building and get an excellence rating, even if the location means everyone has to drive there, thereby wrecking the environmental story. Now a group of developers and contractors, including British Land, the company headed by **John Ritblat**, is having a serious look at some of the issues. This is an area where you really do need a top-down approach: if the clients start demanding serious attention be paid to these matters, things will happen. British Land's rather good report on corporate social responsibility

is pointing the way to the impact the property world can have, not just on buildings but on local communities, too.

One to avoid

Supporters of the ill-fated Tricorn Centre in Portsmouth, designed by former RIBA president **Owen Luder**'s practice in the 1960s, are still fighting to preserve the good name of the concrete folly. On Saturday (14 August), the centre will be remembered during the 'party in the park' event in the city's Victoria Park, from noon to 8pm. I quote from the invitation: 'The Tricorn, in print media, photography and moving image, will be complimented (sic) by opportunities for people to have their say about the Tricorn and record their memories. A specially composed ballad will

be performed. We are negotiating with the demolition contractors, developers and Portsmouth City Council to install a commemorative column in the park – as a memorial.' Cripes!

Book now

The splendid tome marking **Colin St John Wilson**'s grand oeuvre, *The Architecture of the British Library at St Pancras*, will be formally launched at the library in September, with an address by no less a personage than **Margaret Drabble**. The book is by one of Sandy's former students, **Roger Stonehouse**, and the photographer **Gerhard Stromberg**. Curiously for a building with such striking, if restrained, use of colour, the entire volume is in black and white. To describe the invitation to the launch as bleached out would be an understatement.

Culture club

I was deeply shocked by a quotation in *Architectural Research Quarterly*, that 'many architects retreat into a culture of compensatory rewards, such as publication in the journals'. Surely not, although it would be a pity if nobody wanted to be published any more. The final (double) issue of ARQ edited by **Peter Carolin**, is a suitably substantial note on which to bow out: a rich mix of history, criticism and case studies. Good luck to his successor, **Richard Weston** from the Welsh School of Architecture; he has a hard act to follow.

Ticket to ride

My old friend, architect-teacher **Kevin Rhowbotham**, is seeking pastures new after five years at the AA, where his units have provided a distinctive contrast to much Bedford Square work (last year's excellent project on demographics being a good example). In the meantime, he is off on a family holiday in Nottinghamshire, staying at Center Parcs. 'It's very interesting programmatically,' he assures me.

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KALWALL PROJECT OF THE WEEK AJ ENQUIRY NO: 204

As a change from the many UK projects, AJ readers should be interested to see this application of Kalwall supplied and fixed by Stoakes Systems' Spanish distributor. The new Cultural Centre in Avila features a Kalwall monopitch roof over the central atrium – converting bright daylight into evenly diffused, museum-quality light, which makes the interior cool in more senses than one. Contact Stoakes Systems on 020 8660 7667 or visit www.stoakes.co.uk



CRESCENT OF CAMBRIDGE AJ ENQUIRY NO: 205

A Crescent helical stair becomes a dramatic design element in a recent project by Cheshire Robbins Design Group. The project – a large private residence – includes a private pool with enticing views out to open woodland. The stair's box-section stringers enable the stairs to span from floor to floor without other support, enhancing the airy ambience of the poolside area.



AME FACADES AJ ENQUIRY NO: 206

Scott Brownrigg architects specified AME's Proteus hr composite rainscreen system with duotone blue/red aluminium front skins. Duotone is a dynamic finish, changing colour depending on the position of the sun. The project, a new-build residential scheme at Chelsea Bridge Wharf, south London, demonstrates the combination of precise panel-edge detail, flexibility in panel size and a striking finish, achieving a modern and dramatic facade.



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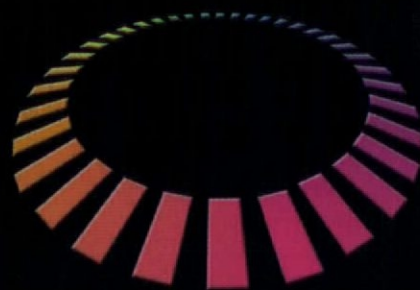
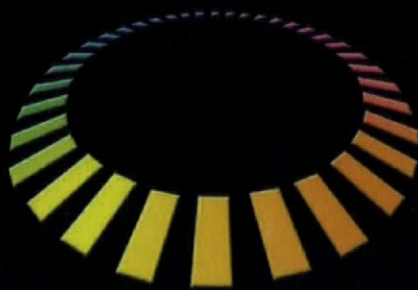
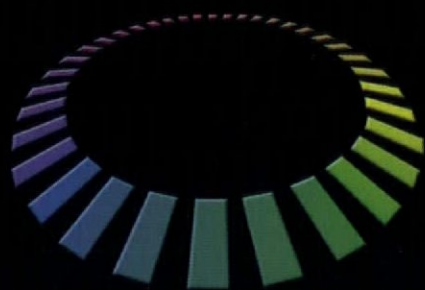
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VENTROLLA AJ ENQUIRY NO: 208

Leading sash-window renovation specialist Ventrolla has recently completed another prestigious commercial contract, having upgraded the traditional windows of Bedford Lodge Hotel. This exclusive hotel, with interesting historic roots, is based in the popular racing town of Newmarket. In addition to completely renovating the windows, Ventrolla has created significant improvements in their performance.





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