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

**Editorial enquiries**

020 7505 6700

**Editorial fax number**

020 7505 6701

**Email**

firstname.surname@emap.com

**Editor**

Isabel Allen

**Acting editor, AJ Focus editor**

Ruth Slavid (020 7505 6703)

**News editor**

Ed Dorrell (020 7505 6715)

**Reporter**

Richard Waite (020 7505 6636)

**Buildings editor**

Barrie Evans (020 7505 8609)

**Technical and practice editor**

Austin Williams (020 7505 6711)

**Working details editor**

Sue Dawson (015242 21692)

**Review and information editor**

Andrew Mead (020 7505 6717)

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

Cristina Esposito (020 7505 6716)

**Production editor**

Paul Lindsell (020 7505 6707)

**Sub-editor**

Matt Hill (020 7505 6708)

**Art editor**

Mimesh Parmar (020 7505 6704)

**Assistant art editor**

Sarah Douglas (020 7505 6705)

**Editorial administration**

Angela Newton (020 7505 6700)

Anna Robertson (020 7505 6700)

**Display advertising**

020 7505 6823

**Recruitment advertising**

020 7505 6803/6737

**Advertising fax number**

020 7505 6750

**Account managers**

Samuel Lau (020 7505 6746)

Katie Deer (020 7505 6743)

**Sales manager**

Malcolm Perryman (020 7505 6698)

**Senior account executive**

Lucy Herdsman (020 7505 6873)

**Account executives**

Nick Roberts (020 7505 6662)

Chris Bond (020 7505 6816)

**Key account manager**

Midge Myatt (tel 01902 851645)

(fax 01902 851603)

**Recruitment**

Charlie Connor (020 7505 6737)

Laurie Shenoda (020 7505 6803)

**Advertisement production**

Leanda Holloway (020 7505 6791)

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Jo Roberts (020 7505 6615)

**Sales director**

Andrew Knight (020 7505 6811)

**Publishing director**

Jonathan Stock (020 7505 6744)

**Group editorial director**

Paul Finch (020 7505 6702)

**Managing director**

Graham Harman (020 7505 6878)

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**emap communications**

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30 September 2004

**Athlone Civic Centre, by Keith Williams Architects, has opened.** One of a group of recent new Irish civic offices, the project for this classically Modernist building aims to help put the growing provincial town on the map, improving the central townscape as well as providing offices, council chamber and a library.



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A lightwork marks the door to a ruined silo in Dresden's Plattenbau Museum  
» page 8

“At the moment we are still looking for the six-foot girl who also loves us”  
Aukett chair Jose Luis Ripoll explains the practice's search for a new partner » page 10

aj news

# Inspectorate faces crisis point

Architects have been left reeling after it emerged that the Planning Inspectorate (PINS) is teetering on the brink of disaster.

PINS bosses have admitted that architects lodging written appeals can expect to wait for more than a year before hearing a decision. The current target is 16 weeks.

The delays are expected to leave thousands of architects in limbo as they wait to get the go-ahead on major projects.

The crisis was triggered by changes that saw a reduction – from six months to three – in the time allowed to take schemes to appeal for non-determination. As a consequence, developers and architects are overwhelming PINS with appeals.

Brian Waters, a member of the Association of Consultant Architects Planning Advisory Group, warned that the problems would damage the profession.



Co-Lab Architects' Bloomsbury scheme appeal is set to take over a year

‘The fact is that there will be a lot of architects relying on the fees that these jobs will have provided and now they will have to wait,’ said Waters.

‘This is an astonishing position for the ODPM to have allowed itself to get into. How they didn't understand that

this was going to happen is beyond me. It must be career civil servants.

‘We wrote to ministers in the last few months and warned them that they need to do something about this because this is an emergency. They have now agreed and we understand there

will be a meeting next month,’ he added.

One practice suffering as a consequence of the massive delays is London-based Co-Lab Architects, which was informed that its written appeal over a mixed-use development in Bloomsbury would take over a year to decide.

‘There is risk that this could have a serious impact on architecture,’ partner Gary McLuskey said. ‘The fact is that some smaller projects are being reined in because of the rise in interest rates already. With this on top, it could prove a problem for small practices.

‘We are OK because we have a lot of other work on but others will suffer. It is not the inspectors' fault that they are in crisis but someone has to take the blame for not allowing them to take on more staff,’ he added.

● See *Planning*, page 44.

Ed Dorrell

## SOM in alternative Elephant project

SOM's London office is drawing up redevelopment concepts for the shopping centre at Elephant and Castle – a move that could see it in conflict with Ken Shuttleworth's new practice, Make.

The firm was approached by the centre's landowner, St Modwen, earlier this year and asked to develop proposals after it saw Make's masterplan for the area.

‘St Modwen saw Southwark council issue these images with two towers on top of its site,’ said SOM's managing director, Mark Regulinski. ‘It's hardly surprising that they've asked us to work for them.’

Make's John Previc said it was ‘quite comfortable’ with SOM's commission, adding, however, that ‘it will not get anywhere without Southwark's support’.

## Lipton lashes out at DCMS failings

The former chairman of CABE has hit out at the Department for Culture, Media and Sport (DCMS) for failing to give the commission strong enough backing.

Speaking at an event to mark CABE's fifth birthday, Stuart Lipton also warned the DCMS over its stance on the perceived conflict of interests within the commission – especially at the top level.

Lipton resigned as chairman earlier this year in the wake of an independent report that questioned having developers in decision-making roles within the commission.

‘I urge the DCMS to give the same support to CABE that we have seen from the ODPM,’ he said. ‘They have done this in the past and they should in the future.

‘They also need to appoint a member of the industry to the chairmanship. The industry changes all the time

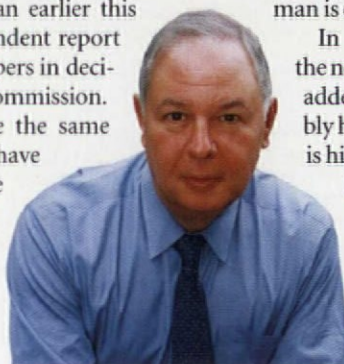
and we need someone who understands it.’

However, a spokesman for the DCMS was unsurprised by Lipton's outburst. ‘The claims that the commission are not properly funded are probably right,’ he said. ‘Most of our sponsored bodies would say something like that.’

A decision about the future funding of CABE will be announced next month and the new chairman is expected to be unveiled in November.

In response to Lipton's comments about the new head of CABE, the DCMS spokesman added: ‘When Lipton says industry, presumably he means the construction industry. That is his point of view. But there are other stakeholders, such as architects, who may be equally qualified for the job.’

‘Our interview process is consistent with the Nolan principles of fairness. The job description is not prescriptive and we will appoint the best person who comes forward, regardless of their background.’



Lipton: angry at lack of support





IWA's competition-winning design for an arts centre in Clitheroe, Lancashire  
» page 12

**“Most towns and cities in England grew by accident of circumstance... Milton Keynes marches to a different drum”**

Planning consultant David Lock explains why planned expansion is important for Milton Keynes » pages 16-17

## Paris rings Olympic changes

Pages and Le Thierry d'Ennequin's project has been announced as the winner of the international competition to design an iconic landmark for the Paris 2012 Olympic bid. The 80m-high lightweight tower – to be built just 5km from the Champs Élysées – will have a circle of helium rings that can be illuminated at night, and will offer visitors spectacular views over Paris from its viewing platform. Scheduled to open to the public in early 2005, the building will mark the first stage of the regeneration of Les Batignolles, a 50ha site in the north-west of the city that Paris hopes will become the new Olympic Quarter.



### CABE TO FACE ODPM COMMITTEE PROBE

CABE's effectiveness and the consistency of its design review are coming under scrutiny from the committee of the ODPM this autumn. The committee is also looking at CABE's relationships with other agencies and will hold its first evidence sessions in early November.

### DITTMAR TAKES PRINCE'S FOUNDATION TOP JOB

The Prince's Foundation has appointed Hank Dittmar as its new chief executive, following the departure of its last boss, Matthew Line, in July. Dittmar will join the foundation from his former post as president and CEO of Reconnecting America, a non-governmental organisation that seeks to integrate transport systems with local communities. He has also chaired the board of the Congress for the New Urbanism. ➤

## BRE in recruitment drive as it reveals designs on architecture

The Building Research Establishment (BRE) is making a radical change of direction that will amaze the profession by embarking on the design of buildings.

The research organisation has launched a recruitment drive for architects and is actively seeking to take on design work, the AJ can reveal.

It has already won planning permission for a secondary school in Hayes, west London, and hopes to follow this success with a host of other projects.

David Strong, managing director of the BRE Environment division, told the AJ that the establishment's technical expertise will attract many clients and produce a 'significant income stream'.

He said that the establishment hopes to make inroads into the 'environmental sector', producing what it believes will be 'genuine sustainable designs'.

'We are looking to employ more architects because we are being asked to provide designs for clients that are seeking to get high sustainable performance out of buildings and avoid a "green-wash"', he said.

'This is something completely new to the BRE and our point of interest is definitely the concept stage. We believe the more detailed design could be done by other practices.'

He emphasised that there would be a lot to differentiate the establishment from other architects. 'We want people to take advantage of our expertise. How many firms can immediately call on the world's leading daylighting experts?

'Our traditional sources of funding have begun to drop off in the last few years and we are trying to find other ways of making money. It seems that we are pushing on an open door on this one, but we are definitely not seeking to turn ourselves into an architectural practice per se,' Strong added.

However, the RIBA's vice-president for practice, Richard Saxon – who is also a director of the BRE's holding company, the BRE Trust – said he thought the move into architecture could be a mistake.

'They may have made a mistake in positioning themselves in this part of the market,' he said. 'They have a great deal to offer on the technical side but there must be a question over the concept end.'

'It is possible that they have taken on talented architects, but what they must understand is that having someone who can calculate daylighting is not a ticket to this,' Saxon added.

● See Editorial, page 18.

Ed Dorrell

### SIX READY FOR ALSOP SITE FIGHT IN MANCHESTER

Urban Splash has announced the shortlist for its developer-led competition to work on the Will Alsop-masterplanned New Islington site in Manchester. The six selected teams are Spacecraft Architects, dRMM Architects, Squire and Partners, Mecanoo, shedkm, Hawkins\Brown Architects and Conran & Partners. ➤

### TATE ST IVES ANNOUNCES SHORTLIST FOR PHASE TWO

Evans & Shalev, the original designer of Tate St Ives, is among seven architects shortlisted for phase two of the gallery's redevelopment. Cornwall County Council has also selected Caruso St John Architects, Cottrell & Vermeulen Architecture, Jamie Fobert Architects, Marks Barfield Architects, Stanton Williams and Tony Fretton Architects. First evidence sessions are set for early November. ➤





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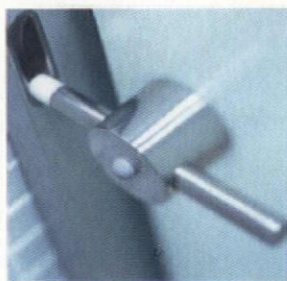
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## Dresden's outdoor museum fusion

Ruairi O'Brien's Plattenbau Museum in Dresden, featured at project stage in AJ 17.7.03, is now open, though it will continue to develop, *writes Andrew Mead*. Conceived as an unusual fusion of museum and landscape architecture, it is on the edge of a site formerly occupied by a factory that made the concrete slabs and cladding for *plattenbau* – the prefabricated buildings that were such a staple of the former East Germany. The visitors' path zigzags between triangular containers in which samples of the factory's evolving products are displayed

chronologically. In the distance are some still surviving *plattenbau*, making a 'micro-macro' connection between the evocative fragments in the museum and the huge housing schemes that they served. The 'timeline' path leads to a door in a ruined silo with a lightwork above it, which says *Betreten auf eigene gefahr* (Enter at your own risk); and beyond is the *Einheitsgarten* (the garden of unification), illuminated at night. O'Brien realised the scheme on a minimal budget with the help of unemployed building workers and local residents.

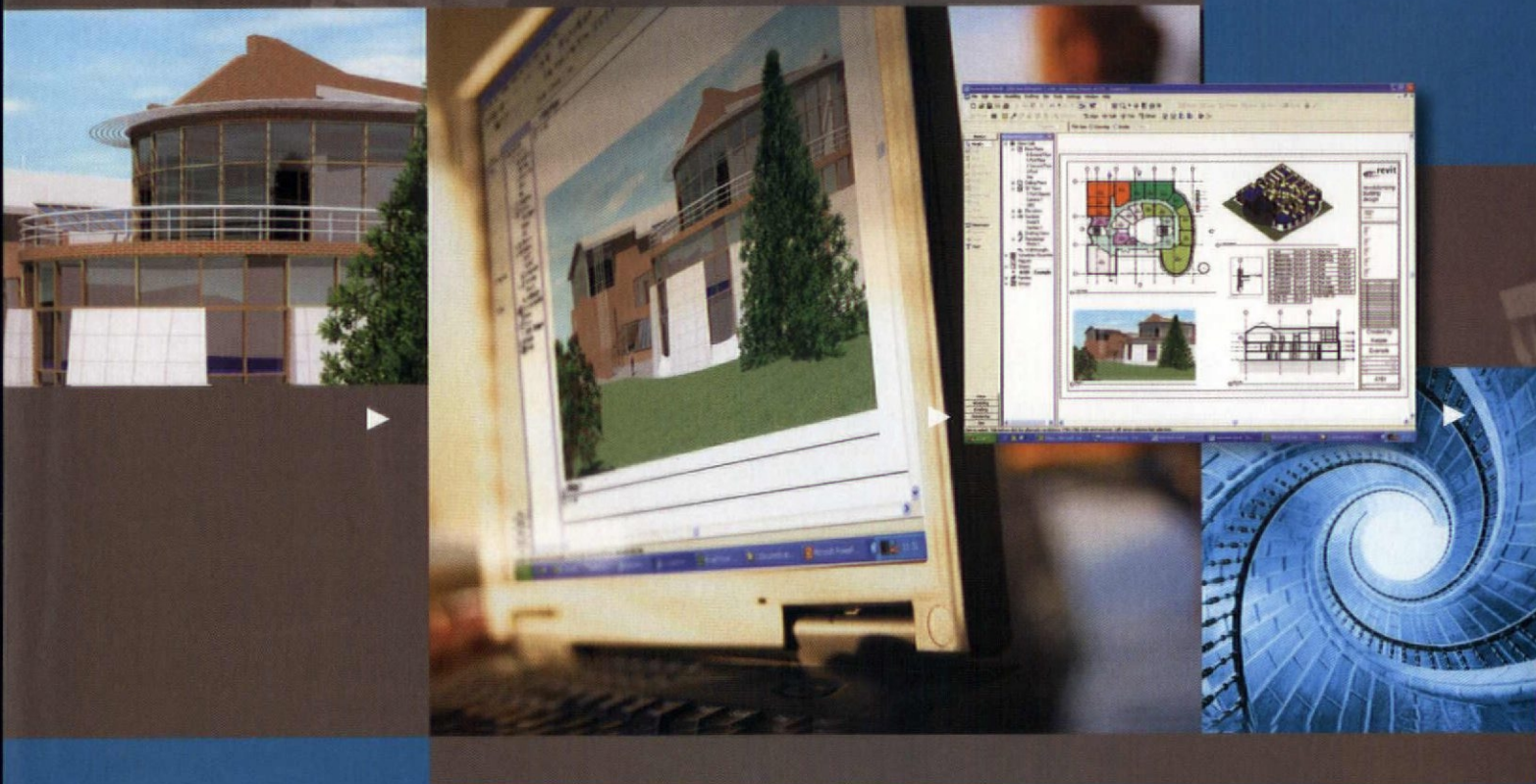


**Above: the chronological route through the museum's exhibits. In the background are some of the housing blocks that were built with the products of the factory that used to stand here. Right: this visualisation shows the Plattenbau Museum after the newly planted apple and pear trees have matured. Left and below left: O'Brien retained this ruined silo and incorporated it into the museum. It serves as the entrance to the *Einhartsgarten*. Below right: the 'garden of unification' with its rings of lights**





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# Aukett seeks merger for stability

Aukett is looking to merge with 'another major commercial practice' as part of its move for stability following the boardroom disputes at the beginning of the year. The firm – Britain's best-known listed practice – has admitted that it needs a deal to improve its cash flow and financial position.

Speculation is rife that it has set its sites on one of a few major British practices.

The office's new Spanish chair, Jose Luis Ripoll, has moved to quash rumours of a potential deal with London-based RHWL.

However, he confirmed that the office is actively seeking a partner after Aukett's share price fell this month to a recent low of just 2.75p.

The potential deal comes in the aftermath of a shareholder revolt earlier this year that saw four senior members of the company's board replaced by Ripoll himself,



Jose Luis Ripoll: actively seeking a partner

Steven Beckers from Belgium and London-based former chairman Gerry Deighton (AJ 1.4.04).

Ripoll told the AJ: 'I can confirm the fact that we are looking for a deal but I am unable to say who it is that we are looking at.

We need the extra cash to fund our efforts to bring in the best managers.

'The market is full of rumours about who we might look at for this deal but none of them are true at the moment,' he said.

Ripoll said that the practice's efforts in finding the right deal was proving to be an 'interesting challenge'.

'It is just like looking for a girlfriend,' he said. 'Obviously the six-foot blonde is the most attractive option but sometimes you might have to go for the one that is not so good-looking but actually loves you.

'At the moment we are still looking for the six-foot girl who also loves us. And this challenge is not that easy.'

Ripoll added that although it was 'almost certain' the practice would complete a merger, there was neither a timescale nor a deadline.

Ed Dorrell

## Developer slams silence of Prince in Smithfield furore

The man behind KPF's proposals for the redevelopment of a series of unlisted buildings in London's Smithfield conservation area has attacked opposition from the Prince of Wales.

Thornfield Properties' managing director Mike Capocci said he had written to the Prince's office 'several months ago' inviting him to be briefed personally on the designs, but had not had a reply.

Capocci's invitation was in response to a letter the Prince sent to the Corporation of London, the landowner, in March

expressing his frustration at the planned demolition of the buildings (AJ 25.3.04).

Capocci said the Prince seemed unwilling to enter into a dialogue with either the developer or the architect. 'It is frustrating not to have received a reply from his office,' he said at the opening of an exhibition featuring the proposed designs last week.

The exhibition, which is sited in the listed Poultry Market, can be accessed by telephoning Thornfield Properties direct on 020 7287 6620.

## Pringle 'confident' that Skylon will be resurrected in next two years

The much-loved Skylon looks increasingly likely to be rebuilt in the next two years, according to the man masterminding the project to bring it back.

RIBA president-elect Jack Pringle wants to build the legendary cigar-shaped landmark in its former position on London's South Bank and he believes the scheme is achievable, given a realistic timetable.

Pringle was asked to take on the project by the Royal Academy back in July (Astragal, AJ 15.7.04), but hopes that the

structure could be back in place by the end of this summer have proved to be too ambitious.

However, Pringle is still in talks with key parties in a bid to gain support before submitting his proposals for planning permission. 'I'm pretty confident it is do-able and it would cost under a million to build. You get a lot of bangs for your bucks with Skylon,' he said.

Built in 1951, the original Skylon was designed by Powell and Moya for the Festival of Britain.



Ken Shuttleworth's practice Make has presented this masterplan for Edinburgh's waterfront to the local regeneration agency. The firm – which was commissioned in May – aims to create 'a well-defined urban structure, a development with a sense of place and a commercially successful proposition'. Make's high-density designs propose an entirely new waterfront that will include a linked island, a beach, and two further sections of quayside.



# 1<sup>st</sup> October

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# Foundation sets brief for new HQ

The Architecture Foundation is to launch a competition that is set to generate interest from almost every practice in the world.

Starting this week, the two-stage competition for a new foundation headquarters building is open to both budding newcomers and the experienced big boys.

The brief is to design an exemplary new centre in Southwark, south London, which will house exhibition space, events areas, a bar and the foundation's offices.

It is hoped the £2.25 million building would become a 'place of energy, creative ideas and activity, where the public can engage with the best contemporary architecture'.

Rowan Moore, foundation director, said: 'This is a significant event for architecture in Britain. The last new-build architecture centre was the RIBA in the 1930s, and new cultural buildings in central London don't come round every day. The most recent was the British Library.'

The design must be both a 'billboard and chapel' for the foundation – a visible



Moore: 'A significant event for architecture'

representation of the organisation and a working tool.

The idea of the competition was first discussed nearly two years ago, and the foundation is keen to encourage entries

from architects with a wide range of experience and backgrounds.

'It is one of the most exciting competitions around,' Moore added. 'Anyone can win it if they've got the talent and the will, from a first-year student to Oscar Niemeyer. We are really open-minded.'

'This building offers the opportunity of being an exemplar of good architecture. But the competition has been set up so you don't have to have done 25 cultural buildings to attract our attention.'

The seven-person jury will include Tate director Nick Serota, Will Alsop, and representatives from Land Securities, which is funding and developing the site.

Architects have until 26 October to submit their first expressions of interest. A shortlist of six will be drawn up by 5 November and the winner will be announced in the new year.

The new building is due to open in September 2006. More details can be found on the foundation's website at [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)

Richard Waite

## Chancellor's conference call targets houses and planning

Gordon Brown has promised to help communities flourish by streamlining the planning system and by building thousands of affordable new homes.

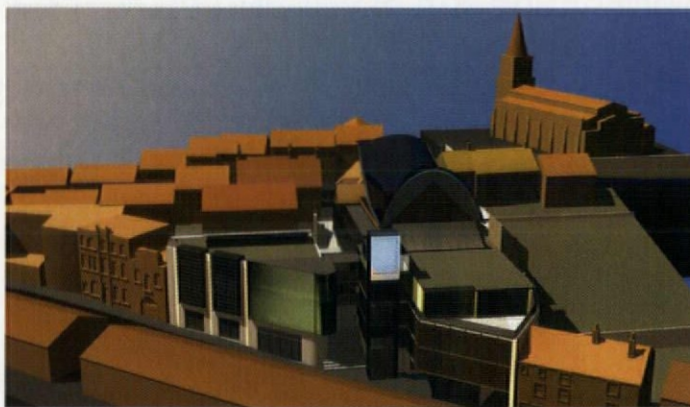
Speaking at the Labour conference in Brighton on Monday, the chancellor also vowed to speed up planning applications in a bid to encourage new businesses.

'Through stability, tax incentives and infrastructure, and by cutting red tape and planning delays, we want to see, in every community, enterprise flourish,' he told assembled delegates.

'John Prescott and I plan to do more to ensure that when local councils become ambassadors for new business creation and support schools and colleges promoting enterprise, councils get the benefit of new business – not just in new jobs but the benefit of the new business-rates income that can pay for better local services.'

Brown's keynote speech echoed that of deputy prime minister Prescott, who pledged to help first-time buyers on to the property ladder by building 10,000 homes – each costing less than £60,000.

'Because affordable housing is the key to personal prosperity for millions, we will implement the Barker Review with new plans to bring homes within reach of first-time buyers, including expanding affordable housing for key workers in our public services,' Brown added.



IWA Architects has won a limited competition to transform St Mary's Parish Hall in Clitheroe, Lancashire, into an £8 million arts complex. The local firm has teamed up with Whitbybird, Max Fordham and transport consultant Colin Buchanan and Partners to design the new centre, which will include two cinemas and a 600-seat theatre hall. A children's activity centre, two dance studios and community facilities are also proposed. The project has already received £2 million from a local benefactor and IWA hopes to submit a planning application in the new year. If the scheme gets the go-ahead, the centre will be the first significant new building in the town for nearly 30 years.

### STUDENT SHOWCASE



Adam Khan, a diploma student at London Metropolitan University, explored the potential of a condemned industrial estate in 'Peckham Plan', the final project of his first diploma year. Searching for genuine urban vitality and a set of powerful spaces in the empty arcades and furniture showrooms, he proposed a strategy that he calls an 'emptiness plan'. His proposals include using time, unpredictability and uncertainty to create public spaces of differing durations, and a 'suite of projects', which affirms a spatial strategy of a matrix of public rooms, spatially rich and varied in character. Khan's tutors were Florian Beigel and Philip Christou.

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







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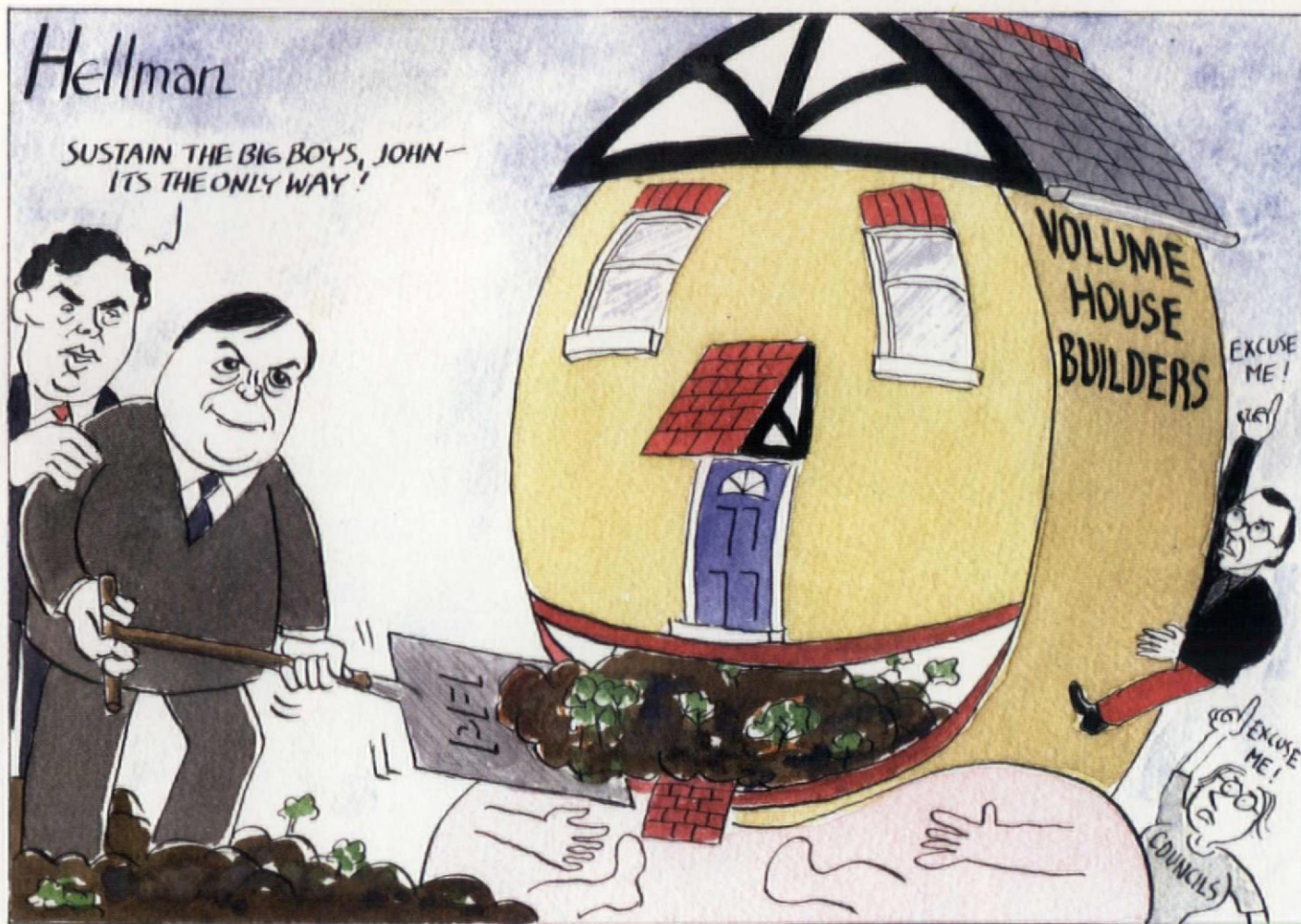
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## who said what

# 'Why does it cost so much to build bloody houses in this country?'

John Prescott addresses the National Housing Federation. *Daily Telegraph*, 24.9.04

**'It seems at once brand new and as old as the Welsh hills'**

Jonathan Glancey on the Wales Millennium Centre, *Guardian* 27.9.04

**'I suspect that it will take more than Richard entering the fray on his big white charger, slaying the unkempt hordes of technical clodhoppers, to raise the quality standard. But, hey, you never know'**

Kevin Cooper of the Parr Partnership Architects on Richard Murphy's criticism of PPP procurement. *Scotsman*, 23.9.04

**'I like to wear a hat in the car, too, so I have to find funny cars with tall roofs. I drive a Nissan Escargot and a luminous Fiat 500 with a sun roof so my hat can stick out of the top'**

Ron Arad, *Observer*, 26.9.04

## vital statistics

● An item of women's clothing is sold every 20 seconds on internet auction site eBay. According to the latest figures, there are now about 20 million items available to buy on the site and at least 3.5 million more are added every day.

● Need a good excuse to lie in? Research has revealed the most common time to have a heart attack is between 8am and 11am. It has also found that people with stressful jobs are twice as likely to die from heart problems as their more relaxed colleagues.

● Two-thirds of employers in the UK do not trust their staff to work from home. According to a survey of 640 companies across Europe, 66 per cent of UK businesses are concerned about home-worker productivity.

● There are now more millionaires in Britain than nurses. Last year the number of people with seven-figure fortunes rose by 16 per cent to nearly 750,000. It is the first time since the stock-market crash of 2000 that the number has gone up.

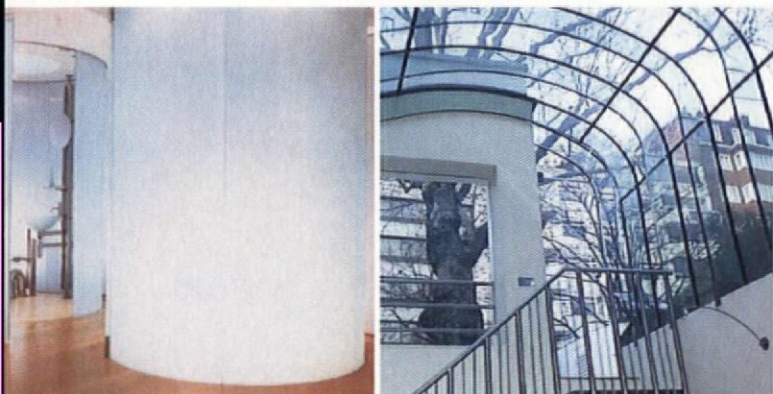




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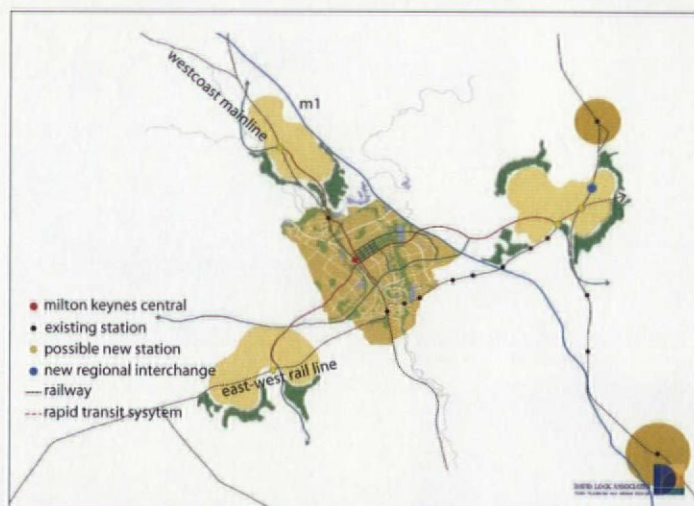
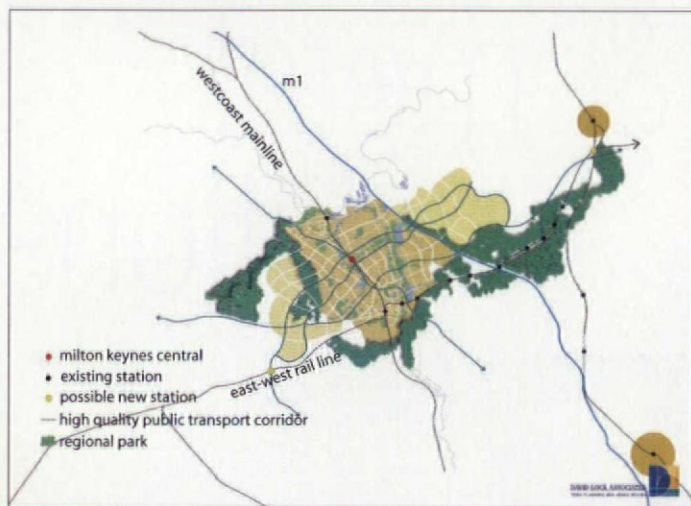
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# Expand and deliver

On 6 October a public meeting organised by MK Forum, Milton Keynes' only civic society, will discuss two contrasting proposals for expanding the city from two local planners. Here **David Lock**, one of the proposers, outlines his vision for the city and looks at its development so far



On the drawing board: 'Growing the grid' (left) and 'Mother and daughters' (right) are two contrasting proposals for the expansion of Milton Keynes

Discussions about the latest proposed expansion of Milton Keynes come some 40 years after the concept of the self-styled new 'city' was first conceived. Buckinghamshire County Council came up with the idea in the 1960s to ease development pressures on the leafy Green Belt in the south of the county. The county's planning chief, Fred Pooley – later to become the chief planner for the Greater London Council – promoted the idea of a new town for 250,000 people near Bletchley, on poor-quality farmland. People would live in high-rise homes linked along spines of mass transit.

With the government facing up to projected large-scale population growth in the South East, ministers were pleased to take up the idea and in 1967 used the New Towns Act to create a development corporation to make it happen. The Open University was established to kick-start the development.

To Pooley's dismay, the development corporation commissioned a fresh masterplan from consultant Llewelyn-Davies. Pooley was relegated to 'adviser' and invited to annual review seminars.

The Llewelyn-Davies masterplan was approved after a public inquiry in 1969. Iconic features for the 155km<sup>2</sup> site include a lazy grid of cross-city transport corridors creating 'grid squares' for development; a network of generous linear parks designed in part to provide stormwater attenuation areas; dispersed employment sites so that people could choose to live near their work; and a new city centre and train station on a high plateau in the middle of the site.

## Paying the price

Land was bought by negotiation, backed with the power of compulsory purchase, with compensation paid a little above 'no new town' values. Money borrowed from the Treasury was repaid with interest, with income received from selling serviced land.

Then Margaret Thatcher killed off the development corporation, and the Commission for the New Towns (CNT) took over, selling land to the highest bidder and sending the profits to the Treasury. It was an unhappy period of low quality and slow-paced devel-

opment, sometimes wilfully destructive of the design principles previously established.

Today the CNT's agent, English Partnerships, is completing the task in a much more considered way, and the original masterplan is nearing completion.

Milton Keynes' public transport system is still embarrassingly bad, for reasons that are far more complicated than the commonly heard 'densities are too low'. However, easy walking and cycling, some community transport, easy driving and demand-responsive taxi and mini-cab services keep Milton Keynes on the move.

The forest canopy of the 'City of Trees' is maturing well, and now has the effect of making the city sink deeper into its vegetation each year. More than 30,000 people commute into Milton Keynes every day for work. There is full employment, statistically. House prices are high and homes are in short supply. The propensity for further growth is evident and, aside from Nimby arguments from dormitory villagers in the surrounding area, there is mostly a positive attitude towards further expansion.



Milton Keynes council, supported by the Chamber of Commerce, suggested further expansion when regional planning guidance for the South East (RPG9) was reviewed in the late 1990s, and the city found itself at the heart of a huge 'Milton Keynes and South Midlands growth area' as a result.

In September 2002, a secretive study led by Roger Tym & Partners confirmed Milton Keynes' potential to add a further 70,000 homes to its first 100,000.

In May 2003, a very hasty 'growth area assessment' by Tym confirmed this figure, proposing it should be achieved by backfilling the recently completed new town with a few peripheral 'extensions'. This thinking was immediately embedded in the *Draft Sub-Regional Spatial Strategy for Milton Keynes and South Midlands*, published in July 2003, which was subject to an 'Examination in Public' (EiP) earlier this year.

The panel that conducted the EiP confirmed the potential of Milton Keynes' expansion but not the peripheral blobs proposed by Tym. Instead, and properly, the panel suggested that there should be a comparative analysis of all possible forms of extension through a proper public planning process. John Prescott will let us know whether he accepts the panel's recommendations when he produces his version of the sub-regional spatial strategy in October/November.

### Room for improvement?

In the meantime, English Partnerships has been put in charge of Milton Keynes' expansion, operating through a subcommittee involving the council and a handful of worthy citizens. This 'MK Partnership Committee' is talking of commissioning a 30-year plan. This is excellent news, as it is the correct way to pilot the next stage in the city's development. In contemplating this huge expansion of Milton Keynes – nearly doubling the size of the population to possibly 500,000, larger than Nottingham – the first consideration must be an assessment of its 'urban capacity'. Surely this city, which has such a reputation for profligate use of land and 'low-density, car-dependent' development, has room for many additional homes and workplaces before new green fields must be taken at the edge?

Indeed, the work of the council, pushed along by English Partnerships, confirms that 'as built' Milton Keynes and the last remaining parts to be developed have room to absorb

more homes than previously expected. Central Milton Keynes (CMK) was designed such that no building would exceed the height of the tallest tree – this was about six storeys. If we break that rule and push upwards, the density of development can be increased further.

In the established residential areas, and contrary to popular prejudice among outsiders, the density of development was always relatively high – averaging around 27 dwellings per hectare. It is only in the former public housing projects (where the poor are concentrated and most easily overruled) that there

'Aside from Nimby arguments from dormitory villagers in the surrounding area, there is mostly a positive attitude towards further expansion'

is neighbourhood green space that might be taken as building land without a big fuss. Elsewhere the message from residents appears to be that they bought the dream and they don't want it destroyed. The extensive linear parks, which make Milton Keynes look so green to the casual visitor, incorporate necessary flood-water storage ponds and recreation facilities to excellent standards. The scope for shaving them for development is limited and, anyway, they are leased for 999 years to the MK Parks Trust, which is supposed to manage them in perpetuity.

Current thinking is that some 25,000 of Milton Keynes' proposed 70,000 additional homes might be accommodated inside the boundary of the original new town, including through intensification and infilling. Theoretical exercises undertaken for the Chamber of Commerce in 1999 explored several generic possibilities for the additional homes needed. 'Mother and daughters' posited the idea of a number of small satellite towns, so that existing residents were not robbed of proximity to open countryside. 'Beads on a string' explored the concept of geographer Professor Peter

Hall, by which nodes of urbanisation would occur at stations in the sub-region's existing and possibly extended rail network.

### Extended vision

Consultation with members of the Chamber of Commerce showed a marked preference for the pattern that we would call 'sustainable urban extensions' – corridors of mass transit reaching out to nearby towns with relatively high-density development along the way.

This thinking chimes with much national planning policy and recommended best practice. It is reflected in the council's emerging public transport strategy from Faber Maunsell, published this year. However, it is important to note that the emerging council vision does not yet suggest mass transit running to neighbouring towns. Great visions that could flow from work on a wider canvas – such as the possibility of creating a sub-regional park between Milton Keynes and Winslow to the west, on the scale of Windsor Great Park – are not yet up for official discussion.

Although housing is the biggest single land-use element in urbanisation, it is a prerequisite that with it comes its fair share of employment, commerce, culture, education and recreational development, with energy-saving design, sustainable urban drainage, public transport, affordable housing, and all the other bells and whistles of the making of 'sustainable communities' to which Prescott has so clearly committed the government.

Most towns and cities in England grew by accident of circumstance, and much of present planning policy is designed to stop their sprawl and encourage their rehabilitation. Milton Keynes marches to a different drum. A framework of strategic landscape and public realm has been laid out most artfully and has captured the imagination and investment needed to make the city a success.

If English Partnerships commissions an open-minded review of the established framework, and of the way it might best be extended to secure even more sustainable development overall, we will be given a legacy that will guide Milton Keynes for a further 30 years of civilised development. It is on track to be a proper city, attracting even more international admiration than has already been secured.

*David Lock is a planning and urban design consultant based in Milton Keynes. He is also chair of the Town and Country Planning Association, and visiting professor of town planning at the University of Reading*





## BRE diversification raises questions about quality of sustainable design

The UK has a new architectural practice. Hard as the BRE (Building Research Establishment) may deny it, this is evidently the case. It designs buildings; it employs architects (it is even seeking to employ more architects). Even if the BRE does not become a RIBA-accredited practice, it is certainly setting itself up in competition to practices that are accredited. But while many of those practices are looking at diversifying in order to increase their income, the BRE wants to diversify *into* design. With the wealth of knowledge on which it can call, it is not surprising that it wants to capitalise on it, and believes that it can offer genuinely sustainable design. Although there are some architects and associated professionals who take these issues very seriously indeed, often the accusation by David Strong of the BRE of 'greenwashing' is justified.

The BRE's first project is for a school, and in this arena it is not the only specialist to get involved. Corus is not only thinking about providing a prefabricated solution for school sports halls, it also has its own architects working on a live project (see *MetalWorks* in this issue). But it is collaborating with other architectural practices to do this.

The BRE, however, plans to go it alone, possibly with other architects producing working drawings, at least until it gets up to full power. This raises the question of design quality, which should be answered once one can actually see its school in Hayes. It is a reasonable bet that architects who choose to work for a research organisation, whatever their other strengths, are not the cream of the design crop. Architecture is a generalist profession in which, typically, the creative and synthesising architect draws on many areas of expertise to inform that design. What the BRE is offering is unlimited technical expertise, with the architectural side grafted on, almost as an afterthought. Since sustainable design must involve the creation of a building with an assured and successful future, this could be a problem. If its design skills do not match up to its technical abilities, the BRE could end up creating buildings in which all the individual elements and systems work perfectly, but that nobody wants to use because of the lack of a single unifying design vision.

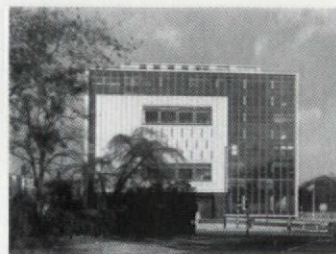
Ruth Slavid

## English Heritage listing failure will cost us all

In May of this year I wrote to the Department for Culture, Media and Sport (DCMS) with a reasoned description, asking that the Chamber of Commerce be considered for listing. I also wrote to Birmingham objecting to planning applications that necessitated the demolition of the building to allow substantial new development. No replies were received from Birmingham, but a reply has been received from the DCMS. I was advised that, based on English Heritage's inspectors' report, the Chamber of Commerce, by architect John Madin, would not be listed (AJ 23.9.04).

The assessment of EH's inspectors and its decision on the Chamber of Commerce are very disturbing. The building is an extremely good example of the best features of 1950s architecture, while its relationship to its site and surroundings is commendable urban planning and civic design. The architectural language is reminiscent of the enthusiasms of post-war architecture and the Festival of Britain, as well as the rebuilding of Europe. It is a building set in landscape, sensitively modelled, respecting the Calthorpe Estate's Victorian and Edwardian villas; carefully sited to relate well to the two adjacent roads, such that it provides a good 'statement' at the approach to Birmingham's central zone. It seems that the significance of the urban design, its landscaped setting, its scale and relationship to the Calthorpe Estate are not considered as part of the rationale for listing.

In their argument for the refusal to list this remarkable building, the inspectors' reasoning is that although it is a building of significance, and having retained several of the really important rooms within it as well as a John Piper mural,



there are changes to the interior; in summary, alterations to several standard office floors, removal of two staircases, and an 'overhaul' of the interior of a bank. There are relative minor changes to a roof extension, and what was an open area linking the two parts of the building has been glazed. These are said to constitute 'substantial' changes to the building, – so substantial as to ensure that it cannot be listed. The detailed design of the curtain walling of the office block, external staircase and the detailing of the lower block are not in themselves of sufficient merit.

In my opinion, the overall integrity of the building remains. The inspectors' case ignores, or reduces to insignificance, the features and qualities of that which do exist, along with its setting. To condemn the 1950s building (completed in 1960–61) because there have been changes to parts of the interior is to lose sight of the significance of the whole. Often older buildings are put forward and have been listed because of what does exist – a substantial portion being regarded as important, while existing alterations or changes from the original might either at some time be restored, or are regarded as having historical significance.

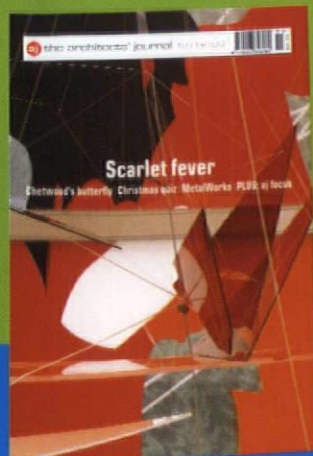
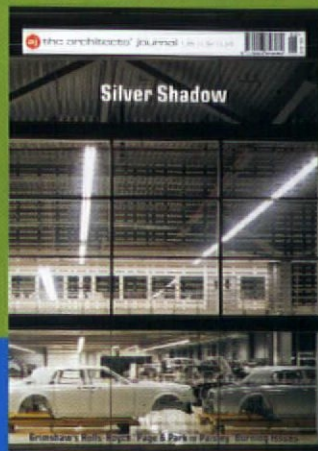
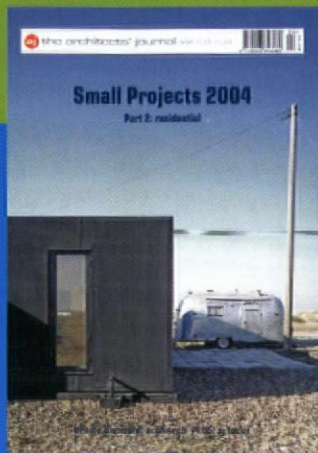
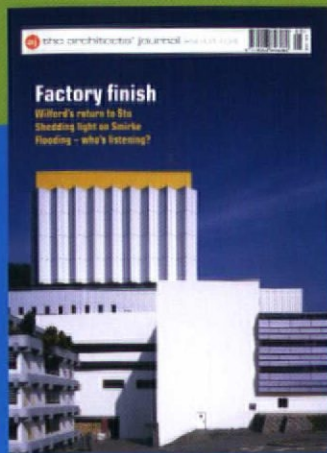
EH inspectors imply, in this case, that a 'post-war' building must be totally as original – 'preserved in aspic' – if it is to be listed. The tragedy overshadowing the Chamber of Commerce is that there is a planning application for demolition and greater development of the site. This is seen by Birmingham





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authorities as constructive and progressive. EH, by not supporting the case for listing, by default supports the loss of our more recent 'heritage'. The inspectors' criteria are questionable and, I believe, unacceptably narrow and blinkered. Where, I ask, is there a similar piece of quality '50s architecture and civic design?

If the Chamber of Commerce is demolished, it is the majority who are the losers, while a very small minority gain. It would be a loss not only for Birmingham's heritage but, much more importantly, for UK's architectural heritage. It should not be allowed to happen but I fear that there is little hope given the current attitudes.

**Tom Ball, London SW1**

### Modest Donat was as committed as they come

It was good to read the tribute stressing John Donat's involvement (Letters, 2.9.04) with recent architecture. I sensed John felt a bit left out of the high-profile world of today's go-getting architectural photographers, finding it hard to obtain commissions despite modest fees and devotion to his subjects.

I treasure some of the images he made for the commissions we were able to pass to him, to record work by Calatrava in Salford (which took three days when he refused to photograph Trinity Bridge in the rain), Elgohary and Graves in Egypt, and our exhibitions at the RIBA on Kurokawa and the AKAA.

Everything that came out



**Donat snaps the Kurokawa show**



### Review holds up mirror to Eisenman's narcissism

Ever read a review and realised 'that's exactly what I thought'?

So it was for me when I read Chris Platt's perceptive appraisal of Peter Eisenman's installation at Scarpa's Castelvecchio in Verona (AJ 16.9.04). Having recently returned from there myself, I was struck by how much Platt's observations concurred with my own. The installation is indeed disruptive in its setting, and is in stark contrast to the masterly sensitivity of Scarpa's earlier interventions, where the dialogue between old and new is genuinely beautiful and often moving.

I would also agree that the mounds themselves were not without interest, especially as I enjoyed the site of the local landscape subcontractor trying to manoeuvre his lawnmower across them, apparently muttering some Italian pleasantries about their designer.

Things didn't improve internally either, where Eisenman's video was remarkable only in its almost instantaneous ability to induce boredom in the viewer. I fear my old professor, a certain Mr MacMillan at the Mackintosh, would have been rather more succinct than Platt in his appraisal of such self-indulgent nonsense and, if presented with such a proposal, the hapless student would have been swiftly dispatched with some concise Glaswegian vernacular.

The installation is, however, not without its merits. It does at least lucidly demonstrate the fascinating difference between proper, grown-up architecture, and some of the egotistical narcissistic nonsense currently prevalent in some of the magazines today.

**Kevin Cooper, Parr Partnership Architects**

of his lens showed his commitment to the subject, to the designer, and to the place or the situation he was working in (remember his prison pictures?) Little changed in his attitude to his work, which decades earlier produced that extraordinarily important series he edited on *World Architecture*, in which his photographs often appeared.

**Dennis Sharp, Dennis Sharp Architects, London EC1**

### Energy and warmth set cheerful Donat apart

The last time I saw John Donat (Letters, AJ 26.8.04) was at our party at Peter Jones in July.

As usual, he was his ebullient self. John and I knew each other for 20 years, and I will always remember his great energy, warmth and conviction.

**John McAslan, John McAslan + Partners, London W11**

### RIAS misquotes undo Hussey's good intentions

In reply to Alan Dunlop (Letters, AJ 23.9.04), in our article in *Scotland on Sunday* we identified 13 recently completed projects that were of 'national' significance (regardless of architectural merit) – in other words, not for a city or region but serving the whole nation.

The intention of the article was to highlight buildings that fit within the above criteria. Clearly, if we have omitted to mention a building by Gordon Murray + Alan Dunlop Architects, then we apologise and would be happy to rectify this upon notification.

In reply to Gordon Murray's letter in the same issue, we are writing to object to the RIAS president taking a quotation out of context. We were in no way belittling the often onerous and difficult task of delivering on time and of meeting budget and client requirements. We were, however, suggesting that in the search for an architect capable of delivering architecture for projects of cultural significance on a national level (such as national museums, galleries, conference centres, etc) that these skills are not enough to achieve great architecture.

As for the RIAS, we wait with bated breath regarding its new policy towards administering competitions. Suffice to say that to date it has been operating on a highly restrictive and prohibitive pro-forma system that in no way encourages or promotes good architecture.

**Charlie Hussey, director, Sutherland Hussey Architects, Edinburgh**

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## Filtering our way through today's multimedia maze

We operate in a world of information overload, which is why I gave up daily newspapers for *The Week*, a magazine summary of global and local news. My big mistake was entering the tidal world of email where, at the press of a cc, I am implicated as party to decisions simply by the supposed knowledge of their existence. The real need is to filter information and get on with producing something. This I do; among a number of projects I am currently speculating on an intriguing, large and thankfully limited competition, but I also take delight in the tragicomic flow of ideas, propositions and queries.

Woudhuysen and Abley's *Homes 2016*, a pamphlet about the future, entertains. But I cannot help agreeing with Mark Twain that nowadays the future is never what it used to be. Another pamphlet is *Erection*, an insider's take on things architectural – *Tatler* with a very sharp edge. It concludes with 'Dear Rem: Dutch answers to everyday dilemmas'. While the questions may or may not reflect the concerns of their (pretend) authors, I would speculate that the answers are actually Rem Koolhaas' ramblings, randomly applied (readers who know his texts better can confirm).

On this latter point, *Erection* connected beautifully with *Tate Etc.* The members' magazine from the sugar-endowed art house featured the real Rem's ruminations on 'Architecture and the '60s: Still radical after all these years'. Koolhaas advises the fawning interviewer of the complexities and contradictions of everyday operations on the global architectural stage. Apparently all we British are similar; we don't have theoretical ambitions because we're sentimental; Koolhaas is forced to produce signature buildings by capitalism (but without condoning it) because identity (I think he is referring to signature) is all. It's a Pinter-esque game of question, answer and non-sequitur, where Koolhaas has become Peter Sellers'

Chauncey Gardener, the halfwit in the comedy classic *Being There*, whose naive comments are treated as profound speculation by a lazy world of politicians and cultural commentators. Excellent stuff.

I happened also to be at the Tate to present a scheme for a small dose of community criticism so was able to grab a fleeting review of Edward Hopper's paintings. Fantastic light and composition but, as Andrew Graham-Dixon noted, technically poor. Which could be an appropriate view of some of today's much-hyped architecture. Still, I noted that almost invariably Hopper painted frameless windows, a detail worth regurgitating and soon.

I also saw Nathaniel Kahn's film, *My Architect*, the director's painful search for his identity while seeking out the many half-sisters produced by his philandering father, Louis. It is an enjoyable way of killing time and he successfully exploits original footage of the great man. Indeed, it could have been a great film of the other life of an architect, except Nathaniel promulgates all the usual myths. Louis was poor (well, having three families was expensive) and lived for the little work he had (well, from his 50s, when his wife's private income kicked in, he flew around the world producing enough magnificent buildings to achieve the status of a great). Still, what can you expect from a film that spends two minutes on the middle-aged director rollerblading around the Salk Institute in search of his father's soul?

I also had a day away advising on an Oxford college competition. What was interesting in this Egan-free zone was that there was a different understanding of cost, value and life cycle. Perhaps this is what you would expect of those who successfully inhabit building stock that dates from the late-20th century back to the mid-16th. I concluded that the future may, after all, be very much what it used to be – except that England keeps winning at cricket.

'Hopper used fantastic light and composition but was technically poor – an appropriate review of today's much-hyped architecture'



StudioMGM was photographed by Tim Soar at 3.15pm in Thetford Forest, East Anglia





StudioMGM is the coming together of three small East Anglian architectural practices – Modece Architects, Green Yard Architecture and Mole Architects – wanting occasionally to work together on larger, and local, housing projects that their own individual practices would be unable to pursue. All three practices specialise in contemporary ecologically based buildings.

StudioMGM is both office-less and ether-based. After the photo session and lunch at Tim Soar's Suffolk office the partners had a one-hour meeting in a car park. Other recent meetings have taken place in a café, on a building site and at a finished project.

After this meeting everyone drove home in their cars – so much for sustainability. The first of these cars will be converted to bio-diesel later this year when the warranty allows.

From left to right, the four partners are Meredith Bowles, Richard Scales, Ralph Carpenter and Neil Winder.





# Aircraft conservation leaves the art of identification up in the air

Rebuilding old aircraft, I suppose, is no more reprehensible than restoring old buildings, and is certainly an activity just as susceptible to compromise, dilution and the laws of entropy as they might be applied to the authenticity of historical objects. Because these are profoundly interesting matters in many fields, from time to time I like to purchase a copy of *The Aeroplane* (motto 'History in the Air'), to watch the eternal struggle between the fundamentalists, who insist on keeping their authentic vintage aircraft flying at air shows, and their opponents, who favour a high-value, low-risk replica approach.

Apologists for the former group claim that, in terms of spectator numbers, air shows are the second biggest outdoor sport in the world. Apologists for the latter group can point to the worrying frequency of accidents involving vintage aircraft and the sheer scarcity of replacement wrecks to be restored. Nor is this all. Beyond these rather obvious weaknesses lies the prospect of absolute extinction because of a growing 'technology gap' between what are now considered vintage aircraft and what the 'cottage industry' level of aircraft restorer can be expected to undertake. A Soviet MIG 15 jet fighter of Korean War vintage, for example, would represent the limit of technical feasibility, which is why there are V bomber static displays but no flying V bombers. Replacing the obsolete engines alone would present insuperable difficulties. Any former military aircraft classified as complex – which, in effect, means jet powered or post-Second World War – is unlikely to be airworthy and still flying in private hands for very much longer unless it has been extensively modified or fitted out with a new identity – a process that depends on the use of a 'works number'.

There is no equivalent to this gold standard

proof of identification in the schedule of 'buildings at risk' simply because none is necessary. There are as many projects as there are architects – always were, and always will be – but when you are talking about aircraft, especially military aircraft, it is a poor machine indeed that cannot muster 100 examples manufactured, and many run to two or three thousand. And paradoxically these can be the rarest of all. So what does the aerial conservationist do? He or she gives up the search for a lost Messerschmitt

'There is no equivalent to this proof of identification in "buildings at risk" as none is necessary. There are as many projects as there are architects'

in the Carpathian Mountains and heads for an air show in Texas, then to an air museum, and then to somewhere else where pilots and air groupies gather.

This time the object sought is a more manageable size. No more fruitless negotiating with Russian peasants about rumoured crash sites 60 years before, this time the handover is in an air-conditioned bar in Rio de Janeiro. The prize is the original manufacturer's works number, which is to be found on a small plate riveted somewhere appropriate. Having secured this prize – you can purchase either by the above method or by buying one at a high-maintenance car-boot sale – you 'own', so to speak, the identity of the aircraft in question, whether it physically exists or not. Once you have a works number, you can attach it to any aircraft of the same generic type and, more importantly, you can paint it in any authentic colour scheme that ensures you a fly-on part in the next big-budget Second World War movie. When it comes to Messerschmitts, an authentic works number opens the door to 5,000 aircraft, of which 4,999 were no doubt destroyed years ago. But with an identity plate the rest can even be cottage-industrialised back into life as a static display or a replica. Either way, all is not what it seems in the world of aerial husbandry. It is a bit like switching the tax disc on a car.

## Neil Gillespie

Reiach & Hall Architects

**Where and when were you born?**

Dunfermline, Scotland, in 1954.

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

Haus Lange in Krefeld, Germany, by Mies van der Rohe, for its reticence and as a place for art.

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

Thai carry-out, in a tent with the family, on the sands of Morar.

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

Black leather shoes.

**What is your favourite film?**

*Lost in Translation*.

**What is your favourite book?**

Kenneth White's collection of essays, *On Scottish Ground*, published by Polygon.

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

A traditional Orkney chair.

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



Any Toys R Us, because of the hysterical effect they have on adults and kids alike.

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

Artist Alan Johnston, for his intelligence and generosity.

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

Shinichi Ogawa, for his crystal vision.

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

In my dreams, an artist.

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

Take time out for a long walk.

**What would your motto be?**

'OK, but I'll get the next one.'

● Neil Gillespie has written this week's building study on the Scottish parliament. See pp24-36





# Why make it easier for the less able?

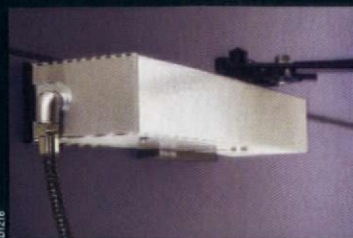
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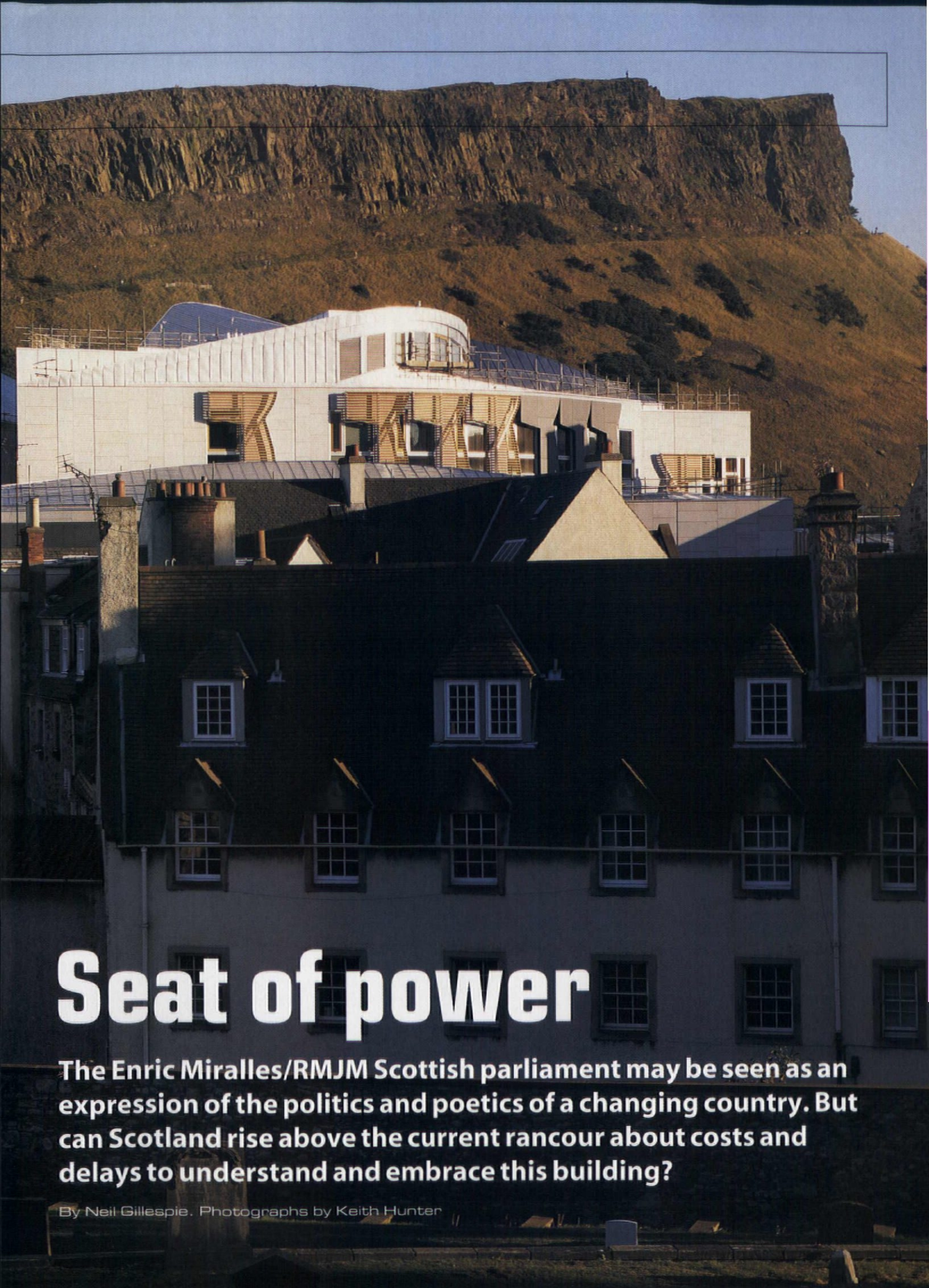
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# Seat of power

**The Enric Miralles/RMJM Scottish parliament may be seen as an expression of the politics and poetics of a changing country. But can Scotland rise above the current rancour about costs and delays to understand and embrace this building?**

By Neil Gillespie. Photographs by Keith Hunter





The west side of the MSP building behind a blast wall, illustrating how closely the parliament is knitted into the Edinburgh streets





Top: public entrance. Above: the east face of the MSP building (see *Working Details*, pages 38-39)

'The world is a place, a space that one cultivates and in order to be up to that world-cultivation, one has to cultivate one's-self.' So wrote Kenneth White,<sup>1</sup> an exiled Scot, former chair of Twentieth Century Poetics at the Sorbonne, an intellectual nomad, *scotus vagans*, a wandering Scot. White clears a path of understanding for this complex building.

In an essay entitled 'The Re-Mapping of Scotland',<sup>2</sup> White writes: 'Scotland at this moment is in a transitional stage – we can all probably agree on that, for a start. At surface level, it's a question of politics. At a deeper level, it's a question of poetics. I don't neglect the politics, but I'm more concerned with the poetics. If you get politics and poetics coming together, you can begin to think you've got something like a live, lasting culture.'

It fell to Enric Miralles to imagine a building where politics and poetry could come together. EMBT/RMJM (Enric Miralles Benedetta Tagliabue with RMJM) has created something which demands of the citizen time and intelligence, intelligence of a different order to the jaded knowing and classifying of the scholar or the caustic sound bite of the posturing commentator. Given the inept politics and cost furore which currently surrounds the building's procurement, it could take some time for this building to be *seen*. It would always have taken time to *understand*. There is no immediate visual fix, no hollow iconic eye-candy to satisfy the insatiable architectural Munro bagger.<sup>3</sup>

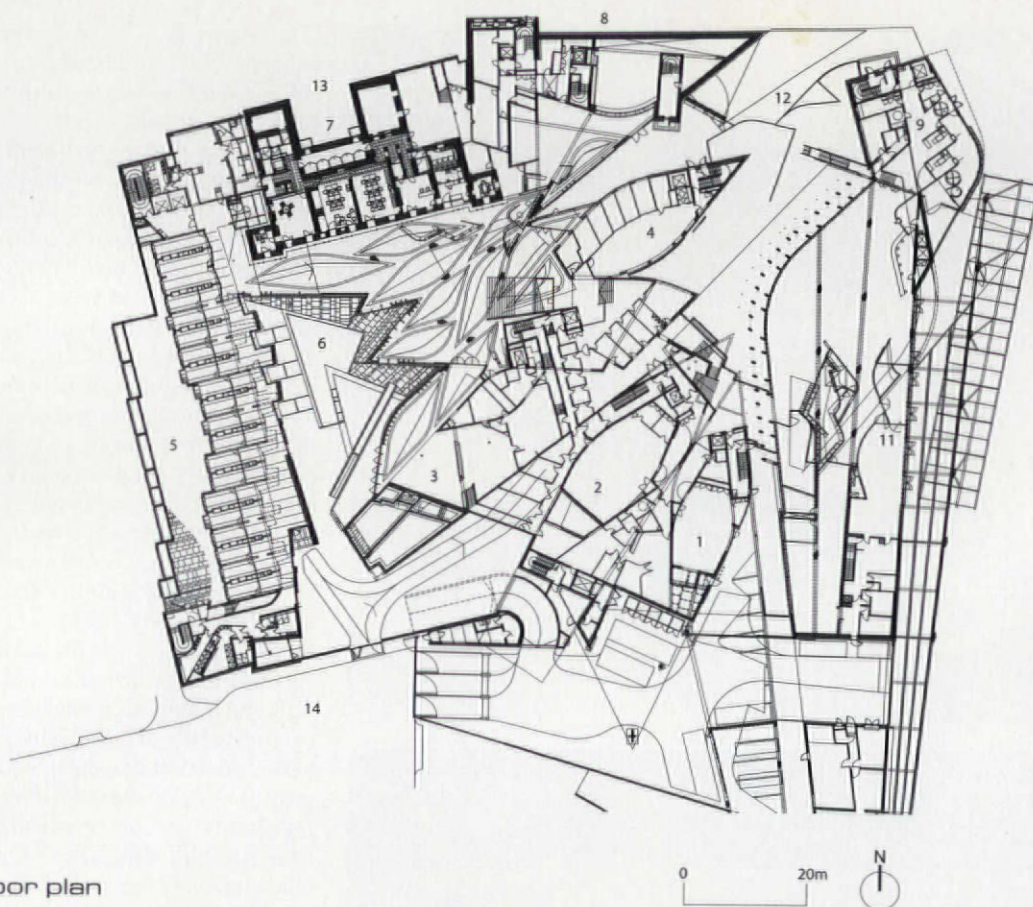
'The parliament should be able to reflect the land it represents. The building should arise from the sloping base of Arthur's Seat and arrive into the city almost surging out of the rock,' said Miralles.

This is a building that we should know and understand intuitively. It evokes a landscape of the extreme North. It is about the glacier, in the crush and folding of space and form. It is about the birch tree, given architectural form in the delicate timber screens to Scottish parliamentarians' offices. The concrete Canongate wall throws fragments of stones and drawings to its surface like some glacial moraine.

It eschews passing beauty for something more profound and grounded in this territory. It is about a place beyond the restrictive parochial boundaries of Scotland, it is located firmly in a northern territory. This is not an easy landscape; it is the chaos of the moraine, the anxiety of the gorge, the horror of the void, the silence of Munch's *Scream*.

Kenneth White, in another essay, entitled 'A Shaman Dancing on the Glacier',<sup>4</sup> speaks of 'trying to get back an earth-sense,

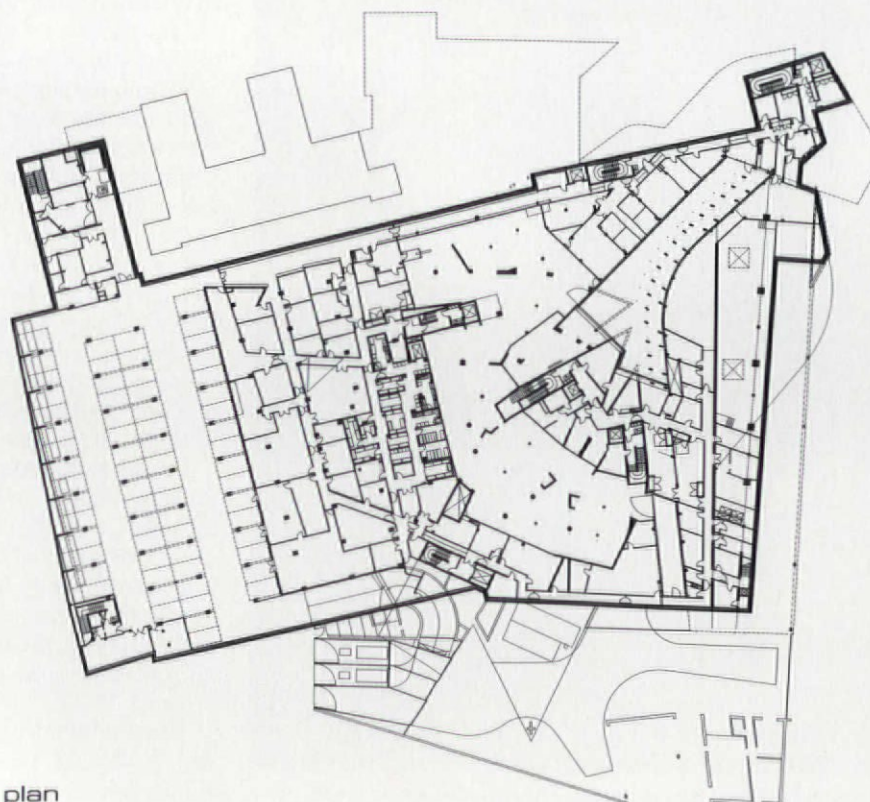




ground floor plan

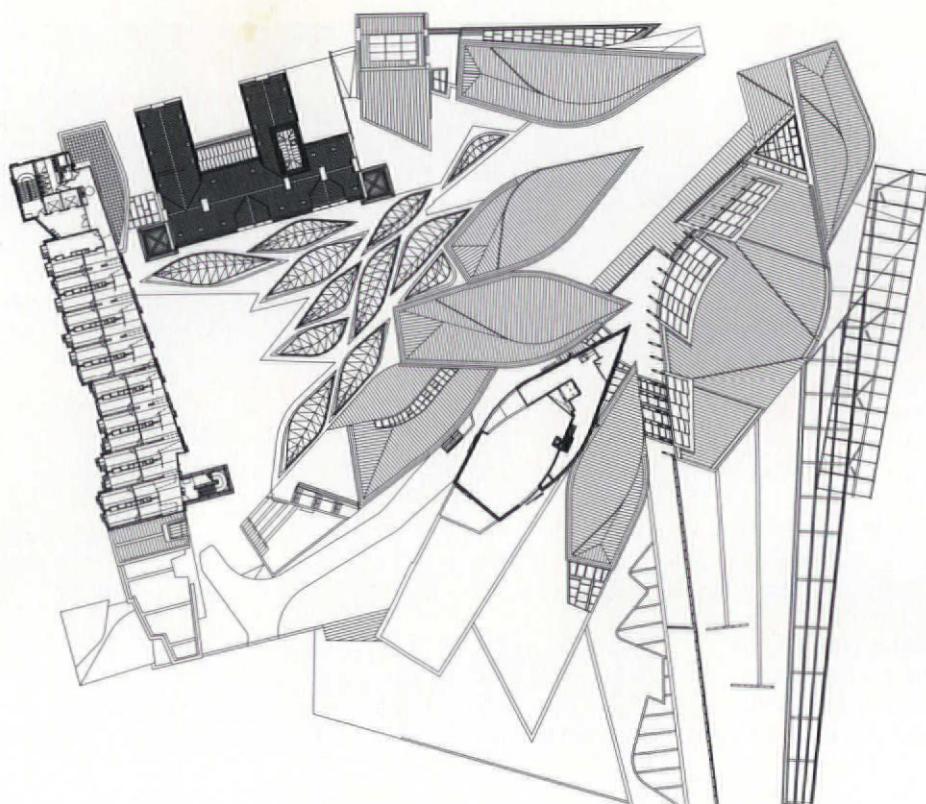
KEY

- 1 tower 1
- 2 tower 2
- 3 tower 3
- 4 tower 4
- 5 MSP wing
- 6 garden foyer
- 7 Queensberry House
- 8 Canongate SPICE
- 9 press tower
- 10 debating chamber
- 11 public entrance
- 12 MSP formal entrance
- 13 MSP entrance
- 14 car park entrance

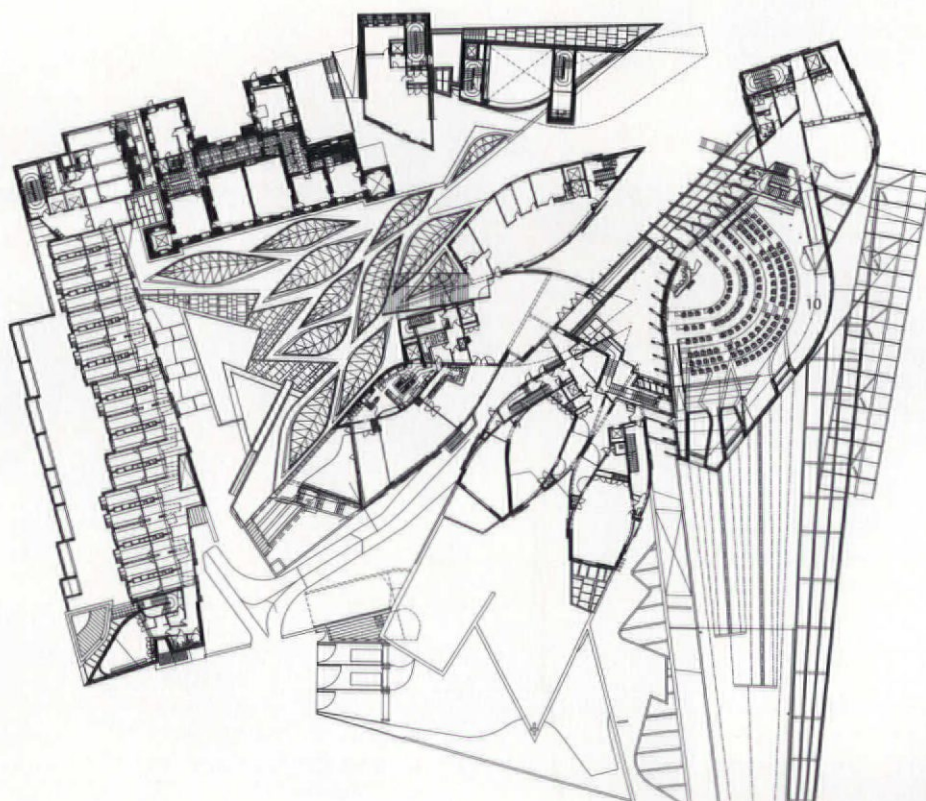


upper basement plan





fifth floor plan



first floor plan



a ground sense, and a freshness of the world as those men, those Finn-men, knew when they moved over an earth from which the ice had just recently receded'. White cites Joseph Beuys, the shaman of his essay, who instinctively recognised the significance of this land with his installation *Celtic Kinloch Rannoch Scottish Symphony* (1971, Edinburgh College of Art), responding to the vacuum of Rannoch Moor.

If contemporary building in Scotland can express such a sense of groundedness, it begins with this building. We had lost the intuitive, the letting go, that change of consciousness that is necessary to rediscover the poetic. Miralles, acting as our shaman<sup>5</sup>, recovers a sense of that place.

Many have been critical of the selected site, one preference being for a prominent city-centre location on Calton Hill. It certainly would have been a more obvious, bombastic and monumental choice. The Calton Hill site would have caused Edinburgh alone to claim this building, while the Holyrood site, emerging out of the land, allows the building to have a relationship to a wider geographical context. The vista eastwards down the Royal Mile is not closed by building, it is absorbed by the sea. Edinburgh, in New and Old towns alike, has open vistas out of the city to the land.

The Holyrood location further endorses The Royal Mile as one of Europe's most celebrated streets, a spine of almost mythical promise from castle to palace. The building embeds itself in the fabric of the Old Town, pressing up against tenements, school and palace.

This reticence of the Holyrood site opened up a different prospect for a Parliament seeking new and open beginnings. Miralles, alone of the finalists, recognised this opportunity. While the rest opted for the power of government as expressed in platonic Neo-Classical forms, petrified, as virtually all recent architects have been, by the blue-rinsed Medusa that is contemporary Edinburgh, Miralles suggested something fresh, yet somehow primeval, with his collage of leaves and sticks.

The connection to the northern masters – to Aalto and Pietilä – is well rehearsed. A Catalan homage comes from Coderch, Lapeña & Torres, Viaplana & Piñón, and now Miralles.

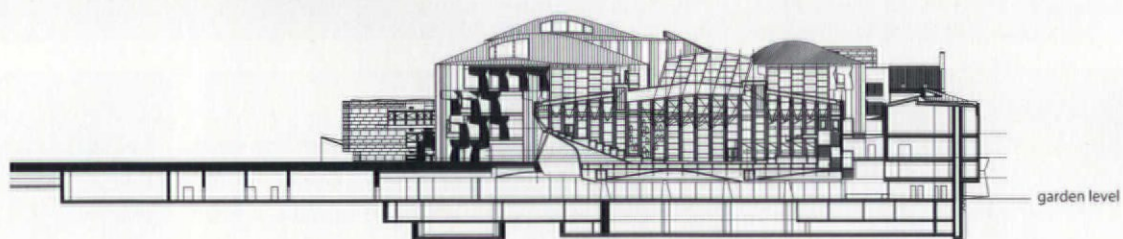
The EMBT/RMJM collaboration is a coming together of two parallel strands of Scandinavian architecture. While Catholic Catalonia responded to the organic, sensual lines of Aalto, Presbyterian Scotland absorbed the Romantic Classicism of







The daylit debating chamber, with TV lights hung from the ceiling. Opposite top: one of the committee rooms. Opposite bottom: MSPs' desks in the debating chamber

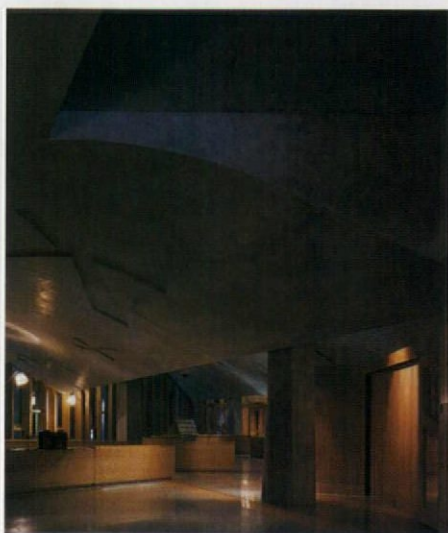


section through debating chamber



canongate elevation









Above: the garden foyer used by MSPs, with roof detail, left. Opposite middle: the vaulted ceiling of the public entrance. Opposite far left: an MSP's office

Asplund and the ascetic lines of Jacobsen. RMJM championed the clarity and consistency of plan with a clinical execution of detail as the generators of its buildings, epitomised by its seminal Royal Commonwealth Pool in Edinburgh of 1967.

The fabled Scottish temperament is given form in this confluence, a romantic hedonism coupled with rigorous, focused determination. The completed building clearly exhibits this union; it has a quality of finish and execution of a different order to the relaxed nature of typical Mediterranean construction. The building is intelligent not only in its symbolism but also in its approach to detail, sustainability and access.

Louis Kahn's influence is less expected than Aalto's, yet this is clear on experiencing the spaces and in the inhabited wall – from Scottish castle, to Kahn, to the Members of the Scottish Parliament's (MSP) study carrels. The vaults of the public entrance recall Kahn's Kimbell Art Museum, but are transformed by the febrile hand of Miralles in their warping and the totemic incisions. The Kahnian palette throughout is strictly edited: concrete, stainless steel, oak. The detailing is substantial and serious. The spaces have a sensuous, silvery grey character.

Two primary circulation routes are choreographed through the building: one takes MSPs from their offices via a garden foyer to the committee rooms and debating chamber; the other route conducts the public from the entrance lobby to the public gallery.

To the west, a linear honeycombed wall of vaulted MSP offices completes the grain of the Royal Mile. The individual cells are designed around study and concentration; the celebrated window seats recall *St Jerome in His Study*, everything close at hand – view, light, air, books. MSPs move from their carrels through a top-lit foyer. Toyo Ito, describing the Barcelona Pavilion,<sup>6</sup> says, 'the sensation created by the space is not the lightness of flowing air but the thickness of molten liquid'. Miralles has created such a space. The garden lobby flows syrup-like between the committee room towers. The roof forms have a languid air like the underbellies of a school of minke whales as they surface and dip below a crystalline surface.

The committee room towers are given form by the tense Miralles line. There is none of the capriciousness of a Gehry curve; the arcs are precise, deliberate. Spaces between towers are dynamic and grave, a product of the materials and the rigour of execution. Internally, each of the main committee rooms has a remarkable quality of form, light and volume, which recalls Aalto's northern town halls.

From the liquid foyer, MSPs move up a ceremonial stair and ramp to emerge into the debating chamber. The public arrive in the chamber after a sequence of astonishing spatial experiences, starting from the compressed entrance vaults below the chamber, via a stair that spirals miraculously up to the public gallery. From here the view is as if from the canopy of some petrified forest.

This room is a tour de force, its sylvan quality complex and magical. Even empty of people, the space has an animation which is uplifting. It is a vital yet intimate place, shared equally by public, press and politicians. Views out to the city, nearby crags and sky extend the space beyond its walls, connecting the congregation back to the land.

Surely even the most hardened critics will find it in themselves to be seduced by the humanity of this assembly.

Scots have long considered that a complete education involves spending time in southern climes, bringing back the lessons of the classics: witness Edinburgh as the 'Athens of the North'. They view ideas from the south as having more consequence than ideas of the north. The irony is that it has taken an architect from the south to awaken a northern imperative.

Will the Catalan shaman exorcise the icy glare of sceptical residents, or like Edinburgh in Festival time, will the spirit of Miralles, like Beuys and White before him, visit like some exotic enlightened summer visitor, stay over, then return to a more agreeable reception in the south? It remains to be seen whether the politics can rise to the quality of poetry the chamber and committee rooms hold, and whether a mean-spirited society can awaken from its self-induced depression and bickering to stake a claim on a European stage. The building itself already has a world presence.

## References

- 1 White, Kenneth, *Geopoetics: Place, Culture, World*. Alba Editions.
- 2 White, Kenneth, 'The Re-Mapping of Scotland', The Consignia Lecture, Edinburgh International Book Festival, 2001.
- 3 Munro bagger – someone who 'collects' (climbs and ticks off) the mountains in Scotland over 3,000 feet, as tabulated by Sir Hugh T Munro.
- 4 White, Kenneth, *On Northern Ground*. Polygon.
- 5 'Shaman' – man or woman who changes their state of consciousness in order to contact and/or travel to another reality to obtain knowledge; the shaman journeys home to use this knowledge to enlighten others.
- 6 Toyo Ito, 2G, No2, 1997.







## STRUCTURE

The variety of buildings comprising the Scottish parliament has resulted in the use of a significant range of design and construction techniques. They contribute to, and help to express, the architecture, by using visible structure of the highest quality.

Clear examples of such complementary techniques are in the members' offices, where extensive exposed concrete vaulted soffits and matching in situ cast frames are used. This was achieved by using precast floor units stitched to the frames to provide the necessary robustness against potential bomb damage. The same materials were used on site and in the precasting yard to ensure lightness and colour compatibility.

A similar approach can be seen in the ceilings to the public entrance area where there is variable-geometry vaulted, exposed concrete and precast columns. Twisted precast-concrete columns support the concrete ceiling with its incised Saltire crosses and rooflights. The converging geometrical arrangement of the columns and the vaulted ceiling required special formwork of high quality. The result provides the feeling of an undercroft, a unique spatial experience.

The buildings along the north side comprise the listed Queensberry House and the Canongate buildings. A considerable amount of restoration and reconstruction of Queensberry House has transformed the building into a robust structure containing a modern office. Works included grouting and through-bolting the original rough-faced, rubble-filled walls, together with new steel and concrete floor construction, thus conjoining the two. The major characteristic feature on the Canongate is the extensive cantilever at the official entrance to the parliament. Eighteen-metre-long steel Vierendeel frames, pre-stressed back to the reinforced concrete frame behind, are used here to achieve the shape.

The assembly building towers are generally in reinforced concrete with single floor spans of up to 14m. In order to achieve clear spans over committee rooms, the floors are post-tensioned and pre-stressed. These buildings and the members' offices are located over a considerable basement containing the car park, plant and storerooms. This watertight concrete basement is set within the groundwater table. During construction, site pumping reduced the groundwater level.

The debating chamber is above the public entrance. The structure is composed principally of structural steel frames, integrating the routes of the air supply ductwork. These frames provide the stepped seating for the members and the public galleries. Above the seating areas, three-dimensional tied timber trusses spanning up to 22m support the roof. These trusses in turn support a steel grid providing the basis for the sheet roofing systems, with oak timber lining on the underside. The trusses themselves are formed from oak glulam members, typically 600mm x 300mm, connected by specially fabricated stainless steel nodes and tie bars. The combination of the complex geometry of the roof and the variable nature of the supporting structures required extensive three-dimensional whole-model analysis, using a considerable number of load cases, including loads due to explosion.

The final effect is a room of considerable quality, embodying excellence of design, comfort and a stature befitting the duty and responsibilities of its parliamentary incumbents.

DAVID LEWIS, ARUP

## ENVIRONMENT

As services engineer, RMJM's role was to play a part with the architects in developing energy economy for this building. The initial brief called for the main office spaces in the building to be mechanically ventilated. The narrow floorplate widths of much of the building facilitated the use of a more sustainable, naturally ventilated approach, which was demonstrated to be viable through the use of computer modelling, using both thermal and CFD techniques. In the end, all the main spaces in the building, including both MSP and public foyers (but excluding chamber and committee rooms, which require a fully sealed external fabric for acoustic reasons) are naturally ventilated. The extensive exposed pre-cast and in-situ concrete contributes much to enabling this reduction in air conditioning, through thermal stability, and in some areas through the use of summer night-time cooling. Where mechanical cooling is needed, systems have been chosen that can make use of water at about 11°C from the aquifer 25m below ground. This water was used by the brewers who previously occupied the site. Today it is also used for flushing WCs and for topping up water features.

The key strategic moves are illustrated by four main areas: the MSP building, the refurbished Queensberry House, the car park and the assembly buildings (public entrance lobby, chamber, committee rooms and offices).

MSPs' rooms are simply ventilated via both a manual and a motorised opening window to the bay window. The latter also facilitates night-time cooling of the exposed concrete vault. In addition, the office door in the glazed partition will normally be open, allowing through ventilation to the adjacent researchers' space (estimated at 4ac/h on calm days), which has its own high-level window for daylight and ventilation located on the corridor. Vaults are uplit, supplemented by task lighting. In some corridor areas there are 'lightwall' panels – glass, backed by a timber veneer, which is translucent enough to be backlit. Risers are set between pairs of offices, feeding cabling to shallow raised floors. Heating is from trench heaters, with timed and presence-detector 'off' but override 'extra-hour on' buttons to facilitate 24-hour use when needed.

Queensberry House also uses a natural ventilation strategy. Here, the requirement to provide blast-proof secondary glazing behind the historic sash-and-case windows led to a solution of introducing mesh panels in the secondary glazing to maintain the ventilation path.

The car park is another area where the original strategy for full mechanical ventilation has been revised. After computer-modelling of several options, the decision was made to provide ventilation via mechanical air supply from builders' work ducts, driving out fumes through perimeter slots in the boundary wall to Reid's Close and, of course, the car park entrance. This solution avoids the need for extensive galvanised ventilation ductwork, allowing savings by reducing the floor-to-ceiling height of the car park.

For the assembly buildings, thermal stability is provided by the exposed concrete structure. Typical office floorplates are again shallow enough to be simply cross-ventilated, and where mechanical cooling is required the aquifer water, collected in a 400m<sup>3</sup> tank, is used for the public and MSP foyers (via underfloor heating and cooling pipes), displacement office ventilation and chilled beams in the committee rooms.

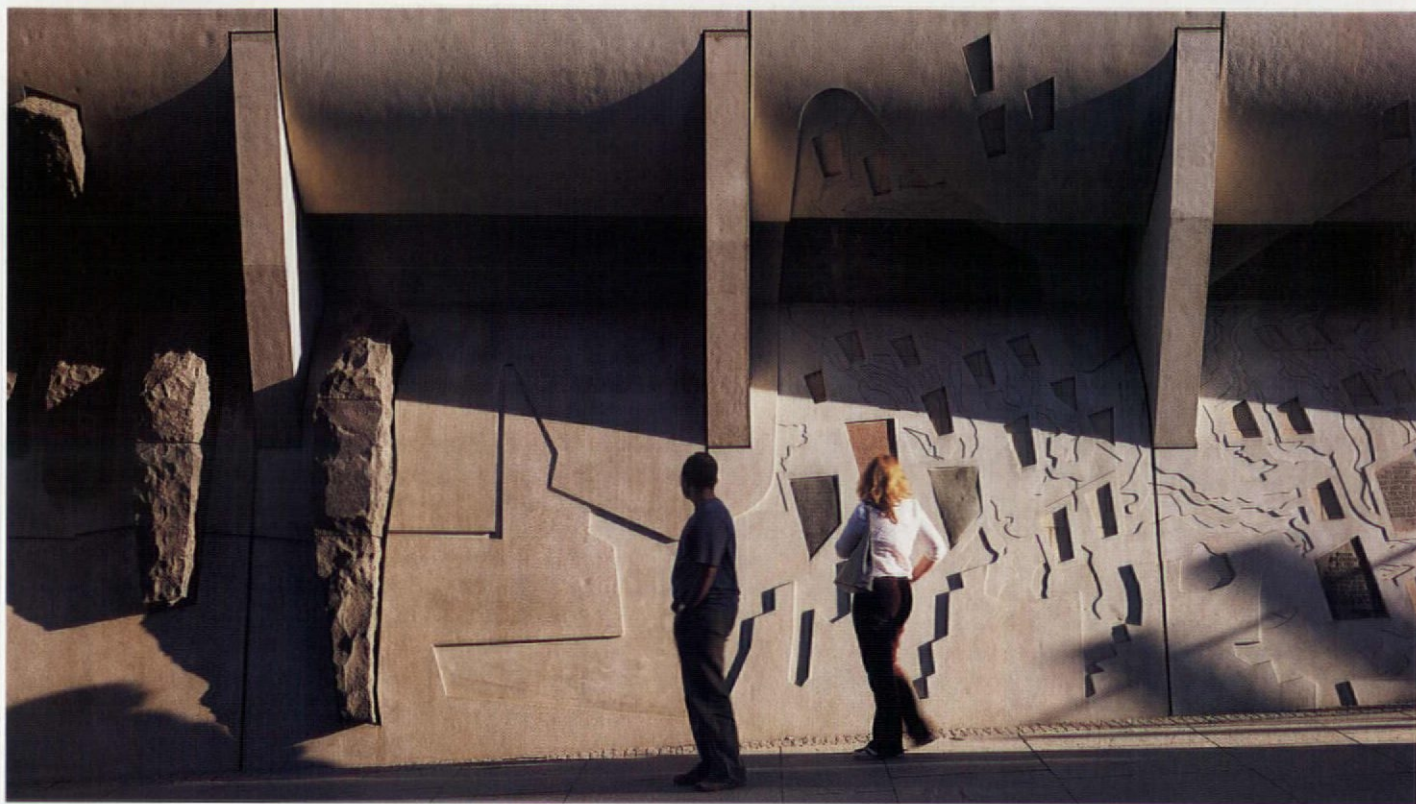
The debating chamber has a variable-volume system, to suit varying occupancy. Debates will be televised and TV's optimum set-up would have been a black-box chamber for ease of control. However, expressing a spirit of openness, and the available views in several directions, led to daylighting of the chamber. For TV, each MSP position has its own lighting rod suspended from the ceiling, each with three 150W metal halide (MBI) lamps that have been laser-aligned to avoid shadows on faces.

Building performance remains to be proven but the prognosis is good enough for it to have received BREEAM Excellent ratings for the MSP building, for Queensberry House and for the assembly buildings.

RMJM

**Opposite: typically fine quality of concrete work; as elsewhere, its symbolism is not immediately readable**





## CREDITS

### START ON SITE DATE

April 1999

### CONTRACT DURATION

65 months

### GROSS INTERNAL AREA

29,321m<sup>2</sup>

### FORM OF PROCUREMENT

Construction management

### CLIENT

The Scottish Parliament Corporate Body

### ARCHITECT

EMBT/RMJM

### BUILDING SERVICES ENGINEER

RMJM Scotland

### LANDSCAPE ARCHITECT

EMBT/RMJM

### STRUCTURAL ENGINEER

Arup

### QUANTITY SURVEYOR

Davis Langdon

### CONSTRUCTION MANAGER

Bovis Lend Lease

### PLANNING SUPERVISOR

Turner and Townsend

### ACCESS CONSULTANT

Buro Happold

### CATERING CONSULTANT

Matthew Merritt

### ACOUSTICS CONSULTANT

Sandy Brown Associates

### LIGHTING DESIGN

OVI

### SIGNAGE DESIGN

CDT

### LIME CONSULTANT

Scottish Lime Centre

### BROADCASTING SYSTEMS

EMS

## SUBCONTRACTORS AND SUPPLIERS

*Hard landscaping, substructure concrete (west), substructure concrete (east), MSP concrete frame, assembly concrete frame O'Rourke (Scotland); east side electrical Forth Electrical Services; mechanical plumbing (east), site electrical (west), enabling works to assembly building (east) Rotary (Scotland); MSP roofing, MSP vent pods, assembly roofing Coverite; Queensberry House metal blast doors/windows, assembly cladding windows Drawn Metals; WC fit-out site-wide, fit-out of debating chamber, press tower, towers 1-4, Canongate, MSP/Queensberry House raised floor and timber/vinyl finishes Mivan; specialist glazing, MSP timber windows, foyer frame and glazing to assembly Mero (UK); soft landscaping Fountain Support Services; ceilings/partitions, fit-out of basement and back-of-house, MSP carpentry/joinery Ultimate Finishing Systems; assembly rooflights Spacedecks; MSP screed/stone floors Vetter UK; general building work Ogilvie Construction; front-of-house catering Design Counters; audio and broadcast Tyco Integrated Systems; commissioning management Commtech; scaffolding Lyndon Scaffolding; MSP bay windows Baydale Architectural Systems; Queensberry House decorations Rolland Decorators; kitchen ventilation canopies Ventmaster (Europe); signage Wood & Wood; MSP precast mullions, assembly building brickwork/blockwork Lesterose (Scotland); back-of-house catering Scobie McIntosh; radio and TV distribution installation, cameras and associated equipment Thomson Multi Media; Queensberry House external render Balmoral Stone; security systems, BMS Honeywell Control Systems; Queensberry House downtakings and renovations Ballast Construction (Scotland); mechanical and plumbing (west) Skanska Rashleigh Weatherfoil; lifts Otis; MSP steelwork (east) Miller Fabrication; assembly stone cladding W & JR Watson (Stonecraft); fire alarm and protection ADT Fire & Security; broadcast system Television Systems; tower craneage Select Plant Hire; retention Amec Civil Engineering; bulk extraction Barr Constructions; landscaping roads Hewcon*

## WEBLINKS

The Scottish Parliament

[www.scottish.parliament.uk](http://www.scottish.parliament.uk)

EMBT

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

RMJM

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

Arup

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

Davis Langdon

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

Bovis Lend Lease

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

Turner and Townsend

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

Buro Happold

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

Matthew Merritt

[www.merritt-harrison.com](http://www.merritt-harrison.com)

Sandy Brown Associates

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

OVI

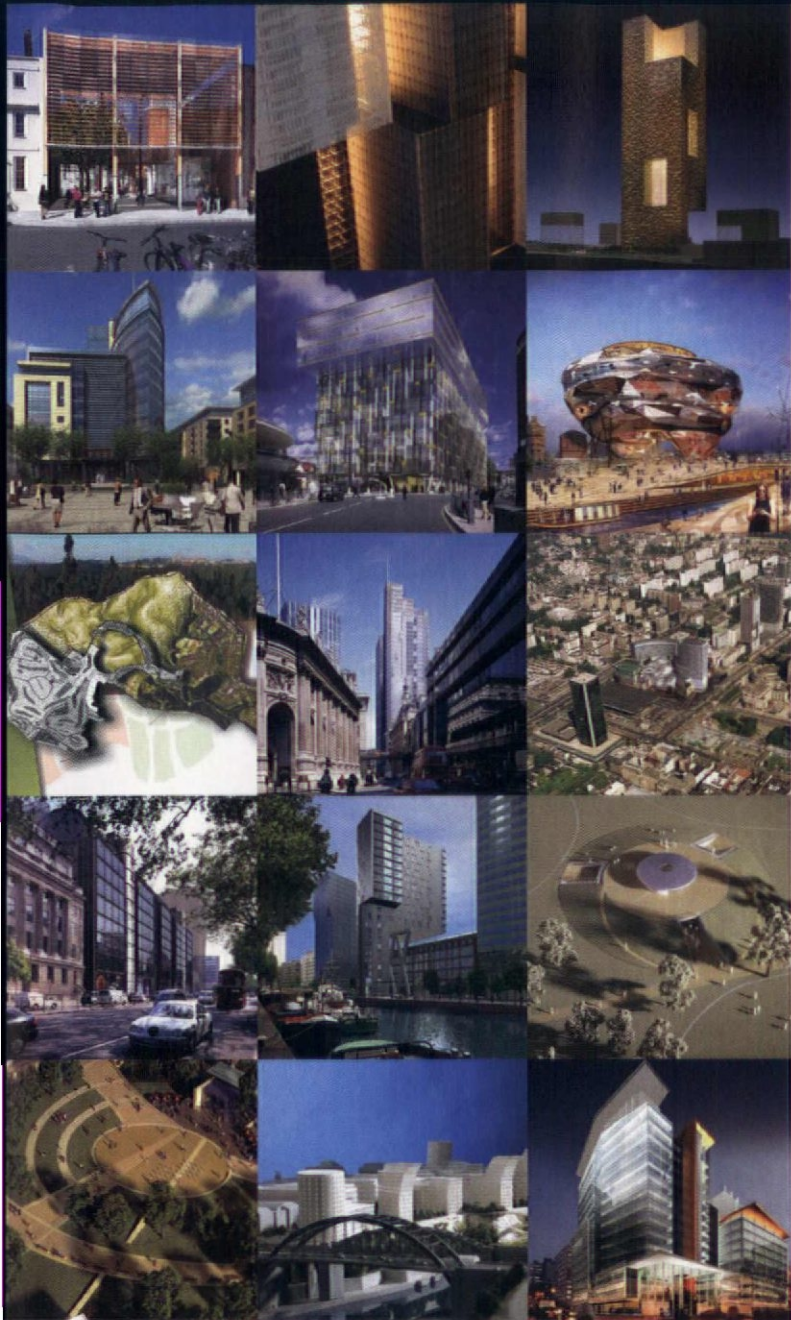
[www.ovinc.com](http://www.ovinc.com)

Scottish Lime Centre

[www.scotlime.org](http://www.scotlime.org)

Above: on Canongate, a 'moraine' of historic fragments is thrown up in the concrete





**mipim**  
The world's property market

**THE ARCHITECTURAL  
REVIEW**

MIPIM, the international property market, attracts over 15 000 delegates (the elite of the property world) to Cannes every March. For the 16th anniversary of MIPIM, the MIPIM awards are divided into two branches: the long-running MIPIM Awards for completed projects, and The Architectural Review Future Projects Awards for unbuilt work. Since its inception in the nineteenth century, The Architectural Review has always been devoted to excellence in architecture and environmental design and now invites entries to the Awards. The AR Awards are in seven categories: offices; retail and leisure; masterplanned communities; big urban projects; residential; tall buildings; and innovation for materials and technology.

There will also be a Best of Show Award.

Winning entries will be presented at Cannes. All submissions will be displayed at MIPIM and will be published in a catalogue to be given to all delegates.

The MIPIM/AR Future Projects Awards are organized in partnership with Immobilien Zeitung and Directions Immobilières.

Closing date for entries to the Architectural Review Future Projects Awards is 3 December 2004. For further information and an entry form see The Architectural Review website at [www.arplus.com](http://www.arplus.com) and [www.mipim.com](http://www.mipim.com). Email enquiries to [tina@battle-associates.co.uk](mailto:tina@battle-associates.co.uk)



# MIPIM ARCHITECTURAL REVIEW FUTURE PROJECTS AWARDS 2005

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Chapman Taylor





## A glazed facade with a stainless steel gutter system

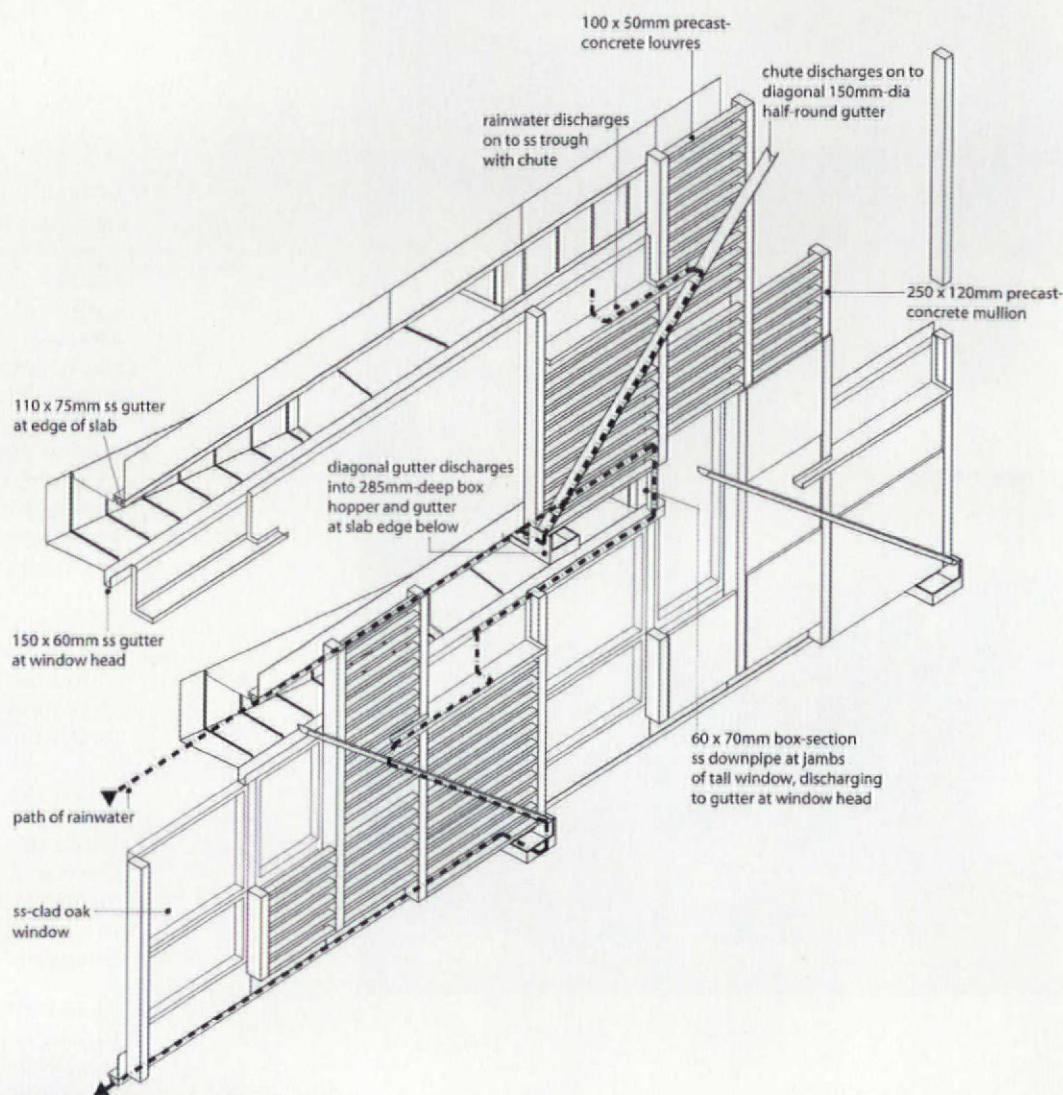
The MSP building is linear in plan, stepping down from five storeys to three towards the south of the site. It contains a series of individual cellular offices on the west side and an open plan office/corridor area on the east side.

The structure is a combination of in situ and precast concrete, a choice determined by the requirements for the structure to resist bomb-blast and withstand terrorist attack. The cellular offices on the west side are constructed from precast-concrete vaulted ceiling units which span between in situ concrete portal frames; each office has a projecting prefabricated bay window unit.

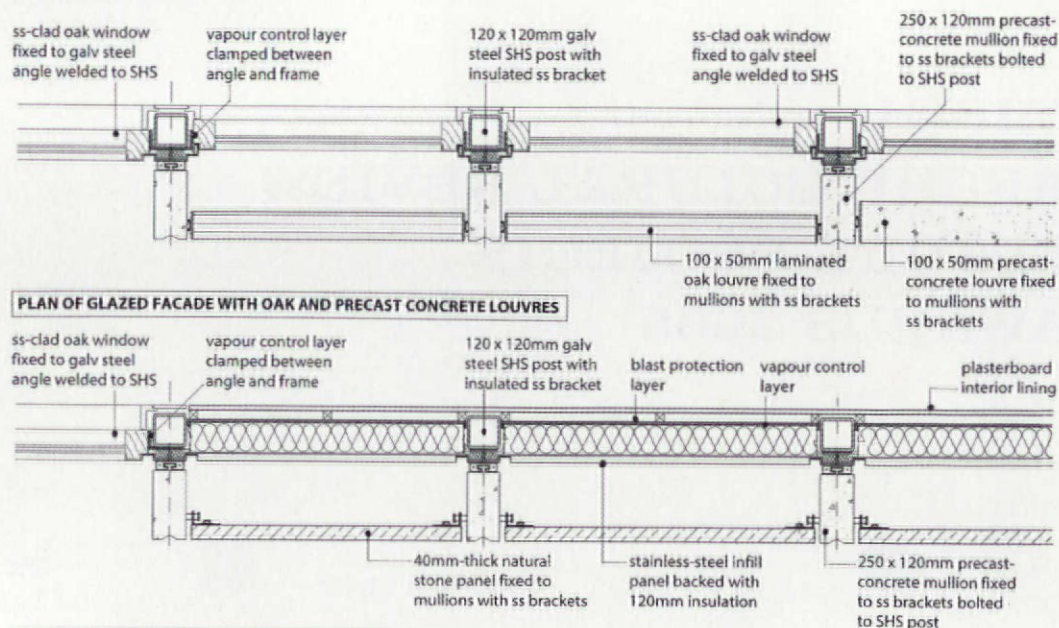
The east elevation faces an internal garden and is mostly glazed. The corridor on each floor is formed by a cantilevered concrete slab supported by beams which extend from the portal frame. To take light and air into the centre of the plan, a stainless steel-clad unit with a motorised glazed vent to the rear was prefabricated and bolted to the underside of each corridor slab. The units generally span the full width of the corridor.

The glazing – oak windows clad with stainless steel – is supported by a robust steel structure which transfers blast loads. A series of precast concrete louvres, laminated oak louvres and solid stone panels supports 250 x 120mm precast concrete mullions bolted to the steelwork. The louvres, panels and mullions are arranged to form a series of repeating patterns which are handed from floor to floor. On the outside of the louvres, a stainless steel gutter system takes water from the roof and the recessed vents and directs it down the external facade by means of troughs, chutes and diagonal gutters.

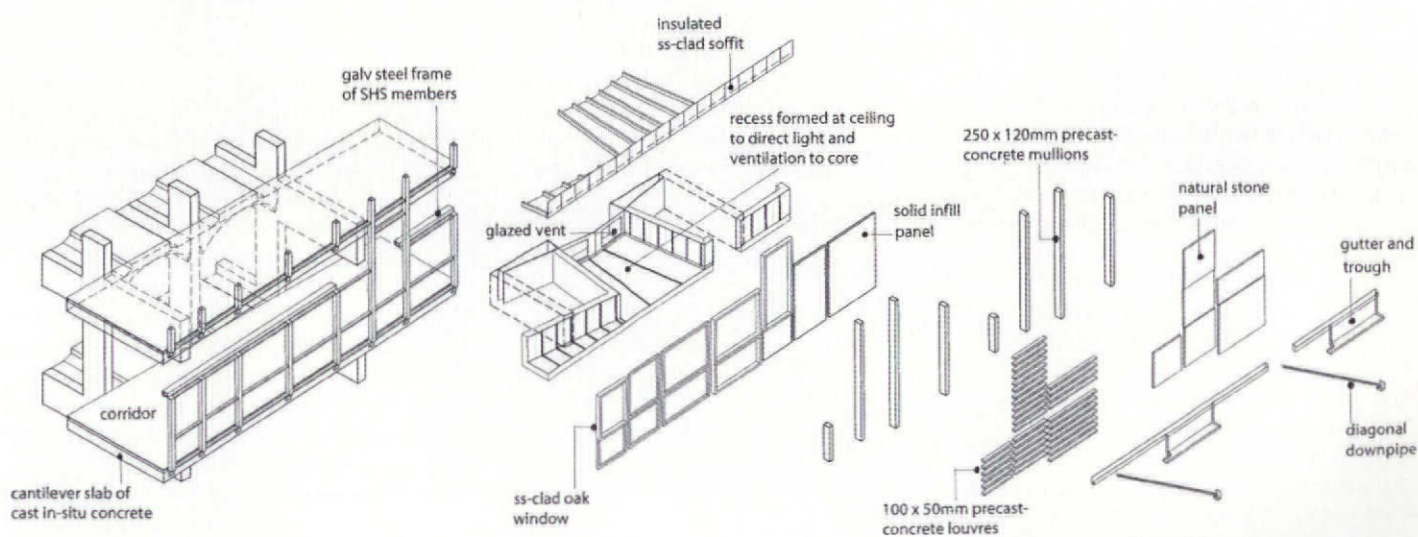
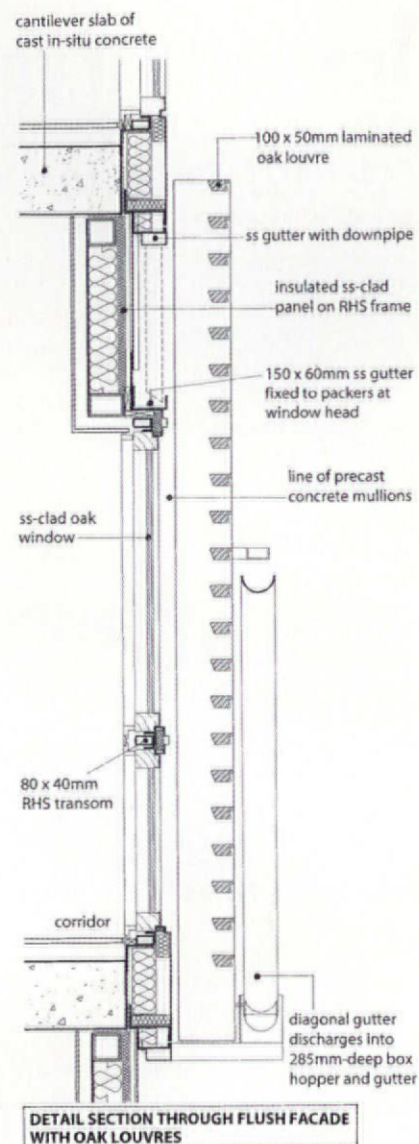
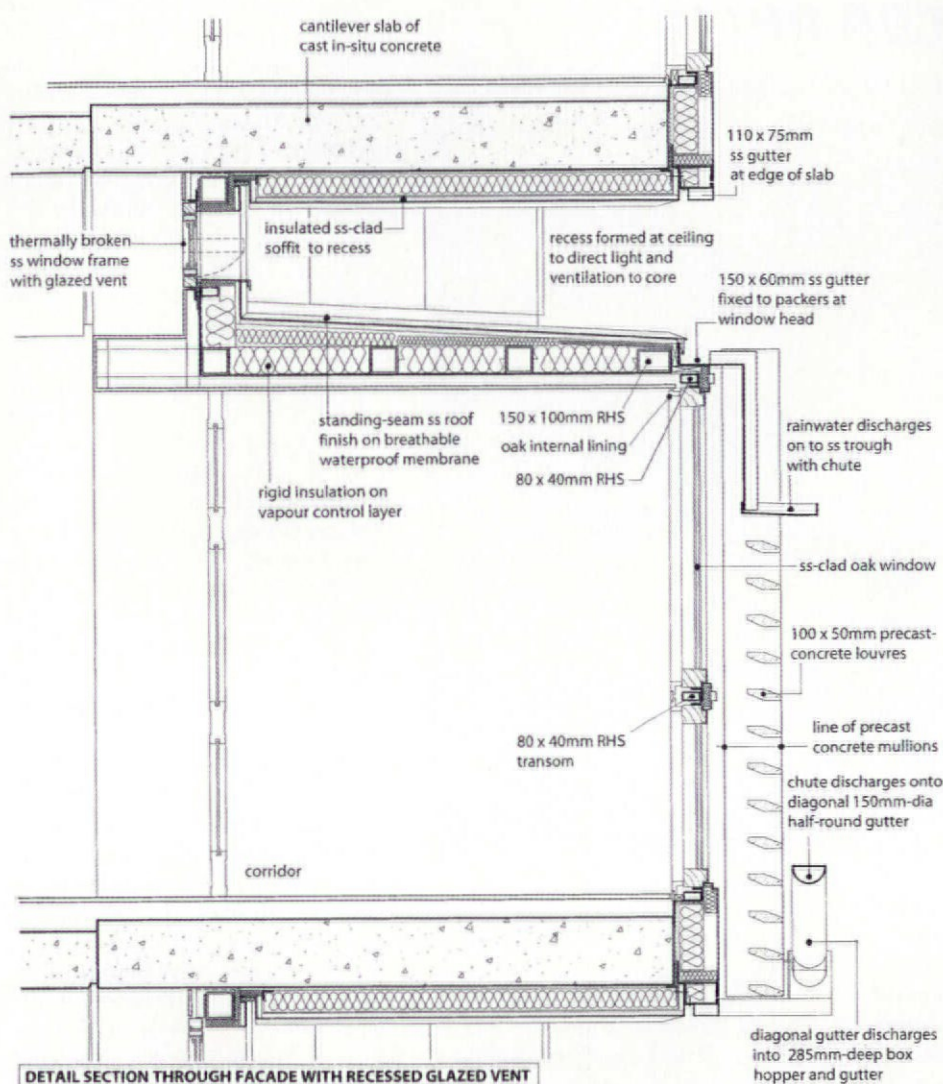
Susan Dawson



ISOMETRIC DIAGRAM OF GUTTER SYSTEM









# Ice work if you can get it

With the shortlist due soon for a new building at the British Antarctic Survey's Halley station, we look at earlier challenges

BY MARK PICKERING



The five stations run by the British Antarctic Survey (BAS), which has carried out most of the British scientific research work on and around the Southern Continent during the past 60 years, operate in some of the harshest conditions to be found on Earth.

Of the three BAS stations in Antarctica itself – Halley, Rothera and Signy – Halley is the furthest south and experiences the severest weather conditions. Temperatures seldom rise above zero and are commonly around  $-10^{\circ}\text{C}$  at the height of summer and below  $-40^{\circ}\text{C}$  in winter. About 1.2m of snow fall every year and winds blow at up to 150km per hour.

The station, founded in 1956 and named after the astronomer Edmund Halley, sits on the Brunt Ice Shelf, which is attached to the Antarctic land mass but floats on the sea. It travels about 700m westwards a year. This location, about 16km from the Weddell Sea, gives frequent clear views of the Aurora Australis, particularly during the three winter months when the sun does not rise above the horizon. The station is operational throughout the year and has about

**'I'm staying in. I may be some time...'**  
**Massive snow drifts can bury accommodation and equipment relatively quickly**

16 staff who work through the winter, and a further 50 who stay during the summer.

There have been five sets of buildings at Halley since the base opened, and one of the biggest problems faced by all of them has been snow build-up. The combination of snow quantity, low temperature and drifting results in any structure on the Brunt Ice Shelf being buried relatively quickly, and the first four stations at Halley were all designed to allow for this. The first two stations comprised fairly traditional buildings with pitched roofs built directly on the ground, while

for Halley 3 and 4 the buildings were housed in tubes (steel in the case of Halley 3 and wood for Halley 4) to provide greater strength and insulation. All four designs required the buildings to be accessed and interconnected by ramps and shafts as the snow enveloped them. When Halley 1 was abandoned after 10 years, it was 14m below the surface.

The essentially subterranean existence produced by building directly on the surface in the interior of Antarctica prompted a number of attempts to find an alternative. In 1969, Australia opened a new station with buildings elevated on scaffolding, which lasted for 20 years. However, this was built on rock, not on a floating ice shelf. In 1982, Germany built a small station on a jackable platform. BAS adopted the same solution for Halley 5, the current station, which came into operation in 1990.

Designed for BAS by the German company Christiani and Nielson, the original Halley 5 consisted of three separate buildings on jackable legs set initially between 4m and 5.5m above the surface. The biggest of the three buildings, known as 'Laws', is 900m<sup>2</sup> and contains living, sleeping and technical-support spaces supported on 20 legs, while the other two, measuring 140m<sup>2</sup> and 185m<sup>2</sup>, house laboratories. All three structures are built of prefabricated panels and have flat roofs and triple-glazed, non-opening windows.

Generators running on aviation fuel provide electric power, with heat recovered from their cooling systems used to create comfortable working conditions for the staff and also to heat the 15,000 litre-capacity snow-melt tank that provides all the station's water. The above-surface design concept has brought several benefits, particularly improved accessibility and a more normal working and living environment for staff.

In order to keep the platforms clear of the snow, which can drift several metres annually around the structures, they are lifted each year by electric screw jacks and reattached to the steel support legs, to which extensions are bolted. At the same time, the support legs are realigned to correct for distortion caused by differential movement of the ice shelf below.





## Parky space

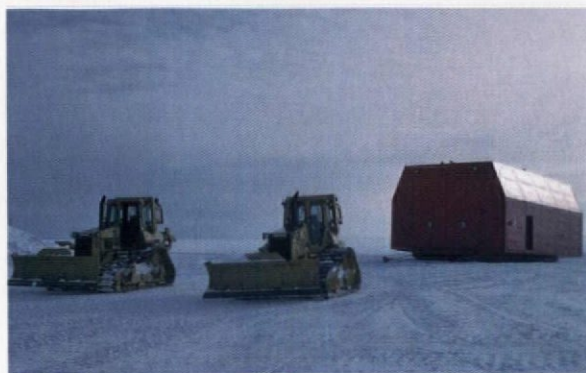
While the three main structures for Halley 5 were being built, BAS was already considering the design of a garage and servicing facility for the vehicles at the station. On this occasion it was decided to mount the building on skids, so that it could be towed by bulldozers and relocated on top of the snow once or twice a year, as necessary. The detailed design for the building was carried out by Yorkshire-based consulting engineer Bennett Associates, and it was built by VM Fabrications, also from Yorkshire.

The completed building, which came into use in 1993, is 16m long, 9m wide and 6m high, and is able to house vehicles weighing up to 15 tonnes. The main access doors provide an opening approximately 5m x 5m. It is fully self-contained and includes heating, ventilation, water, electric power and compressed-air supplies, provision for waste water and oil, and also various workbenches, storage and lifting equipment. An internal temperature between +10°C and +15°C can be maintained, despite external temperatures as low as -55°C.

In order to allow the building to be moved from one position to another on the ice shelf before it becomes ice-bound, the garage has been mounted on a pair of skids, 19m long x 0.6m wide, with low-friction coatings. The skids are fully integrated with the structure to increase mechanical strength, and the building overall is designed to be extremely rigid so it retains its squareness, resisting torsional deflection, despite being towed over uneven ground. It weighs around 55 tonnes and can be pulled by bulldozers once the skids have been broken free of the ice by inflatable airbags.

Bennett designed the garage in modular form with the minimum number of components and fixings, so that it could be handled and assembled easily by staff at the Halley base. No special tools were needed, and fixings were a convenient size to work with, given that staff wear thick gloves virtually all the time when outdoors at Halley. The building itself and all the services and fittings have been designed for minimal maintenance because of the cost of transporting materials to the Antarctic and the difficult working conditions.

When Halley 5 was built it was



**Above: the 55-tonne Halley 5 additional accommodation building transported on skids. Below: the Halley Research Station (Halley 5) under construction in relatively mild conditions**

designed to accommodate about 40 people – 20 year-round staff and another 20 or so in the summer. With the higher than planned number of summer visitors, steel-framed insulated fabric structures were used to provide extra accommodation. However, these had a relatively short life and were costly and time-consuming to keep in a usable condition.

In 1994, following the success of the garage, BAS commissioned Bennett Associates and VM Fabrications to design and build a permanent, self-contained structure with sleeping accommodation and mess-room facilities, complete with power and heating, furnishings, catering equipment and storage. This was again to be mounted on skids so it could be relocated as necessary.

Measuring 17m long x 8m wide x 6m high, the Drewry building provides accommodation for 30 people

on two levels, with the ground floor housing the cooking and dining areas, clothing and food storage, WCs, laundry and the plant room, while the bedrooms are on the first floor. The internal temperature can be maintained between 17°C and 20°C.

The building weighs 45 tonnes, including all fixtures and fittings, and is usually relocated twice a year. The design and size of the skids and the relocation procedure are very similar to those for the garage. Because of the short Antarctic summer and the need to minimise disruption to the base's work, BAS set a target time for assembly, fit-out and commissioning of 14 days and also specified that no single item could weigh more than 1,500kg. Before the building was packed for shipping, it was fully assembled and approved by BAS. It was first used during the 1994-95 season.

Elsewhere in the Antarctic, the concept of jackable buildings is still regarded as the optimum solution and is being used by the US National Science Foundation in a £100 million project to replace its Amundsen-Scott station at the South Pole. By employing snow-drift control, the designers of these new buildings believe they will only need to be lifted twice during their projected 25-year life.

*Mark Pickering is a freelance journalist. Photographs supplied by the British Antarctic Survey, Cambridge. For further information, call 0114 266 4668*





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# Judgement day

Recruiting a new partner to the practice requires rigorous checks into their performance and personality

By George Bull and David Blacher

Practices looking to improve what they can offer in terms of design, to grow their work in specific sectors, or to increase their critical mass in particular locations are inevitably looking to recruit new talent. Industry trends show a significant increase in practices recruiting at partner level. This trend is accentuated by firms that are scouring talent pools for partners with established client lists. However, in an eagerness to recruit, firms should not overlook the need to run checks on partners before bringing them on board.

A heightened awareness of risk management among practices means that the need for performing 'due diligence' on potential recruits is acknowledged much more now than in the past. However, firms are still tempted to cut corners and neglect to scrutinise fully the financial position, history, recent performance and growth potential of partners prior to recruiting.

The process can be very delicate. Interrogating a potential recruit may mean posing awkward questions and requesting sensitive information. While this must be handled with discretion, there is no scope for shortcuts – the wrong partner can be at best expensive and a drain on morale and, at worst, disastrous. So what are the vital checks that should be run on a potential new partner?

## Paper credibility

It is all too easy to be influenced by a dazzling CV. Ruthless recruitment agencies would not be earning fees, typically 25-30 per cent of the first-year profit share, if the CV was not important. But even though credentials on paper can be very flattering, they can also be misleading. A glowing report should not be taken as read; it is important to delve further, which includes following up all references meticulously. These procedures may be carried out in-house, but it is worth considering a

'The wrong partner can be at best expensive and a drain on morale and, at worst, disastrous'

specialist firm that verifies CVs.

To ensure that a new recruit has the necessary skills and qualities, he or she should be introduced to a wide range of people from the firm. This might include the managing partner, a departmental and/or national representative, as well as colleagues with whom the new appointee will be working on a daily basis.

Do not be afraid of departing from the standard, formal checks, but investigate all the possible routes to get the complete picture. Where the candidate is leaving his or her former firm amicably, you may be able to engage with the company to build a broader picture of the candidate's strengths and weaknesses. In addition, your own people may have contacts there, and may be able to engage in informal discussions.

Some practices put the onus on candidates to confirm their integrity. This could, for example, involve a standard application form that is included as part of the recruitment procedure. This requires the partner to confirm in writing that he or she has no disciplinary records and should also verify their personal financial situation. Such declarations should be followed up, where possible. Recruiters might also look to obtain a banker's reference and confirm qualifications with the RIBA or similar relevant professional body.

## Health checks

Assessing a candidate's health is as important as running checks on their finances – entering into a partnership can be a lifetime commitment, and a full medical is essential.

Investigating the client base is also a vital procedure, yet this is often overlooked. Given that inheriting clients is a key driver in the recruitment process, surprisingly few practices actually run checks on the clients. A candidate may boast an array of attractive clients, but it is important to determine that they are of desirable

calibre and fit with the firm's criteria for target clients. Confirm, also, whether there are any restrictions on candidates bringing their clients with them. There may be a time lag, perhaps a year or so, before they can bring clients to a new firm.

Without doubt, instinct is no substitute for due diligence, but gut reaction is a very helpful gauge, particularly concerning human resources. A partner may boast of having all the necessary skills, pass all the financial checks, have a glowing client base and be a picture of health – but instinct may still suggest something is amiss.

There are no fixed criteria to spot the partner who, despite passing all the checks with flying colours, will underperform, fail to deliver or expose a practice to unnecessary risk.

However, certain characteristics, particularly 'extreme personalities' should be assessed carefully. For example, candidates who are introverted or seem particularly stressed may be concealing bad news or failure. Be wary also of candidates with excessively outgoing personalities, those who are 'larger than life', or have an air of self-importance. Potential employers can sometimes be reluctant to challenge people who are particularly extroverted, but an extravagant exterior often disguises flaws on the interior, and all suspicions, regardless of how mild, should be addressed. Psychometric testing, professionally administered and interpreted, can be invaluable and is routinely used in partner recruitment by many firms.

Entering into a partnership is a long-term venture, and it is vital to resolve any concerns in the early stages. These checks may be time-consuming and there will be costs involved, but people make or break a practice. Firms should be willing to invest accordingly.

Contact George Bull and David Blacher of the Professional Practices Group at Baker Tilly on 020 7413 5100 or email [pg@bakertilly.co.uk](mailto:pg@bakertilly.co.uk)



# Planning meltdown

The Planning Inspectorate admits that even the simplest written appeal will now take more than a year to decide

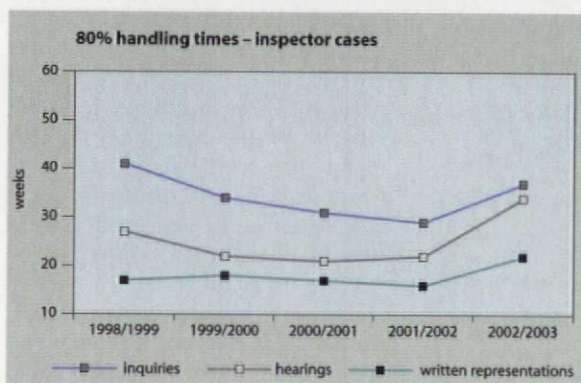
BY BRIAN WATERS

The Planning Inspectorate's performance against appeals targets is measured as the time taken to determine 80 per cent of appeals. The ministerial targets were to determine 80 per cent of appeals that are decided by written representation within 16 weeks, hearing cases within 22 weeks and inquiry cases within 30 weeks.

The Planning Inspectorate (PINS) now admits that even the simplest written appeal will now take more than a year to decide. The weaselly ministerial response is the announcement last month that the target figure of 80 per cent of appeal decisions is to be reduced to 50 per cent 'in view of the increase in appeals being experienced'. But this increase is largely of the government's own making, resulting in great part from the unprovoked announcement last year that for all applications made from 5 September 2003, the six-month period allowed to lodge an appeal was to be reduced to three months.

As predicted in this column at the time, this means that for even slightly complex cases applicants will often be well advised to take a 'deemed refusal' after eight weeks knowing that, especially in London, the planning authority is likely to take longer than three more months to reach a decision, and that decision, if positive, might be overly burdened with conditions to boot.

The ODPM was already concerned at the general, unpredicted rise in appeals and so commissioned Arup to investigate. Its report\*, published last February and covering 2001-02, attributes much of the rise to 'an increased refusal rate nationally', a change it says occurred during 2001 'marking a clear break with historic trends'. Arup's best remedy seems to be a vain hope: it surmises that 'it is likely that the pressure on development control services will decline, as the widely expected downturn in application numbers occurs. However, to some extent offsetting this



The chart shows the 80 per cent handling times during the past five years.

Chart Source: PINS annual report 2002-03

effect, the resources devoted to forward planning will need to increase.'

I do not recall the chancellor announcing plans for an economic downturn, but Arup's last point is sound. On 7 September, the government released PPSs 11 and 12 (procedures for the new planning system) and announced the commencement date for the three-year transition from development plans to framework documents, consideration of which will boost demand for planning inspectors and reduce their availability for appeals.

Arup observes: 'The Inspectorate can increasingly be seen as an alternative to the planning committee or delegated procedure.' Well, precisely. It concludes: 'As in most businesses there is therefore a clear need to provide contingency arrangements to ensure that both demand and targets can continue to be met in an efficient manner.'

Ministers obviously were not listening and the crisis is now upon us. Ron Tate, a Royal Town Planning Institute vice-president, recently described the appeal system as 'in meltdown' and is tabling a paper to the forthcoming National Planning Forum. The Association of Consultant Architects (ACA) has written an open letter to the PINS chief inspector suggesting emergency measures, which include the following points:

- Pending the negotiation period proposed by the new Planning Act, the six-month period for lodging

an appeal should be reinstated immediately.

- The 8/13 week periods allowed for processing applications can already be extended by agreement in writing\*\* – this should be recognised so that councils are not penalised when such an agreement is negotiated.

- Inspectors should make known their decision immediately with written reasons.

- Inspectors should be encouraged to make an award of costs, even when one is not requested, especially in all cases where a planning officer's recommendation to approve is overturned – or when there is no recommendation at all – and the appeal is subsequently successful.

- Mediation should be introduced for simpler appeals. These would not require the involvement of a fully trained inspector but would be overseen by an arbitrator or other qualified professional – thus releasing inspectors to address not only the backlog that has arisen but also the plethora of local development documents that are about to come up for consideration under the new Act's procedures.

Tate concludes that there is a real need to either adjust appeal timetables for the now extended period, or to add an opportunity for final submissions to reflect any new material considerations, say four weeks before the hearing or site visit – as is already allowed in inquiry procedures.

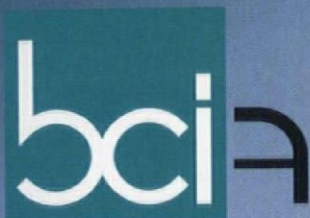
The appeal system and PINS is the bookend which shores up the whole planning system, and the impending disaster is a direct consequence of this government's obsession with 'targetism'. Conspiracy theorists might recall the fuss provoked by the McKinsey report, which charged planning with depressing the national GDP, and anticipate a sledgehammer coming down on planning from the chancellor to protect the economy. The deputy prime minister would be well advised to act fast on the ACA's recommendations.

\*[www.odpm.gov.uk](http://www.odpm.gov.uk)

\*\* A certificate for the use of applicants is available in pads from the ACA: see [ACAArchitects.co.uk](http://ACAArchitects.co.uk)

Brian Waters is principal of the Boisot Waters Cohen partnership. Visit [www.bwcp.co.uk](http://www.bwcp.co.uk)





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## The worm turns in the move towards sustainable progress

In my recent column about what can be gleaned from other people's bookshelves (AJ 12.8.04), I overlooked to mention my well-thumbed copy of Mary Applehof's *Worms Eat My Garbage*. (The enthusiasm of myself and my learned roommate for our wormeries and the compost that they make is unhappily not shared in our respective domestic establishments, hence the need to look up and debate the finer points here.) You might need a copy sooner than you think. Poised to become law is the Sustainable and Secure Buildings Bill, which will extend the purposes for which Building Regulations may be made to include making provision for recycling and composting facilities. If and when regulations are made pursuant to this, you may want to consider Applehof's suggestions for accommodating composting facilities, which include a wormery in a glass-topped coffee table in your living room.

I have been alerted to this by Gina Brill of Buro Happold, who is writing a dissertation on the process of reform of the Building Regulations\*. She has assembled information about the development and progress of the bill. Its title is something of a misnomer, explained by the process by which it is becoming law. It is in effect an amendment to the Building Act 1984, pursuant to which the present Building Regulations have been made. Such matters are the preserve of the Office of the Deputy Prime Minister, but that department did not have sufficient parliamentary time to get the bill through. It was therefore introduced as a private member's bill by Andrew Stunell MP, who won the ballot to introduce a bill, and was persuaded to take on this government 'handout'. It seems that one reason for the rather trendy title was to make it easier to interest an MP in promoting it.

In addition to the important matter of compost, the new legislation (the Sustainable and Secure Buildings Act 2004) will provide that Building Regulations may be made for various new purposes. It marks a significant and substantial expansion to the present regime. The broad purposes for which regulations may be made will now include:

- furthering the protection or enhancement of the environment;

- facilitating sustainable development; and
- furthering the prevention or detection of crime.

Schedule 1 to the Building Act 1984 will be amended to specify that this could include provisions in respect of many specific matters. It is here that composting facilities get a mention. Also in the list are other environmental measures, including energy efficiency of appliances and equipment to monitor and measure supplies of electricity. It seems that parliament wants to keep tabs on the progress of matters environmental. The secretary of state is required to report back regularly after the bill becomes law on progress on the environmental purposes set out, in the context of the building stock in England and Wales.

The other limb of the legislation, security, is potentially wide ranging. Requirements can be imposed as to security of buildings and the installation and inspection of security systems. Brill's research shows that during parliamentary debate Stunell cited the use in a housing development of windowpanes that could be easily removed from the outside, which gave rise to a significant security issue.

When the developer wanted to use the same windows in another development, the police and building control had no power to stop it.

On a larger scale, it is likely that the government may quickly want to use the power to require security systems such as controlled access and CCTV to be installed and maintained in order to help it in its ongoing battle against crime and terrorism.

It remains to be seen what regulations will be made under the act, which is expected to be given Royal Assent this autumn. There will doubtless be consultation on the form and content of the new regulations, and a clearer picture will emerge on what the government wants to do with its new powers. Meanwhile, if you start work on that prototype coffee table, I would be very interested to know how you get on.

Sue Lindsey

\*As part of her MSc course at the Centre of Construction Law and Management at Kings College London. The finalised copy of her dissertation will be placed in their library in due course

## A nudge, a wink and the ups and downs of surfing

You have to love this computer stuff. The latest input device is the Nouse. No, this is absolutely true. It stands for Nose as Mouse and it seems to be the work of the National Research Council, Canada. The really great thing about the nouse, apart from using your nose to steer the cursor across the screen, is that you wink to activate the nouse buttons. I have a feeling that workplace harassment laws will be regularly invoked when everybody in the office has to start moving heads suggestively and winking. And what about people with colds? Read all about it at <http://perceptual-vision.com> where there are demos and downloads which enable you to run the application using an ordinary USB webcam. Apparently. But maybe try it all out at home first. You don't want the copier room person to get the wrong idea.

At the risk of promoting a very preliminary and localised piece of research into web-design fact, I should report the findings of a recent study which suggests that web surfers look first at the top left hand corner of a web page, then across to the right and then back to the left and round about the middle, then down to the bottom and up the right hand side to the top. Mind you, most of the web pages used started off at the top left. Other results are that 'Dominant headlines most often draw the eye first' which is, er, exactly what they are supposed to do, and that smaller type encourages people to read the words rather than scan. Evangelist for resizable text that this column is, I am happy to report the Eyetrack III people's important caveat: 'You should make sure that people can read the font size you select in order to achieve the appropriate balance'. Because of the size of the sample and its location (West Coast), plus the conventional layout of web pages, the Eyetrack project managers at [www.poynterextra.org/eyetrack2004](http://www.poynterextra.org/eyetrack2004) warn readers not to take the findings too seriously.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

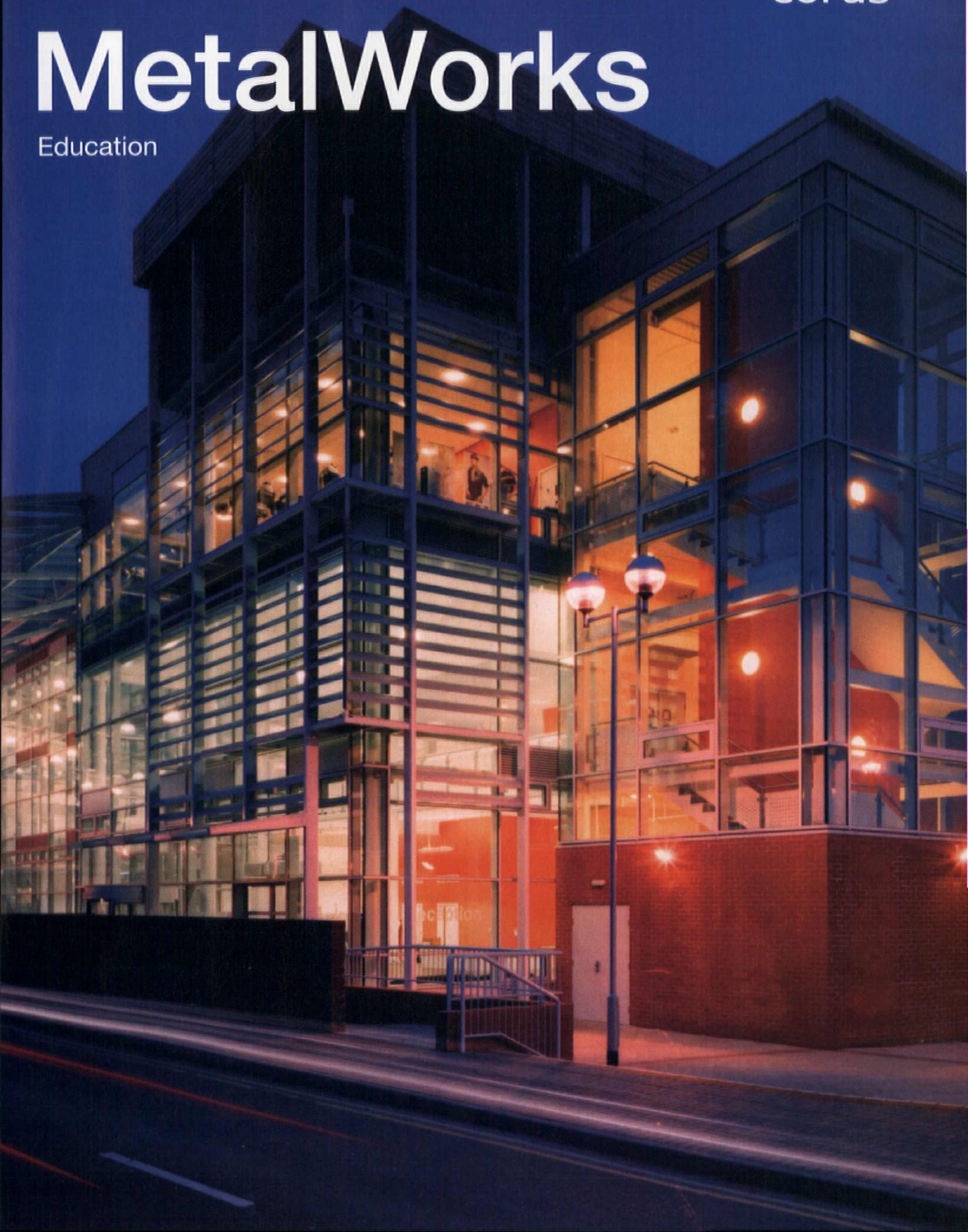


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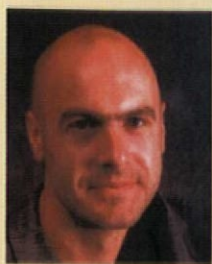


# MetalWorks

Education







In the style of another sometime contributor to the AJ, I should perhaps suffix this 'Written while watching Paula Radcliffe collapse under the weight of national expectation, Athens, 2004'.

The Olympic ethos, we are led to believe, is one of celebration, skill and athletic prowess. However, the presence of an overall 'medal tally' gives the lie to all this, and posits the argument that a nation's hegemony in sport mirrors its position on the world political stage. Of course, the underdog can strike back, by hosting the event and producing a suite of breathtaking buildings and venues – a task the Greeks appear to have completed with apparent nonchalance.

The tenuous link with education, the theme of this issue, is that we learn how to compete in sport at school. This is not necessarily a bad thing – such competition embodies some great and noble principles: 1) it's not the winning, it's the taking part; 2) humility in victory, honour in defeat; and 3) may the best man/woman/team win. This is one of the reasons competitive sport was prescribed for schools and could therefore also be cited as a factor in the 'childhood obesity time bomb' we supposedly face, which will, according to the *Daily Mail*, have a detrimental effect on house prices.

It is appropriate that the Greeks hosted the Olympics this year, because it serves to remind us that the classical ideal was of a rounded person – warrior, sportsman, philosopher, poet. To be butch and sensitive was not, to the Greeks and later the Romans, oxymoronic, it was the ideal state, achieved through education, training and social conditioning. Weeping over a fallen enemy's dismembered corpse was *de rigeur* – not to do so the social equivalent of singing *Another One Bites The Dust* during the two-minute silence at the Cenotaph.

Teaching these social graces relies upon a society creating the infrastructure and the processes to accompany them, it also relies upon a continuing culture of participation and inclusion in a range of activities aimed at all ages and abilities. Patently architecture has an important part to play – the creation of aspirational spaces for education, in the same way that the arts and business world create buildings to perpetuate a myth, can increase inclusiveness and ensure participation. It is up to us to deliver them.

Matthew Teague

Cover shows the new heart of North East Worcestershire College by D5 Architects. Photograph by Alastair Carew-Cox

## MetalWorks technical

### Net assets

The Internet now offers good teaching and educational aids to help designers and students with a variety of metal-related subjects

BY MATTHEW TEAGUE

One of the new resources available online provides design details for steel construction – The Studio Guide. Aimed primarily at architecture students, it will also be useful to practising architects and engineers seeking quick access to all key steel details. *James Attree* gives the package a go.

#### Studio Guide

[www.architecturalstudio.info](http://www.architecturalstudio.info)

The website delivers the same content as the existing paper booklet of the same name, and even has a similar look and style, but this is no simple translation or collection of PDFs hosted on a website.

The Studio Guide uses cutting-edge Web technologies to bring the material to life and allow the viewer to interact fully with highly detailed three-dimensional models of the joints, members and structures being discussed in the text.

Wherever appropriate, models are provided (18 in total) that allow the user to examine and rotate the object in front of them and even to disassemble the components into their constituent parts and examine each of these individually.

Many steel details can be difficult to understand from simple drawings, but allowing the user to spin a solid model on screen builds confidence and understanding. When 'pulling the components apart' – achieved simply by clicking and dragging the mouse – each component can be examined individually before being reassembled in its original location.

Throughout the guide, indicative sizes are provided for elements and components. Along with the comprehensive steel product listing, these first-guess sizes will prove invaluable at the early stages of any design proposal. The guide covers framing sections, connections, cladding systems and fire protection, plus an introduction and references to further reading.

The Studio Guide is one of the first of a number of architectural websites that the Steel Construction Institute (SCI) and Corus will be delivering soon.

Aimed at providing a complete suite of resources for architecture students and new professionals, the guide is joined by the

Architectural Studio Reference, a comprehensive set of essays covering every aspect of steel within buildings. Later this year the Architectural Tutorial set will also be released, providing 14 interactive tutorials that will lead the user through a detailed numerical view of structural steel.

#### Architectural Studio Reference

[www.architecturalreference.info](http://www.architecturalreference.info)

The sister volume to the Studio Guide, the Architectural Studio Reference, enables architectural students and lecturers to access a diverse and searchable database of images and lecture notes that cover subjects from the production of steel to its use in a range of building types.

The Studio Reference updates the printed volumes that were distributed to schools of architecture in the 1990s, now comprising two large black bookshelves of slides and accompanying notes.

Less interactive than the Studio Guide, the Studio Reference is primarily a tool for demonstrating the technical and design issues presented by the material in actual buildings and artefacts.

Its first issue (it will be added to and updated further later during the year) contains sections on the nature of steel (basic metallurgy), initial design approaches and an introduction to the relevant British Standards and Eurocodes, which govern the selection of steel grades for particular applications. There are also case studies which examine in more detail the use of steel in buildings.

Phase two will expand the case study section and will include separate sections on bridges and stadia plus an introduction to sustainable steel construction.

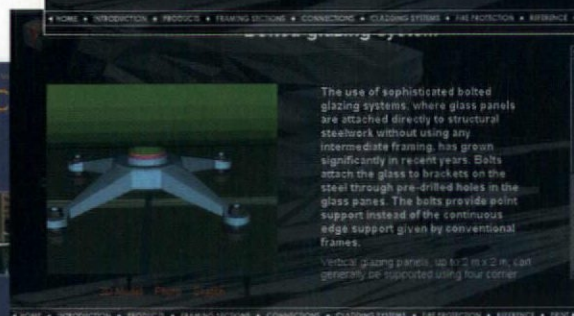
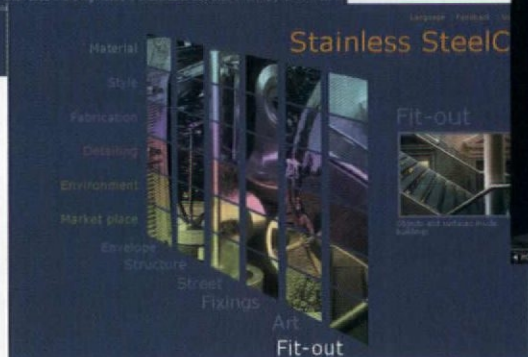
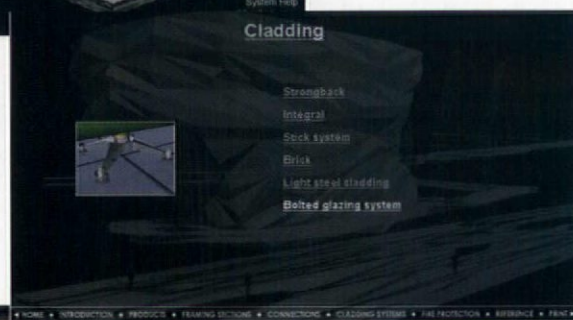
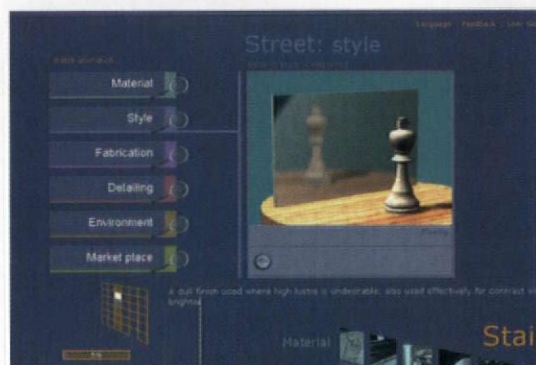
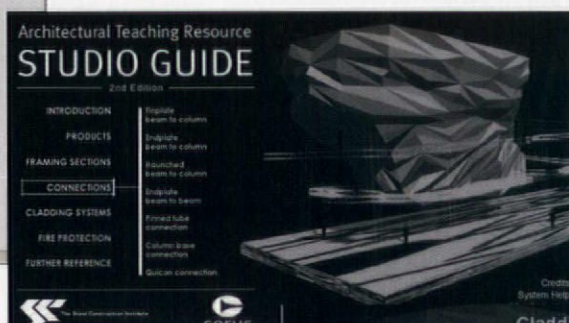
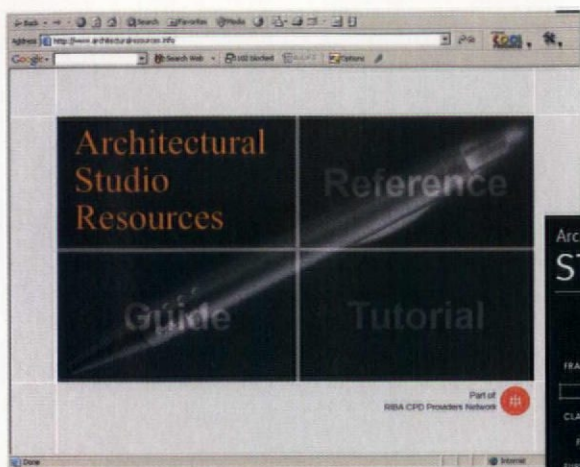
#### Corus Construction Centre

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

This is a solid, authoritative site which details the Corus range of products and services. Continually updated and added to, it is the best first port of call for sourcing Corus materials, products and expertise.

In addition to these there are sections on fire, corrosion and sustainability, links to other Corus businesses and a downloadable library of relevant documents.





## SteelCAL and Stainless SteelCAL

<http://steelcal.steel-sci.org>

[www.steel-stainless.org/steelcal](http://www.steel-stainless.org/steelcal)

SteelCAL's site also concentrates on the nature of steel and its application. SteelCAL, produced by ESDEP (European Steel Design Education Programme, [www.esdep.org](http://www.esdep.org)) concentrates on utilising a virtual office environment and takes the student through a series of modules that use (among others) a virtual testing laboratory and three-dimensional models of structures. Students can also be assessed in SteelCAL.

The module teaches design and specification principles through multimedia interactive learning activities such as video clips, multiple-choice questions, animations and an image library. Stainless SteelCAL is a stand-alone module within the SteelCAL package and uses the SteelCAL software as

the principal delivery vehicle.

More than 900 copies of the Stainless SteelCAL CD have been distributed since its release in 2002 (it has even been translated into Portuguese for use in Brazil). Response to a user survey carried out last year was very positive – 'good teaching tool', 'easy to use', 'lots of information', 'excellent resource'. The survey also showed there was a demand for the module to be available online – Internet-based software involves no distribution costs and the software is stored centrally so that it can be upgraded or extended at minimum cost.

## Materials

[www.matter.org.uk](http://www.matter.org.uk)

Produced in conjunction with Corus, the University of Liverpool, University of Birmingham, and the Worshipful Company of

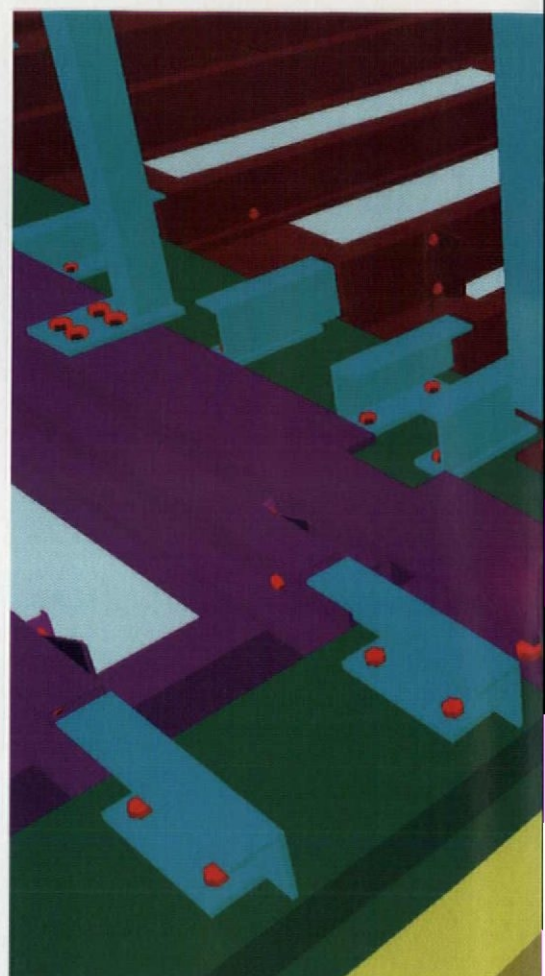
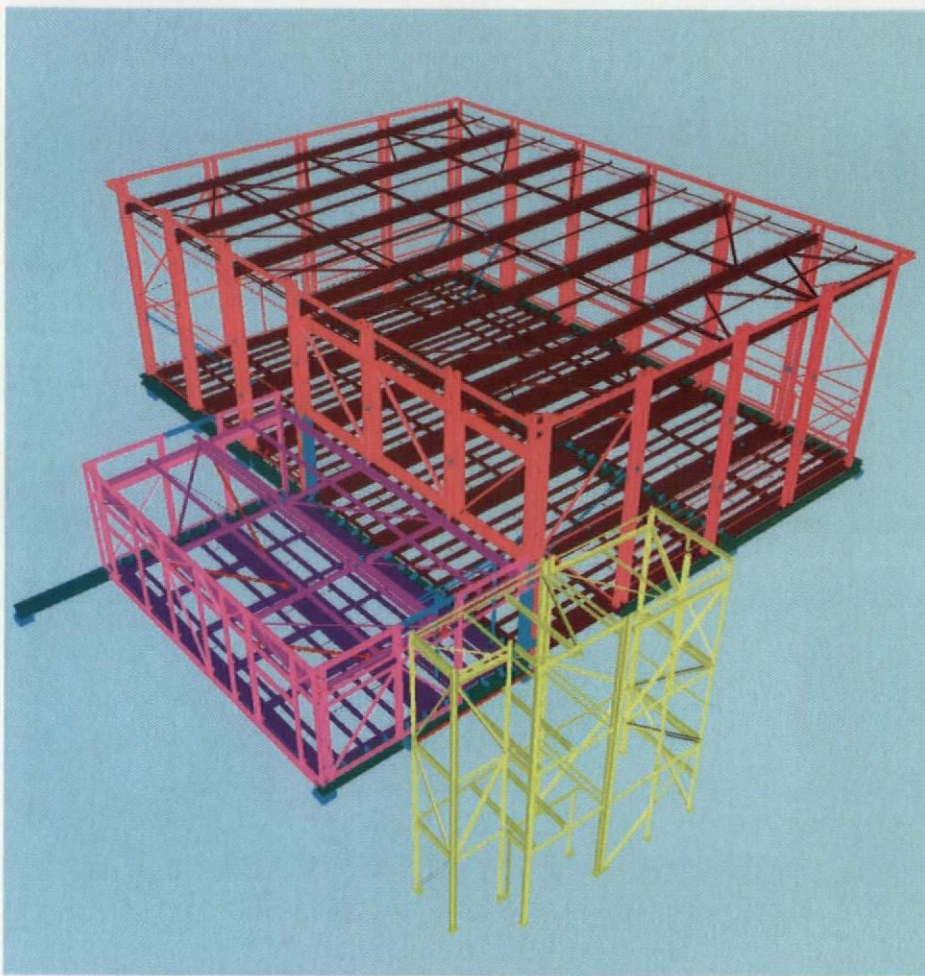
Armourers and Brasiers, Matter explores the production of the raw material and the processes it undergoes thereafter to become the more familiar sections, strip, and the like.

The site is very comprehensive and contains lots of stuff of interest on many types of material, not just metals. It has come in handy on more than one occasion when stuck on a technical question.

Other sources of information you can tap via a good search engine are steel and metals stockholders, which always hold details of their range of sizes and sometimes the availability of certain sizes. Particular manufacturers, especially those who specialise in one metal or process, also often have informative websites, although don't expect any trade secrets to be revealed.



## MetalWorks education



### A lesson in plug and play

A school sports hall project demonstrates the benefits of prefabricating wall, floor and roof panels

BY MATTHEW TEAGUE

The design of schools and their related functional spaces (such as sports halls) is hard to date as a discrete thread in architectural history. The first schools were religious and attached to the mosque, temple or monastery that supported them. As the teaching was primarily intended to produce more members of the clergy, the functional spaces were, in all probability, places in the building where a group could be addressed.

The Greek philosophers extended further the idea of a group (disciples, if you will) who were taught and then extended the teaching by either directly transferring the ideas of a master, or, as in the Socrates/Plato/Aristotle relationship, expanding the original teaching. Again the spaces in which the activities took place were not created specifically for the purpose of teaching, although Sappho is reputed to have had a school for girls.

The Romans much admired the Greeks and in addition to borrowing their architecture also borrowed their teaching methods. In the context of what we now understand a school to be and its main functional spaces – classrooms, hall, etc – it all really started with Henry VIII, who is credited with the instigation of 'public schools' and therefore with the creation of a distinct type of building in which to hold the activity. Before we congratulate him posthumously on his educationalist credentials, let us be clear that his actions were a direct result of the Reformation: no monks equals no educational establishments.

#### Steely progress

We have some time to wait, of course, for the use of steel components in school and educational buildings. Some 500 years or so.

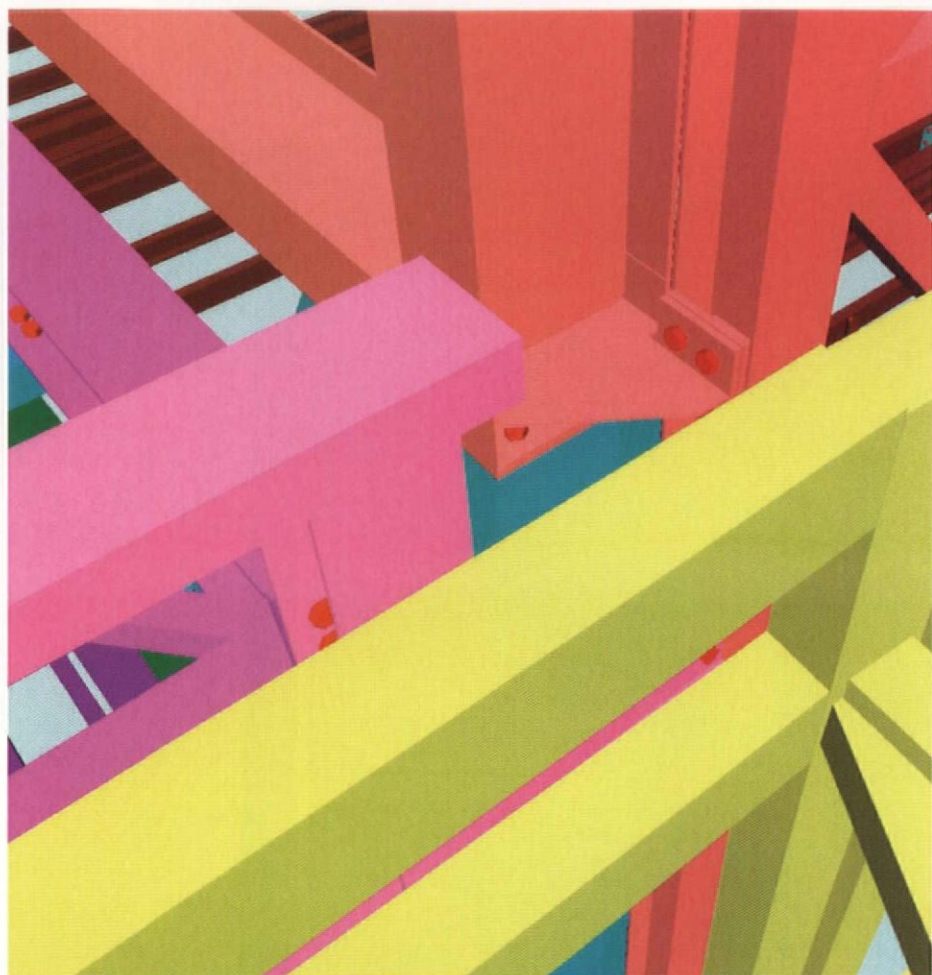
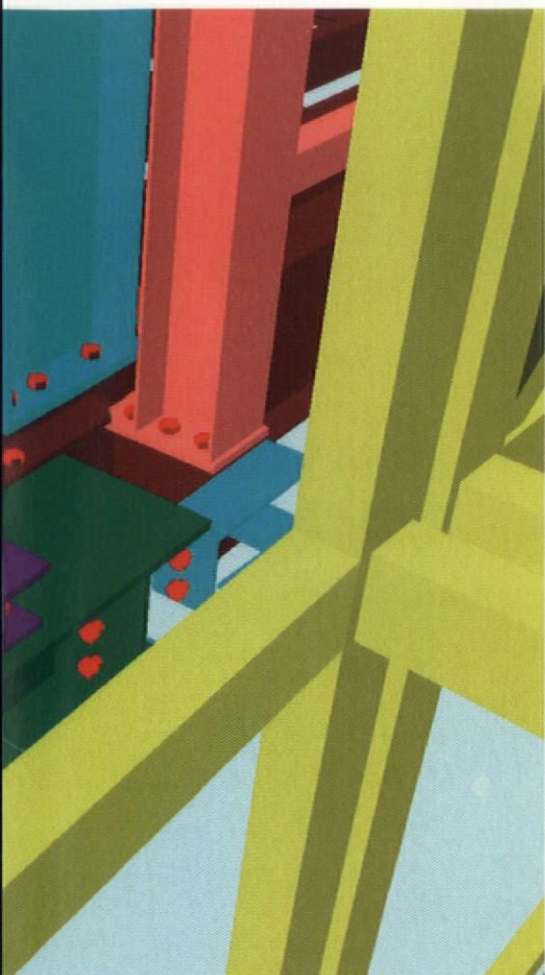
The Victorians borrowed heavily from

their industrial buildings, creating medium-span, multi-storey urban buildings using steel and timber; later the terracotta arch and filler joist would impart fire resistance to the floor structure.

Steel was seen by many as the epitome of Modernism, allowing large areas of glass to be used without a heavy supporting framework of timber or masonry. It was natural then for Gropius to adopt steel-intensive techniques, particularly for the glazing of the Bauhaus at Dessau. Perhaps borrowing from this aesthetic, and certainly influenced by Mies van der Rohe, Alison and Peter Smithson's Hunstanton Secondary School, with its water tower expressed, its structure visible, was as much to do with honesty as Brutalism, and spawned a schools aesthetic that has echoes still.

Later the Consortium of Local Authorities

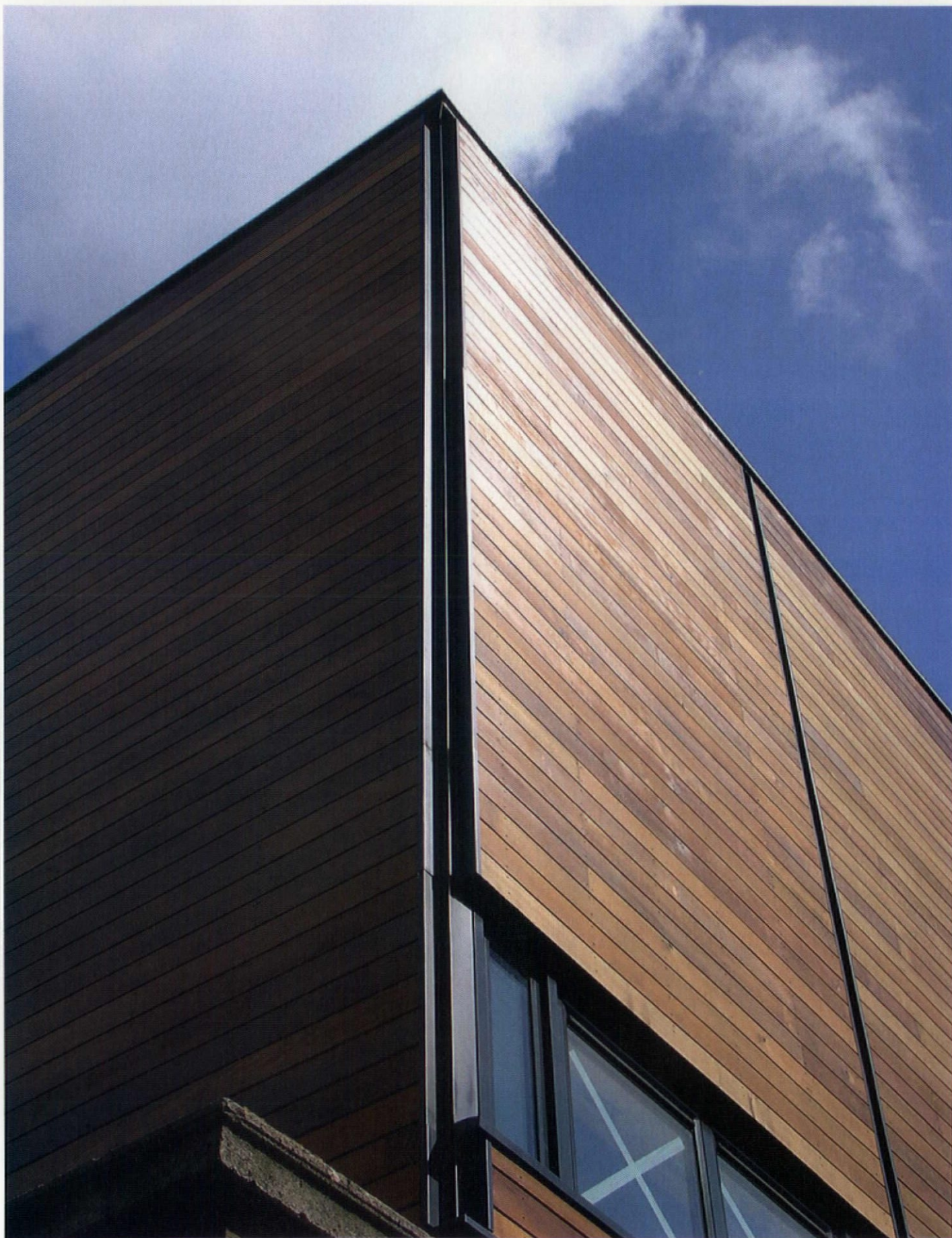






## MetalWorks education

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**Left: prefabrication of the panels includes the cedar slats**

Special Projects (CLASP) system would emerge as a group of components, primarily in steel, comprising frames and roof trusses, windows and doors, which gave the designer considerable freedom while picking from a standardised range. In its pure form, the CLASP 'look' from the period bears some resemblance to Hunstanton. CLASP represents what was probably the closest the school building as a type would have come to the modular ethos, and it should be noted that CLASP is still in existence today.

Some time ago we ran an article on prefabricated sports halls and their applications in education and community, Sport England and Lottery-supported projects, and Spaces for Sport and Art in schools (*MetalWorks*, AJ 19/26.12.02). In the article we posited the ideal that, for the most part, these buildings were concatenations of spaces that could be self-contained and therefore were prime candidates for factory production.

There are always degrees of adherence to principle, and in the case of prefabrication this can range from a few assemblies that are slotted into a largely site-assembled building (ie 'traditional') to something that arrives fully finished on the deck, a kind of 'plug and play' deal. This is what architects have been hankering after for years.

### **Optimum performance**

The Optimum Sports Hall, produced for Sport England by Studio E Architects and Techniker, among others, has been (and is being) built in various locations around the UK. In its use of steel frame and cladding systems (should one choose to use the latter), it is a good advertisement for the versatility and cost-effectiveness of the material when used to its best advantage. The extent of pre-assembly in this case consists mainly of parts of the frame, which would be mass-produced (in an ideal scenario) and called off where needed. The other components are chosen for their ease of installation – for example, Kalzip for the roof covering, panel cladding systems for the walls.

The variation produced in-house by Corus, discussed here, concentrates on prefabricating the walls, floors and roof of the building, allowing ancillary spaces to be either fitted out in the standard way (on site), or to arrive fully finished as volumetric units.

In most urban locations, such as an inner-city school, the problems of building – generally those of logistics and time – are compounded by the nature of the terrain and the completely sensible proposition that most

of the work ought to be completed during the main school break in the summer period.

Presented with the task of building a sports facility on top of an existing school building in King's Cross, London, the approach, as predicated by location and programme, was to adopt a panellised system that could be lifted in using lightweight cranes, posthumously that would cause minimum disruption to the surrounding area.

This presents a number of technical challenges relating to the physical process of lifting the panels, their arrangement on the building (how they are affixed to the building and to each other) and their relationship to each other (accuracy).

### **Predominantly panels**

All the major elements of the building were converted into panels – namely the roof, walls and floor. Longitudinally the building was divided into six bays, the shorter side into four. Both roof and floor span the shorter distance, so there are six main roof panels and six main floor panels. The ancillary accommodation, changing rooms and circulation were supplied as complete panels, and there are two floor and wall panels in this area.

The building was modelled extensively in order to ensure the accuracy required and also to rehearse the various sequences of lifts needed to place each of the panels.

The first site operation was to underpin and strengthen the existing structure – a typical late-19th-century school building with a filler-joist roof construction. Effectively this meant that the roof would not be suitable for point-loading with a new structure. As a result, every pier – through which the extra weight of the new building is transmitted – was strengthened by the addition of angles, resin anchored into the masonry. These, in turn, were embedded in new concrete pads that underpin sections of the existing foundations. Connection from the existing to the new structure occurred by way of a ring beam secured with M20 stainless-steel bolts into padstones that coincide with the piers below. Everything else on top of the existing structure was fastened to this ring beam.

### **Faster, higher, stronger**

Each panel for the sports hall consists of a steel frame to which are attached cladding panels, in this case 120mm fire-resistant panels. These are then covered by a rain-screen of cedar slats. The panels were finished entirely off site, with the exception of the internal birch-faced ply finish to the sports hall, which has a more fragile surface than the other materials. On the ancillary areas, the cladding is 120mm Guardian from

Corus, without the cedar covering.

Where the panels are joined, a top-hat section of powder-coated pressed steel covers the joint and is fixed back to an insulated closer that maintains the performance of the cladding. A typical panel (there are 18 on the main building) weighs 2.5 tonnes and measures approximately 3.5 x 8m (widths vary at the corners). Once the steel erectors were in full swing, the installation time per panel averaged just 20 minutes. They had also practised; the sequencing and process of fixing the panels had been tested in the fabricator's yard prior to delivery, and on the computer models.

To ensure stability and to allow the panels to be delivered on separate days (loading restrictions and road closures had to be in place), the method of placement concentrated on completing the corners first, followed by the panels on opposite sides of the building and then the roof panel that spans between them. The final corner panels were installed next to provide bracing. Access to the bolted connections at roof level was via two hydraulic platforms that ran on channels temporarily fixed to the floor cassettes.

Logistics permitting (unfortunately, in this case they did not), it is possible to erect the entire envelope in less than 15 hours – allowing for rigging each subsequent panel.

Locating steel for internal fit-out can be placed during fabrication – here 50 x 50 SHS is used to allow plywood to be fixed to the internal surfaces.

All in all, this project, which at the time of writing is still under construction and due to be handed over in September, has proved that the envelope can be in position in very little time, providing a weather-tight working platform for internal works. With few modifications, the structure could be adapted to perform almost any functional requirement.

### **CREDITS**

#### **PRINCIPAL CONTRACTOR**

Bluestone

#### **ARCHITECT (INITIAL DESIGN)**

#### **AND CLIENT'S AGENT**

Cartwright Pickard Architects

#### **ARCHITECT (D&B)**

Corus RED Architects

#### **PROJECT MANAGEMENT**

Corus

#### **STRUCTURAL ENGINEER**

James Lupton Consultants

#### **M&E**

Corus Rail Consultancy

#### **CLADDING CONTRACTOR**

McVeigh Insulations

#### **ROOFING**

IPS Rubberfuse

#### **STEELWORK FABRICATION**

Quantrill



# MetalWorks education

## An envelope of cedar-clad prefabricated, demountable cladding panels

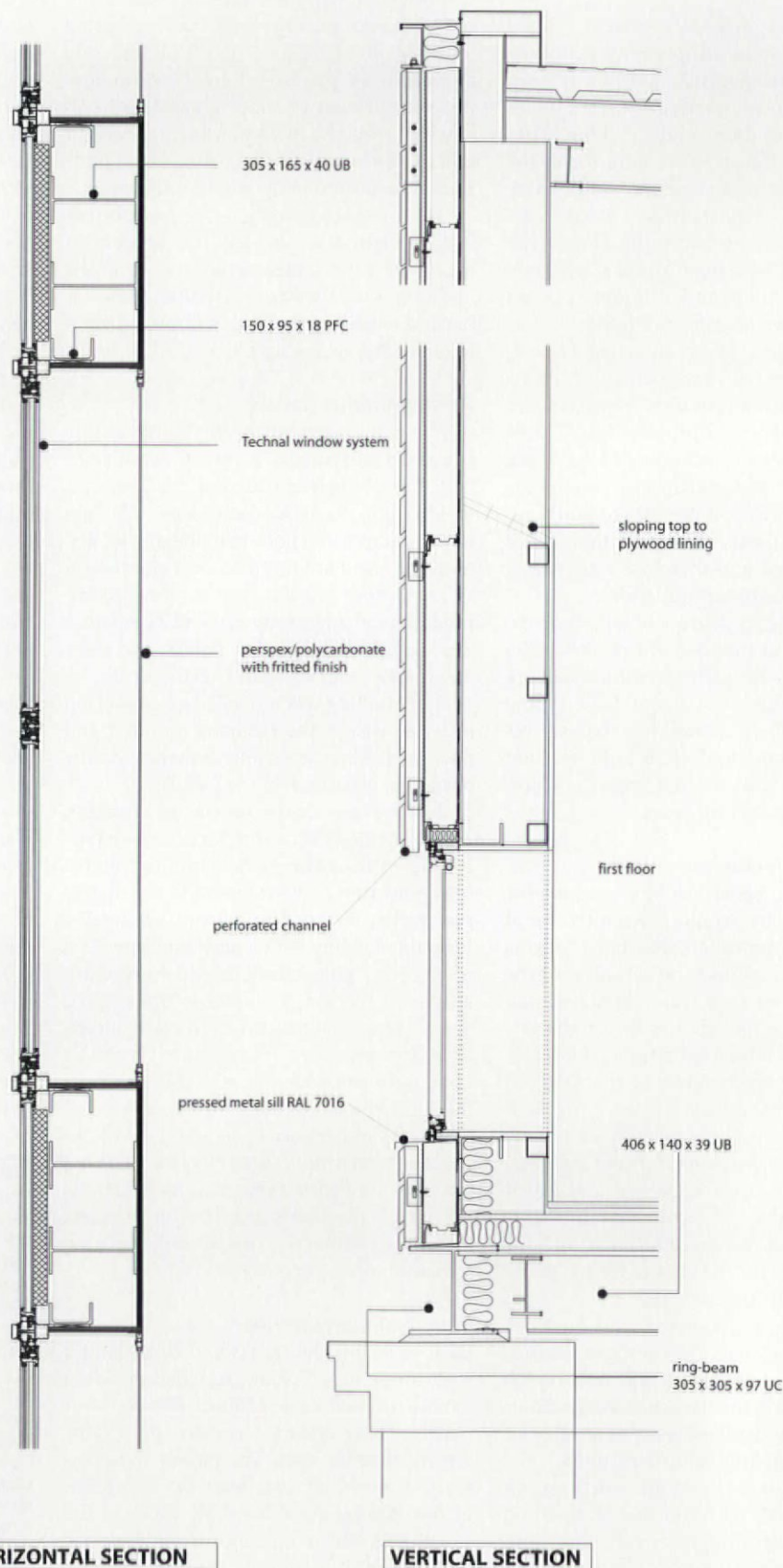
Prefabricated cedar-clad panels are framed in 305 x 165 x 40 UBs, braced by 76.1 x 3.2mm CHSs at the head and by 70 x 70mm SHSs. On the window side additional steelwork (150 x 75 x 18 PFCs) takes the (Technal) glazing system. There are various cladding options, in this case mineral-wool-filled fire-resistant panels (such as Guardian by Corus). The inner surface forms the finish to the upper part of the sports hall, here given a PVF2 coat of light grey. (In ancillary areas the finish is HPS2000).

On to these panels 50 x 50mm treated softwood battens are clip-fixed, and these in turn accept Western Red Cedar slats 144mm across the face and 19mm thick. These are treated with Restol wood oil and fixed to the battens using stainless-steel nails.

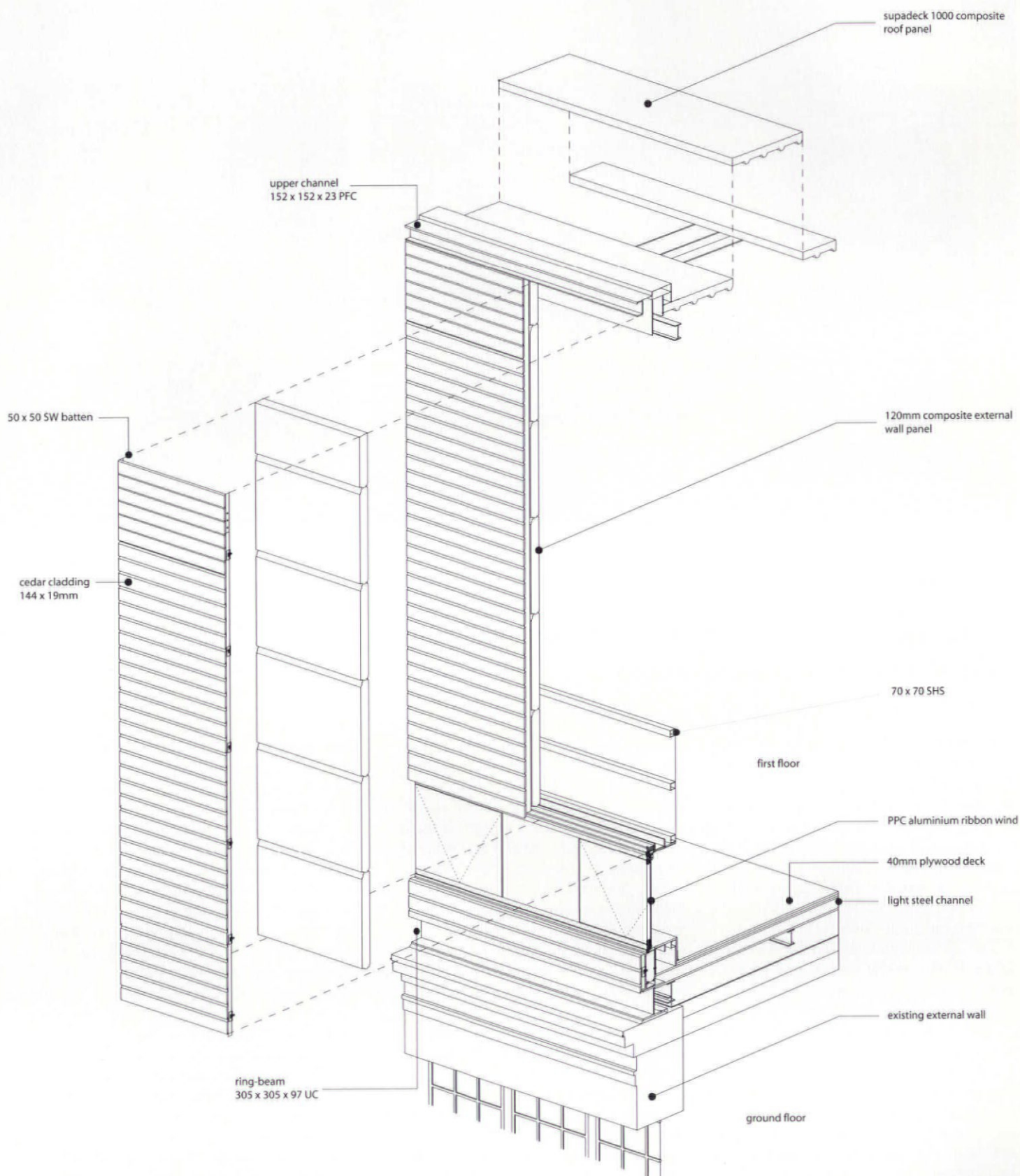
Each panel is craned into position on the ring beam, which runs the entire perimeter of the new building. This is formed from a 305 x 305 x 97 UC, supported on concrete padstones at the heads of existing piers of the original building. On the interior, the piers are strengthened with steel angles resin-bolted to their corners, which are then buried in the new underpinning and foundations.

The floor also spans across the ring beam and is formed from 406 x 140 x 39 UBs, braced with 152 x 89 x 16 and 203 x 102 x 23 UBs. These floor cassettes span 7m to a mid-point where an intermediate beam picks up another pre-existing line of columns. Cold-rolled channels support the plywood deck.

The roof is similarly formed from 305 x 165 x 40 UBs, braced with 120 x 60 x 3.6mm RHSs. Supadeck composite roofing by Corus is fixed on to this. A polymeric roof covering (Rubberfuse) was applied to the roof surfaces post-erection. All connections are bolted to allow for the possibility of demounting the structure at some point and reusing the panels elsewhere.



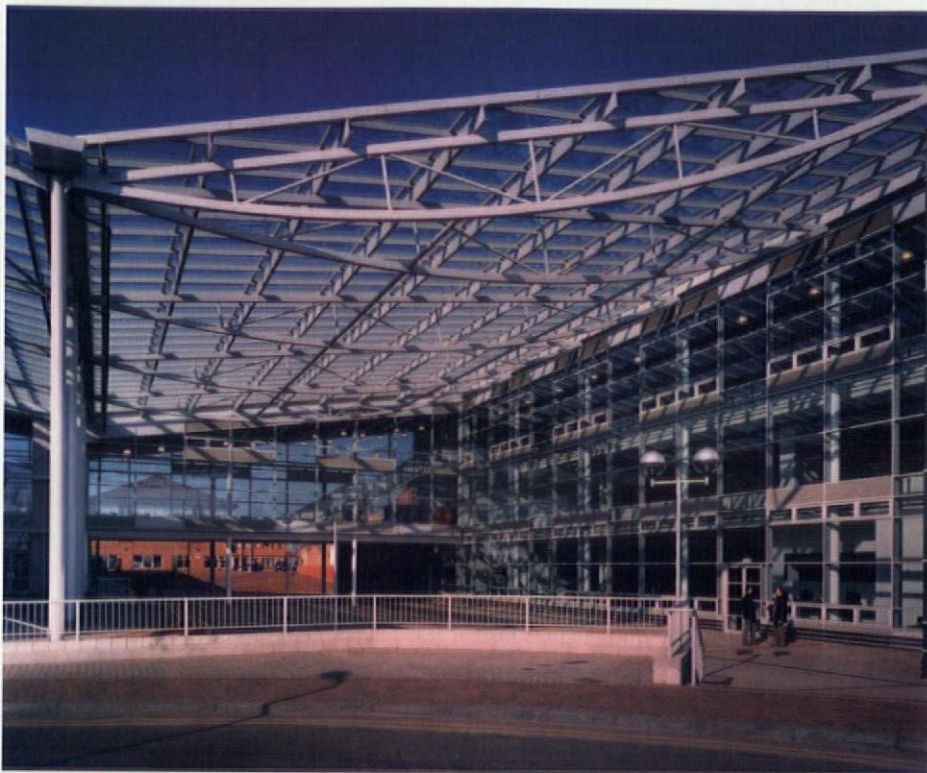




# **EXPLODED AXONOMETRIC**



## MetalWorks education



### Complex canopy

A covered courtyard space by D5 Architects has redefined the Redditch campus of North East Worcestershire College

BY HELEN ELIAS. PHOTOGRAPHY BY ALASTAIR CAREW-COX

A collection of buildings that lacked cohesion in their use patterns has been turned into a glistening new education resource that puts the college firmly on the local map. Birmingham-based D5 Architects delivered the new-build elements of this extensive project, which also includes the refurbishment of an existing building, as well as demolition, with part-funding from the Learning and Skills Council (LSC).

The new complex, Archer Block, incorporates a state-of-the-art learning resource centre with 150 computers, as well as book stacks, a catering school and silver-service restaurant, a refectory, a hairdressing and beauty school, and a day nursery and nursery nurse training resource. A new front-of-house reception facility within a dramatic double-height reception area leads to a three-storey steel and glass atrium space welcoming students and visitors to the new-style campus.

The college's decision to upgrade in such a dramatic fashion involved demolishing a 1950s tower block. The three-storey high 4,000m<sup>2</sup> replacement structure steps down

towards the rear, reorganising and opening up the site, and providing improved circulation routes. The design sought to change the language of the college buildings, which embraces Victorian styles at the far side of the campus and also some 1980s structures.

'We developed a suite of materials that includes a large amount of glass to the main facade, and a terracotta-coloured brick for a change of architectural language where the relationship with existing buildings was critical,' says Andy Hilton, architectural assistant at D5. 'This palette naturally suggested a steel frame, which also meant the whole building could be constructed more quickly.'

The design of the steel frame was key to the successful use of space within the finished structure. Wide, column-free spans were required for some spaces – particularly the training kitchens, where up to 75 trainee chefs can be working at any one time. 'We considered use patterns carefully, in order to achieve a bay size that would allow efficient space-planning within the build-

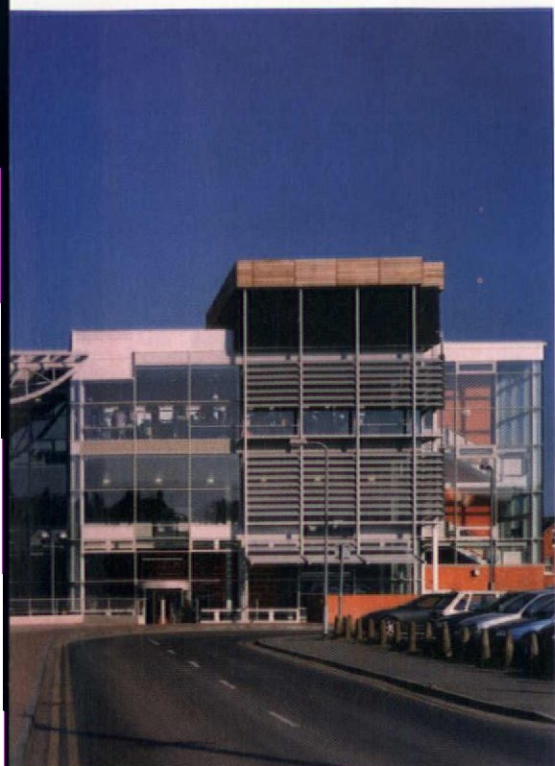
The campus grew piecemeal, but now has a new clarity, largely thanks to the central focus of this large-scale (21m-span), bow-string truss canopy between the new and existing buildings. Low-E canopy glazing helps shade adjacent glazed walls

ing,' explains Hilton. 'The final solution is a 7.2m steel-frame grid. Another form of load-bearing structure would not have given this level of flexibility of use.'

The frame has served its purpose, allowing the planning of cellular activity in the building in an imaginative way. To enhance the effectiveness of the building's passive ventilation system, the width of the open-plan floor plates were defined by cross-ventilation capabilities. The decision to go with precast concrete floors, combined with the prefabricated steel frame, allowed speedy assembly on site, meeting both time and cost constraints.

D5 paid particular attention to the design of critical junctions in the steelwork, including a structural liner tray 600mm wide, which spans 7.2m to carry the cladding system. Steel I beams support the ceilings, while exposed concrete planks span inside the webs of the beams, bolted through to another beam and fixed to a steel angle either side of the web to carry them. This allowed the structural frame to be flush with the planks' upper surface, so that a flowing





screed could be spread over the top.

The main feature of the new complex is the dramatic steel and glass canopy that spans from the new building to the existing, newly re-clad building opposite, creating an all-weather courtyard space. By linking the new and existing buildings, the space acts as a heart to the campus and develops the sense of place for the college as a major facility within Redditch.

The massive steel structure spans 21m to a new colonnade of columns 6m out from the face of the existing building. The weight of the entire roof is carried on steel hollow-section bowstring trusses spanning the space, with loads taken by full-height steel columns

placed along the main facade. The engineer designed the end truss so that it could take the weight of a curtain wall, should the college choose to seal off the open end of the courtyard in future to create an enclosed external space.

The canopy is glazed with clear laminated glass, treated with a low-E coating, which helps reduce solar gain penetrating into the main building itself, while still allowing high levels of natural daylight into the internal atrium and surrounding spaces – a managed way of reducing reliance on artificial lighting. The atrium creates a cross-ventilation stack effect, managed by automatic passive ventilation intake and steel extract

louvres in the curtain walling.

All said, the canopy works as a neat piece of integration, central environmentally as well as providing a symbolic and social heart that reshapes the campus.

#### CREDITS

##### CLIENT

North East Worcestershire College

##### ARCHITECT

D5 Architects: Ian Saunders, Ben Jepson, Andy Hilton

##### STRUCTURAL ENGINEER

Shire Consulting

##### MAIN CONTRACTOR

Pettifer Construction

##### STEEL FABRICATOR

LB Structures



# MetalWorks education

## A glazed canopy supported off steel bowstring trusses

The canopy provides the main entrance with a protected courtyard of 35 x 27m and ranges from 9-13m at the highest point. The courtyard is fully open on one side; the three remaining sides are enclosed by the existing building, by the new extension and by an upper-level link connection respectively.

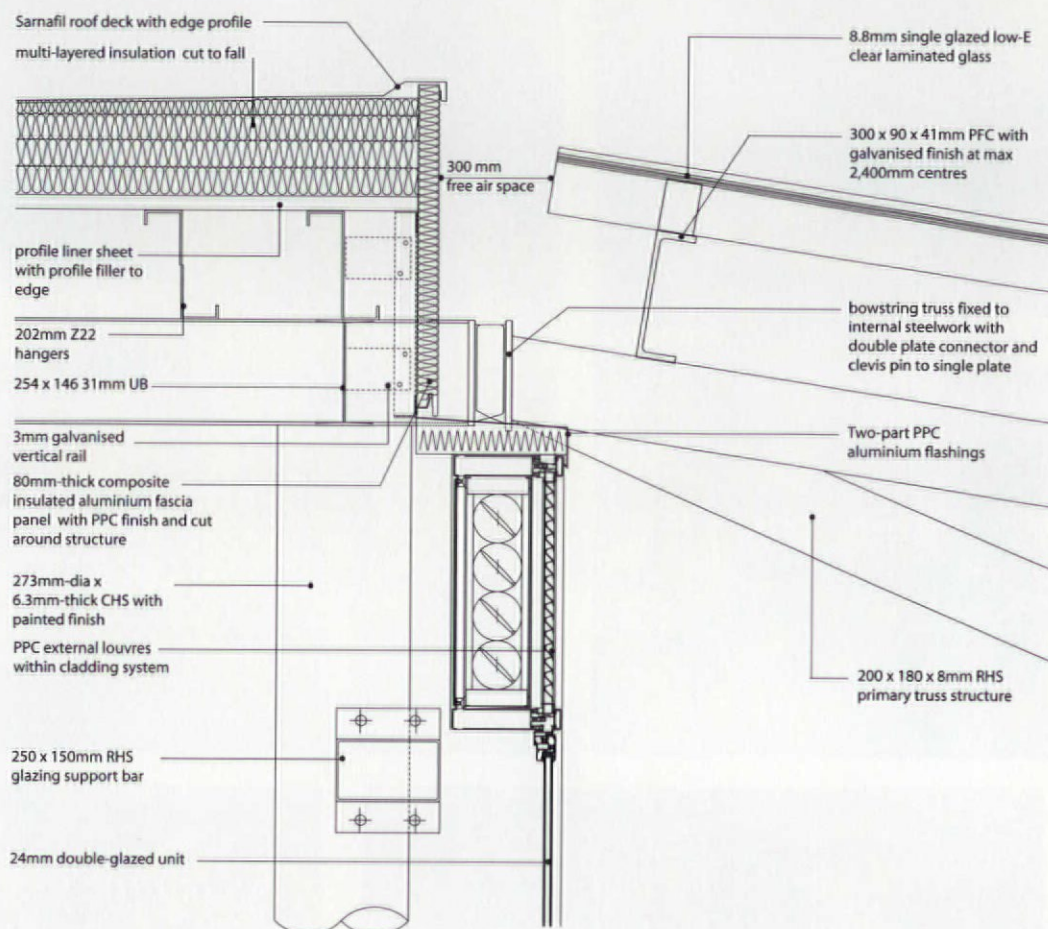
The butterfly-shaped roof sits asymmetrically on five 273mm-diameter x 6.3mm-thick CHS columns and consists of a cambered trussed beam structure spanning the larger 21m span and a simple beam structure spanning the shorter 6m span.

The five main trusses are formed from a primary 200 x 180 x 8mm RHS beam with welded secondary 76.1mm-diameter x 3.2mm-thick CHSs, and are 1,700mm deep at the mid-span. Each truss has a pin joint connection at the central column, while at the new building edge it takes support from the internal steel framework with a double plate clevis pin connection.

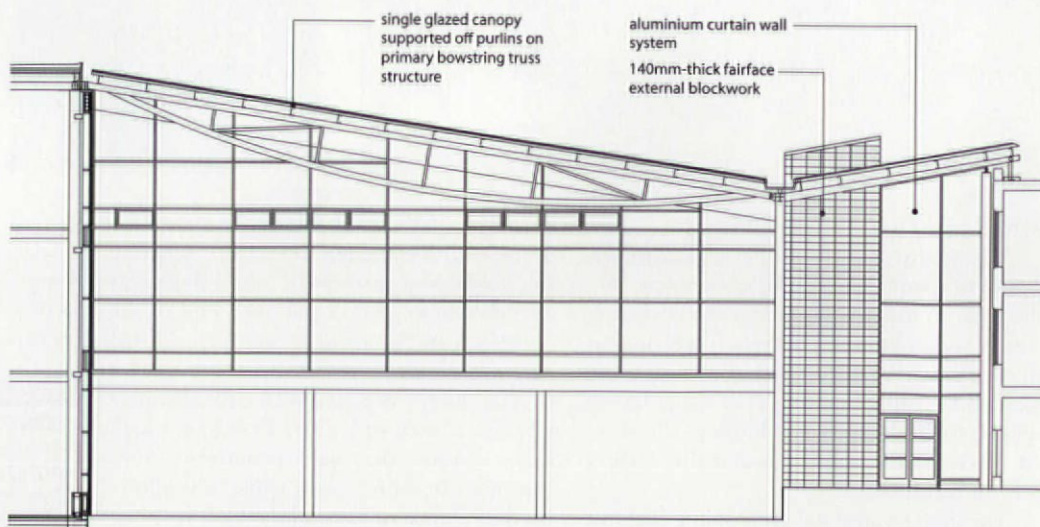
On the shorter span, the trusses are replaced by five tapering 305 x 165 x 40mm UBs, which are bolted to the central columns. At the roof edge they take minimal support from the roof of the existing building, with 100 x 100 x 5mm SHS stub columns bolted to the concrete slab. The trusses and columns have a painted finish while the secondary 200 x 90 x 30mm PFC purlins supporting the glazing system have a galvanised finish.

The canopy is clad with 8.8mm single-glazed low-E clear laminated glass set within an aluminium patent glazing system of 150 x 50mm mullions. The roof is drained to a central gutter lined with insulated aluminium and connected to a syphonic drainage system, which hangs below the main truss line.

Ceri Davies

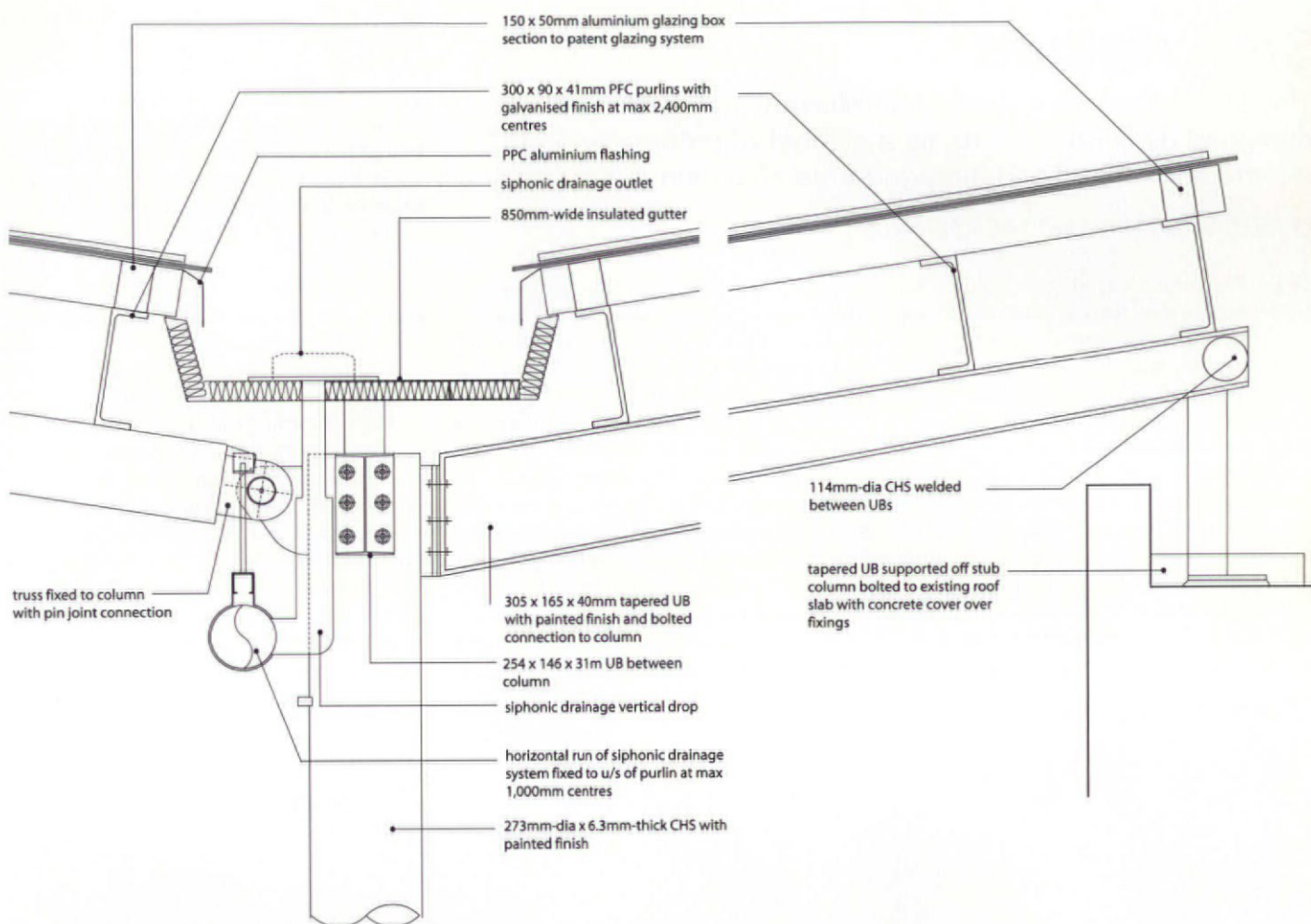


DETAIL SECTION AT CONNECTION OF CANOPY TO NEW BUILDING

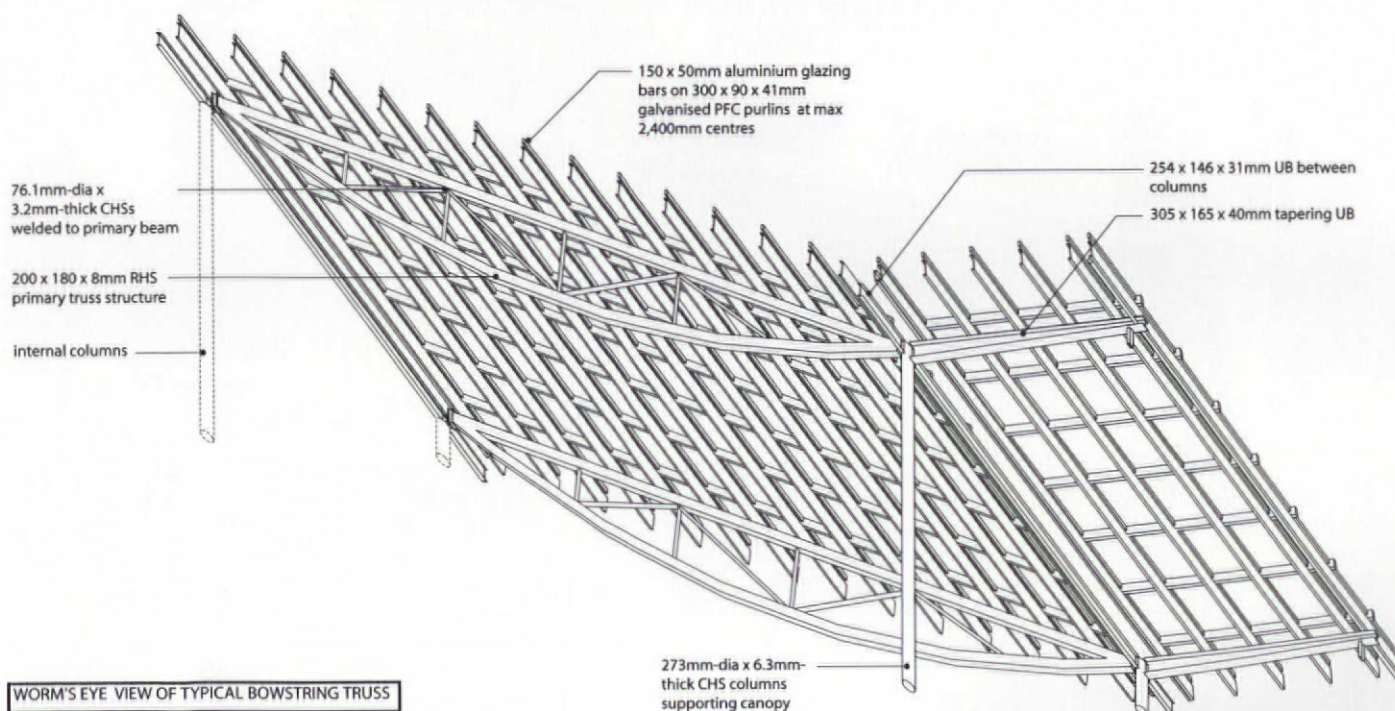


SECTION THROUGH COURTYARD





DETAIL SECTION AT GUTTER & CONNECTION TO EXISTING BUILDING



WORM'S EYE VIEW OF TYPICAL BOWSTRING TRUSS



### Steel rhythms

The £1.2 million Afro-Caribbean Millennium Centre was designed by D5 Architects as a symbol of modernity and regeneration in a disadvantaged area of Birmingham

BY HELEN ELIAS. PHOTOGRAPHY BY ALASTAIR CAREW-COX

The 650m<sup>2</sup> Afro-Caribbean Millennium Centre houses the Afro-Caribbean Resource Centre (ACRC), an organisation 'committed to empowering the community and changing people's lives'. The centre includes community social welfare facilities, arts rooms, a radio broadcast suite and recording studio, a multimedia teaching suite, employment and business incubation units, an Internet cafe and other flexible spaces as community education resources. It opened in June, following a 14-month main contract and a two-month fit-out of the radio studio. An extension to the rear, allowed for in the original design, is already being developed.

Supporters of the project include the Millennium Commission, Arts Council England, the European Regional Development Fund, Birmingham City Council and Advantage West Midlands.

The building features an internally exposed steel structure, echoed externally with an exposed aluminium frame. The centre stands on a site previously occupied by ACRC, crammed into two of a terrace of four two-storey Victorian buildings, originally with shops on the ground floor and living accommodation above.

Echoing the domestic street scale and rhythm of the surrounding Victorian shop-

fronts, the ground and first floor main facade to the centre is punctuated evenly by a series of vertical aluminium columns that define four bays and articulate an external framework. A series of aluminium channels establishes the rhythm of the shopfronts at street level. The channels are fixed back to the main internal structural steel frame.

The second floor, which provides staff and ancillary accommodation, is set back from the main facade's building line to reduce the impact of the extra height of the building when compared with adjacent structures, and to retain the domestic scale of the immediate neighbourhood.

Fiona Mottershead, a founding partner at D5 Architects, explains that steel was the obvious structural solution for such a small but perfectly formed community building. 'Concrete was not an option due to economies of scale,' she says. 'Furthermore, the steel frame has given ACRC wide spans, making the interior spaces truly flexible. This is an especially critical asset in designing a building to be used for a wide range of







community uses. It was important that the ground-floor public spaces in particular were as open plan as possible.

The ground- and first-floor facade includes insulated render on concrete blocks and solar-shading louvres, as well as awnings on the ground floor, which reflect both the neighbouring and demolished Victorian terraced shops. The facade is flanked on either end by brick walls.

The building's steel frame is set out to a grid that echoes the original rhythm of the buildings on the site, the 24m-wide structural frame spanning 8m in depth across four 6m-wide bays. Steel columns integrated into the facade are exposed internally, along with universal-section tie beams, allowing the structural frame to become part of the interior aesthetic. Floors are formed using a Hanson concrete plank system, creating exposed soffits. The extension building is to follow the steel-frame structural rhythm of the main building.

All 47 tonnes of steelwork were prefabricated off-site by Midland Erection. Particular attention was paid to the detailed design of some of the steel sections in order to integrate discreetly the floor-to-ceiling windows into the main facade. A rectangular hollow-section beam was evolved featuring integrated plates on the underside, which allow the beam to accept the precast concrete plank system and still accommodate full-height fenestration.

Exposed steelwork throughout the building is fire-protected using a Nullifire 5607

Basecoat and TS616 Topseal paint system, with a light grey finish that echoes the industrial feel generated by exposed services ducting. In contrast, a chamfered, perforated aluminium canopy hung from the steel frame that defines the main entrance is powder-coated in an energetic electric orange.

An IR Laidlaw Normbau stainless-steel handrail and balustrade system was chosen for the stairs, manufactured from marine-grade 316 satin stainless steel with toughened glass infill panels, which are fixed back to precast concrete stair flights with satin stainless-steel stringers.

Exposed steel angles in the stairwell support the horizontally laid Reglit, using the maximum span of the glass.

The second-phase 150m<sup>2</sup> extension block is currently being designed in detail. It will link to the original structure through doors created from window spaces in a planned break-through process integrated into the original design.

Elegantly detailed, the steelwork continues exposed inside. Glass planks contribute to the sense of a component building



#### CREDITS

##### CLIENT

Afro-Caribbean Millennium Centre

##### ARCHITECT

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# MetalWorks round-up

DAVID BARBOUR



## Flight of fancy

Rolls-Royce's centenary was celebrated at this year's Goodwood Festival of Speed in Chichester, West Sussex, with a sculpture by Gerry Judah. Winged structures supported three world-record-breaking vehicles powered by Rolls-Royce, representing its contribution to transport by land, sea and air. Originals of Malcom Campbell's 1935 Bluebird and Atcherley's 1929 Supermarine Schneider Trophy seaplane were accompanied by a replica of Malcolm and Donald Campbell's 1939 Blue Bird K4 boat.

The three structures were built from more than 1.2km of steel tube, ranging up to 30m high and 30m wide. They were engineered by Atelier One and fabricated by Littlehampton Welding. The blades of the wings were wrapped in PVC-coated polyester from Intension/Ingenu.

Though short-life structures, they managed to withstand one of the south-coast's recent severe storms.

SEFCE BRIDON



## If you go down to the woods...

Belgian architectural practice Daniel Dethier & Associés SA has housed a two-storey research unit in a simple arched envelope in woods at the Université de Liège. Steel-framed and roofed (finished in insulation and EPDM), the north wall is of block faced in polycarbonate sheet with window openings. The south is all polycarbonate, shaded in summer by deciduous trees. Secure northerly windows provide night-time ventilation.



## Add some sparkle

The Toyota garage at Norwich features Celestia metallic-sparkle-finished steel. The Sirius coat shown is one of a range designed by Tom Porter. A zinc substrate is overcoated with 120µm of plastisol. Email [colorcoat.connection@corusgroup.com](mailto:colorcoat.connection@corusgroup.com)

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**MetalWorks** is a quarterly publication showing the best of steel and aluminium design published by *The Architects' Journal* for Corus

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Above left and right: John Davies' *Cotton Mills Revisited* shows the same site in Rochdale in 1982 and 2003. Left: Halle is the subject of Nikolaus Brade's *Plattenbauabrisse*

## Shrinking ideals

THIBAUT DE RUYTER

### Shrinking Cities

At the KW Institute for Contemporary Art, Auguststrasse 69, Berlin, until 7 November

The exhibition 'Shrinking Cities' presents, without doubt, a fascinating issue. Fascinating because it probably tells us more about what is in the mind of architects today than about the reality of everyday life in the struggling cities.

It all started in the mid-1990s when Patrice Goulet took highly aesthetic photographs of malls and their commercial signs (he was, for sure, helped conceptually by Robert Venturi). Now, architects and artists

go to the deepest suburbs and leftover parts of cities to romanticise post-industrial ruins. There, like explorers of the 19th century arriving in Egypt, they look for exoticism, inspiration and novelty. And they come back from those regions with beautiful photos of a rather cruel reality.

'Shrinking Cities' shows that urban utopias of the past century (from Le Corbusier's Ville Radieuse to Archigram's Walking City) do not seem to fascinate architects and urban

planners that much any more. But the project, intentionally subtitled as being 'international research' (the proposals will be displayed in a second exhibition in Leipzig in autumn 2005), shows perfectly a lack of political and social awareness of a tragic process.

With Detroit, Manchester/Liverpool, Ivanovo and Halle/Leipzig as the subjects, a good overview of deindustrialisation, depopulation, deurbanisation, destruction and demolition is given. If the 'datascape' has become a real trend for displaying numbers and facts during the past 10 years, one should now start being critical of beautiful, but often pointless, graphics. The ground floor of the KW is overcrowded with a wooden construction that tries to resemble analytic curves and timelines – yet it provides less information than the exhibition's 730-page catalogue (unfortunately only in German).

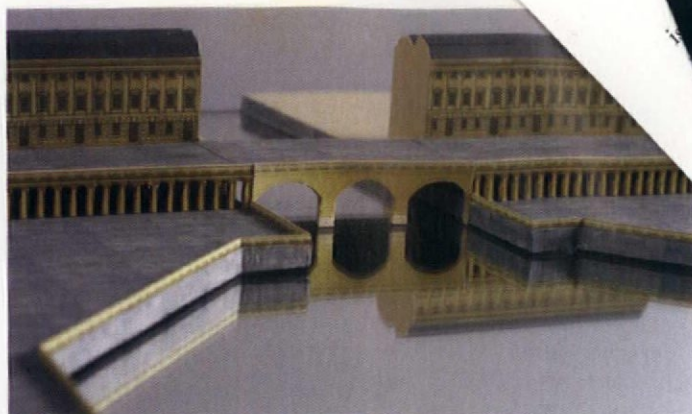
The works and documentation about the four cities are distributed on four different floors. That is quite pertinent, but does not provide the links that one could expect, because if those cities are shrinking, they react to the problem with various positions – some similar, some different. For example, the importance of popular music in Detroit and Liverpool/Manchester has no equivalent in Halle or Ivanovo. The role of communist monuments has no equivalent in England. (By the way, one should stop thinking that record covers can be relevant documents in an exhibition.)

If Detroit is the city where the shrinking process had already started in the 1950s, with people leaving the centre for the suburbs, it





STEPHEN MOPHRE



**Left: the Royal Circus.**  
**Above: the Forum,**  
**seen in a model made**  
**by Theo Daley**

Royal Circus in Bath was his temple of the sun: a perfect circle, 318ft in diameter, which was a measurement Wood claimed to take directly from the stone circles at Stonehenge and Stanton Drew. The space is now full of trees, which detract from the circus as originally conceived (and spark the witticism that you can't see the Wood for the trees).

The exhibition also illustrates Prior Park, the country house that looks over Bath with a placid grandeur, which was conceived as three sides of a massive dodecahedron of God-given dimensions.

There have been several designers of cities with Wood's vision and ambition, but Wood actually succeeded in building a substantial portion of his dream. This sets him apart, and creates a parallel story of extraordinary entrepreneurial success. In establishing a model of speculative development to realise his city, Wood also made himself a wealthy man.

The only disappointment in this otherwise well-conceived exhibition is the final section, entitled 'A Vision for Bath'. Here the various sponsors unwittingly reveal that their 'vision' is utterly myopic and depressing compared with Wood's.

As the exhibition points out, Wood achieved what he did despite continually being obstructed by the Bath Corporation, land owners and money men. The insidious banality of three infill schemes illustrated under the title 'Bath's New Buildings', the pitiful sketches showing plans for the western riverside, and the tortured proposals for redeveloping the Southgate shopping area, all reveal that while the man that made Bath died long ago, the forces that obstructed him are still alive and well.

Perhaps the next time the powers that be are tempted to emasculate or obstruct a design, they will recall this exhibition. What made 18th-century Bath great was not consensus and compromise: it was obsession and a good measure of Wood.

*Alex Wright is an architect in Bath*

# Ancient ambition

ALEX WRIGHT

## Obsession: John Wood and the Creation of Georgian Bath

At the Building of Bath Museum, The Countess of Huntingdon's Chapel, The Vineyards, Bath, until 6 February 2005

'Obsession' is a title somewhat tainted by the whiff of an oversold designer fragrance. It is also a breath of fresh air in this excellent new exhibition at the Building of Bath Museum.

Its subject is John Wood, the 18th-century architect, whose vision created the city of Bath. It is hard to imagine a modern figure whose ambition and achievement could even come close to Wood's. What was built there remains a lasting testimony to him but represents only part of his plans for the creation of a new Jerusalem, nestling in the hills of north Somerset.

The exhibition succinctly describes Wood's origins and introduces his various sessions – Palladian architecture, ancient British history and freemasonry. Although it

may be a rather unfair summary of his mental capacities, Wood could be viewed as barking mad. He was nothing if not extreme, and his obsession was driven by a fundamentalist belief in the divine origins of his architecture. The show explains how Wood elaborated the story of King Bladud (Bath's legendary founder), claiming that he was present at the building of the second temple in Jerusalem, and was responsible for bringing the principle of architecture to the Druids before finally founding the city of Bath.

His plans for the city were conceived on an epic scale, rooted in the ancient truths he claimed to have discovered, although these claims were often highly questionable. The



also the one where communities react with the greatest humour or enthusiasm. As in the brilliant documentary from Andrew Donsunmu depicting the 'Hair Wars' (*Hot Irons*, 1999), a contest of Afro-American hairdressers. At least, compared with most of the other documents, it is not a piece based on ugliness and despair.

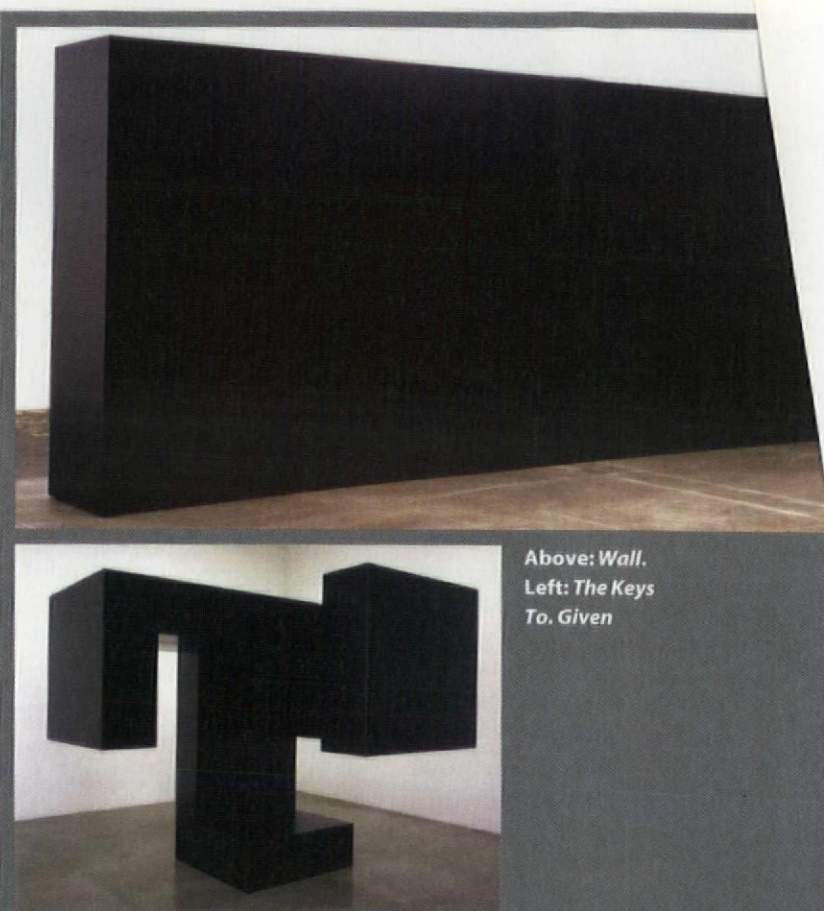
Black-and-white photos from John Davies show industrial areas in Rochdale in the early '80s and today from exactly the same viewpoint. Factories have become malls with car parks. David Haslam and Aidan O'Rourke's wall of portraits of ex-users of the Hacienda in Manchester – showing their relics of the club, with some characteristic 'boom-boom' as a background sound – is a nice and funny presentation (even if the mythological disco has been demolished and is now a luxurious apartment building).

Just because things are going badly, one shouldn't cry at every corner: it is the chance of 'Shrinking Cities' to develop new forms of living and communities. Loss and deep nostalgia are more present in the German example of Halle, dealing with the inhabitants and their stories rather than the buildings themselves. Here again you get the impression that, ever since the Berlin Wall disappeared, people are still looking for their landmarks. As if the private and collective history had completely dissolved too. It is melancholic and desperate, like the video from Clemens von Wedemeyer or the narrative slide show of Axel Doßmann, Anne König and Jan Wenzel.

The Russian situation, more critical than the others, is displayed in a cynical way. A *Survival Manual*, designed by four architects and graphic designers, explains how to earn money by making alcohol, collecting mushrooms or exchanging flats. But, in trying to find a connection between the four cities, one feels that nostalgia for the '70s – a time when things started to slow down, but when having ideals was still possible – is strongly present.

According to the exhibition, words such as urbanisation and, especially, urbanism, should be redefined. The economic ideals of the 19th century in which those cities emerged are now long gone. What stays after a visit to 'Shrinking Cities', apart from the depression that cheerless documents can provoke, is the feeling of hopelessness. And that poverty, like richness – be it Russian, German, British or American – always looks the same. Can the utopia that once was in the best Modern projects save those cities and their inhabitants?

*Thibaut de Ruyter is an architect and writer in Berlin*



Above: *Wall*.  
Left: *The Keys*  
To: *Given*

#### Tony Smith: *Wall*

At the Timothy Taylor Gallery, 24 Dering Street, London W1, until 9 October

One rarely leaves an exhibition looking forward to seeing the work in it elsewhere, writes Morgan Falconer. But the muscle and subtlety of Tony Smith's three remarkable sculptures from the 1960s are unfortunately only restrained by Timothy Taylor's West End gallery, adequately sized though it is. Smith, arguably even more than Donald Judd, is a monumentalist, and he needs the breathing room that the Tate's recent show afforded Judd. Thankfully, this is a selling exhibition.

It's extraordinary to consider that Smith was born in 1912, making him an exact contemporary of Jackson Pollock, for his sculpture is resolutely Minimalist, preoccupied with the perceptual clarity of forms, with suggestions of mass and weightlessness, and eager to excite the viewer's sense of space and embodiedness.

*Wall* (1964), the exhibition's centrepiece, is an imposing steel barricade of dimensions just enough to impose (96" x 216" x 24"), and it explores all these avenues. Its dense matt blackness makes its surface quite impossible to focus on at a certain distance, leaving your eyes glancing dizzily off it. Easier is to gaze through its surface at your dim reflection, and see a dark form half by soft light. That's a rather Gothic sensation, and entirely intentional, for Smith's *Wall* rings down with an absurdist laughter – it is a solid wall, and yet one can feel it dissolving.

What makes it still less a conventional wall is that limitations of space force it to stand lengthwise in the gallery, so it does not block anything as such. The surroundings also impinge on *The Keys To Given* (1965), though in this case the architecture of the gallery interferes with the structural complexity of the object. Matt black once again, and key-like, or box-like, in form, the piece is basically a fusion of three L-shapes. Circling around the object opens up new perspectives on it, from every angle one or other limb gives the illusion of floating without support.

The final piece, *Seed* (1968), is a squat rhomboid, whose weighty darkness and compactness are belied by the dynamism that its angularity gives it. The faces of the cube flicker from being visible to solids as one moves around it and the light changes. It is the sculpture that seems the weightiest of the three, but really, in a group exhibition, any one of these would sing out.

*Morgan Falconer is a writer in London*



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## London

**Building Performance** 6-7 October. At the National Hall, Olympia. Details [www.building-performance.co.uk](http://www.building-performance.co.uk)

**Raymond Erith: Progressive Classicist** 8 October-31 December. An exhibition at the Soane Museum, 13 Lincoln's Inn Fields, WC2 (020 7440 4246).

**Tony Smith: Wall** Until 9 October. At Timothy Taylor Gallery, 24 Dering St, W1. Details 020 7409 3344.

**Lars Spuybroek** Tuesday 12 October, 18.30. A lecture at the RIBA, 66 Portland Place, W1 (020 7307 3699).

**David Adjaye: Length x Width x Height** Until 24 October. An installation at Rivington Place, EC2. Details 020 7729 9616.

**Designing for Change: The 2004 European Hotel Design Event** Monday 25 October. At the Marriott Grosvenor Square. Details 01322 611394.

**Craig Dykers** Monday 25 October, 18.30. A lecture at the RA, Piccadilly, W1. Details 020 7300 5839.

**Peter Eisenman** Tuesday 26 October, 18.30. A lecture at the RIBA, 66 Portland Place, W1 (020 7307 3699).

**PFI/PPP: Learning from Successful Design** Thursday 28 October. An AJ conference at the RIBA with speakers including Richard Saxon and Richard MacCormac. Details 020 7505 6044.

**In Practice** Until 31 October. Timothy Soar's AJ photographs are at the orangebox showroom, 146/148 Clerkenwell Rd, EC1.

**Tobias Rehberger** Until 14 November. Architectural installations at the Whitechapel Gallery, Whitechapel High St, E1 ([www.whitechapel.org](http://www.whitechapel.org)).

**Tea & Coffee Towers: Alessi at the Soane** Until 4 December. An exhibition at the Soane Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4246.

**Space of Encounter: The Architecture of Daniel Libeskind** Until 23 January 2005. An exhibition at the Barbican Art Gallery, EC2 ([www.barbican.org.uk](http://www.barbican.org.uk)).

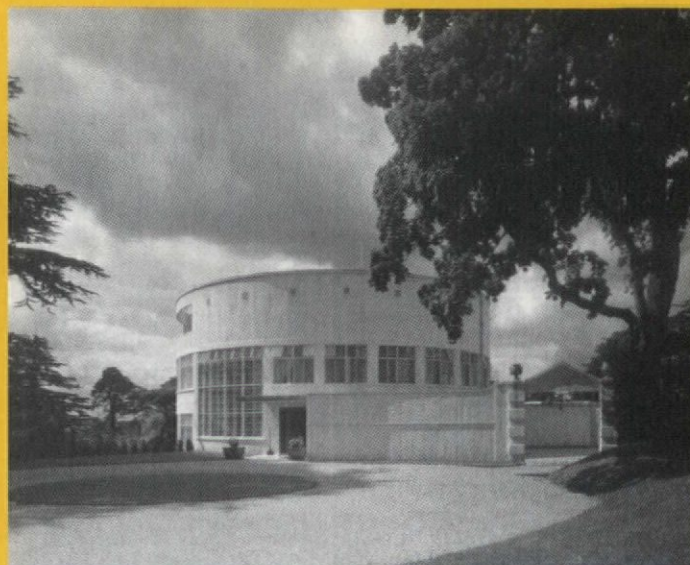
## East

**Rear View Mirror** Until 7 November. 'Historical memory and contemporary culture' - an exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

## East Midlands

**Modern Spaces - Historic Places** 20-22 October. An EHTF conference at Lincoln. Details Samantha Shore 0117 9750459.

**RIBA CPD Event: JCT Contracts Update** Wednesday 27 October, 13.45. A seminar at NWSC Holme Pierrepont, Nottingham. Details 01522 837480.



## HOME TRUTHS

The Twentieth Century Society is holding an autumn lecture series on the 20th century house, which begins on Thursday 14 October, 18.30, with Gavin Stamp talking about Edwin Lutyens. Subsequent speakers include Alan Powers on Raymond McGrath (whose house in Chertsey is pictured above) and John McKean on Walter Segal. All the lectures are at The Gallery, 77 Cowcross St, London EC1. Non-members welcome (020 7250 3857).

## North

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

## North West

**Erich Mendelsohn: Dynamics and Function** 15 October-29 January. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

## South

**Andrew Cross: An English Journey** Until 30 October. Landscape-based video works at the John Hansard Gallery, Highfield, Southampton (023 8059 2158).

**Michael Craig-Martin** Until 21 November. An exhibition at the Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

**Real World** Until 28 November. Group exhibition on 'the sculptural object and its relationship to space'. At Modern Art Oxford, Pembroke St, Oxford. Details 01865 722733.

## South East

**RIBA CPD Event: SmartPractice - the New Planning System Explained** Thursday 7 October, 16.00. With Wendy Shillam at the Copthorne Hotel, Gatwick. Details 01892 515878.

**RIBA CPD Event: Autumn School on Sustainability** Thursday 22 October.

At Les Cotils, St Peter Port, Guernsey. Details 01892 515878.

## Wessex

**Fire Alert** Tuesday 12 October. A half-day Concrete Centre seminar at Bristol. Details 0700 4500 500.

**Paul Winstanley/Graham Murrell** Until 14 November. Two exhibitions at the New Art Centre, Roche Court, East Winterslow. Details 01980 862244.

**John Wood and the Creation of Georgian Bath** Until 6 February 2005. An exhibition at the Building of Bath Museum, Countess of Huntingdon's Chapel, Bath. Details 01225 333 895.

## West Midlands

**The DDA - In Action!** Wednesday 13 October. A Construction Study Centre course at the Thistle Birmingham Edgbaston Hotel (0121 434 3337).

**RIBA CPD Event: Offsite Manufacturing Seminar** Tuesday 19 October. At Birmingham. Details 0121 233 2321.

**Making Construction Contracts Work** Tuesday 26 October. A Construction Study Centre course at Birmingham. Details 0121 434 3337.

**RIBA CPD Event: Towards a Sustainable Architecture**, 14.00. Thursday 28 October. A half-day seminar on 'eco-minimalism'. At Birmingham. Details 0121 233 2321.

**RIBA CPD Event: COM Seminar** 5, 12 & 19 November. Four modules over three days. At Birmingham. Details 0121 233 2321.

## Yorkshire

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

**The Study and Conservation of Stone** 15-17 November. A conservation studies course at the University of York. Details [www.york.ac.uk/dpts/arch/](http://www.york.ac.uk/dpts/arch/)

**The Biggest Draw** Until 15 December. Large show of drawings at the Millennium Galleries, Sheffield, including architectural ones ([www.sheffieldgalleries.org.uk](http://www.sheffieldgalleries.org.uk)).

**Aspects of Architecture** Until 22 January. A photographic exhibition at the Graves Art Gallery, Sheffield ([www.sheffieldgalleries.org.uk](http://www.sheffieldgalleries.org.uk)).

## Scotland

**Architecture in Scotland 2002-2004**

Until 22 October. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Patrick Geddes: The Regeneration of Edinburgh** Until 22 October. A show at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 2305.

**Scotbuild 2004** 2-4 November.

With a lecture by John McAslan on 3 November. Details [www.scotbuild.co.uk](http://www.scotbuild.co.uk)

**Mackintosh Architecture** Until 23 December. Drawings at the Hunterian Art Gallery, Glasgow. Details 0141 330 5431.

## Wales

**Plecnik: Architecture Making a Capital** Until 19 October. An exhibition at the Welsh School of Architecture, Cardiff. Details 029 2087 6097.

## Northern Ireland

**On the Waterfront: Regeneration of a City** Friday 19 November. A BIAT conference at Waterfront Hall, Belfast. Details Adam Endacott 020 7278 2206.

## International

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

**Shrinking Cities** Until 7 November. An international exhibition at the KW Institute for Contemporary Art, Berlin ([www.shrinkingcities.com](http://www.shrinkingcities.com)).

**Design etc, Open Borders** Until 28 November. Eighty projects from young designers at Tri Postal, Lille. Details [www.lille2004](http://www.lille2004).

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



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Part III Architect, London - to £32,000

This leading architecture and urban design practice, currently seeks applications from ambitious, design led individuals wishing to work on an exciting range of projects. Applicants will be expected to demonstrate a sound level of construction knowledge, coupled with excellent design and presentation skills. Previous experience working on education, hospitality or leisure projects is preferred, but not essential. Excellent interpersonal skills and be AutoCAD/Microstation literacy is essential. Ref: 10227

2 x Intermediate Architectural Technicians, London - to £35,000

Do you have a good level of technical knowledge coupled with the ability to produce clear thinking, innovative technical design solutions? If so, this leading architecture and planning firm would like to hear from applicants wishing to work on large scale aviation and healthcare projects. You will need to demonstrate the ability to cope with complex technical issues and be able to produce good quality drawing packages. You should be fully conversant with current building codes and be Microstation literate. Ref: 10193

Senior Interior Designer, London to £38,000

This AJ top 100 practice, with a holistic approach to design and live projects in Europe, throughout the UK and internationally, currently seeks applications from dynamic designers wishing to join its interior design team to work on commercial, education and healthcare projects. With at least 10 years experience working on significant interior design projects, you will have strong conceptual design, presentation and client liaison skills, and be familiar with furniture systems and materials as well as current design trends. AutoCAD proficiency is essential. Ref: 10229

Trainee Recruitment Consultant, London - to £40K

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

### CONTRACT VACANCIES

Healthcare Technician, London - to £22ph  
Large scale projects - Codebook/ADB, AutoCAD.  
Ref: 10210

Intermediate Technician, London - to £20ph  
Healthcare Projects - Microstation.  
Ref: 10240

Architectural Technician, London - to £20ph  
Refurbishment Project - Microstation.  
Ref: 10239

Project Architect, London - to £22ph  
Residential and health projects - AutoCAD.  
Ref: 10209

Illustrator/Concept Designer - to £22ph  
Urban Design Projects - Microstation & Photoshop.  
Ref: 10097

Part II Architectural Assistant, London - to £16ph  
£Multi-million high quality residential projects - Microstation.  
Ref: 10048

Architectural Technician, London - to £20ph  
Healthcare Projects, drawing packages - AutoCAD.  
Ref: 10245

Intermediate Technician, London - to £18ph  
A range of commercial projects - AutoCAD.  
Ref: 10229

For more vacancies please visit [www.justarchitecture.com](http://www.justarchitecture.com)



## people & practices

**David Thompson**, principal of **LSI Architects** in Norwich, has been elected the next chairman of **RIBA East**. He will take up his post on 1 September 2005.

**Dan Stainer-Hutchins** has formed **D Stainer-Hutchins Architects**. Stainer-Hutchins becomes chair, **Christina McDonagh** becomes company secretary and **Robin Roberts** is director.

**Osborne & Little** has moved to **Riverside House**, 26 Osiers Road, London SW18 1NH.

**Andy West** has joined interior fit-out specialist **Pel Project Management** as an account director.

**Midas Projects (UK)**, part of the **Midas Group**, has appointed **John Martin** as design director.

Architect **SMC Corstorphine & Wright** has created a new board of directors to support the main board in its business expansion programme. Three of its associate directors – **Simon Crosby**, **Chris Francis** and **Paul Turner** – have been promoted to the new board.

**Steve Langford** has joined the mechanical and electrical division of built, natural and social environment consultant **White Young Green** in Leeds as lighting principal.

**Nick Fordy** has joined **Rackline** as product-development and product-sourcing manager.

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

Harvey Smith Recruitment  
Tel: 0121 454 1100  
E: [natalie@harvey-smith.co.uk](mailto:natalie@harvey-smith.co.uk)  
W: [www.harvey-smith.co.uk](http://www.harvey-smith.co.uk)

### ARCHITECTURAL ASSISTANT RIBA PART II

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Cambridge  
CB2 1XB

Email: [lgharchitects@btconnect.com](mailto:lgharchitects@btconnect.com)

[www.aps-recruitment.co.uk](http://www.aps-recruitment.co.uk)



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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](http://www.aps-recruitment.co.uk)



Architectural Technician – Cambridge – Perm – £25K + Package

A leading UK Property Developer is seeking a fully fledged Technician to join its Eastern team. Experienced within the residential sector you will have a sound level of technical experience and be in the position to become the senior Technician's 'right hand man'. Career progression is offered and the suitable candidate will be looking to establish a career with a brand named organisation.

### AVERY ASSOCIATES ARCHITECTS

We are looking for a technically minded project architect to join us with a view to taking a major museum project in central London through detail design to completion.

See website: [www.avery-architects.co.uk](http://www.avery-architects.co.uk)

Email: [enquiries@avery-architects.co.uk](mailto:enquiries@avery-architects.co.uk)

270 Vauxhall Bridge Rd, London, SW1V 1BB

### CAREER FOCUS WITH A NATIONAL PERSPECTIVE



#### Director Designate

Pay: Based on Experience

An architectural based practice currently requires a Snr Architect/Director. The successful applicant will be responsible for project design, development and delivery. Additionally you will be responsible for developing ongoing and new business from existing clients as well as winning business from new clients. Candidates must be ARB/RIBA registered with a minimum of 10-years PQE and possess knowledge of managing multi-discipline design teams. Must be a strong communicator and able to lead client presentations. Based: London/Manchester Ref: 5255

#### Project Architect

Pay: Up to £38K

This expanding practice is currently recruiting for a dynamic Architect to take on the role of Project Architect working on projects in a variety of sectors, primarily educational. You will have 10-15 years experience, have the ability to take on projects from inception through to completion and be career focused. Based: Berkshire Ref: 5257

#### Project Architects

Pay: Based on Experience

This national practice currently require a number of Project Architects, from recently qualified to Architects with 10 years experience, to work on projects within the commercial sector to include hotels, offices, etc. On offer will be a competitive salary, company pension, paid overtime and a bonus scheme. Based: Somerset Ref: 5258

#### Architect/Senior Technician

Pay: Based on Experience (Contract or Perm)

This small, established practice is looking for an Architect or Snr Tech to work on projects within the industrial/commercial sector. Applicants will be responsible for production of drawing packages, site meetings and some design work. Must have a good understanding of building construction as well as AutoCAD skills. Based: Northants Ref: 5252

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

[www.calco.co.uk](http://www.calco.co.uk) Tel 020 8655 1600  
careers@calco.co.uk Fax 020 8655 1588

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### SENIOR ARCHITECT REQUIRED NEW LONDON OFFICE

Stanford Eatwell & Associates seek an experienced, talented Senior Architect to help set up and operate their new London Office.

The successful candidate will have to demonstrate a proven track record in Design Development and the ability to manage a Professional Team. They will be required to work closely alongside the Senior Partner to bring projects from inception through to completion.

This senior position will be rewarded with an attractive salary based package commensurate with experience and performance.

### ASSISTANT ARCHITECTS AND TECHNOLOGISTS

We also require experienced Architects and Technologists to assist on a variety of mixed use and residential projects at both our Headquarters Office and the new London Office.

We are an equal opportunities organisation.

Please apply in writing to:-

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& ASSOCIATES**  
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ARCHITECTS

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Stansted Mountfitchet  
Essex CM24 8TB  
Telephone (01279) 812087  
Fax 01297 816694  
Email: [stanstan@stanfordeatwell.co.uk](mailto:stanstan@stanfordeatwell.co.uk)

### lawrencemcpherson associates

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Opportunity for an Architect with experience, good design skills and ambition to join our design orientated Practice at Senior level.

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Skilled technicians with construction experience required to work in a team environment. AutoCAD skills necessary.

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Lawrence McPherson Associates

The Atrium

6 New Road

AYR KA8 8EX

Tel: 01292 611727

[stuart@l-m-a.co.uk](mailto:stuart@l-m-a.co.uk)

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#### ARCHITECTURAL CAD TECHNICIAN

for busy multi-disciplinary office specialising in educational projects throughout the North East; relevant experience preferred. Auto CAD proficiency essential.

Send CV to:

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Tel: (0191) 4140020 Fax: 4141097

Email: [peter@wmharvey.co.uk](mailto:peter@wmharvey.co.uk)



### Clay Architecture Ltd

Young and emerging contemporary design practice based in Rochester, Kent require an Architectural Assistant with minimum 1 years post Part 2 experience good technical and design ability: to work on a portfolio of exciting projects

Please apply with CV and samples of work to:

1 Castle Hill Court, Castle Hill, Rochester, Kent ME1 1LF

No agencies

Contact: Camilla Prizeman



**Recruitment enquiries**

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

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

**Deadlines**

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

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



## Havant

BOROUGH COUNCIL

### Urban Design & Implementation Team Leader

**£34,464 - £37,596**

This is a new post, supporting the Planning Policy and Urban Design Manager in leading on urban design, landscape and implementation. We are looking to recruit a professionally qualified planner, urban designer or landscape architect with at least 5 years experience and team leadership abilities.

Havant is located on the South Coast in Hampshire close to the cities of Portsmouth and Chichester and within easy travelling of London. It is a largely urban borough of considerable diversity with significant urban regeneration opportunities.

If you have the enthusiasm and skills to lead on the promotion and delivery of quality urban design in the planning and regeneration work of the Council we would very much like to hear from you.

For an informal discussion please contact Bruce Neilson on 023 9244 6531.

For an application pack please visit our website [www.havant.gov.uk](http://www.havant.gov.uk) or telephone 023 9244 6684 (answerphone) quoting reference REG420. Closing date for receipt of applications is Noon on 19 October 2004. No CVs. Interviews will be held on 8 November 2004.

**School of Architecture and the Visual Arts (AVA)**

With over 17,000 students, UEL is a modern, dynamic university at the forefront of academic innovation. The School of Architecture and the Visual Arts (AVA), housed in new purpose built accommodation, is sited on the Docklands Campus. It is the base for UEL's world class architecture, art and design programmes, communications, media and cultural studies.

This waterside campus is rapidly becoming a focus for the arts, creative and cultural industries and a centre in the East of London and the Thames Gateway region. AVA's portfolio of programmes cover the subject areas of Architecture; Fine Art; Digital Arts and Visual Communication; Fashion Textiles; and Visual Theories and Research. Architecture at UEL is nationally regarded as one of the top ten in the UK.

**SENIOR LECTURER IN ARCHITECTURE****Professional Studies Co-ordinator**

**Salary in the range £31,081 to £39,149 p.a. inc.**

We are looking for a committed and innovative professional to co-ordinate and run the Professional Studies Component of our Architecture Part 1 and Part 2 accredited programmes and to lead the development of a new and distinctive Part 3 programme which is to be a combination of on site and distance learning.

You will have a strong background in practice with an interest in the current debate about the future of the profession, and also an interest and ability for design studio teaching. The architecture programmes at UEL are designed as holistic entities, with the Professional Studies Components working closely with the Design Studios and the other Supporting Studies Areas.

You will be a member of the Architecture Senior Management Team and contribute fully to the future development in teaching and research in Architecture in the School of Architecture and the Visual Arts (AVA).

For an application form please apply on line at [www.uel.ac.uk](http://www.uel.ac.uk) or telephone 020 8223 4321 (answerphone) or email [recruitment@uel.ac.uk](mailto:recruitment@uel.ac.uk) quoting reference number 98a2004AJ.

The closing date for applications is 19 October 2004.

Owing to under representation, we particularly welcome applications from all minority ethnic groups and individuals who have a disability.



[www.aps-recruitment.co.uk](http://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](http://www.aps-recruitment.co.uk) or via email [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk)

**Senior Technician - Manchester - Perm - £Negotiable**

This is a practice with offices around the UK. Current workload includes retail parks, health work, residential, luxury residential. The ideal Technician should have at least 4-5 years practical experience and be fully CAD literate. The practice use AutoCAD. You should have good technical abilities and be fully capable of managing and producing the working drawing packages for a variety of projects. The position comes with an excellent friendly team environment and good career prospects.

**Architectural Assistant P2 - Manchester - Perm - £26K**

The workload is varied from commercial office space to residential and retail work. The projects are located throughout the UK. The practice is currently looking for a Part II Architectural Assistant who has either just finished their Part II or is nearing Part III completion. You should be dynamic as far as design is concerned as this practice prides itself on its innovation and designs. You must also be able to demonstrate good technical knowledge to put the design ideas in to working drawings and be CAD literate using AutoCAD. Career prospects are very real.

**Architectural Technicians x3 - Leeds - Perm - £25K + Package**

This well-established large practice whose expertise covers Residential, Industrial and Commercial sectors now seeks to appoint a skilled Architectural Technician. You must be fully conversant with AutoCAD 2000 and be able to work on your own initiative. If you have a professional & enthusiastic approach to your work then you need to apply. Less experienced but enthusiastic technicians will be considered.

**Architect - Norwich - Perm - £35K+ Benefits**

This Large well known organisation is seeking an architect to work in their property department. Dealing with a range of housing and commercial properties you will be expected to be fully literate in AutoCAD with a good knowledge of building and planning regulations. The ideal candidate will have some basic job running skills and be able to manage multiple projects at any time. This is a good opportunity for a young professional seeking that next step.

**Architectural Technologist - Ipswich - Perm / Contract - £20ph / £30K**

This large construction group is seeking an architectural technologist. Working out of Ipswich the ideal candidate will have 5 years experience, be fully AutoCAD literate, and have good UK construction regulation knowledge. The client is ideally seeking an all rounder who isn't afraid of working hard to achieve their goals.

**Architect - Manchester - Perm - £35K + Package**

Private Architectural practice requires a Part III (RIBA) Architect to join their growing team. Ideally with a minimum of five years experience and AutoCAD proficient, candidates will be required to assist on projects covering the Healthcare, Residential, Education and Commercial sectors. You must have the ability to manage your own projects and have solid experience of detailing work. This is an excellent opportunity to join a growing consultancy.



## HOUSING SERVICES SURVEYOR (A)

(ref:S654)

**Salary £25,407 - £27,372 per annum**

A surveyor is required within our Property Section principally to:

Develop, implement and manage programmes of planned work throughout the Uttlesford District. This will include supervision of contractors engaged for building projects of varying size and scope.

The successful applicant will be a building professional, qualified to HNC/D or R.I.B.A. (part I) with at least two years general experience. The ability to use relevant IT software including Auto CAD.

The post demands a commitment to the delivery of a high quality service and effective communication skills. Travel throughout the district will be necessary and an essential user car allowance, subsidised lease car or car loan will be available to the successful applicant. We also offer a generous relocation package (where eligible).

If you are interested in this post please telephone our 24 hour recruitment answerphone on 01799 510666 quoting reference number S654 for an application form and information pack, or alternatively visit our website at [www.uttlesford.gov.uk](http://www.uttlesford.gov.uk) to apply online.

Closing date for completed applications is Wednesday 20 October 2004. CVs will not be accepted.

Disability Discrimination Act 1995: We will make adjustments to the working arrangements provided it is reasonable to do so.

**UTTLESFORD DISTRICT COUNCIL**



## competitions & awards

Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, web: [www.ribacompetitions.com](http://www.ribacompetitions.com), email: [riba.competitions@inst.riba.org](mailto:riba.competitions@inst.riba.org)

### JEAN MONNET HOSPITAL

Entries are invited from multidisciplinary practices to design the new 300-bed, 35,000m<sup>2</sup> Jean Monnet hospital in Épinal, Vosges, France. Three to five firms are to be selected for the project as part of an urban renewal programme. Tel 0033 3 29 68 70 02, fax 0033 3 29 31 31 71. Applications must be received by 5 October.

### FRENCH CEMETERY

New cemetery in the French town of Ceyreste, including 68m<sup>2</sup> reception pavilion, depository and ossuary. Five firms are to be selected, receiving €6,000. For details contact Communauté urbaine Marseille Provence Métropole, Les Docks - Atrium 10.7, 10, place de la Joliette, BP 48014, F-13002 Marseille. Tel 0033 4 91 99 99 00, fax 0033 4 91 99 71 96. Quote ref 2004/119. Applications by 8 October.

### OSLO PROMENADE PLANS

An open ideas and project competition is under way for a structure of urban squares, parks and a waterfront promenade in Bjørvika, Oslo. Tel 0047 98 26 63 75, fax 0047 22 82 51 10, email [jorleif.jorgenvag@pbe.oslo.kommune.no](mailto:jorleif.jorgenvag@pbe.oslo.kommune.no). Applications by 5 November.

### POLISH THEATRE OVERHAUL

An international design competition is under way to overhaul an Elizabethan theatre in the historic heart of Gdansk, Poland. The Theatrum Gedanense Foundation is looking to build an auditorium within a 17th-century building - a former fencing school - with a long tradition of hosting Shakespearean plays. Applications by 15 November. For details, visit [www.teatr-szekspir.gda.pl](http://www.teatr-szekspir.gda.pl)



## FoggoAssociates

We are seeking new team members for our practice of Architects, Engineers and Cost Consultants:

- Architect with up to ten years post Part III,
- Architect with up to five years post Part III,
- Part II Graduate Architect,
- Chartered Quantity Surveyor with up to two years post qualification experience.

CV and samples of work to:

Andrzej Hewanicki  
Foggo Associates  
55 Charterhouse Street  
London EC1M 6PR  
[andrzej.hewanicki@foggo.com](mailto:andrzej.hewanicki@foggo.com)  
[www.foggo.com](http://www.foggo.com)

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**Closing date: Friday 15th October 2004.**

**Please note CVs are not acceptable.**

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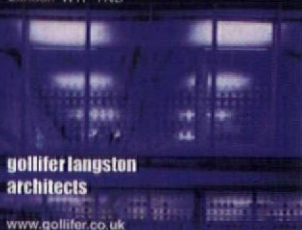
Chartered Building Surveyors and Architects Practice require Graduate Spatial (Interior) Designer with CAD, graphics and presentation skills with at least 12months relevant experience. Salary £19,000.

In addition we need an Experienced Architectural Technologist with minimum 3 year's experience and excellent working drawing and detailing abilities, to work on varied Commercial, Educational and Residential projects. Market rate salary according to age and experience.

Please send/email CV to  
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OX14 3QH,  
Email: [andrew.ctg@virgin.net](mailto:andrew.ctg@virgin.net)  
Tel: 01235 537937

Closing date: 21 October 2004.

Architect  
with at least 5 years experience post part 3  
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Sound knowledge of contract management  
and construction detailing essential.  
Applicant must be self-motivated and able  
to organise other team members.  
Please send a cv with examples of work and  
indication of salary expectation by post to  
Gollifer Langston Architects  
48 Poland St Soho  
London W1F 7ND



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**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  
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# Architect



A Key Vacancy in the Redevelopment of Edinburgh's Waterfront

Waterfront Edinburgh Ltd is a private property development company set up as a joint venture between the City of Edinburgh Council and Scottish Enterprise Edinburgh & Lothian to redevelop Granton Waterfront into a world class mixed use development to an agreed master plan. It is the largest such project ever undertaken in Scotland and one of the most significant in Europe.

Waterfront Edinburgh Limited and Make Places Architects have developed a new vision which will result in the Granton Waterfront becoming a world renowned waterfront destination.

We require an enthusiastic, visionary and commercially astute Architect with 3 - 7 years post qualification experience to join our Executive Team to help us achieve our vision. The role will involve working with us and our Masterplanning Consultants in the development of designs for residential, commercial and retail elements within our project area. Excellent design, presentation and AutoCAD skills together with the ability to work within a multi-discipline team are essential.

This appointment is temporary for a minimum of 9 months, but this may be extended. The rewards are excellent - firstly there is the project itself, where else can this sort of experience be gained and also on offer is an attractive remuneration package.

For further information on the Company please see [www.waterfront-ed.com](http://www.waterfront-ed.com)

Closing date 15th October 2004.

For an initial discussion please contact:  
Stephen Izatt, Chief Executive, 0131 476 4822  
and to apply with current remuneration details (by e-mail only) to [stephen.izatt@waterfront-ed.com](mailto:stephen.izatt@waterfront-ed.com)

## Taking Pride in Derby

### CORPORATE SERVICES DIRECTORATE

#### Group Leader Architect

P03 - £29,865 - £32,217 a year

Location: Roman House

The Design and Property Maintenance section provides the in-house professional service for Derby City Council. We are a multi-discipline office with a large and varied programme of work, particularly in education, housing refurbishment and disabled facilities grants.

You will take a leading role within the office, running projects and managing a small team of professional staff. You will be a registered architect with at least ten years' post-qualification experience, together with at least two years' experience at senior level in local government. You will have proven design ability in new build and refurbishment projects, with good CAD and IT skills. Ref 1218/10

For full details of the position and an application form please contact Chief Executive's Policy Directorate, Personnel Division, Derby City Council, PO Box 6290, Derby DE1 2XL. Telephone: 01332 255474 or our 24 hour answerphone on 01332 255477.

Minicom: 01332 256666. E-mail: [recruitment.pol@derby.gov.uk](mailto:recruitment.pol@derby.gov.uk)



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Closing date: 15 October 2004.

## Architectural Recruitment Nationwide

### Immediate - Contract

#### Architectural Technician London

To £22/hr

This is a fantastic opportunity for an experienced Architectural Technician to work with one of the leading Commercial practices in London. Highly proficient in Microstation, the ideal candidate will have a minimum of 4 years experience and be available immediately for this initial 3-4 month contract. Ref AR5

#### Senior Architectural Technician Hertfordshire

To £19/hr

This medium sized Hertfordshire practice is looking for a Senior Architectural Technician to work on redevelopments and new builds of various projects. The ideal candidate should be highly proficient on AutoCAD, have a strong knowledge of UK Building Regulations and construction with the ability to produce Working/detailed Drawings. Ref AR6

#### Architectural Technician Reading

To £19/hr

A great opportunity for a talented Architectural Technician to join this large Residential specialist. Working on various Housing schemes you must be Autocad literate with substantial Residential experience. Three months initial contract working on various Housing schemes using AutoCAD which could result in a long term opportunity for the right candidate. Substantial Residential experience is essential. Ref Ar2

### Immediate - Permanent

#### Project Architect London

This award winning central London practice is looking for an experienced Project Architect to coordinate a series of Commercial projects. The ideal candidate should be highly proficient on Microstation, have experience of running projects and a strong knowledge of UK Building Regulations. Ref AR7

#### Architectural Technician Hertfordshire

This dynamic practice is looking for an Architectural Technician to work on Residential Projects. The ideal candidate should be highly proficient on AutoCAD, have a strong knowledge of UK Building Regulations and the ability to produce Working Drawings. Ref AR7

#### Architectural Technician London

A great opportunity for a talented Architectural Technician to work with a company who established it's business in the Healthcare sector more than 100 years ago. The successful candidate will be highly proficient in AutoCAD, experience within the Healthcare sector, and should have a working knowledge of Codebook. Ref Ar7

To £35k

To £35k

Up to £35k

### Immediate - Nationwide

#### Assistant Architect/Technician Bristol

c£25k pa

An exciting opportunity has arisen for a talented Part 2 or Technician with 18 months+ experience, to work on Residential projects using Microstation or AutoCAD. As part of a National Multi-Disciplined company our client offers both career progression & sociable working environment. Ref Ar3

#### Architect / Senior Architect Cambridgeshire

To £30k pa

This nationwide consultancy is actively looking for 2 people to join their Cambridge team. If you have strong design/technical skills, proficiency on Autocad or Microstation and would like the opportunity to work on large scale Transport projects out of London, this is the job for you. Ref AR3

#### Senior Technician/Architect Gloucestershire

To £30k pa

Our client is actively looking for an experienced Technician or Architect to work on a number of projects. Good design and detailing abilities are required with an understanding of AutoCAD. Ref AR31

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London: West End

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Should you feel you have the appropriate qualities to succeed in either of these roles, please contact Karl Malmstrom for further information on 020 7202 0005, email: [karl.malmstrom@capita.co.uk](mailto:karl.malmstrom@capita.co.uk)

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

Laurie Shenoda  
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Alasdair Knight t. 0131 718 6436 e. aknight@bbt.co.uk Ref: AK300904

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Alasdair Knight t. 0131 718 6436 e. aknight@bbt.co.uk Ref: AK2909

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£24,000 - £28,000 — London

Our client currently requires a Microstation proficient Architectural Technician. You will have at least 4 years' experience and be looking to move your career forward and take on a more responsible job running role.

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My Client, a small rural based practice (although close to the M6 / M56 Motorway) in Cheshire is looking to employ Architects / Technicians who have a strong background in the residential design sector, as they gain most of their work from the major house builders. AutoCAD literacy is also essential, as well as an enthusiasm to further your career within this dynamic practice.

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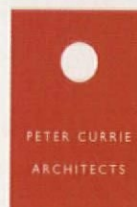
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The present Curator, Margaret Richardson FSA, retires in April 2005, and the Trustees wish to replace her with another respected scholar and effective manager.

The principal duty of the Curator is to exercise curatorial responsibility for the three adjoining houses in Lincoln's Inn Fields, which comprise the Museum, and their contents, ensuring their security, maintenance, conservation and proper presentation to the widest range of visitors. The Curator is also expected to ensure the

highest standards of scholarship in promoting the Museum's publications, exhibitions and other events, and to develop its imaginative educational programmes.

To achieve these aims the Curator must be closely involved in the detailed management of the Museum, and its small staff, as well as advising the Trustees on strategic matters. The Curator is the Museum's Accounting Officer, accountable to the Secretary of State of the Department for Culture, Media and Sport for the way in which Grant-in-Aid, which constitutes the majority of the Museum's income, is spent. The Curator is also expected to be closely involved in fund-raising activities, liaising with patrons, benefactors and potential donors, and also with the Department.

Priorities for the future include further work on the infrastructure and services of the Museum, and the development of No.14 Lincoln's Inn Fields, recently taken over by the Museum, as a centre for educational activity and for the study of the Museum's vast collection of Adam drawings.

Candidates should possess a distinguished record of achievement, demonstrating a good knowledge of the arts, interior design, and the history of architecture, and an interest in contemporary architecture and design. They should also possess practical management skills, ability in presentation, and a commitment to promoting education in architectural concepts to children.

To receive an application pack, please contact Evelyn Kelly at Capita Resourcing, Innovation Court, New Street, Basingstoke, Hampshire RG21 7JB, telephone 01256 383776 or fax 01256 383746. Alternatively, please download an application pack from [www.capitaras.co.uk](http://www.capitaras.co.uk). Please quote reference B7713. The closing date for completed applications to be received by Capita Resourcing is 22nd October 2004.

To find out more about the Museum, please visit [www.soane.org](http://www.soane.org)

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Please e-mail for an application pack or telephone me for an informal discussion. Closing date for return of applications: 22nd October 2004.

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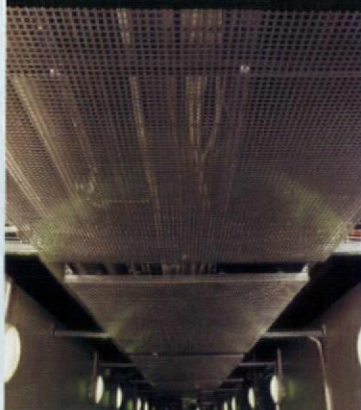
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Produced by GA's 5\* Fabrication Service, contemporary perforated aluminium ceiling trays provide cover for essential services at Lambeth Town Hall. These lightweight mill finish panels lead the way in screening unsightly pipes and fittings. For more on this application and others, visit the GA project showcase on [www.goodingalum.com](http://www.goodingalum.com).

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Airflow's iCON range of domestic ventilation fans have been adopted as a new benchmark for design, quality and product specification by the industry. Its slim profile and circular case makes the installers job as quick and easy as using a core drill. There are three energy efficient, performance sizes - the iCON 15, iCON 30 and iCON 60.

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Degussa Construction Chemicals (UK) has published a suite of new literature outlining its decorative flooring range, with brochures on 'Stone Carpet', 'The Art of Flooring' and 'Pathways - the architectural flooring range'. The emphasis is on design flexibility. The flooring systems are suitable for retail outlets and restaurants, to offices and reception areas.

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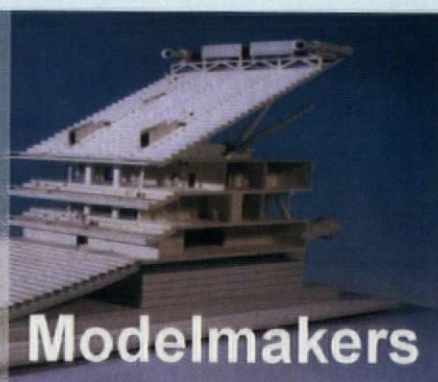
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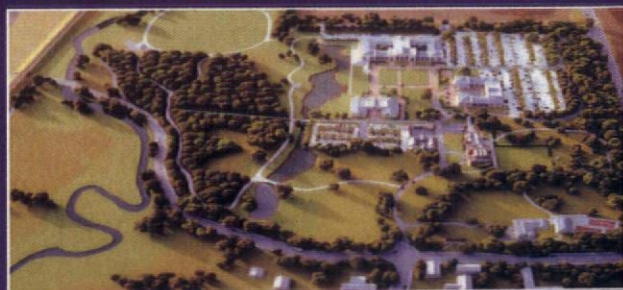
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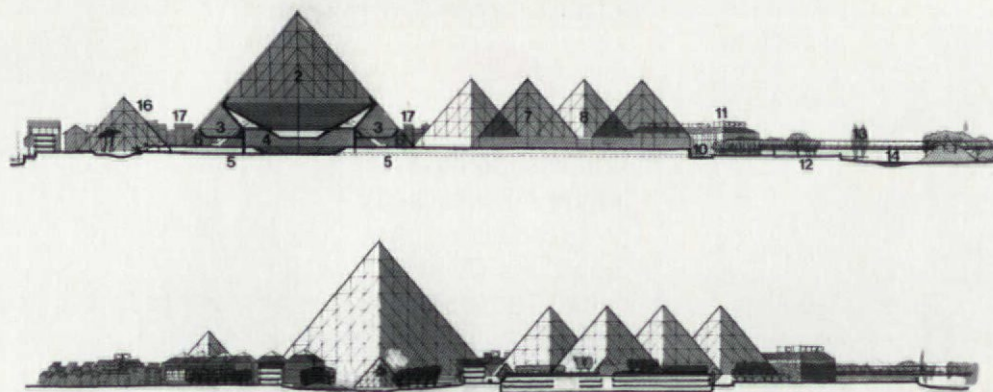
## Last words

The National Portrait Gallery restaurant was packed for CABE's fifth anniversary party, where **Stuart Lipton** made his farewell address following his departure from the post this summer. 'I've been waiting a long time for this,' was the opening shot of his speech, which was typically upbeat about achievements and future prospects. His only reference to politics was his hope that the Department for Culture, Media and Sport (DCMS) would continue to give the same level of support that CABE was enjoying from John Prescott's department; DCMS minister **Lord Macintosh** looked on impassively. Other than that, there was praise for all the support he had received, and some observations on successes and one significant failure to date: the creation of better hospitals through PFI. He had a swipe at accountancy-culture mentality – 'when St James's Square was laid out, do you think there were auditors at hand to work out the net present value of the birdsong and the opportunity cost of the space given over to trees?' – and he was robust about the balance of the 16 CABE commissioners, criticised as not being weighted enough towards the public sector in its recent audit report. 'I believe we got the selection process right,' he declared. 'How do you build a meaningful organisation at great speed without using industry experts who inevitably know each other? Corporates regularly bring in people they know to their boards, and government has a habit of bringing in its friends too' – an obvious reference to **Peter Mandelson** and **Alan Milburn**, which got a good laugh. CABE's new chief executive, **Richard Simmons**, spoke briefly and well about his new challenge; interestingly, he has seen the value of CABE as a consumer of its advice when he headed Medway's regeneration programme; happily, he liked what he saw.

## Reader's digest

Carnivore members of the RIBA are out of tune with the ethos and aspirations of the institute, judging by its

## 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 23.9.04) was Gude Cecconi of London E2. The never-built scheme was Peter Cook and Christine Hawley's entry for the Hong Kong Peak Competition (1983).

new brochure on sustainable communities, subtitled *Quality with quantity*. Not content with the 12 key requirements for these communities identified by **John Prescott's** department, Portland Place has added six of its own, including 'the need to use local resources and skills both in the delivery and during the life of the community, including food production and distribution'. And it quotes approvingly a paragraph from 'One Planet Living' thinking on food: 'Low meat and dairy lifestyle, increased fruit and vegetable intake, promotion of local and organic food, less packaging.' We look forward to the National Farmers Union response on the issue, no doubt giving advice on site layouts and product specification.

## Face to face

A postscript to the Venice Biennale appeared in the *New York Observer*, to which I am indebted for this extract: on 12 September, **Suzanne Stephens**, a special correspondent for *Architectural Record*, was boarding Delta Airlines flight 145 travelling back to New York from the biennale. She found she was seated in the same middle row as 56-year-old former architecture critic of the *New York Times* **Herbert Muschamp**. Stephens is author of the just-

published *Imagining Ground Zero: The Official and Unofficial Proposals for the World Trade Center Site*. She and Muschamp came to blows earlier this year, when Stephens tried to include in her book architects who had contributed to a special issue of the *New York Times Magazine* that pulled together plans for the World Trade Center site, and which Muschamp had curated, without speaking to him. Fellow *New York Times* reporter Julie Iovine was seated one row behind. According to Stephens, upon realising the pending seating, Muschamp turned to her and declared: 'Would you mind switching seats with Julie so I don't have to look at your fucking face?' To which Stephens said she retorted: 'Certainly, and may you rot in hell!' The verbal volleys drew the attention of nearby passengers, according to sources on the flight. A woman from Croatia jumped up and said: 'Well, it looks like you all know each other.' Oh dear!

## Missing fizz

Still in the US, say a little prayer for St Mary's College in the San Francisco Bay area. The college was the recipient of donations totalling \$112 million (£62 million) over several years, which encouraged it to build a \$25 million (£14 million) science centre and plan several other buildings

and renovations on the campus. Alas, the donor turned out to have no money to donate, and criminal investigations are under way into the businessman benefactor, one **Conrad Colbrandt**, and his associate **John Banker**, an 83-year-old former real-estate broker. Banker's licence was revoked in 1980 after he pleaded guilty to grand theft and forgery and was jailed for five years. It appears that investors put \$9 million (£5 million) into a phoney sale and leaseback venture involving PepsiCo properties, with a proportion of profits pledged to the school. Amazingly, no trace of the money has yet been found.

## Fibre issue

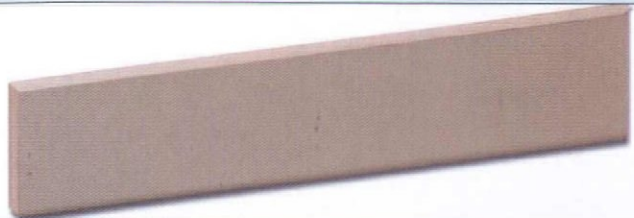
Urban regeneration (and public art) in Coventry have made an impressive mark via the Phoenix Initiative, masterplanned by **Richard MacCormac**, which has won many plaudits since it opened earlier this year. But all is not rosy for Coventry council. Its well-visited transport museum, which faces the major space in the MacCormac scheme, turns out to be full of asbestos. To ensure no public danger, the council is paying £1,500 a week for hourly monitoring of levels inside the building. It looks as though it won't be possible to seal it in, so substantial construction bills will soon be piling up...

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**AJ ENQUIRY NO: 201**



Technologically advanced building-products expert James Hardie is further extending its established Hardiplank Cedar siding range with the introduction of Hardiplank Heritage. An extension to the existing James Hardie range, it has all the qualities and advantages of Hardiplank Cedar's current cement-based technology but with a smooth surface finish, as opposed to a cedar-wood texture.

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Two new options have been added to the FrontShield entrance door range from AccentHansen. FrontShield 56 is a non-insulated, non-thermal-break door system, and FrontShield 66 is an insulated thermal-break version. Both models can be used for inward and outward opening doors with side and top vision panels, and for fixed window sections. For detailed technical literature on security and fire doors or guidance on a specific project, telephone AccentHansen on 0161 284 4100 or email [sales@accenthansen.co.uk](mailto:sales@accenthansen.co.uk)



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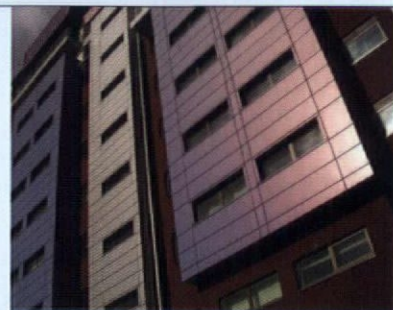
Hörmann's new SoftEdge 'Roll Fast' door is proving to be the safe solution in avoiding damage caused by everyday fork truck damage. The special SoftEdge with integral anti-crash systems makes the new Hörmann SE high-speed doors much safer and particularly cost-effective. Personal protection is increased, damage and downtime are for the most part avoided and costly repairs become a thing of the past. This ensures that operation and production processes run virtually trouble-free.



**AME FACADES**

**AJ ENQUIRY NO: 204**

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.



**TITON**

**AJ ENQUIRY NO: 205**

Titon's new extract PAX 200 Series fan and Trimvent Select trickle ventilators have been fitted into bathrooms and utility rooms in a new housing development of



51 family homes in Colchester, Essex. Titon has recently broadened its ventilation capabilities and now offers housebuilders background and extract-ventilation products.

**METSEC**

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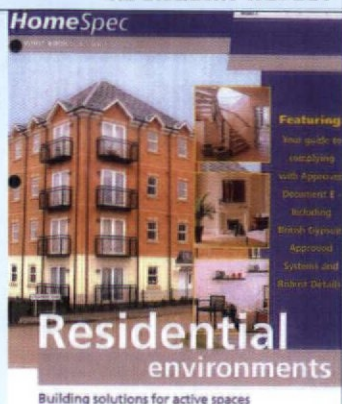
Scotland's house-building boom is paying dividends for Metsec Building Products, which has won contracts worth nearly £3.5 million with Cala Homes West to supply its light-gauge galvanised steel framing to fast-track three developments in Glasgow. The company's Metframe pre-panelised walling system is cutting superstructure build time of the six luxury apartments blocks by half compared with traditional masonry.



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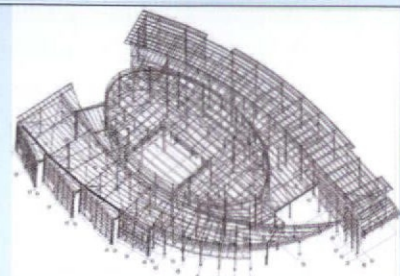
Part E has to be the subject at the top of everyone's agenda – especially now the 1 July deadline has passed for the introduction of pre-completion testing for new houses and flats. And to help, hot off the press comes the most comprehensive guide yet published to the new Part E (and Part H – Scotland) regulations: the 100-page British Gypsum V3 HomeSpec guide to residential environments.



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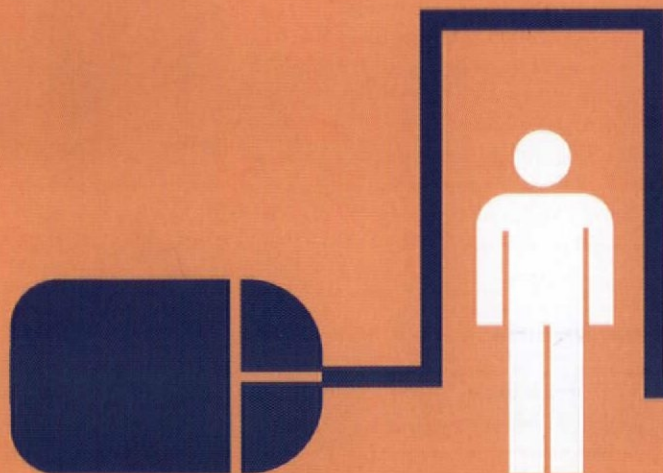
Metsec Building Products has supplied 20 tonnes of its light-gauge galvanised steel zed purlins to support part of the roof covering of the prestigious new £11 million Elmhurst ballet boarding school in Birmingham. The main school comprises a highly complex, sweeping three-storey post and beam structure with curved hot-rolled steel sections bent in two planes, forming the roof. Metsec's cold-rolled purlins were specified to support the composite roof cladding over the main plant room area.





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