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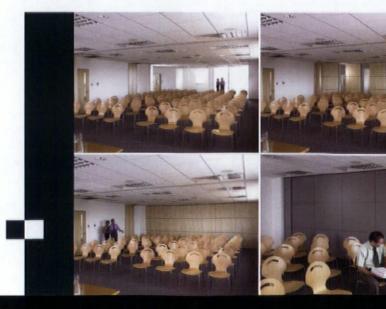
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French architect Odile Decg is seen in the apartment she designed for one of the major shows in Beijing's lively but chaotic architecture biennale, which finished yesterday. For a review of the show and its significance for China's rapidly changing architectural scene, see pages 20-21.

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



Plans for a labyrinth at the Barbican get the go-ahead despite residents' objections >> page 8

#### **66**We are obviously very happy **77**

Student body Archaos celebrates free
RIBA subscriptions for students 10 page 10



## Farrell's Paddington PFI slammed

PFI healthcare design has become further mired in controversy following heavy criticism of Terry Farrell & Partner's latest Paddington Health Campus masterplan.

Westminster City Council has 'fundamental concerns' about the proposals for the new super hospital in west London, including the height and bulk of some of the buildings.

Graham King, the council's director of planning and city development, has written to Farrell demanding that 'some significant issues be further reviewed and developed'. He has also asked the Farrell team to 'look very seriously at adjacent sites to assess whether their incorporation can address the concerns outlined'.

The accuracy of the masterplan, which features a 22-storey building and tunnels

linking the north and south sides of a canal, was also criticised.

King said in the letter: 'The submitted model appears to have a number of significant inaccuracies in the height of proposed and existing buildings, to an extent that it provides a very misleading picture of the proposals.'

However, Garry Colligan, the design director behind the masterplan, has hit back. 'It was a sketch model and made in-house for the purpose of developing the design,' he said. 'It was a design tool, done in the spirit of cooperation, and it is quite unusual to submit to the local authority at this stage.

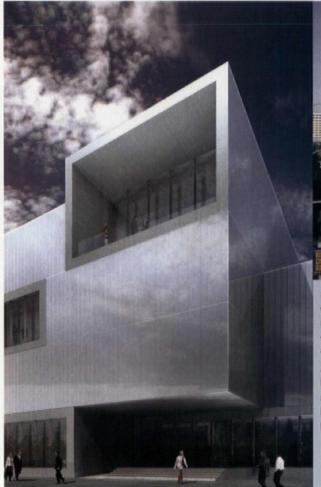
'We welcome the feedback from Westminster City Council and we are working very closely. It is a very ambitious project and only deliverable through a lot of cooperation. 'The whole process is moving very quickly, and as masterplanners we are doing what we can to help people understand the design and get early feedback on it. We will be addressing all the points in the letter as part of the ongoing process and we are well aware of Westminster's concerns.'

Since work started on the scheme, costs have spiralled from £382 million to £800 million and it has been plagued with difficulties.

But Colligan maintains that the process is still on track. 'We have made a very good start and are committed to developing the scheme in an inclusive way,' he added. 'We are confident we will produce a masterplan that will be broadly supported by everyone.'

• See Editorial on page 22.

Richard Waite





David Chipperfield Architects has obtained approval from the local trustees for this extension at the Museum of History and Art in Anchorage, Alaska. Part of a three-part masterplan to establish a new identity for the museum, the building will create a new entrance, café and bookshop together with an 'Imaginarium' discovery centre for children, and will open up space for another 2,000 exhibits. The facade will be covered in vertical glass 'planks', which will have an opaque coating, designed to reflect the unique Alaskan light. The scheme, which includes the refurbishment of the existing exhibition areas, has been masterminded with American exhibition designer Ralph Appelbaum and landscape architect Charles Anderson.

and engineer Frei Otto wins the Royal Gold Medal >> page 14

German architect



## **Libeskind's Ground Zero sidelining** a 'disgrace' claims angry Eisenman

Peter Eisenman, one of America's architectural figureheads, has launched a searing attack on the handling of the World Trade Center site in New York.

The winner of this year's RIBA Jencks Award also condemned the US architectural community for its 'silence' over the sidelining of Daniel Libeskind in favour of SOM's David Childs.

Eisenman - who was shortlisted for the original competition with Richard Meier under the banner of TEAM (AJ 3.10.02) - described the decision of landowner Larry Silverstein to hand control to Childs as a 'disgrace'.

'We lost, and we respect and understand that Libeskind won,' he told the AJ. 'But I consider what has happened since to be very sad for architecture in the US. There is very little left of the competition-winning design - it has been emasculated.

Libeskind won the competition in late 2002 with his plans for the Freedom Tower and a surrounding masterplan. However, in the following year it became apparent that Silverstein's choice of architect was taking control.

While the project's two practices have attempted to maintain



The latest design for Ground Zero after compromise and controversy

a public face of goodwill, it has become clear that a schism has opened up between the firms over the future of the designs.

'Libeskind should have said "bugger this - I'm off", Eisenman said. 'If he had had any pride, that is what he would have done.

'This seems to have happened because the rush to build is so high, and Childs is a commercial architect who builds profitable buildings. The same would have happened if we had won.'

But Eisenman said he was most frustrated by the reaction of the architectural community. 'The American Institute of Architects' and professional practitioners' silence reflects very poorly on the profession in the US,' he added.

Ed Dorrell

#### TP BENNETT IS BEST FOR BCO

TP Bennett Architects' new HQ for PricewaterhouseCoopers in Birmingham's Cornwall Court won the British Council for Offices' (BCO) 'Best of the Best' award at a ceremony on Tuesday. For a list of winners visit www.ajplus.co.uk.

#### **SOUTHWARK WANTS PARTNER**

Southwark council has begun the search to find a housing partner for the £1.5 billion regeneration of Elephant and Castle, currently being masterplanned by Make. The successful housing association or consortium will undertake the construction and management of appoximately 1,000 homes for residents of the local Heygate Estate.

#### RIBA CODE APPROVED

The RIBA's new code of professional conduct has now been approved by the institute's ruling council and will come into effect in the new year. Copies of the code will soon be available on the RIBA's website, www.riba.org

#### **FINCH TO CHAIR AIA DINNER**

The AJ's Paul Finch will be chairing this year's American Institute of Architects' (AIA) London Design Charrette, which will be held on Saturday 16 October. For more information visit www.aia.uk.org

#### SMALL PROJECTS CALL

Don't forget to send in your entries for this year's AJ Small Projects Award, sponsored by RobinEllis Design and Construction. Projects must have been completed between 1 November 2003 and 1 November this year, and have a total project value of less than £250,000, and all submitted work must be unpublished. Send publishable photographs (not laser copies), drawings, credits and a 150-word description to AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, or email them to barrie.evans@emap.com, by Friday 29 October.

#### RIBA report predicts Part 3 legal dispute

The RIBA has placed itself firmly behind the growing chorus of people warning the ARB about its demand for Part 3 qualification.

The institute's investigation into the board's powers - which, published this week, has become known as the Highton Report, after its author warns that it is inevitable that the ARB will face legal action over this requirement.

Concern has been growing that, because the EU's Architecture Directive dictates that foreign-trained architects should not be required to take Part 3 to register with the ARB, there is no reason why British architects should face these demands either.

'In our view it is only a matter of time before a UK student... successfully challenges such a decision on the basis that it is irrational to require a UK-based student to possess a higher level of qualification and experience than is required of a non-UK based student, the Highton Report says.

The report also questions the future of the ARB's involvement with professional practice, architectural education and professional indemnity insurance, leading some to question the future of protection of title.

For a full copy of the report, visit Editor's Choice on www.ajplus.co.uk

## End in sight for Clissold dispute?

The dispute at the heart of the Clissold Leisure Centre debacle in London's Stoke Newington looks to be nearing legal resolution.

The AJ understands that the first bout of mediation, aiming to clear up the many legal disputes emanating from the scheme, has reached its conclusion.

It has emerged that two of the parties involved – architect Hodder Associates and the client, Hackney council – have agreed to an undisclosed financial deal regarding the costs incurred as a result of lengthy delays on the controversial project.

But the agreement only marks the first staging post on the rocky road to resolving the scheme's many disagreements.

It is expected that next month both Hodder and the council, together with the contractors and subcontractors, will head back to court in an effort to agree on who should pay for the many defects that have dogged the scheme since it opened last year.

The agreement will come as a massive relief to Steven Hodder, who launched his own investigation into the leisure centre's prob-

lems with engineer Mark Whitby earlier this year, in direct competition to an official council inquiry.

Neither report has yet reached the public domain, although Hodder has previously made it clear that he believes the centre should already have been reopened.

Hackney's official findings are expected later this month and are likely to detail what is wrong and how it should be put right, together with an estimate of the cost to rectify each problem.

A spokesman for Hackney council, however, insisted that nothing official had been agreed between the warring parties in mediation. 'We had two days of very productive discussion last week but we have formally agreed nothing,' she said.

'But we have no plans to put anything into the public domain at this stage.'

At the time of going to press neither Steven Hodder nor the opposing legal teams were available for comment.

Ed Dorrell

## Barbican labyrinth wins go-ahead in face of opposition

Plans to build a controversial stone-paved labyrinth at the heart of the Grade-II Barbican Centre have won planning permission this week, despite strong opposition from residents.

The Corporation of London received at least 18 letters, five emails and two petitions in opposition to the proposal. Among the opponents is the Gilbert House Group, which represents the residents in a block overlooking the maze proposed for outside St Giles' Church.

In a letter to the corporation, its chairman, C Douglas Woodward, said: 'The labyrinth proposal, although churchinspired, was, and is again, seen by Gilbert House residents as yet another threat to the peaceful enjoyment of their homes.' A letter from the Barbican Tuesday Club went further: 'A labyrinth is based on heathen Greek mythology and out of character with a Christian church entrance, albeit there is an example in Chartres Catholic Cathedral, where it was used as a poor man's pilgrimage substitute in the Crusades.'

An earlier planning application for the labyrinth was originally refused in April 2003 because it was feared the 'proposal would adversely affect the amenity of occupiers of the nearby residential properties by reason of noise and general disturbance'.

The resubmitted scheme was granted approval at Tuesday's meeting of the Corporation's planning and transportation committee.

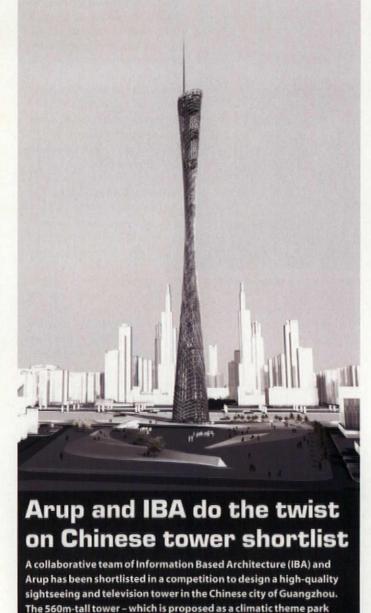
## Livingstone gives thumbs-up for £3.5bn Stratford City bonanza

London mayor Ken Livingstone has given the green light to Arup Associates' and Fletcher Priest Architects' Stratford City, one of the largest ever projects planned for the capital.

The £3.5 billion scheme in east London will provide up to 5,000 new homes – 35 per cent of which will be affordable – and create a huge new office and retail centre in the Thames Gateway.

Stratford City will be built on a massive site of derelict rail lands around Stratford Station. It is next to the main London Olympic Games site and would play a significant role in providing much of the athletes' accommodation if London hosts the Games in 2012.

'Stratford City will transform this area of east London into a thriving new urban community,' Livingston said. 'It will provide a massive boost to the regeneration of the Thames Gateway, capitalising on the Channel Tunnel Rail Link to make Stratford London's gateway to Europe.'



- will consist of a twisted tube-like steel structure, arranged over an

elliptical surface. The scheme is located within a 56.6ha masterplan

a television centre and a hotel. IBA is a young Dutch-based practice

that includes a 17.9ha park, a new civic square, retail facilities, offices,

that was originally set up in London in 1998.

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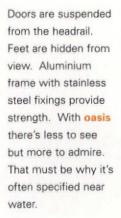
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## Student deal sees RIBA fees rise

The RIBA's attempts to boost student membership have forced yet another increase in membership fees.

On Wednesday the RIBA Council agreed to give students free

membership, a move that will cost every fee-paying member an extra £3 a year.

The decision opens the door for an extra 10,000 members and could swell the institute's total membership to almost 40,000. However, the free membership scheme will cost the RIBA £42,000, which includes an extra £5,000 earmarked to help student body Archaos.

Championed by RIBA president George Ferguson, the choice of funding for student membership may still come as a surprise to some. One of the earlier options included voluntary practice sponsorship, but it was feared that it would be too risky and was ditched when, according to an institute spokesman, the 'initial warm response had disappeared'.

Even so, Archaos was delighted by the news. A spokesman said: 'It has taken a while to get this through but we are obviously very happy. We owe a lot to George Ferguson and would like to thank him.

'Free membership means there is one less burden for the students, and the use of the RIBA library is very important. The benefit to the RIBA will be more student influence inside the institute and

> a closing of the gap between academia and the practitioner,' he added.

> However, not everyone felt free membership was the best way forward. Councillor Richard Parnaby, senior lecturer at the University of the West of England, said: 'I think it is a generous gesture but how many students will actually realise they get free mem-

> bership? If £50,000 was put into a student hardship

fund it would give a much more powerful message.'

At the same meeting the council also approved a reduction in membership fees for architects on maternity or paternity leave. The issue was hotly debated back in August (AJ 26.8.04), when councillor Chris Roche first put forward the motion that fees

should be suspended for both new mothers and fathers.

The new reduced rate will come into effect immediately.

Richard Waite



Parnaby: will students notice?

#### Baltic Exchange faces a scrappy future

The future of the boxed remains of the Baltic Exchange, the Grade II\*-listed building that originally stood on the site of Foster and Partners' Swiss Re tower, is under threat.

Badly damaged by an IRA bomb in 1992, the London landmark was carefully dismantled in the hope that it could be sold, restored and rebuilt elsewhere. However, a buyer has yet to come forward, and the giant jigsaw of Portland stone, marble and red granite may be put on the market as separate lots.

Current owner Dennis Buggins, of Extreme Architecture in Canterbury, admitted that time is running out for the exchange, which is up for sale at £750,000. 'I've had interest from someone in Greenwich and from overseas,' he said. 'Personally,

I would still like to see it erected in some form – it is a fabulous building. But I'm in business, and if nothing comes to fruition I may have to break it up and sell bits off.'

This decision could raise a few eyebrows among conservationists but Adam Wilkinson at SAVE Britain's Heritage believes the real damage was done long before. 'The scandal took place many years ago when John Prescott and English Heritage allowed it to be demolished,' he said. 'What you have got to ask is "how has it got to this stage?".

'Dennis has every right to do this – the pieces have sat around in boxes and in fields for seven years. If it was remade it would only be a pastiche of what it once was anyway,' Wilkinson added.

#### Archaos fury at 'nightclub' schools

Student body Archaos has hit out at some schools of architecture for their attitude to enrolment.

The RIBA-affiliated group was shocked to hear how two out of three universities had refused to receive an application from a postgraduate graphic design student.

Tom Dobinson, who has a 2:1 degree from Oxford Brookes University, was recently turned down by both London Metropolitan University and London South Bank University, and has now been put off starting a course altogether.

'When attending the universities I was received with such bad grace that I have been really discouraged,' Dobinson said. 'What I experienced shouldn't have happened and other applicants were being treated far worse than I was. The A-level students were getting walked all over.'

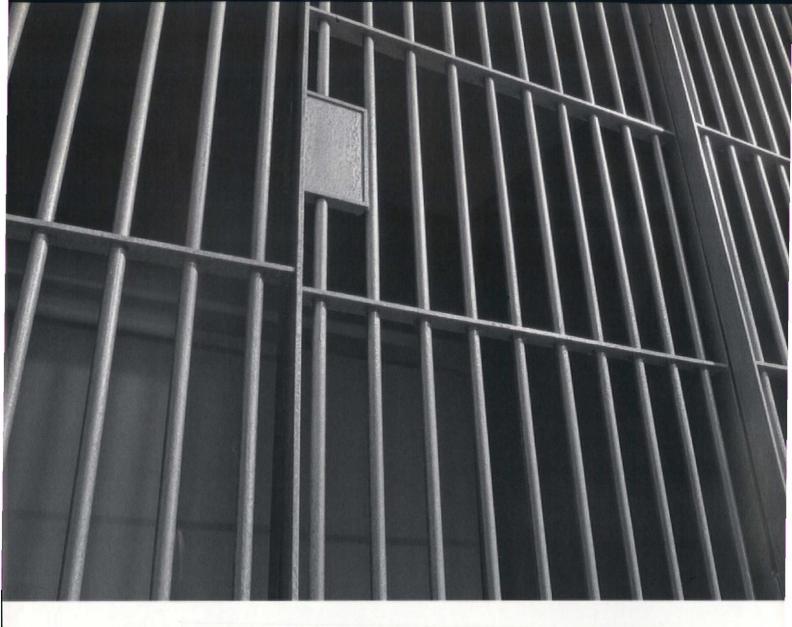
Mark Physsas, the co-chair of Archaos, believes Dobinson's difficulties are symptomatic of a wider problem among some of the schools of architecture.

'It can be like trying to get into "the club", he said. 'It has become a face-controlled profession. In some senses it is like a nightclub. If they don't like the look of you, you are not going to get in. It's definitely discriminatory.'

Dobinson has written to all the universities in question asking for an explanation but has yet to receive a response.



Glenn Howells Architects has revealed these plans for the transformation of Liverpool's Lime Street railway station. The project aims to revolutionise the site, turning it into 'a world-class entrance to the city in time for the European Capital of Culture celebrations in 2008'. The 'gateway area' encompasses the railway station and the landmark Concourse Tower, which was recently acquired by English Partnerships on behalf of city-centre regeneration company Liverpool Vision. The project includes the demolition of the concourse tower and its replacement with another tall building, the creation of a new public space and improvements to the station's operational capacity.



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# Hill relieves Classicists' country house horror

The Traditional Architecture Group (TAG) has claimed victory in its campaign to ensure that the new country house clause will allow Classical architects to win planning permission for large new homes in the country.

The group – which reacted with horror in August to the wording of the new PPS 7 – has obtained assurances in a letter from planning minister Keith Hill that the clause remains open to Classical and vernacular designs.

Hill's letter comes in the aftermath of the AJ's campaign victory to save the PPG 7 country house clause. The clause's replacement was widely backed by the architectural community except Classicists, who warned of its wording bias towards Modernism. However, Hill's letter has allayed these concerns.

TAG, which is affiliated to the RIBA and has a long-standing relationship with Robert Adam, wrote to the ODPM in August demanding to be told 'unambiguously' whether paragraph 11 of PPS 7 is 'intended to exclude traditional architecture'.

The ODPM has now replied, saying that 'it is not the government's intention to impose or dictate a particular style preference through the policy set out in PPS 7'. Hill's reply also makes it clear that 'decision-makers will need to be guided by the policy as set out in paragraph 11', regardless of style.

TAG's chair, Jan Maciag, said she was quite certain that, within its own discipline, contemporary traditional architecture could easily be as 'innovative' and 'ground-breaking' as any other kind of architecture.

Maciag claimed that the letter means local authorities and planning inspectors will no longer be able to 'exclude a proposal for an isolated new house' in the country simply because it is traditional. Traditional designs, she said, would be judged only on whether they were 'truly outstanding and ground-breaking' examples of their own genre, their setting and showed 'sensitivity to the defining characteristics of the local area'.

'This is welcome news because it shifts the criteria on to matters of quality,' Maciag added. 'It would be complete folly for any democratic government to impose an official style of architecture in a "four legs good, two legs bad" manner.'

Ed Dorrell

### Cherie comes to cathedral's aid

Cherie Blair has launched an appeal to raise £10 million for Liverpool's Anglican Cathedral – Giles Gilbert Scott's Gothic masterpiece.

On Tuesday, politicians and business leaders attended a fund-raising event, arranged by the prime minister's wife, at the Lincoln's Inn law centre in London.

The Grade I-listed building needs more than £4 million for repair work, including a major roof refurbishment and an overhaul of the 100m tower.

Funds are also needed to build a new visitor centre, complete with a theatre and widescreen film facilities for visitors.

This year the cathedral celebrates its centenary and has recently opened a new education centre, costing more than £2 million.

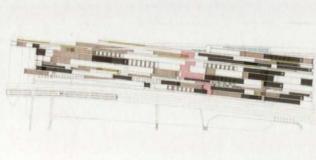
The running costs of the cathedral are thought to total £1.5 million a year.

## Two Johns in Paradise

John McAslan + Partners has unveiled plans for a new John Lewis department store in Liverpool. The multimillion-pound building, which will be built within the city's Paradise Street regeneration area, is set to become the largest John Lewis store outside London. With about 24,000m2 of floor space, the store will be central to Grosvenor's £750 million redevelopment area. The building will replace the existing John Lewis store in Church Street and is expected to employ more than 600 staff. Work will begin on site before the end of the year and the new store is due to open its doors in 2008.



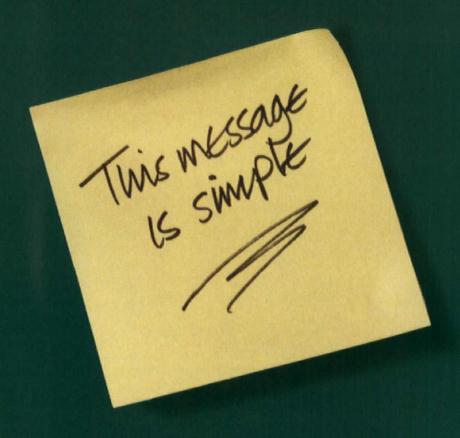
STUDENT SHOWCASE



Charlotte Bocci, a third-year student at the Bartlett, produced 'Transitional Rehearsal Space' to provide actors with a library and landscape of practice facilities that adapts in form. It has a shifting roof system of rubber, wood, glass and light panels. These are mounted on a mechanical and counterweighted track, extending from the main 'performing' space and over the entire site. Bocci's tutors were Abigail Ashton and Andrew Porter.

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





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## **Inspirational Otto wins RIBA Gold**

The RIBA announced last week that the German architect and engineer Frei Otto, whose pioneering tensile structures have influenced many of the world's leading practitioners, has won this year's Royal Gold Medal.

George Ferguson, announcing the award at last week's RIBA Council meeting, said he deserved the award for inspiring such people as Richard Rogers, Michael Hopkins and Edward Cullinan.

'It will give me the greatest pleasure to present Frei Otto with the Royal Gold Medal,' he said. 'He has always been one of my engineering and architectural heroes and has a genuine claim to be one of the real greats of the 20th century. I hope he will recognise this as the crowning of a truly outstanding and pioneering career,' he added.

Born in 1925 in Siegmar, the son and grandson of sculptors, Otto studied at the Technical University in Berlin



Revival of the tent: the West German Pavilion at the 1967 Montreal Expo

following wartime service.

He is considered responsible for the revival of the tent as a feature of modern architecture and in 1955 he tested, for the first time, his ideas on structures requiring a minimum of time, energy and cost in practice.

Key to some of his most successful buildings was his long-term, highly productive relationship with the Stroymeyer Company, one of the world's leading tent-makers.

Important tent structures designed by, or with Otto's involvement, include the bandstand at the 1955 Federal Garden Exhibition in Kassel, Germany, the entrance arch at the same exhibition in Cologne in 1957, and the Snow and Rocks Pavilion at the Swiss National Exhibition in Lausanne in 1964.

Further work on cable network structures – tent-like buildings that can be much lighter and span greater distances than conventional buildings – led to some of Otto's most famous projects. These included the West German Pavilion at the Montreal Expo in 1967 and the roofs over several of the sports structures at the1972 Olympic Park in Munich.

Otto will be presented with the Royal Gold Medal at the RIBA on 16 February.

Ed Dorrell



Frei Otto's work on cable network structures led to some of his most famous projects, such as the Olympic Stadium in Munich



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#### who said what

'Yes, it's childish, but I want Battersea to always be this great ruin around which the ghost of electricity howls, a dark castle keep, looming over the primitive little village of London'

Will Self is bowled over by Battersea Power Station. Independent, 2.10.04

'I'd never live in a Georgian house: Georgian is for wimps - it's calming, archaic, estranged from the modern world'

Janet Street-Porter on Tony and Cherie Blair's choice of home. loS, 3.10.04

'Architecture and masterplanning, essentially admirable at Paddington Basin, have been culturally lobotomised - like many other significant urban schemes in Britain - by the awful revisionism of Big-Bang developers, who airbrush any trace of urban history and modern complexity out of the marketing equation as if it were bird-lime on a Paul Smith jacket'

Jay Merrick. Independent, 29.9.04

'My sympathies lie with James Dyson and Terence Conran in the world of rigorous, considered design. But it may be that the kind of functional tradition we admire, based on Modernist principles now 80 years old, has to compete against the fuzzy fluffiness and flowery doodles of much new contemporary design'

Edwin Heathcote on the Design Museum debacle. Financial Times, 30.9.04

#### vital statistics

- By the time the 2156 Olympic games get under way, women will be running faster than men. Researchers at Oxford University found female 100m sprinters are gaining on male athletes and within 150 years could be running the distance in just eight seconds.
- The chances of the human race surviving into the 22nd century are only 50/50, according to respected astrophysicist and cosmologist Martin Rees. He has already placed a \$1,000 (£560) bet on a biological disaster claiming a million lives by 2020.
- Figures released by Cheltenham and Gloucester show that single homeowners spend 42 per cent of their pay on their mortgage - the highest level since 1992. In the past year the cost of the average mortgage has risen by almost 12 per cent.
- A new study has revealed that having a heart attack can lead to beneficial emotional changes. A clinical psychologist at the University of Leeds discovered that 94 per cent of sufferers reported positive emotional and spiritual growth after an attack.



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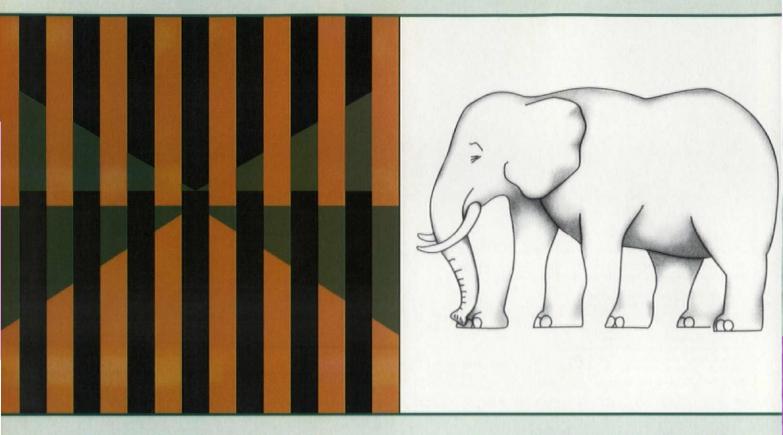
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How many shades of green can you see?

How many legs does this elephant have?

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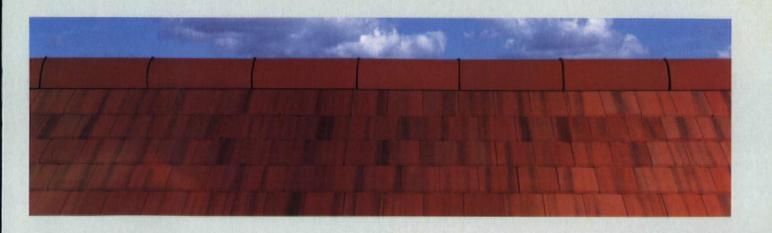
If you haven't worked out the illusions yet: 1) There is only one. 2) Haven't a clue. 3) We can't count them either. (Sometimes even we don't have all the answers.) 4) There are just sixteen tiles.



Count the black dots.

How many plain tiles?

## that are worth a second look.







## **Land of confusion**

The Venice Biennale, which is still in full swing, may be the biggest and the best, but now it seems that any city eager to make its mark has to join the bandwagon. **Rob Gregory** reports from the latest and most troubled biennale: Beijing



Herzog & de Meuron's designs could raise the standard of Beijing architecture significantly

When visiting Beijing, be prepared to spend a lot of time in a taxi. Any journey, threading through narrow hutong alleys or circumnavigating the city on one of its three major ring roads, takes an age. It is, however, a good opportunity for casual sightseeing; no two drivers will ever take you by the same route, so before long you have seen most districts – and, at speeds that rarely exceed 20 miles per hour, there is plenty of time to adjust your camera lens, lean out of the car window and survey all that the city has to offer.

And there is a lot to observe. Beijing is, after all, a 24-hour building site. As well as the neon hoardings that promote consumerism in advertising executives' emerging language — Chinglish — nocturnal Beijing sparkles with light from welders' torches, and pulses with the rhythmic clanging of hammers against steel. It is little wonder then, as one of the largest construction sites in the world, that Beijing has put itself on the international architecture circuit. And it made big

plans: for two weeks, between 20 September and 6 October, it would present eight exhibitions and eight accompanying forums, in 200,000m² of space; it would present the work of 10,000 international professionals and attract two million visitors. At least, that is what we were led to believe. The reality was, in fact, a shadow of these ambitious predictions.

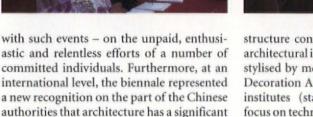
Due to internal squabbling between organising committee members, a sabotage attempt very nearly killed the biennale before it began. Letters spread rumours that the event was cancelled and advised international contributors to withdraw. As a result, a fraction of the anticipated visitors turned up, and exhibits were incomplete. Organisers desperately convinced students to fill the empty auditorium seats, giving tickets away for free, and relatively unknown architects were dragged up to the podium in the absence of the keynote speakers whose portraits adorned the forum's publicity banners

(Botta, Perrault, Hadid, MVRDV, Rogers and many more). Worse still, when confronted with the reality of the biennale's shambolic organisation, some even refused to participate despite having made the long journey east. Lars Spuybroek turned on his heel and returned to his hotel when presented with an audience that he considered too small, refusing to address Chinese students who would no doubt have benefited enormously from his presentation. Rumours were also abundant: 'Rem's coming! Rem's coming!' But, of course, he didn't.

#### Stay positive

But all this is perhaps irrelevant to the real issues regarding the emerging culture of Chinese contemporary architecture and to the future of one of the world's most rapidly expanding cities. Although it didn't run to plan, the biennale should be seen in a positive light. That it happened at all was miraculous, relying – as is so often the case





contribution to make to the nation's future.

Until now the city's construction boom has not been supported by any coherent architectural or urban development. Beyond the city's second ring road, developers have scattered low-grade Post-Modern buildings on isolated sites that fail in anyway to integrate, extend or magnify the grain of the historic city core. Nowhere in contemporary developments is there any evidence of the intricacy and sensibility that typifies the classic Chinese integration of internal and external spaces. Even the profession's



structure conspires against any progressive architectural invention, as most buildings are stylised by members of the China Building Decoration Association, while architectural institutes (state-run offices) traditionally focus on technicalities and structures.

The biennale has opened up China's emerging profession to scrutiny by a wide audience for the first time, and while the exhibitions were perhaps over-dominated by the work of foreign architects, it did give a small number of emerging Chinese architects an international platform. Wang Hui's FLAT design, part of the 'Infinite Interior' exhibition, was easily the best in show, a contemporary interior with a handcrafted timber skin that mixed rich craftsmanship with Minimalist restraint; Yung Ho Chang's work also continues to bring the traditions



of the courtyard up to date. The best of the imported designs were schemes that were fully integrated into their Chinese contexts: Herzog & de Meuron's project in Jinhua, for example, was the only urban planning proposal that began to encapsulate the intricate scale, texture, and ordered diversity of the hutong neighbourhoods. And Steven Holl's proposals for Nanjing ambitiously reinterpreted the live-work typology of what he called the traditional 'mom and pop shop'.

#### Going global

Beyond the exhibits, however, the most pertinent discussions focused on a single question that remained largely unanswered: in the same way that Moscow is desperately seeking a new form of expression after years of isolation (AJ 8.1.04), when considering the city in a global context, what is the essence of the Chinese city? While many of us recognise China's influence on certain architectural traditions - such as the relationship to nature, use of materials, courtyards, gardens and sculptural roof forms - we know little about its urban condition. How will Beijing resolve the scale shifts between the domestic and the civic? Between the extremes of crumbling hutongs, and the alienating and imported Soviet glory of Tiananmen Square? What else of any distinction defines the anatomy of this city?

For me, after my short stay, the city remains a mystery. My journey ended as it began, in the back of a taxi, and as I approached the airport terminal building, a cheery radio DJ summed up my feelings in his regular broadcast slot: 'Let's learn English'. Repeated ad infinitum. And despite the event's appalling organisation, a Chinglish message continues to echo in my mind: 'No hard feelings. No hard feelings. [Beijing] I still like ya.' See you again in 2006, with folding bike, I hope.

Rob Gregory is an architect and assistant editor of The Architectural Review



Top (left to right): the opening of the FLAT exhibition; Lars Spuybroek's installation; Bernard Tschumi in the flat he created. Above: Wang Hui's imaginative design



## Steamrolling through hospital plan is a prescription for disaster

We just can't get hospitals right. Following the criticism of the Whitechapel in London and the Edgbaston hospital in Birmingham by CABE, the latest onslaught comes not from CABE but from the planning authority. Terry Farrell and Partners has not only submitted an application that Westminster council does not like. It has also submitted a model that the council believes has 'significant inaccuracies'. Neither, believes the council, has the practice addressed many of the key issues raised in a previous letter.

How can an architect of Farrell's experience and professionalism end up suffering the equivalent of being rapped over the knuckles for not having done its homework properly? The clue is near the start of the letter that Graham King of Westminster wrote to Terry Farrell. The timetable you have to follow is one I understand that is set by the requirements of the NHS Private Finance Initiative (PFI) process, which has allowed you only two months to prepare this document.' Of course architects are used to working under pressure, but this is not a matter of throwing together a conceptual submission, of burning the midnight oil to come up with a brilliant idea. The Health Campus Masterplan has a long and troubled history, which has already been the subject of a detailed report and rethink following a request for an investigation by the National Audit Office. As a result of massive cost overruns, the scheme, which brings together two NHS trusts, has been scaled down in ambition and rethought. But there is still a huge amount of accommodation to squeeze onto a site that must not lose its public amenity. This is an extremely complex project, but the impression is that there is a steamroller behind the architect, pushing it to grind out the design work as fast as possible.

The number of elements that need to be considered in a project like this is enormous and the stakes are huge. There have been recent celebrations of the opening of Thomas Heatherwick's snail-like bridge further along Paddington Basin. A badly conceived health development could scupper this good work, and bad hospitals could be costly white elephants. With all the problems already there, is it surprising that designers start to fail when also having to contend with the constraints of PFI?

Ruth Slavid

#### Asbestos hazards clear to all in Hardie scandal

In addition to the core roles in balancing design, structural and economic considerations, there is increasing expectation placed on architects as specifiers to address a range of moral and ethical issues. Along with avoiding rainforest timbers and incorporating greenhouse responsibility, there is now another dilemma to juggle: the ethics of materials suppliers.

As a regular antipodean reader of the AJ, I've noticed recent large advertisements for James Hardie Building Products. Readers may be interested in a major scandal that is currently gaining mainstream press and political attention in Australia.

James Hardie has a long history in Australia producing a range of building products, most prominently fibre cement sheeting – in Australian vernacular, 'fibro'. This was a simple, cheap material used in millions of Australian homes, sheds and commercial buildings. The versatile flat wall sheeting and corrugated roofing panels are probably found in almost all buildings in the country, to a greater or lesser degree.

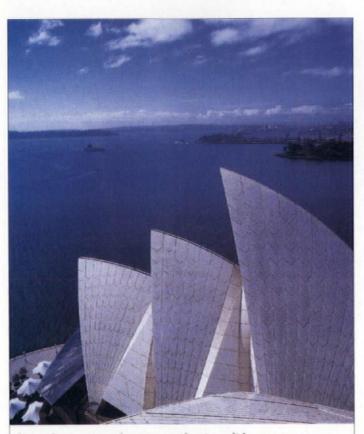
The problem is, until the 1980s 'fibro' was also known as AC sheeting - for 'asbestos cement'. Locked in the brittle, dimpled sheets are tufts of asbestos that can be released when broken, sawn or sanded. Exposure is recognised as having the potential to result in the lingering fatal lung disease mesothelioma, which can manifest decades later. A recent compensation case involved a woman who recalled her only source of contact was jumping on a pile of demolished sheets as a child.

After paying compensation to ill ex-workers from its notorious Wittenoom asbestos mine in Western Australia, Hardie publicly committed to compensating victims affected by its products. However, in 2001 the company shifted its headquarters to the Netherlands in what is now recognised as an action designed to restrict ongoing compensation payments. The parent company separated itself from its asbestos subsidiaries, announcing with great fanfare to the public and regulators a foundation to pay all future victims fully. It is now apparent that this foundation was grossly under-funded to the tune of about AUS\$2 billion (£800 million), with its reserves predicted to run out early in 2007. Claims are expected to emerge for decades.

Actions of the company have recently been subject to a special commission of inquiry established by the New South Wales government. The consequent Jackson report, released on 20 September, severely criticises the company's 'deceit' and recommends criminal prosecution for knowingly misleading the public and stock exchange, but offers few prospects for the abandoned current and future victims. However, the consequent attention has resulted in the company making conciliatory promises to a sceptical public and governments. Remarkably, both major political parties have declared they will pass the company's campaign donations on to victims.

It seems that the only message getting through to this corporation is public pressure and consumer withdrawal. With the company now focusing on the European market, the widespread indignation in Australia may be a cost it is ready to write off. The just resolution of this matter may require wider awareness of this company's dubious ethics among consumers and specifiers in its new markets.

And before someone asks the question, no, I do not have any vested interest in this issue,



Icon frenzy replaces modesty with ego

The problem with the current blether is that to Charles Jencks' existential questions' (AJ 9.9.04) – 'What should a building mean? In what style should it be? What associations should it have? What iconography should it adopt?' – too many architects will answer 'Bold! An Icon! Kind of out-there! Something to make me seem trendy and daring, sexy and famous!' – forgetting, in their excitement, that they have not yet asked what is going on inside the building, what it is and who it is for – 'What might the building itself want to be?'

The answer to this question might be: 'I want to be simple and quiet, well-mannered and well put together'. Or maybe even: 'Whatever makes those who use me most content'. There is a world of difference between, say, Utzon, who understood the virtues of simplicity and modesty (*Sydney Opera House, pictured*) – and where the need for celebration overtook them – and today's restless, self-advertising egotists.

Malcolm Fraser, Malcolm Fraser Architects, Edinburgh

aside from the sense of moral indignation shared by millions of Australians, along with a lingering awareness (probably also shared with millions) of working around these products for years prior to warnings about their hazards.

Rod Duncan, Geelong, Australia

#### Holyrood sets Scots culture on world stage

Congratulations for the fine essay on Holyrood (AJ 30.9.04) by Neil Gillespie that, together with those in the September issue of *Prospect*, makes an excellent introduction to what is on offer – and what is at stake – here.

(Gillespie's mentioning of

St Jerome reminds me of a photograph I took of Enric Miralles long ago, sitting in a window-seat within the wall thickness of Urbino's Ducal Palace; and another of him on the undulating roofs of Palau Guell, Barcelona.)

The essay's final paragraph reminds me that some weeks ago an English art historian attacked my view on Scottish architecture (Ian Campbell, Letters, AJ 29.7.04). There are Scots critics who can see their culture on a world stage – and I would recommend the offended Mr Campbell read Neal Ascherson's Stone Voices (2002), for example. Miralles and RMJM's building, as Gillespie concludes, invites Scots culture – and not just its politics – to rise to this height.

John McKean, via email

#### 'Upside down... boy, you turn me...'

I haven't seen a bottom-hung open-out window for a while, especially in Scotland (Front cover, AJ 30.0.04).

#### Brian Loudon, Bickerdike Allen Partners, London NW6

AJ: Sorry, our image was the wrong way round – Ed.

#### Change is inevitable but is still not considered

For some years now our small practice has been engaged in regeneration work. This usually involves assessing the suitability of existing buildings to fulfil functions different from those for which they were originally designed. We tend to find that the more recent a building is, the harder it is to adapt, while brickbuilt Victorian and Edwardian buildings with well-proportioned, high-ceilinged rooms and simply ordered plans can fulfil a multitude of possibilities.

Thirty years ago the mantra for the sort of public-service architecture in which the practice I then worked for was principally engaged, was 'growth and change, brothers'. Later this was followed by 'long life, loose fit' – promoted, I think, by the then president of the RIBA.

Now, attempting to recycle buildings of that and more recent eras, we find as often as not that we recommend demolition and rebuilding, so intractable and costly is their refurbishment. This is generally due as much to the limitations of overconceived plans and sections as it is to shortcomings in fabric and structure.

I cannot recall when I last saw a building published that in its design acknowledged the possibilities of extension or change of use. The fashion for wonky structures, deformed plans and huge acres of glass requiring external shading make matters worse. The engineer in me tells me that there is much to be said for wellproportioned rectilinear spaces, clearly organised structure with direct load paths, and natural materials that are widely available. Great buildings usually exhibit a limited palatte of materials and an economy of means in execution - qualities that enable sensitive adaptation and extension.

Truly sustainable buildings are the ones that are worth keeping. Bob Owston, Owston Associates, Bushey, Hertfordshire

#### Stamps and postcards can make a difference

I am collecting used stamps, postcards and picture phone-cards for Guide Dogs for the Blind. If any readers would be kind enough to save me some, please send them to Mrs Diana Ashton, 66 Highbank, Roe Lee, Blackburn, Lancs BB1 9SX. Diana Ashton, Blackburn

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# Don't let our education go the way of mainstream mediocrity

Inhabiting a world of detailed constraints, architects are sometimes blind to the fact that we win skirmishes but continuously retreat. In the process, we endlessly invent new ways to surmount challenges; subversion of rules has become our stock in trade. We have to deploy considerable resources to combat statutory nonsense, hence the increasing number of experts on audit and litigation. Think also of the exponential rise in advisers on planning, health and safety, building regulation, conservation and community consultation.

The 'human resources business', whatever its creative rebranding, was similarly spawned by the management of employment law. There are now more individuals working in HR than there ever were mining coal; we are becoming a knowledge-based culture with all the problems this brings – all gown and no town. What a delight it is occasionally to work with someone who actually makes something.

The increase in the empty activity of responding to new statutes came to mind when I received a pamphlet called *Respect for People – Diversity Workbook*. 'Diversity' is political correctness reincarnate. What is particularly sinister is that this propaganda for the programming of corporate and individual morality (backed by Herman Ouseley, former chair of the Commission for Racial Equality and City & Guilds) presents speculation as fact.

Example: 'Q: The more diverse the staff in an organisation, the better that organisation will be able to meet the needs of its customers. A: True – it will help. Ensuring that people's differences are respected and valued is also key.' The implication is that those who study the handbook are following the true path. Am I overreacting? Ask yourself how much fuss was made when the home secretary supported a programme for the security tagging of convicted criminals. Extraordinarily, little to none; we have come to accept control.

Education is subject to similar levels of manipulation – think centralised funding and the pressure on the delivery of satisfactory figures. Look at the excellence suggested by A-level results, which rise year-on-year, despite the escalation in adolescent pregnancies, violence, obesity, drinking and drugging. This management of statistics highlights the dangers of a nationally consistent curriculum in any subject – including architecture.

We should, of course, debate the merits of three or five years; the links between practice and academia, and acceptable levels of drawing, writing and thinking. But we should never countenance the centralisation and standardisation of ideas. In architectural education we are introduced to tolerance as both detail and idea. We can then enjoy the passion of manifestos and be wary of their totalitarian style; learn to construct our own ideas; and recognise the distinction between ideology and outcome. We can enjoy the contradictions evident in the history of ideas.

The current system of architectural education, for all its problems, accommodates different trends in different schools at different times. The potential downside of this difficult-to-compare variety is balanced by the potential for outstanding enquiry. We must not mistake enforcing mediocrity with raising standards. If we are interested in an architecture that reflects this tolerance, we must resist the idea that the statistically obsessed mandarins of centralised government should model education. Look at how the ODPM's guidelines have only further bastardised development and planning control; performance statistics are met at the expense of the discussion of a scheme's merits.

Education must not be allowed to descend any further into the same jargonised world of inputs and outcomes. Sadly, where diversity is concerned, we need to search the thesaurus, as another useful word has been corrupted.

'The current system of architectural education, for all its problems, accommodates different trends in different schools at different times'



Oliver Bulleid and Tessa Cox of Cox Bulleid Architects were photographed by Tim Soar at 9.45am on 15 April in Shoreditch, London



We use this space for everything. Designed as a studio and office space, it is now a workshop, meeting room, model-making area, material store, playroom and party place. We see it all as work in progress – from the discussions at the table that will one day become a building, to the pile of building materials that will be transformed into precisely crafted joinery. As part of a larger self-build project, this space creates a slice of tranquillity for us to work in the heart of London.

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London, 1956.

and why?

uplifting.

Blade Runner.

Matthew Borowiecki

Where and when were you born?

What is your favourite building

Mussels at Pierre Victoire in Soho.

What vehicle(s) do you own?

A 1929 Austin Seven Chummy,

a KTM Adventure motorcycle, a

What is your favourite film?

What is your favourite book?

Zen and the Art of Motorcycle

Toyota RAV 4 and several bicycles.

Ronchamp - it is unbelievably

What is your favourite restaurant/meal?



## Wheeling and dealing towards our motor homes of the future

'At the

Mercedes-

Benz level of

luxury these

vehicles will be

better equipped

than five-star

hotel rooms

comfortable

than limousines'

and more

Vilem Flusser, the Czech-born media philosopher, died in a motor accident 14 years ago this month, leaving behind him many remarkable insights perhaps the least convincing of them his assertion that 'as technology develops, the wheel dies out, as it did in nature'. At first sight this seems difficult to take seriously, but a lot can happen in 14 years and today there must be a much larger constituency of drivers prepared to take a second look at any theory involving wheels 'dying out'. The latest

figures from the motor industry show that once again this year more new cars have been sold in the UK than ever before, with up to 250,000 expected to leave the forecourt this October alone.

We all know what these figures mean in terms of congestion, but to square up to Flusser's prediction we have to go beyond crawling traffic and soaring journey times to the point of real gridlock. Not just where all traffic appears to be stationary a point that has been announced frequently but so far has never actually arrived - but where the meaning of the word 'journey' has already swung away from a child's anticipation of its completion ('Are we nearly there yet?') to a state of hapless being where all journeys have ceased to involve movement. In other words, when the experience of road travel by car has become more like rail

travel, and even more like budget air travel ('We recommend that you keep your seat belt fastened at all times'); a world of static imprisonment in an infrastructure of movement, 'where the wheel dies out as it did in nature'.

From the point of view of planning and design, such a null point has already been taken on board. In fact, it could be argued that ever since car manufacturers started elaborating the nonmovement-related parts of their product - leather upholstery, massive sound systems, radios, cup holders, hands-free telephones and so on - they have also ceased to elaborate the bread and butter moving parts. No more midget, traffic or hybrid cars, no more big engines, high-speed or fat tyres,

static display not only presents a fascinating pack-

age of new design challenges - not just music and drinks holders but on-board refrigerators, rotating seats, picnic tables and, inevitably, some sort of high-tech WC - but also, more importantly, and notwithstanding soaring oil prices and mayoral disaproval, it guarantees that the number of Ford Transit-sized multi-person vehicles on the road is certain to increase. Whether the design studios of the grand motor manufacturers are up to all the additional plumbing, wiring and privacy involved is probably not in any doubt. After all, these are the people who mastered comfortable seats, electric windows and leak-proof sunroofs long before the construction industry did.

The real question concerns the consequence of the highstandard miniaturisation household servicing that will

result. At the Mercedes-Benz level of luxury, these vehicles will be better equipped than five-star hotel rooms and more comfortable than today's customised limousines or converted motor homes. They may originally have been designed to sit out long waits in static motorway traffic, but they will have the potential to become the first productionline dwellings to be built by a globalised industry. Maybe the breakthrough can only come when cars turn themselves into houses, 'and the wheel dies out, as it did in nature'.

in the expectation of long periods of involuntary

you've ever seen and why? The Bartlett School of Architecture

What is the worst building

- it is soulless and divisive. The building was new when the school moved there in 1974 - we trashed itl

Who or what is your biggest architectural influence and why? Ralph Erskine - he is modest,

effective and humane. Who is the most talented

Jon Tollit, now at Gensler. If you hadn't been an architect, what would you have been?

architect you've worked with?

A ski bum.

What would your advice be to architectural students? Don't do it for the money. What would your motto be? 'Why worry?'

and so on. Standardised platforms will take care of all that, leaving only the car's interior as a battleground for competition. Servicing this aspect of the motoring experience

Maintenance by Robert Pirsig. What is your favourite 'design classic'? Marcel Breuer's Wassily chair.



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# Top of the class

The first of four schools we look at this week is a nursery in Hounslow by Cottrell & Vermeulen Architecture, most identifiable for its 'big top' roof that shelters classrooms, courtyards and outdoor play areas

By Barrie Evans. Photographs by Peter Grant



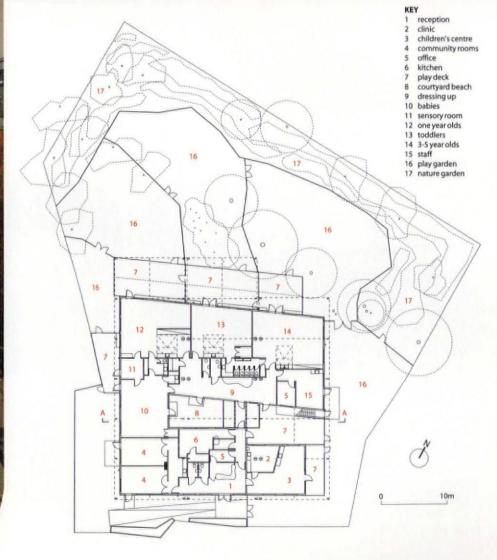


This sheltering roof has a symbolic role as well as the pragmatic one of providing the sort of covered play spaces that other nurseries can only envy. The encompassing tent expresses the developing role of nurseries in taking an inclusive (joined-up) approach to the early years of family life. It takes on the government's broader Sure Start agenda, supporting the early years of childhood not only by providing play and educational experiences for children from six months to five years old, but also health checks, support for parenting skills and for parents seeking employment. In particular, nurseries that also act as Children's Centres are venues for contact and training of those working in childcare. On this particular project, many is open for the working day, from 7.30am to 6.30pm, Monday to Friday.

Nursery on the Green is a neighbourhood nursery and children's centre and a member of the National Day Nursery Association (NDNA). NDNA is a charity with many nurseries as members, pioneering childcare and its quality standards. As part of demonstrating good practice, NDNA is developing both client and pioneer, NDNA is open to the sort of design ideas being tried here by Cottrell & Vermeulen.

petitive interview and began with the concept of a small tented city, each unit close to nature, developing this into a more buildable colleca rainscreen roof of polycarbonate on a steel frame. Other usual roof functions of providing ceilings, thermal and acoustic insulation services routing, etc, are located in the tops of birds from the gap between.)

Having collected the spaces together



under one roof, the architect did not want to dilute the tent idea of outdoor connection more than necessary. There are very generous sheltered outdoor play decks immediately on the north side for each of the main children's spaces, and within the plan are more play decks to the east and an internal 'beach' courtyard – a sand-filled room rather than a sand pit. The design development involved consultation with the multi-ethnic local community, with sessions set up in the primary school next door.

Entering the building takes you through the sort of security we are coming to expect in such places — a formal desk and little sense of the spaces beyond, a set of priorities that inevitably militates against the open, drop-in atmosphere that would be particularly helpful to some in the local community. Immediately off this reception is the children's centre, and ranged beyond are the main children's spaces. The plan contains the different age groups within largely separate, though interconnected, areas, so devoting very little space to pure circulation. The

beach is an important central focus to this plan, with extensive windows connecting it to adjacent spaces so that it feels like another room rather than simply a light shaft, in the way that small internal courtyards can.

Separation of age groups continues to the northerly covered play decks, though with their colourful flooring and play equipment, these three play areas flow together. It is only beyond, out in the uncovered play gardens, that the corralling by fencing becomes obtrusive.

In turn, beyond these play gardens, there is a perimeter band of 'nature garden', created at the behest of the planners, including some 400 shrubs plus wild flowers.

Cottrell & Vermeulen's tented approach is a very logical and straightforward one to providing and linking indoor and covered outdoor space. It is an especially valuable provision of year-round varied spaces for children who are increasingly spending many hours each day at nursery. It is an eminently reusable approach, if other nursery funders will agree.





Open-sided play deck to east of school (stair provides access to plant)



From the babies' room, looking towards the beach



Year-round beach courtyard, helping to light the depth of the plan

COST SUMMARY	TEN STATE	HE THE
Data based on draft final accou	int, for gro	ss internal
area		
	Cost per m² (£)	Percentage of total
SUBSTRUCTURE/DEMOLITION	188.50	10.82
SUPERSTRUCTURE		
Frame	121.80	6.99
Roof	236.70	13.58
Rooflights	12.00	0.69
Staircases	8.30	0.48
External walls	138.60	7.96
Windows	33.40	1.92
External doors	29.60	1.70
Internal walls and partitions	57.80	3.32
Internal doors	30.80	1.77
Group element total	669.00	38.41
INTERNAL FINISHES		
Wall finishes	17.50	1.00
Floorfinishes	53.50	3.07
Ceiling finishes	21.70	1.25
Group element total	92.70	5.32
FITTINGS AND FURNITURE	56.20	3.23
SERVICES		
Sanitary appliances	12.10	0.69
Disposal installations	22.70	1.30
Water installations	48.30	2.77
Space heating and air treatme	nt 64.20	3.69
Electrical services	140.30	8.05
Protective installations	37.90	2.1

Communication installation	16.30	0.94
Builders' work in connection	10.30	0.59
Group element total	352.10	20.21
EXTERNAL WORKS/DRAINAGE	195.50	11.22
PRELIMINARIES/INSURANCE	188.00	10.79
TOTAL Cost data provided by Stockdale	1,742.00	100.00
CONTRACTOR OF THE PARTY OF THE		

#### **CREDITS**

2.1

TENDER DATE July 2003 START ON SITE DATE August 2003 **CONTRACT DURATION** 10 months GROSS INTERNAL AREA 726m<sup>2</sup> FORM OF CONTRACT JCT Intermediate Form 1998 **TOTAL COST** £1,265,000 CLIENT, PROJECT MANAGER National Day Nurseries Association **CLIENT REPRESENTATIVE Hives Associates** ARCHITECT Cottrell & Vermeulen SERVICES ENGINEER Max Fordham STRUCTURAL ENGINEER Haskins Robinson Waters

QUANTITY SURVEYOR Stockdale APPROVED INSPECTOR **Approved Inspector Services** PLANNING SUPERVISOR Bates Zambelli Consulting MAIN CONTRACTOR Durkan Pudelek

SUBCONTRACTORS AND SUPLLIERS

Steel frame and outer roof construction Hawkes Construction; wall cladding Paneltech Services; windows Architectural Aluminium Systems; flooring Dalsouple Uni (Polyflor XL); underfloor heating Wirsbo; landscaping Linden Landscape; M&E RL Crafter & Co; fencing, decking Chestnut Products; paint Dulux; kitchen units Howdens; sanitaryware Armitage Shanks; roof insulation Kingspan Insulation; wall insulation Rockwool

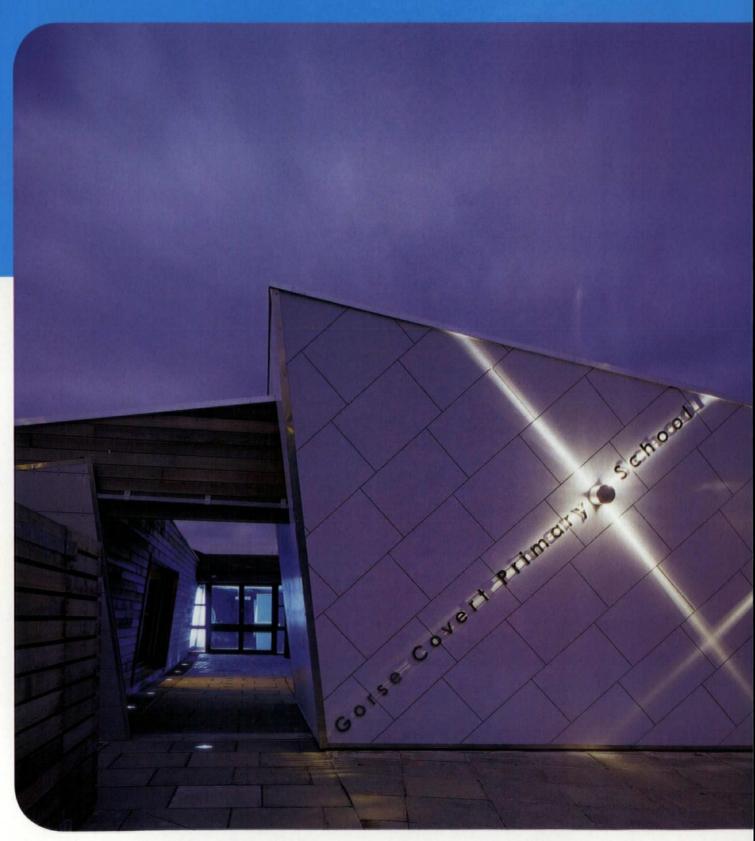
#### WEBLINKS

Sure Start www.surestart.gov.uk National Day Nurseries Association www.ndna.org.uk Cottrell & Vermeulen www.cv-arch.co.uk Max Fordham www.mfp.co.uk Durkan Pudelek www.thedurkangroup.com

## Elbow rooms

Studio BAAD Architects' school hall extension is a small project that makes a significant difference to Gorse Covert Primary School at Birchwood in Warrington

Photographs by Daniel Hopkinson



Gorse Covert Primary School in Warrington, opened in 1984 and extended in 1993, has been gradually growing and now has some 350 pupils. It is a well-maintained school but its hall, used for assembly, physical education, dining and performance, had become cramped for this population.

So Studio BAAD has removed existing storage spaces down either side of the hall, opened up these walls and added tapered additions like someone making themselves more elbow room. These additions, their inclined walls faced in timber and roofs in polycarbonate, also significantly increase daylight penetration and provide more focus to the hall, making the

north wall a more natural stage.

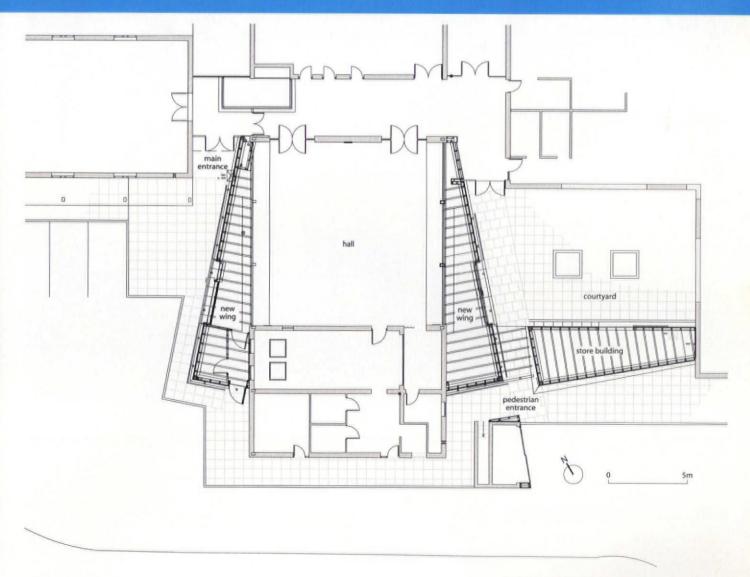
There are other, smaller changes within this project. A new store building replaces the storage area removed in the hall, and in the process both defines a newly securable pedestrian entrance and encloses an existing courtyard as a safe play space. The non-orthogonal geometry and choice of materials bind these parts together.

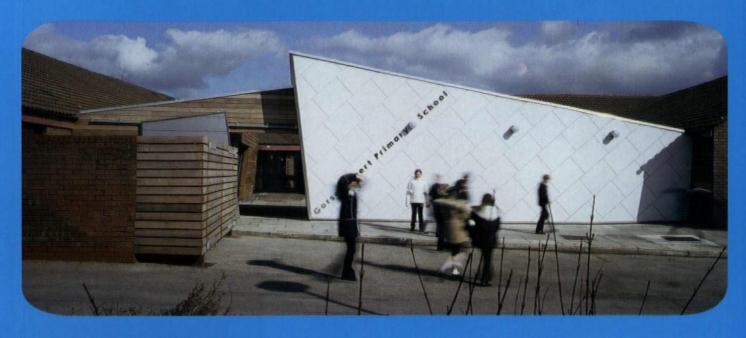
This new entrance sequence is all the more important because the school site is entered from the east, so it also forms part of the circuitous approach to the main entrance, which is to the west of the hall. Studio BAAD's treatment makes this new sequence fun, sends a message of school renewal, and

for out-of-hours use brings in lighting that increases the sense of theatre, the sense that you have come to a special occasion.

you have come to a special occasion.

Studio BAAD's ability to make radical interventions in existing buildings comes as no surprise to the school, given its Pyramid Arts Centre close by where the city-centre Victorian Court House was transformed with a similar sense of fun, renewal and theatre (AJ 13.3.03). Gorse Covert's is modest by comparison at only £130,000 (some £100,000 of which was a grant under the Landfill Tax Credit scheme). For this, though, the architect has succeeded in delivering a significant functional improvement and a new presence in the school.







Above: the new storage building, which encloses the courtyard beyond, announces the reinvigorated presence of the hall. Left: the wall of a new wing adjacent to the school's main entrance. Below: one of the new tapered wings. Previous page: lighting sets the hall apart as an evening venue



Data based on final account, for gross internal area Cost (£) Percentage oftotal DEMOLITION 6,135 4.7 SUBSTRUCTURE 23,109 17.5 SUPERSTRUCTURE Roof 17,875 13.6 Rooflights 5,078 3.9 External walls 23,172 17.6 Windows 7,146 5.4 External doors 2,350 1.8 Internal walls and partitions 3,490 2.6 1,003 Internal doors 0.8 **Group element total** 60,114 45.6 INTERNAL FINISHES Wall finishes 2.084 1.6 Floor finishes 4,872 3.7 Ceiling finishes 2,081 1.6 **Group element total** 9,038 6.9 SERVICES Disposal installations 600 0.5 0.4 Space heating and air treatment 543 8,094 6.1 Electrical services Builders' work in connection 0.5 700 Group element total 9,937 7.5 **EXTERNAL WORKS** 6.465 4.9 PRELIMINARIES/INSURANCE 17,012 12.9

131,810

#### WEBLINKS

TOTAL

Studio BAAD www.studiobaad.com Gettins Hogben Melia www.ghmuk.tv



#### **CREDITS**

IFC 98

100

TENDER DATE TOTAL COST December 2002 £131,810 START ON SITE DATE CLIENT The Governors of Gorse April 2003 **CONTRACT DURATION** Covert Primary School 20 weeks ARCHITECT **GROSS INTERNAL AREA** Studio BAAD: Philip Bintliff, Steve Gittner, 118m<sup>2</sup> FORM OF CONTRACT Lucas Kohler

QUANTITY SURVEYOR
Warrington Martin
STRUCTURAL ENGINEER
Booth King Partnership
PLANNING SUPERVISOR
Gettins Hogben Melia
MAIN CONTRACTOR
Haley Bros (Builders)
SUBCONTRACTORS
AND SUPPLIERS

Rubber flooring
Dalsouple; doors, glazing
Parkin Joiners; sliding
door gear Hilaldam
Coburn; external lighting
Concord:Marlin; cedar
cladding Vincent
Timber; polycarbonate
rooflighting Twinfix

Cost data provided by Studio BAAD

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# Open and shut case

In designing a new classroom block for a school in south-west London, Dinwiddie MacLaren Architects has balanced the contrasting demands of security with openness to daylight and natural ventilation

Photographs by lan Goodrick

On a tight site, two major projects by Dinwiddie MacLaren Architects have been reshaping Hornsby House School in Balham, south-west London. The Nightingale Building, built along the eastern edge of the site, opened in early 2002. The latest classroom building is along the southern site edge, on Hearnville Road. With the demolition of an earlier building, a modest-sized playground is now available between these additions and the Victorian main building. (The school has shared use of a playing field nearby.)

Hornsby House is a private, 270-pupil, primary school, with a small nursery and pre-school unit for three and four year olds.

Founded in 1988, and focused at that time on children with special needs, it moved to this site in 1993 and has largely become a general primary school, though retaining some of its original care agenda.

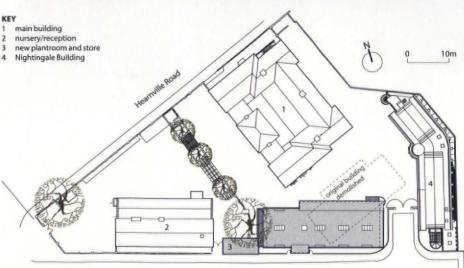
Demands for security arise here, as they do for the other schools, but here the response is more fortress-like. On Ravenslea Road a new perimeter brick wall maintains the secure site boundary of this gated school community. The only break is a glazed stair tower, approached through somewhat forbidding galvanised fencing. (This is just a visitors' entrance; the pupils' entrance is elsewhere on the perimeter.) With the remainder of

the new building tight behind this wall, the south-side ground floor is cut off from views and so is largely lined with stores and WCs. The main office spaces and library open to the north on to the playground.

The music room by contrast makes use of this southerly enclosure for acoustic protection, with windows only opening immediately onto the boundary wall as it swings round to form a vehicle entrance – nothing on the playground side. Double walls provide acoustic separation from the outdoors and from the rest of the building. Practice rooms are accessed from the lobby, which also assists acoustic separation.



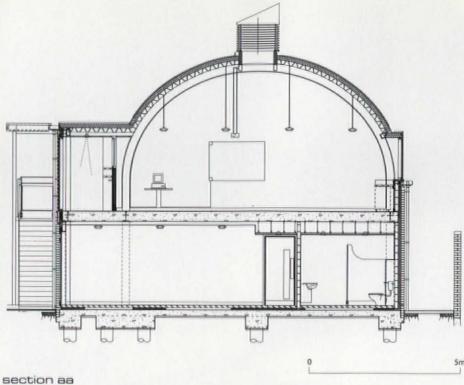




Ravenslea Road

Above: the bluff southerly ground floor faces onto Ravenslea Road, where the visitor entrance is situated; pupils enter on Hearnville Road. The barrel-vaulted roof allows eaves height to align with existing school buildings. Opposite bottom: northerly, playground side with stairs from gallery. The nearest, largely windowless ground floor space is the music room



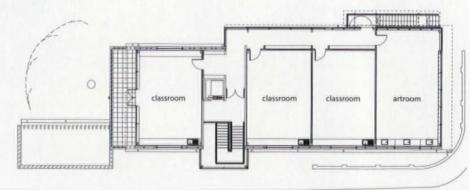


On the first floor the feel changes. The space is accommodated within a 9m span, barrel-vaulted roof, with its springing points aligning with adjacent eaves of the Victorian school buildings. This first floor is fully glazed and shaded at either end. Its two central classrooms borrow light from a northern fully glazed gallery, supplemented by sun pipes at the ridge. Southerly windows are restricted in size.

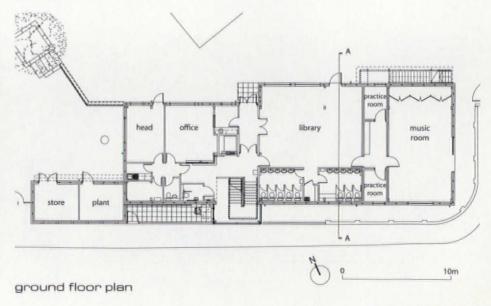
Also at the ridge of each first-floor room are Monodraught Windcatchers, internally subdivided both to admit wind for ventilation and to facilitate passive stack ventilation. (The ground floor is ventilated conventionally via windows, except for supplementary mechanical ventilation in the library.) The open areas of the windcatchers are controlled automatically via dampers, based on temperature and CO<sub>2</sub> sensing, with manual override. Their setup is predominantly for summer ventilation, including at night-time, with a trickle ventilation function in the heating season.

The envelope is deliberately low-maintenance, a combination of matching stock bricks and the terne-coated steel to the barrel vault.

While perimeter architecture sends out the message of security to visitors, rather than welcoming them with open arms, students and staff, at least, are provided with a sense of openness. In particular, the extensive northerly glazing both provides generous daylighting and connects the new block to the rest of the school.



first floor plan





Above: view from the play area outside the nursery/reception block. Below: first floor gallery on the north side, the main source of daylight to the centre classrooms. Opposite image and section aa show rooftop wind-catcher/ventilators, which supply each first floor classroom





# **COST SUMMARY**

Data based on tender sum, for gross internal area

	Cost per m²(£)	Percentage of total
SUBSTRUCTURE	91.12	5.74
SUPERSTRUCTURE		
Frame	155.32	9.79
Upper floors	32.75	2.06
Roof	199.38	12.57
Staircases	54.80	3.45
External walls	57.32	3.61
Windows	103.35	6.51
External doors	inc	inc
Internal walls and partitions	102.64	6.47
Internal doors	42.66	2.69
Group element total	748.22	47.16
INTERNAL FINISHES	84.81	5.35
FITTINGS AND FURNITURE	33.40	2.11
SERVICES		
Space heating, air treatment,		
sanitary, electrical	273.00	17.21
Lift and conveyor installations	43.37	2.73
Group element total	316.37	19.94
EXTERNAL WORKS	54.87	3,45
PRELIMINARIES/INSURANCE	257.63	16.25
TOTAL Cost data provided by Faithful 8	<b>1,586.46</b> & Gould	100

# CREDITS

TENDER DATE November 2002 START ON SITE DATE December 2002 CONTRACT DURATION 33 weeks GROSS INTERNAL AREA 593m<sup>2</sup> FORM OF CONTRACT

JCT IFC 98 form and two-stage competitive tendering

TOTAL COST £940.772

CLIENT

Hornsby House Educational Trust

ARCHITECT

Dinwiddie MacLaren Architects: James Dinwiddie,

Mirko Paunovic, Ruth Taylor

QUANTITY SURVEYOR

Faithful & Gould STRUCTURAL ENGINEER

Terrell International

SERVICES ENGINEER

Roberts & Partners Consulting

**PROJECT MANAGER** 

Rose Project Services

ACOUSTIC CONSULTANT

Bickerdike Allen Partners

MAIN CONTRACTOR

Durkan Pudelek

SUBCONTRACTORS AND SUPPLIERS

M&E Mechanical Services; metal roof finishes NDM; roof ventilators Monodraught; passenger lift Express Evans Lifts; steel frame Four Bay Structures; steel stairs Hadham Engineering; windows Velfac; insulation Pittsburg Corning (Foamglas); ironmongery Lloyd Worrall

# WEBLINKS

Hornsby House School www.hornsby-house.co.uk Dinwiddie MacLaren Architecs www.dinmac.co.uk Faithful & Gould www.fgould.com Terrell International www.terrellinternational.co.uk Roberts & Partners Consulting www.robertsandpartners.com Rose Project Services www.rpsl.com Bickerdike Allen Partners www.bickerdikeallen.com

# Seaside special

Portsmouth City Council's architects group was set a challenge by the need for a school for students with special needs on the edge of Portsmouth Harbour

Photographs by Paul Smoothy

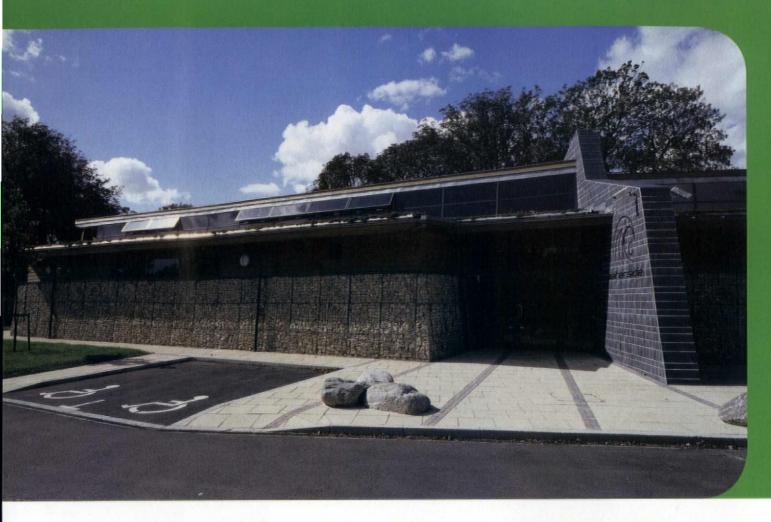


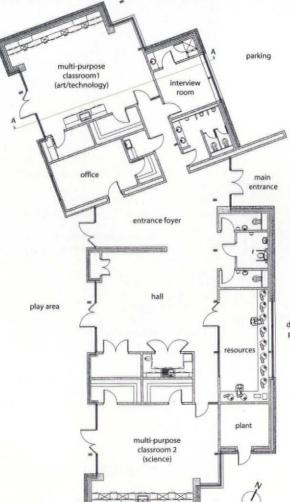
Mainstream schooling is increasingly inclusive, trying to avoid teaching students with special needs in separate places. But sometimes the mainstream cannot cope, especially if the students involved are persistent truants, as some are here. Waterside School in Tipnor, at the north-east of Portsmouth Harbour, is focused on 'EBD' students – those with emotional and behavioural difficulties beyond the mainstream's capacity to cope. The ambition is to return them to the mainstream, which may take months, or even years.

Mainstream schools already have learning support assistants, who in some cases are allocated to an individual student, so the students who end up at Waterside need considerable personal support. The school population is only 12 at the moment – the maximum capacity probably 16 – in a 400m² building. The age range is secondary (11-16), though might go down as far as eight year olds.

The architect has been exploring a sustainability agenda for its practice generally, helped by engineer Gifford (not the







Above: the main entrance in the somewhat defensive facade. Right: looking north towards the entrance, and below right, looking south on the main axis towards classroom 2. Opposite: view from the south-east







ground floor plan

engineer for this building), and chose to front the building with gabions below cedar boarding and a mainly shingle roof (plus a green roof area). The rear is timber boarded.

The architect had hoped to use concrete from the demolished Tricorn shopping centre for the gabions, but this could not be obtained readily suitably clean. Portland Stone quarry rejects were used instead. These gabions have the functional benefit of inhibiting graffiti and fire-lighting against the building. Whether they are read as eco-friendly and protective or fortress/prison-like is a matter of personal interpretation.

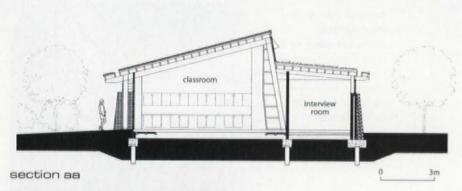
The secure entrance takes you straight onto the circulation axis, marked by glulam frames — a staffed desk is not needed in a building of this size. The hall was furnitureless, so rather undefined when I visited, but is intended for group discussions, lunches, etc. A classroom at either end of the building and an IT (resources) room are the main teaching spaces. An interview room provides for one-

to-one encounters. Storage walls (which have to house several years' curriculum materials) are set between the main teaching spaces, and these, combined with the Ecophon ceiling panels (to come), will help provide acoustic separation in a building that could turn noisy.

Principal teaching spaces open on to a garden to the west. With the school day finishing mid-afternoon, solar overheating should not be a problem. The architect rejected grey water recycling and photovoltaics as not cost-effective, basing its energy strategy instead on insulation, high-performance windows (Rationel), natural ventilation and exposed thermal mass (some masonry is structural – cost constraints ruled out a pure timber frame), and heating is underfloor. The emissions target is  $10 \text{kgCO}_2/\text{m}^2/\text{year}$ , about a quarter of a typical school.

The head is pleased with the new building, not just as an improvement on the 1960s classrooms previously occupied, but as a pleasure to work in.

Multipurpose classrooms, though predominantly for art and technology (top) and science (bottom)



# COST SUMMARY

Data based on tender sum, for gross internal area

	Cost per	Percentage
	m²(£)	of total
SUBSTRUCTURE	258	14.1
SUPERSTRUCTURE		
Frame	52	2.8
Roof	234	12.7
External walls	165	8.9
Windows	157	8.5
External doors	26	1.4
Internal walls and partitions	40	2.1
Internal doors	55	3.0
Group element total	729	39.4
INTERNAL FINISHES		
Wall finishes	32	1.7
Floor finishes	41	2.2
Ceiling finishes	26	1.4
Group element total	99	5.3
FITTINGS AND FURNITURE	44	2.3
SERVICES		
Sanitary appliances	25	1.3
Disposal installations	4	0.2
Waterinstallations	27	1.4
Space heating and air treatmen	t 106	5.8
Electrical services	93	5.0

Protective installations	37	2.0
Communication installation	9	0.5
Builders' work in connection	12	0.6
Group element total	313	16.8
EXTERNAL WORKS	198	10.7
PRELIMINARIES/INSURANCE	212	11.5
TOTAL	1,853	100
Cost data provided by Roger Hur	mphries Ports	mouth

Cost data provided by Roger Humphries, Portsmouth City Council Asset Management Service

## CREDITS TENDER DATE

March 2003

START ON SITE DATE

July 2003

CONTRACT DURATION

32 weeks

GROSS INTERNAL AREA 394m<sup>2</sup>

FORM OF CONTRACT

TOTAL COST

£729,958

Portsmouth City Council Education Department

ARCHITECT

Portsmouth City Council Asset Management Service: Daniel Brunt, Stefan Jakobek



# STRUCTURAL ENGINEER

Portsmouth City Council Engineering & Design Service

**QUANTITY SURVEYOR, LANDSCAPE ARCHITECT**Portsmouth Council Asset Management Service

SERVICES ENGINEER Hoare Lea Consulting Engineers

PLANNING SUPERVISOR

Trinnick Warr

MAIN CONTRACTOR

Norman Wright

# SUBCONTRACTORS AND SUPPLIERS

Mechanical Keeping Engineering; electrical Bradley Electrical; piling Roger Bullivant; precast floor Techspan Flooring; glulam frame Constructional Timber; steel doors, windows Vista Brunswick; timber windows Rationel; cedar shingles Cobsen Davis Roofing; green roof Thompson Roofing (Kalzip Nature Roof); gabion walling Blanchard Wells (Bakaert); ironmongery Capital Architectural Ironmongery; fixed furniture Thorpe Kilworth; flooring PA Beveridge; slate cladding RM Friend; washrooms Armitage Venesta

# WEBLINKS

Portsmouth City Council www.portsmouth.gov.uk Hoare Lea Consulting Engineers www.hoarelea.com



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# **Get your Act together**

The Disability Discrimination Act now applies to employers with any number of employees. Do all your properties comply?

BY AUSTIN WILLIAMS AND JOHN PATTERSON

From the beginning of this month, providers of goods, facilities and services will have to demonstrate that they have taken reasonable steps to remove, alter or provide alternative means of avoiding physical features that make it impossible or unreasonably difficult for disabled people to use or access their services. The Disability Discrimination Act (DDA) now applies to employers with any number of employees.

The assessment of what is 'reasonable' includes assessing the costs, benefits and practicalities of making the adjustments. All architects should have carried out a full access audit of their property portfolios to 'All architects should have carried out a full access audit of their property portfolios' assess which properties do not comply, and will have highlighted those areas of non-compliance. The next step is to identify potential solutions with costs. By now, all should be ready with prepared programmes for implementation.

For any service provider who has not even got to the access audit stage, we have drawn up a generic list to check that your own house is in order and your designs for others — but note that this is no substitute for a full access audit. Please copy the checklist below and use it to identify access considerations.

Each feature should be assessed on a range of disability criteria including,

inter alia, wheelchair use, ambulant disability, visual and auditory impairment, limited dexterity and cognitive difficulties (learning difficulties, etc). We recommend that items be ticked off, but also that comments be written on the form to explain your chosen actions (or lack of action). The audit should then prioritise action, based on the safety, expense (identify whether minor or major budget costs), regulatory requirements and general best-practice criteria.

In the service industry, the general focus appears to be on level access at the main entrance/s and assisting disabled customers in navigating stores. An architect should advise individual service providers how to use these access audits to prioritise and properly programme the identified works, thereby demonstrating intent and – once again – that key word: 'reasonableness'.

John Patterson is an architect at Styles & Wood's StorePlanning division

ltem	Location	Assessment (write comments alongside)	Tick off	Priority	Notional
The	Car parking, landscaping,	Include disabled parking bays		items	costs
approach	transport links				
		Remove potential obstructions			
		Provide adequate lighting and visible signage			
		Avoid unnecessary steps and eliminate uneven surfaces, slip/trip hazards			
Entrance(s)	Paths, porches, lobby areas	Need for ramp, level entrance or stairs			
		Check suitability of handrails and the tactility and visibility of goings			
		Check width of doors and ease of opening			
		Provide visible and clear signage			
		Include safety glazing and clarity of manifestation			
		Check height of ironmongery and vision panels, etc			
Reception	Waiting areas, public seating, reception desks	Provide visible and clear signage			
		Check heights of reception desk			
		Include induction loops for hard of hearing			
		Maintain flush flooring and level surfaces where possible			
		Provide seating for mobilty impairment and wheelchair waiting			
Circulation	Corridors, lobbies, stairwells, lifts	Remove potential obstructions to free movement			
		Check widths of corridors/doors for wheelchair manoeuvrability and doors for ease of opening			
		Maintain flush flooring and level surfaces where possible			
		Check suitability of handrails and the tactility and visibility of goings			
		Examine the need for lift access (sized to suit wheelchair manoeuvrability) with audible and visible aids			
Features	Example	Assessment			
Sanitary	WCs, washing facilities	Check heights to suit wheelchair users, ambulant disabled, children, etc			
		Include dedicated disability facilities and signage			
Surfaces	Colour and contrast	Use tone and colour to provide clear demarcation for the visually impaired			
Lighting	Throughout	Provide even lighting. Avoid dark areas and glare where possible. Accessible switching			
Signage	Internal and external	Use suitably large, clear and distinguishable fonts and graphics			
Doors and	Furniture, soft furnishings,	Take account of variable manual dexterity			
windows	ironmongery	Include comfortable and easy-to-use fixtures and fittings, ensure worksurface levels and surface treatments cater for wheelchair access			

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# The NEXT generation

NEXTMap, a new breed of mapping technology, is set to become an architect's best friend – and a lot more besides

By AUSTIN WILLIAMS

While Nicholas Crane continues his intriguing series *Map Man* on BBC television, exploring the significance of historic mapping of Britain, a new map technology is becoming available that provides an accuracy that, until recently, cartographers could only dream of. However, it is not just the accuracy but the usability that means this new generation of mapping should become of immense benefit to architects.

Provided by GetmappingUK, the new maps have been developed from aerial photographic exploration of Britain. In essence, a 725km/h Lear jet has flown back and forth, up and down the British Isles (see 'What NEXT? box, opposite page) for several months following a carefully demarcated grid pattern while taking vertical images of the terrain below. Instead of these being the traditional Ordnance Survey grid-reference photographs that are developed, or downloaded as image files, these images are produced from Intermap's IFSAR (Interferometric Synthetic Aperture Radar) technology, although they are available as JPEG files. However, since they are created

'The NEXTMap survey has the potential to further the bank of knowledge of the countryside, geography and urbanism'

Below: the photographic clarity of Brighton seafront can be digitally transcribed into a topographic data map

from radar imaging of the topography under the flight path, using stateof-the-art advanced guided missile technology, the resulting information is more detailed and has more manipulable layers.

On flying over a site, the camera reads the ground conditions, undulations, trees, fences, traffic and street furniture among other things. With elevation points taken every 5m (see box below), it provides an accuracy of 1m across the country, with double that accuracy in some parts. That means the camera picks out changes in level at 5m intervals and maps out 1m contours. For greater accuracy, there is a higher-density map offering to read topographic changes of 500mm elevational variations and, as of last month, the system has been improved using Vexcel Ultracam D cameras fixed to the underside of Piper Chieftain survey aircraft, which will provide a resolution of up to 100mm vertical variation. This means that the radar images will provide data points distinguishing between roads and pavements.

The beauty of the technology is that the completed files can then

be translated into a variety of layers that can be altered to suit requirements. The basic treatment is called 'bald earth' and removes all superfluous information to provide a terrain model only. Buildings, trees, people and boundaries can be deleted from view to show the layout of the land at the push of a button. Ideal for initial site appraisals, available in GIS (geographic information system) format, this information can be used to look at feasibility-stage proposals. The surface modelling information - also known as the 'canopy model' - reinstates layers of natural and built environment and is useful for design and planning-stage layouts, although the detail on both can be used for production stages. Next month, the files will be available in DXF format for instant incorporation into drawing packages.

# **Model-making**

The elevational data incorporated in the survey allows a three-dimensional model of the site to be created. Importing the data into 3D Studio-Max means that architects have the opportunity to fly their clients – virtually – across the site. Especially dramatic for one-off houses in the Lake District, the fly-through can present a much more accurate representation of the actually existing conditions of the landscape and over greater distances than would

# Data specification

- Flown at 30,000ft the vertical accuracy is +/- 1.5m RMSE.
- Flown at 20,000ft the vertical accuracy is +/- 1.0m RMSE.
- The horizontal accuracy is +/- 2.5m on slopes less than 20°.
- The total area covered is 204,000km² comprising 150,000 km² at 30,000ft and 50,000km² at 20,000 ft.
- The higher flight path offers a resolution of 1m and was flown between 1999 until 2002, while the lower flights provide a resolution of 0.5m and were flown from 2002 onwards.

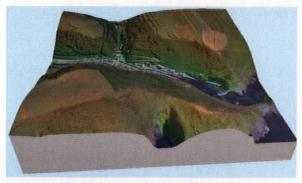




otherwise be the case. Plans for incorporating this data into a proprietary STL file, to stereolithograph a physical three-dimensional model, are not in place as yet, although there should be no reason why architects couldn't try this for themselves using compatible software.

At the moment, height data is available in TXT format for GIS users, and JPEG images are the standard format for the photographs. However, by the end of the year, a vector version should be available. One of the projected uses is for clients to be able to visualise what landscape and what views they will be able to see from their window at a given orientation. A two-dimensional or three-dimensional representation can be printed off showing the area of the proposed field of view, highlighted for clarity. Similarly, with sunlight data programmes, the client will be able to see how much of the view, or his or her own proposed property, will be in shadow at different times of the day. Ideal for proponents of solar technology and even, given the modelling of sheltered locations, of wind turbines.

Already taken up by insurance agencies, NEXTMap, as the generic product is called, has been used to identify areas of flood risk (although, given recent weather occurences, this seems not to have been picked up by infrastructure agencies and emer-



Top: surface modelling for accurate flood plain assessment.

Above: three-dimensional terrain modelling

# What NEXT?

The Countryside Council for Wales, incorporating the Welsh Development Agency, Welsh Historic Monuments, the Forestry Commission, National Trust and the Planning Officers Society among others, is using the NEXTMap technology to create a digital map of the historic condition of Wales. Similar use for the Getmapping UK technology is being devised by English Heritage.

The project – known as LANDMap – involves identifying five different levels of information on the detailed landscape maps: landscape habitat, visual/sensory, historical, cultural and earth sciences. It has been determined that each of these layers represents 'elements that need to be considered to ensure consistent local, regional and national planning, and decision-making'.

In this way, for example, a layer identifying all historic monuments can be called up. English Heritage states that its Historic Landscape Characterisation project is almost two-thirds complete, and will include interactive GIS-based descriptions of the historic dimension of the rural landscape.

gency services). Simply put, the detail and accuracy of the terrain model, together with predictive programmes developed from anticipated rainfall intensities, allow flood plain data to represent graphically the real extent of river flood tides and ponding. Essentially, insurance companies are suggesting that instead of their usual blanket postcode lottery for determining premiums for householders in 'flood-risk areas,' they can now be more accurate in determining which houses actually carry the real risk of flooding. Theoretically, premiums will come down for those shown to be outside the real flood encroachment area, although costs (and unsellability) will undoubtedly increase for those identified as being within the blue, water-filled zone.

# Information gathering

GetmappingUK is reconsidering its decision that large swathes of Scotland will not be surveyed and that a significant proportion of Scotland and Wales have only been surveyed to the lower resolution. Whether this upgrading will happen for Ireland is unclear, though it might be reasonable to expect that, with the relatively low population concentration of southern Ireland, it will not get much of a look-in with this technological application. However understandable this is from a commercial point of view, it is still a shame that this technology has not been taken up more widely.

As a scientific exercise of information gathering, the NEXTMap survey has the potential to further the bank of knowledge of the countryside, geography and urbanism. It is always exciting to see the great potential that can often be realised through commercial enterprises that come up with these ingenious technological advances, but it is sometimes disappointing to realise how much better, how much more equitably distributed, and how universal that technology would be if commercial considerations were not uppermost in the equation.

However, there are no plans at the moment for a new brand called BangladeshMap to assist in the alleviation of that country's significantly more lethal floodplain topography.

For more information, contact 01252 849 450 or visit www.getmapping.com

# Adjudication review at last, but are we asking the right people?

'Those with the

views are those

who derive their

living from it'

most strongly held

What is wrong with adjudication? Until now, writes Kim Franklin, such a question would usually provide a platform for the pro- or anti-adjudication lobbies to vent their spleen in glowing, or vehement, terms depending on their perspective, and heaven help you if they had a glass of something intoxicating in their hand at the time.

In April of this year, the chancellor announced, as part of the Budget, that the government would conduct a review of both the payment and adjudication provisions of the Housing Grants, Regeneration and Construction Act 1996. The architect of the act, Michael Latham, was appointed to lead the process. The Department of Trade and Industry set up a pan-industry review group with two working groups - one for adjudication and one for payment - to conduct a wide-ranging and detailed consultation process.

At last there is some purpose to questioning

adjudication and various interested bodies are being asked their views. Those who are thrilled, or dissatisfied, with the process need no longer mutter darkly into their cups. Now they have an opportunity to speak up and be heard.

What they do say, will, in my view, depend largely on who they are and what

interest they have in adjudication. Those who may have views fall roughly into four categories:

- those whose disputes are referred to adjudication. These fall into two sub-categories: those with a claim (the referring party) and those at the wrong end of a claim (the responding party);
- those who decide the disputes (the adjudicators);
- those who act for the disputing parties (the lawvers):
- those who have an academic interest in adjudication (the commentators).

Let's take, for example, the topical issue of residential occupiers. The act expressly excludes contracts where one party is a householder from the adjudication process. Should the legislation be extended to include them? Here is how our various lobbies might respond.

The referring parties (in this case, invariably contractors): 'Yes, of course, we want these disputes decided quickly. None of this snagging list nonsense, and the "you used my daughter's Barbie bin to mix concrete in" or "you said you'd be finished by Christmas" excuses for non-payment. Get an adjudicator in and let's get paid.'

The responding parties (usually the householder): 'Adjudi-what? I don't like the sound of that. Would we need representation? How much would it cost? Could the contractor serve us with a notice just before we leave for the family holiday?'

The adjudicators: 'I suppose so. I had thought that I would be required for high-value claims by commercial contractors, but someone has to decide these householder disputes and I would rather the work came to me than went to a judge or an arbitrator.'

The lawyers: 'Yes please! It's just the sort of work we need for our junior fee-earners. Disputes are always messy and there is a real need for hands-on lawyer involvement. Expensive? Well... maybe.'

The commentators: 'Good grief! The process

is unfair enough without foisting it on the inexperienced, non-commercial householder.'

No surprises then that when the Technology and Construction Courts Solicitors Association (TeCSA) was asked its views, it did indeed believe that the legislation should be extended to include resi-

dential occupiers. Of equal interest was its view that adjudicators should not be allowed to exercise a lien over - that is, hang on to their decisions - pending payment of their fees. A view which, one imagines, few adjudicators would share.

All this demonstrates that those with the most strongly held views about adjudication, and who are best placed to take part in the consultation process, will be those who, to some extent, derive their living from it. The people whose views the government really needs to canvass are the wideranging and disparate end-users, and these will be much harder to access and collate.

In the meantime, the publication of the consultation paper is expected this month, with a deadline for responses in December 2004. Those with views - adjudicators or otherwise - are invited to express them via the RIBA's Dispute Resolution department by email at adjudication@inst.riba.org Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownoffice

chambers.com

# Sexy stone is still a chore to explore

This column doesn't often take peeks at commercial websites - that's partly because they are rarely anything like as intriguing as architects' sites. However, there are always exceptions to the rule. Architect Richard Pain has just sent me a 'snazzy website for your pleasure. Who knew stone could be sexy?' And indeed, Kirkstone's web designer has really sexed-up www.kirkstone.com.

The visual theme is the Froebel solids, sphere, cube and cylinder. Alright, on the site the cylinder is actually a pyramid. Maybe Froebel, maybe not. Whatever, the three shapes are used on the homepage to symbolise the three choices: pyramid means skip the introduction, sphere for a Flash plug-in, the cube for site entry.

There follows a lot of meaningful text swimming about nicely that then coalesces into the company name with interlinked wireframes of the three shapes. Then up come the shapes as big grey solids. You idly move the cursor across the screen and various planes of the solids light up in different colours. At the same time as the circle goes acid green, for example, the words 'Latest News' slide in from the right. Click on the dark-green side of the pyramid and across slides the word 'Clients' and the page goes green and there is a list. And so on for 'Product', 'Order Brochure', etc.

In the 'Gallery' section you have a choice of domestic and commercial, then interior and exterior expandable thumbnails. And on the 'Contacts' page you get an envelope endlessly unfolding itself into a paper aeroplane and flying off to the right. As 'Clients' or 'Product' slides in from the right, the selection of shapes - now small, disassembled and in grey - slides in from the left with the client or product shape in colour. Among these shapes is a mysterious triangular segment that fails to respond to clicking. Maybe this is where the designer hid his/her name. Quite right that it should be hidden. Because, despite the visual pleasures of the site, it can't be viewed in anything other than Internet Explorer. sutherland.lyall@btinternet.com

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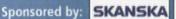
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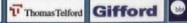


















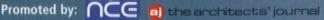


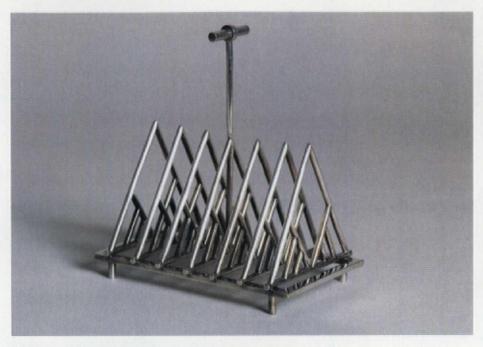












# Strength in diversity

**KENNETH POWELL** 

Christopher Dresser 1834-1904: A Design Revolution

At the Victoria and Albert Museum, London SW7, until 5 December

Billed as 'the first major museum exhibition devoted to Dresser', this extremely handsome show (first seen at the Cooper-Hewitt in New York) is a further marker of the rise of Christopher Dresser as a collectable cult figure, in the tradition of Pugin, Morris and Mackintosh.

A Dresser exhibition mounted by the Fine Art Society in 1972 truly launched the market for his objects. In 1991 the admirable Italian manufacturer Alessi paid homage to him by faithfully reproducing a number of his metalwork designs in limited, hand-crafted editions. There was a certain irony here, in that Dresser had been rescued from obscurity by Nikolaus Pevsner on the basis of his involvement in mass production.

Dresser was 'the first independent industrial designer', even 'the pioneer of branding', working for a whole range of big manufacturers of everything from carpets and curtains to garden benches and the now-celebrated toast racks. These artefacts were aimed at a broad middle-class market, rather than the affluent elite able to afford the handmade products of Morris & Co. For this reason, it seems, his work was not collected seriously by museums – it did not rate as 'art' – and it was left to dealers and private collectors to champion his achievements. Prominent among the latter is Michael Whiteway, editor of the excellent exhibition catalogue (V&A Publications, £35).

Glasgow-born Dresser described himself, significantly, as 'architect and ornamentist'. Educated at the Government School of Design, he had no architectural training. Up to 1931, of course, any designer could use the term 'architect' freely, but for Dresser it had real significance. He did not design buildings but did create a number of interior schemes, two of which survive (in Leicester and Halifax) in recognisable form, where every component reflected an overall aesthetic programme.

In this he was following in the footsteps of his much-admired mentors, Owen Jones and A W N Pugin, the latter first achieving fame as the designer of everything from wall coverings to ink pots in a building (the Palace of Westminster) which he professed to despise.

As Simon Jervis points out in a particularly perceptive catalogue essay, setting Dresser in the context of his own age, not everything that the latter did was admirable. Moreover, there were good reasons why Dresser's reputation slumped (making Pevsner's 1937 essay in *The Architectural Review* a true example of rediscovery), while that of his exact contemporary Morris has never faded in over a century.

Morris was an inspirational polymath, a brilliant and wealthy amateur, an 'ideas man' at odds with his own age and with the ability to inspire everyone from Walter Gropius to the young Quinlan Terry. Dresser was, by



Left: anticipating the Bauhaus – a toast rack by Dresser, 1879. Above: a pitcher, 1880

contrast, a self-made man, a down-to-earth modernising technocrat, whose links to mass production set him at odds with the prophets of the Arts and Crafts.

Not that Dresser was an intellectual slouch. He gained a Ph.D from Jena University and pursued scholarly researches in the field of botany – botanical imagery infused many of his designs. His knowledge of Oriental art was extensive and also informed them.

We no longer need to characterise Dresser as a 'pioneer of modern design' to enjoy his work. Its diversity and sheer imaginative force, sometimes verging on the grotesque, can now be seen as its greatest strength. Yes, the toast racks and teapots that seem to anticipate the achievements of Bauhaus designers are irresistible in their simplicity, but the wallpapers and ironwork – as full-bloodedly Victorian as the architecture of Street or Burges, the work of an 'ornamentist' – can equally be admired in a Post-Modern age. Whether it all constitutes 'a design revolution' remains unanswered.

Pevsner would doubtless be dismayed by many pieces in the exhibition 'Tea & Coffee Towers: Alessi at the Soane' (Sir John Soane's Museum, until 4 December). Twenty leading architects, including Alsop, Hadid, Nouvel, Morphosis, Ito and Future Systems, have designed tea and coffee sets for the company: they are instant museum objects, shown to good effect among the precious bric-a-brac of Soane's extraordinary house/museum/mausoleum. All are being hand-made to order – no preoccupation with the ethics of mass production here, nor any notion that objects need to look 'functional'. Kenneth Powell is an architectural journalist



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# Value judgements

MICHAEL ANGUS

# Architecture in Scotland 2002-2004

At The Lighthouse, 11 Mitchell Lane, Glasgow, until 22 October

Learning through playing. Serious fun. 'Architecture in Scotland 2002-2004' is attempting just that. This is not an exhibition of orthogonal drawings on the wall, or even models. Rather it is an interactive experience, apparently aimed at everyone, to raise the debate and engage with a simple question: in architecture, what do we value?

From the work on show, contemporary Scottish architecture need not be concerned with its inherent value: it is highly polished, serious, committed, assured. Images of 44 projects, from all corners of the country, rural and urban, appear on two large screens, supplemented by comparative information. Around these screens are timber packingboxes, set out for a game of architectural trumps. The lovingly prepared trump cards feature all 44 projects, and the values ascribed to them - for instance, 'Building footprint', 'Cost/sq m (£)', 'Design time ratio (%)', and so on. Which is the trump? Is it better if the cost is higher or the area greater?

The tone of games and play is immediately established on entering the exhibition space: one is confronted with Lego models. But overall the show is a serious affair - its palette is very limited. In itself this reflects the exhibited work, which one might almost think was by a single hand. The open packing boxes display examples of materials currently used by the featured practices, and it's a common palette - cool, sharply-dressed, predominantly grey and blue. It is an architecture of arrogant modesty, sensitive to context, history and, specifically, place.

The images are unashamedly fetishist: the architecture is everything, in its simple and pure line, material deference, and dedication to detail. But the spaces, though delightful, are disturbingly uninhabited.

What these images convey about the architecture is perhaps at odds with the intent to engage the casual visitor. The exhibition is isolated, four floors up, and one wonders: who will really sit down and play? In some ways the value debate does become overly convoluted.

There almost seems to be too much going on but the exhibition does succeed in its primary aim, in raising a perennial and complex issue - enigmatically conveyed in the last object in the room, a large empty gabion cage. One is drawn to this object, as one has learnt to expect to look, and question, a little deeper. Although no answer is forthcoming. there are hints: the homogeneous quality of the exhibition, the packing cases, the familiar palette of materials, all suggest that architecture is about commodity - that it can be packaged, moved on, interchanged.

And this feels like satire, for it is clear from the exhibited work that uniqueness to place and context is a fundamental concern of all those included, as are individual practices' devotion to quality and desire for excellence, regardless of modest opportunity.

Underneath the apparent emphasis on the value issue, there's a feeling that 'we' - the architectural community - are privy to some greater knowledge: that the true value of architecture is revealed in the comfortable embrace of time, in the use and reuse of spaces, and furthermore, in the unquantifiable value of spatial joy, of architecture's capacity to raise one's emotion. Such values are not measured by balance sheets or cost/sq metre.

Where practices did not submit cost information, the associated icon 'N/A' seems to confirm that broader understanding of architectural value. Whether this accords with the public's understanding, in the light of hospitals threatened with closure and the cost of the Scottish Parliament, remains to be seen. This exhibition, if brought to ground level, might expand the issue in the public's mind - and also in the minds of some of 'us'. Michael Angus teaches at the University of Strathclyde



New York, Empire City 1920-1945 (Abrams, £19.95) springs from the chance discovery of a cache of negatives in a New Jersey studio. Taken by a firm of architectural photographers called Peyser and Patzig, they record New York during a period which saw the opening of the Rockefeller Center, the construction of the Chrysler Building, and the staging of the 1939 World's Fair. Far left: the Empire State Building seen from the Second Avenue El. Left: the wedge-shaped Beaver **Building, still standing** near Wall Street.



# London

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

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

Eric Parry Tuesday 12 October, 19.00.
The Docomomo-UK Annual Lecture at the Building Centre, 26 Store St, WC1. Details 020 7253 6624.

Edwin Lutyens Thursday 14 October,

18.30. A 20th Century Society lecture by Gavin Stamp at The Gallery, 77 Cowcross St, EC1 (020 7250 3857). David Adjaye: Length x Width x Height Until 24 October. An installation at

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. RIBA Stirling Prize Shortlist Until 30 October. An exhibition at the RIBA. 66

Portland Place, W1 (0906 302 0400). 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).
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).

# 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 2022 October. An EHTF conference at
Lincoln. Details Samantha Shore
0117 9750459.



# **PLANT LIFE**

Nigel Green's photographs of Dungeness 'B' Power Station, and some of the resilient plants in its vicinity, were the subject of an article in AJ 19.2.04. They are now on exhibition at Photofusion, 17a Electric Lane, Brixton, London SW9, until 13 November, along with photos of scientific environments in California by Naglaa Walker. Details www.photofusion.org (020 7738 5774).

# **RIBA CPD Event: JCT Contracts Update**

Wednesday 27 October, 13.45. A seminar at NWSC Holme Pierrepont, Nottingham. Details 01522 837480.

# 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: Autumn School on Sustainabilty 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 'ecominimalism'. At Birmingham. Details 0121 233 2321.

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

Aspects of Architecture Until 22 January. A photographic exhibition at the Graves Art Gallery, Sheffield (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.
Scothuild 2004 2-4 November.
With a lecture by John McAslan on
3 November. Details 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

Shrinking Cities Until 7 November. An international exhibition at the KW Institute for Contemporary Art, Berlin (www.shrinkingcities.com).

**Design etc, Open Borders** *Until 28 November.* Eighty projects from young designers at Tri Postal, Lille. Details www.lille2004.com

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



# West Midlands Vacancy

## Architectural Technician Vac ref 0409-109

## Permanent

My client is a medium sized practice specialising in the Commercial sector. They have identified a requirement for an Architectural Technician to join them from November 2004. The ideal applicant will have a minimum of 3 years experience gained within an Architectural practice, although more senior candidates will be given consideration and salary levels can be tailored to reflect your background. Ideally you will have worked within the Emoil: dave.smith@ Commercial developement sector for some part of your career.

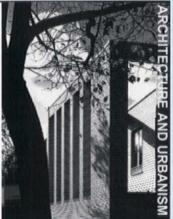
RECRUITMENT IRUGBYI ITD Trioka House Eas Union St. Rugby Works CV22 6AJ Tel: 01788

572841 Fax: 01788 578609 or rdrecruitment.co.uk

# SHILLAM•SMITH

Architect with good design skills and experience of public consultation to work on urban regeneration projects throughout the UK. CV with examples of work by email please to michael.smith@urbaneye.co.uk

122 GREAT TITCHFIELD STREET LONDON W1W 6ST www.urbaneye.co.uk We are an equal opportunities employer



## Uniform - 3D Studio Max Artist

Uniform are currently looking for a 3D Studio Max artist to join their expanding Liverpool based architectural visualisation practice.

1-3 years 3D Studio Max experience, excellent Photoshop skills and knowledge of Autocad is essential Passion and drive to produce cutting edge images and animations within this field is a must. A keen interest in the fields of architecture, design and 3D is required.

ease send CV & your 3 best images to ck.howe@uniform.net

+44 (0) 151 236 2886

www.uniform.net



IIGSAW



# McCarthy O'Hora Associates

Architects, Project Managers, Interior Designers 'Old Church', Church Street, Portlaoise, Co. Laois, Ireland



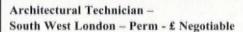
Architects & Architectural Technicians (RIAI/RIBA Registered)

The positions offer the opportunity of joining an energetic and Design led practice working on Commercial, Education, Local Authority and Conservation Projects.

Excellent package for suitable candidates.

## Applications/C.V.'s to:

McCarthy O'Hora Associates, Old Church, Church Street, Portlaoise, Co. Laois, Ireland Fax: 00353 502 21079 email: sinead.kelly@mcoh.ie



Jigsaw require an Architectural Technician to join an established team to work on their new up and coming Kew stores. At least 5 years post qualification experience with a good technical background and understanding of Planning and Building Regulations is required. You should be proficient in either Vectorworks 10 or Autocad 2000-2005 and have the ability to produce accurate working drawing packages. Please send your CV and examples of recent completed projects to Gary Phillips, Jigsaw, 159 Mortlake Road, Kew, Surrey, TW9 4AW. Email: gary@jigsaw-uk.co.uk



# Architectural Planner

Tamworth, Staffs.

Renumeration package based on age and experience

Crest Nicholson (Midlands) Limited is part of the successful Crest Nicholson Group and due to continued expansion has the following vacancy:

Working with Senior Design Manager the applicant will be responsible for scheme design viability studies for pre-operational, bid and strategic sites. Proficient in operating CAD design systems, in particular presentation for planning applications.

A minimum of 3 years previous experience is required to fulfil this role.

Remuneration package will be based on age and experience but will include Company Car Scheme options, medical insurance and contributing pension scheme.

Applications in writing only with C.V. to: Mrs Sue Steele, H.R. Administrator, Crest Nicholson (Midlands) Limited, Crest House, 19 Galena Close, Amington Heights, Tamworth, Staffs., B77 4AS.

Closing date 22nd October 2004

Crest Nicholson (Midlands) Limited operates a non-smoking policy.

www.crestnicholson.com

# Architecture

Tel: 020 7248 7400 Fax: 020 7248 7600

E-mail: register@justarchitecture.com

# PERMANENT VACANCIES

Design Director, London - to £60,000

Design Director, London – to 199,000 by the Design Director, London – to 199,000 by the Mark Risk disas design, management and interpersonal skills? If so, this AJ top 100 practice with a comprehensive award winning portfolio of projects from the Urban Design, Education, Commercial and Healthcare sectors, would file to hear from you. The successful applicant will be responsible for managing multiple projects and design teams, business and client development, project delivery and communication of design concepts to clients and in house designers. You will be hands-on in your approach and have a track record of delivering high quality Emulti-million projects on time and to budget. Ref. 10249

Architect, London to £34,000

This company is a feading AI top 100 practice and aims to produce high quality designs for the built environment. With a wide range of projects currently in progress in Europe and throughout the UK, it is currently seeking applications from dynamic, design-oriented architects to work on projects of varying size in Commercial, Education and Leisure sectors. You should have at least 3 years post part III experience working on similar schemes, strong conceptual design, presentation and client listions is dills and be familiar with producing working drawing packages. Microstation proficiency preferred but not essential as training can be given. Ref: 10227

Trainee Recruitment Consultant, London - to 940K.

Are you overworked, underpaid and becoming more and more disflusioned by the industry? If so, why not use your architectural revolvedge 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

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

Refurbishment Project - Microstation. Ref: 10239

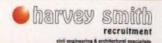
Illustrator/Concept Designer - to £22ph Urban Design Projects - Microstation & Photoshop. Ref: 10097

EMulti-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 - AutoGAD. Ref: 10229

For more vacancies please visit 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

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 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 productsourcing manager.

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

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

# aj recruitment

# Recruitment Agency of the Royal Institute of British Architects

EXPERIENCED PROJECT ARCHITECT + EXPERIENCED PART 2s - REGENT ST. A large firm of architects in Central London which has worked on a variety of prestigious projects. Some of their many current projects include a new build office in The City and a large £20million low-energy office scheme outside London. Candidates should have at least two years post-part 2 experience; the practice is happy to encourage people with their part 3 qualification. The project architect position will require experience of running large projects. The practice also has a corporate interiors division for which it is looking to recruit architectural assistants with fit-out experience. AutoCAD is preferred. JOB REF 0519 TECHNICAL ARCHITECT / ARCHITECTURAL ASSISTANT - CHISWICK

A firm of designers/architects in West London. While the majority of their work focuses on showrooms and exhibition space they are looking for people to work on tourisms projects in the UK. Candidates should have 'technical knowledge of construction with a good understanding of current building regulations'. Vectorworks. JOB REF 0524

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

# NICHOLAS BURWELL

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Architects / motivated R/BA part II graduates Mac based

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architects

# **BEAL HOMES**

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As a substantial privately owned house building Company in Yorkshire and Lincolnshire we are actively seeking an experienced architect to lead our already very successful in house architectural department.

The successful candidate will have extensive experience in residential architecture including development layout and house design with a proven track record. Experience of house building and apartment construction with a detailed and thorough technical knowledge and understanding is essential.

This is an ideal opportunity for an ambitious person to play a key part in the continued development of one of the Region's most successful privately owned house building companies. An excellent salary and package is offered.

Apply in writing with CV and references to:

R L Beal, Managing Director Beal Homes Holderness House Tower House Lane Hedon Road HULL **HU12 8EE** 

# ARCHITECT

Zaha Hadid Architects require an experienced Architect for their Russian projects. The person must have 6 years + experience (some within the Russian Federation), be fluent in Russian and willing to travel on behalf of the Practice.

Please send CVs with salary expectations to Pauline Morgan Pauline.Morgan@zaha-hadid.com

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

# www.aps-recruitment.co.uk



Senior Architectural Technician - Bristol - Perm - £Negotiable

A high profile practice in the Bristol region is seeking to recruit a senior technician of 10 years experience. Projects include contemporary modifications of listed buildings to residential developments with major environmental considerations. You must have 10 years experience and be fully literate in the use of AutoCAD. Your experience of working in teams ranging from 6 to 20 would be advantageous



# Clay Architecture Ltd

Young and emerging contemporary design practice based in Rochester, Kent require an Architectural Assistant with minimum I 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:

I Castle Hill Court, Castle Hill, Rochester, Kent MEI ILF

No agencies

Contact: Camilla Prizeman

# **Designer Required**

Retail Design Experience Essential Proficiency in 2D/3D CAD & Graphic Communications (inc. Web Design) Salary Negotiable

Please Apply To: Tony Sayers Antarchitecture

Unit7, Waterside, 44-48 Wharf Road, London N1 7UX (Closing Date: 21 September 2004) Recruitment enquiries

Charlie Conno 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 12 noon Tuesday Artwork 12pm Monday Cancellations

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

www.careersinconstruction.com

# Bennetts Associates Architects

# **Oualified Architects**

- · for London Office with up to 5 years experience
- · for Edinburgh Office with up to 3 years experience
- good design ability and team working skills required

Please contact Peter Runacres in London and Claire Sharp in Edinburgh. Supply CV and work samples

I Rawstorne Place London ECIV 7NL 020 7520 3300

peter.runacres@bennettsassociates.com claire.sharp@bennettsassociates.com 54 Manor Place Edinburgh EH3 7EH

# Architect (Pt.3 + 3yrs. min.)

with proven design, technical and job running skills required to work in busy office, on innovative residential & commercial projects. Autocad skills preferred.

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www.form-architecture.co.ul

Please write enclosing CV to Malcolm Crayton, Form Design Architecture 1 Bermondsey Exchange, 179-181 Bermondsey Street, London SE1 3UW



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

We are looking for experienced architects, and Part II graduates to develop their careers in the Liverpool office,

within this innovative practice.

Send your C.V. to

Halsall Lloyd Partnership, Architects & Designers 98 Duke Street,

> Liverpool, L1 5AG liverpool@hlpdesign.com

# Vagenta **Architectural**

SENIOR PROJECT ARCHITECTS Manchester, West Midlands, London, Hampshire, Surrey SENIOR / DESIGN MANAGERS Middlesex, Surrey To £50k

ASSOCIATES / TECHNICAL MANAGERS London, Middlesex, Surrey

PROJECT ARCHITECTS Berks, Cambs, Manchester, Midlands, Sussex, London, Surrey TECHNICAL COORDINATORS Yorkshire, Manchester, Midlands, Oxfordshire, London, Surrey PROJECT ARCHITECT London, Surrey, Hants, Cambs, Middle

DESIGN ARCHITECTS Hants, Oxford, Yorkshire, London, Notts, Surrey, Manchester, Cambi To £40k HOUSING ARCHITECTS / TECHNCIANS Manchester, Oxford, London, Kent, Midlands, Suffoli RETAIL ARCHITECTS London, Hants, Machester, Birmingham, Essex, Milton Keyne

PART III ARCHITECTS Manchester, Mids, Norfolk, Oxford, Berks, Beds, Surrey, London, Kent £35k CONSERVATION ARCHITECTS Norfolk, Manchester, London, Kent, Hants, Suffolk LANDSCAPE / ARCHITECTS TECHNICIANS London, Surrey, Sussex, Hants, Middlese

JUNIOR PROJECT RUNNERS Bucks, Berks, Midlands, Yorkshire To £30k PART II ARCHITECTS ASSISTANTS Norfolk, Cambs, Oxford, Berks, Hants, London, Bucks ARCHITECTURAL TECHNICIANS London, Manchester, Yorkshire, Midlands, Herts, Cambs, Be

PART II ARCHITECTS ASSISTANTS North Counties, Norfolk, Suffolk, Essex, Kent JUNIOR TECHNICIANS Manchester, Hants, Oxfordshire, Midlands, London, Surrey, Beds £25k

For further information on any of the jobs listed please contact Claire Gladdis: claire@magrec.co.uk or visit: www.magrec.co.uk

Tel: 020 8547 3399 Fax: 020 8547 2546

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ASSISTANT ARCHITECTS Midlands, Berks, Essex, Kent, Har

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# APS Recruitment Ltd

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www.aps-recruitment.co.uk

or via email simon@aps-recruitment.co.uk

Senior Technician - Manchester - Perm - ENegotiable

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 Technician – Cambridge – Perm – 255K + 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.

Architectural Assistant P2 – Manchester – Perm - £23K

Architectural Assistant P2 – Manchester – Perm - 123K
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 exhibition for practice whose expedies owers Residential Industrial and Commercial sectors.

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.

then you need to apply. Less experienced but entimisation declinicians will be considered.

Architect - Norwich - Perm - 235K+ 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 unning skills and be able to manage multiple projects at anyone time. This is a good opportunity for a young professional seeking that next step.

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

This targe 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 repaid.

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 manage your own projects and have solid experience of detailing work. This is an excellent opportunity to join a growing consultancy.



Architect / Designer

£28 - 36K

A small practice based in Watford has a requirement for an Architect or experienced Designer. Your role will be to produce sketch schemes, submit planning and building regulation applications, complete working drawings, design statements, presentations and produce drawings using a traditional drawing board. Ref AJ261

Architectural Technologist

Architectural Technologist Birmingham £20 – 26K
City Centre based practice requires an experienced Architectural Technician to join them on a permanent basis. The nature of the work will be primarily residential and retail with varied project values. You must possess a technical qualification – HNC or Degree level - and have full working knowledge of building regulations. Ideally you will have worked in a similar role for 2-3 years previously. Ref AJ257

We also currently have a requirement for contract Architectural staff to work in the Midlands area. Good rates of pay are available for these contracts, expected to last a minimum of 3 months.

To apply for any of the above positions, or for further information, please contact Natalie Herrick on 0121 454 1100, e mail natalic@harvey-smith.co.uk, or visit our website for more vacancies: www.harvey-smith.co.uk

# **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 Email: enquiries@avery-architects.co.uk 270 Vauxhall Bridge Rd, London, SWIV IBB



# competitions & awards

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

# JEAN MONNET HOSPITAL

Entries are invited from multidisciplinary practices to design the new 300-bed, 35,000m2 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 68m2 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 0033491999900, fax 0033491 997196. 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 004722 82 51 10, email 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.teatrszekspir.gda.pl



# Foggo Associates

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,

SENIOR ARCHITECT REQUIRED

up and operate their new London Office.

Stanford Eatwell & Associates seek an experienced, talented Senior Architect to help set

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

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

We also require experienced Architects and Technologists to assist on a variety of mixed use

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We are an equal opportunities organisation.

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ASSISTANT ARCHITECTS

AND TECHNOLOGISTS

Please apply in writing to:-

- · 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 www.foggo.com

to completion

# CHIEF ARCHITECT

# ■ BASED IN DUBAI, UNITED ARAB EMIRATES

■ Competitive remuneration (Tax-free)

Our client is a leading and diversified business group based in Dubai, which has achieved sustained growth and profitibility throughout recent years. Established in 1972, the organization has grown into an enterprise with varied business interests including architectural and engineering consultancy, interior design, real estate, five star hotels, hotel apartments, trading manufacturing and transportation services. Today our client employs over 2,000 professionals and is the pround partner of several leading international brands

The Chief Architect will lead and manage the architectural design team in preparing designs, schematics presentations as well as development and working drawings. He/she will provide consultation and guidance to the division by establishing future design programs, budgers and project requirements. The Chief Architect will also direct comlex architectural studies and surveys for the formulation of program policies, procedures and standards. This role has a strong focus on organizing, directing and reviewing the work of architectural, interior design, electrcal and construction inspection staff regarding conceptual designs and final designs.

Architecture / RIBA / RAIA or an equivalent degree. demonstrate at least ten years experience within an international respected company with preferable five years experience as a Chief Architect and/or Design Office Manager, heading an Architectural and Engineering firm by overseeing all the design operations. The Chief Architect ,must have varied experience in designing hotels, office towers, residential condominiums, etc. Outstanding communication and presentation skills plus people management affinity are a prerequisite to succeed. Additionally he/she should be able to and will enjoy interacting with a variety of

Our client offers an expatriate remuneration package (tax-free) including accomodation, transportation allowance, travel entitlements and medical insurance.

If this position is in-line with your past professional experience and qualifications plus you believe you have the passion to contribute fully to the architectural business of our client, then please send a detailed resume by 30th October 2004 to:

SEARCH & SELECTION
DANNY LENDERS, HEAD OF EXECUTIVE SEARCH &
SELECTION
KPMG LOWER GULF
EMAIL: AE-ESS@kpmg.com

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# TECHNICIANS

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

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We have numerous vacancies across the UK including:-

# SENIOR TECHNICIAN & PART 2 ASSISTANT-SUSSEX Ref TR/suss/309

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# SENIOR ARCHITECT & TECHNICIAN - BROMLEY

Strong AutoCAD and design skills, along with good job running and on-site experience to work on a variety of large projects.

## **TECHNICIANS & ARCHITECTS - LIVERPOOL** Ref TR/liv/411

3 years + varied project experience, good detailing skills, able to produce tender and working drawing packages. AutoCAD proficient. Experience of conservation or / listed buildings a benefit

Please send your CV to apply@tailoredresourcing.co.uk OR call us on 020 8325 1777 to discuss the above or any of our UK vacancies 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 Artwork Cancellations

5pm Monday 12 noon Tuesday 12pm Monday

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

# **Architects Registration Board**

ARB is the statutory regulator responsible for prescribing the standards of education and competence required for registration as an architect in the UK. One such route to registration is the Board's own prescribed examination.

Following a review of this process the Board is appointing Independent examiners who will:

- Ensure consistency in the Board's examiners judgements
- Monitor the conduct of the Boards examiners and the fairness of the examination process
- Monitor the performance of the candidates

# Applicants for the posts must be:

- Registered with ARB
- Resident in the UK
- Extensively experienced in auditing standards in higher education, or
- Experienced in examining in UK schools of architecture

# Successful Applicants will:

- Make a commitment to the Board to undertake no fewer than 3 days per annum in carrying out their external examining duties
- Be eligible to claim an attendance allowance of £300 per day (subject to tax and National Insurance), and reasonable expenses for travel and accommodation where appropriate. Interviews will be held on 1st and 4th November 2004 at the Board's offices in Central London. If you are interested in applying, please contact Emma Matthews at emmam@arb.org.uk, or tel 020 7580 5861 for full details. Alternatively, application forms and job/person specifications are available at www.arb.org.uk

Closing dates for all applications is Monday 25th October 2004.

ARB is an equal opportunities employer

Architects • Building Surveyors • Quantity Surveyors • Valuers • M&E and Structural Engineers Project Managers

# Architects

# Norwich, Hampton Court and Luton

NPS Property Consultants Limited are a progressive, disciplinary practice who are rapidly expanding in many areas of the sector. We are seeking Architects who have the drive and ambition to match. We



require Architects in our offices in Norwich, Luton and Hampton. If you wish to advance your career by seeing high quality, high profile projects come to fruition then we want to see you. If you are a registered Architect with excellent design and presentation skills, with a thorough knowledge of construction and design legislation; computer literate and have excellent AutoCAD skills. Experience in the design and construction of Education and Health Sector Projects would be advantageous.

We are happy to hear from the right candidates at any time, please contact us expressing your interest, enclosing a CV and stating your preferred office location. We can offer a flexible working week, a very pleasant working environment, Bonus Scheme and Final Salary Pension Scheme.

For a job description and application form, e-mail: recruitment@nps-property.co.uk telephone 01603 224289 or write to The HR Department, NPS Property Consultants Limited, Martineau Lane, Norwich, NRI 2SF. www.nps-property.co.uk

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# ARCHITECTURAL TECHNICIAN - Newcastle upon Tyne

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

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

Salary/package will be commensurate with experience.

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Amanda Follows t. 020 7881 2700 e. afollows@bbt.co.uk Ref: AF100102

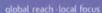
South East

With a residential bias and at least 3 years' experience, a PQE is sought by a top to architecture practice to bolster their housing division. You will have the ability to run projects, be fully CAD literate and have the ambition and drive to carve a long-term career with one of the fastest growing and

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This is a rare opportunity to join a well-established, medium-sized practice at a senior level. The practice has enjoyed a steady growth rate over the past few years, and have recently won a number of major new commissions. Successful candidates will be HNC/ONC qualified with at least 3 years experience, and fluent Autocad skills. Excellent technical ability and a good working knowledge of UK building regs are essential, and some experience of residential projects is preferred. Generous salary and package which includes pension an regular bonuses. Please contact Sally Winchester, email: swinchester@quayarchitecture.co.uk

Medium-sized, friendly practice with a fast paced, sociable environment has an urgent requirement for a recently qualified architect to work alongside the Director on a large, mixed-use project currently at tender stage. You will have no more than 2 years post part Ill experience, and you must be a fluent Microstation user. This is an excellent opportunity to run a landmark project with guidance and support. Excellent communication skills are a must. Permanent position available for the right candidate. Please contact Sally Winchester, email: swinchester@quayarchitecture.co.uk

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

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With projects encompassing a wide range of sectors, an experienced Project Architect is required to oversee and assist the existing team. Previous knowledge of the industrial sector would be beneficial. Proficiency in AutoCAD and a smattering of Vectorworks is sought. Salary will depend on experience.

Part II Architect | Essex | £18-21,000+bonus+bens Previous experience of commercial build would be useful for this role, as would some knowledge of the housing market. Your work should be detailed and of a high standard to comply with the practice's current requirements. Training on ArchiCAD will be provided if necessary.

CAD Technician | Hertfordshire | £27-34,000+bens

This is an excellent position for those individuals who wish to exercise their drawing board skills, as AutoCAD is not currently in use. As this is a firm of property developers, projects will consist of residential new build. Five years'

Senior CAD Technician/Part II | W. Sussex | £21-33,000+bens An experienced CAD Technician and a Part II student are sought by this medium sized practice based on the South coast. Projects vary from residential and leisure to industrial and commercial. This is an expanding, vibrant practice which will offer excellent opportunities for progression within the industry.

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Bookings/copy Artwork Cancellations 5pm Monday 12 noon Tuesday 12pm Monday Recruitment advertisements in the AJ can be found on our internet recruitment service

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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

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

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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 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

# Sir John Soane's Museum

# **Curator & Chief Executive**

The architect, Sir John Soane (1753-1837), designed and arranged his house and collections to form a unique museum, which he intended to become a centre for the study of the arts and, in particular, architecture. Today Sir John Soane's Museum enjoys a world-wide reputation as an extraordinary and virtually intact house, designed by an architect of genius to express the poetry of architecture, and to house its rich variety of works of art, its more than 30,000 architectural drawings and its excellent library dating from the Renaissance to his death in 1837. It is important that this inheritance should be cherished and protected.

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.

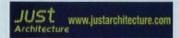
To receive an application pack, please contact Evelyn Kelly at Capita Resourcing, Innovation Court, New Street, Basingstoke, Hampshire RG21 7JB, telephone 01256 383776 or fax 01256 383746. Alternatively, please download an application pack from www.capitaras.co.uk Please quote reference B7713. The closing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

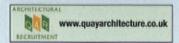
To find out more about the Museum, please visit www.soane.org

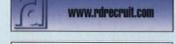
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With over 17,000 students, UEL is a modern, dynamic university at the forefront of academic innovation. The School of Architecture and the Visual Arts (AVA), housed in new purpose built

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.

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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 or telephone 020 8223 4321 (answerphone) or email 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.



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# penoyre & prasad

**CAD Manager for Architectural Practice** 

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We are looking for someone with at least three years experience of managing CAD systems, in both PC and Mac environments, within the construction industry. You will have experience of using Vector Works as well as other CAD drawing packages and be familiar with production information requirements.

The ability to manage people and prioritise workload, as well as good visual awareness and good communication skills are essential.

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

Richard Owers
Penoyre & Prasad LLP
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London EC1Y 8QE
Tel: 020 7250 3477
E-mail: r.owers@penoyre-prasad.net
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Penoyre & Prasad LLP is an equal opportunities employer.

# GRADUATE SPATIAL DESIGNER

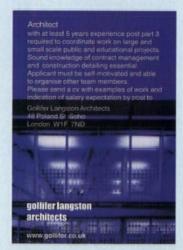
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In addition we need an Experienced Architectural Technologist with minimum 3 year's experience and excellent working drawing and detailing abilities, to work on varied Commercial, Educational and Residential projects. Market rate salary according to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

Please send/email CV to A J Snowdon, CTG Chartered Building Surveyors, 3 Bath Street, Abingdon, OX14 3QH, Email: andrew.ctg@virgin.net. Tel: 01235 537937

Closing date: 21 October 2004.



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



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

For an application pack please visit our website 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.

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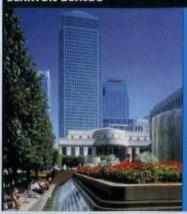
# AJ ENQUIRY NO: 301



Avanti Systems, the UK's largest independent producer of office partitioning systems, has inroduced a suite of product leaflets. There are 16 leaflets in total. In addition to the partitioning product ranges, there are also leaflets for operable and storage wall solutions, glass doors, ceilings, manifestation and Avanti's Unity Frame expanding door and window frames.

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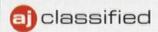


Lighting switches with a broad rocker and a discrete 'find-alite' feature helped Eaton's MEM win a Silver Supplier **Excellence Award in the third** National Excellence Awards, sponsored and organised by **Pegasus Retirement Homes** plc. Pegasus uses the company's Memstyle wiring accessories and Memera 2000AD consumer units on all its developments.

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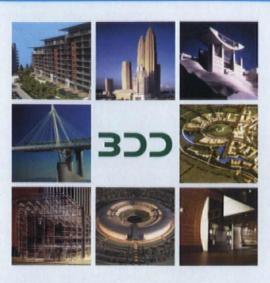
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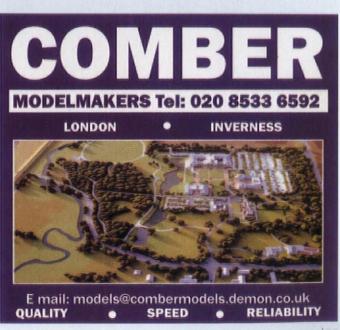


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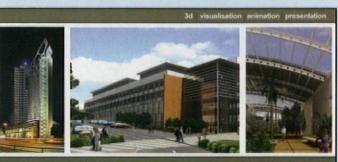
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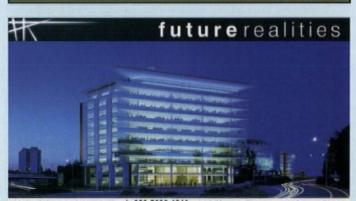
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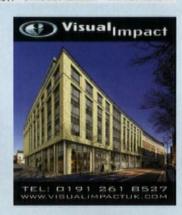


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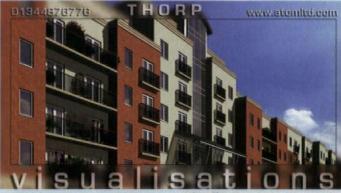


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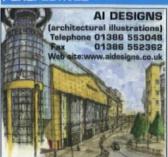




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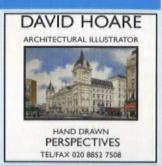
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# Out of court

ast Saturday night was

the occasion for a grand

dinner at the Athanaeum

Hotel, London, hosted by Bude architect Jonathan Ball, his wife Victoria, plus daughters Jemima and Morwenna. The dinner was to celebrate the successful conclusion of Jonathan's legal action over the Eden Project; in a nutshell, the action concerned intellectual property rights and the (happily failed) attempt to appropriate them by the rather creepy people who have made a fortune out of the development. Bude's most famous son embarked on a hazardous piece of litigation that put at risk everything he and his family owned, and which was fought tooth and nail by a well-funded opponent and slick City lawyers 'who treated us as though we were dirt off the heel of their shoes', as Jonathan put it. Friends and supporters of the family through the Dickensian action, which included a whole month in the High Court, were out in force at the dinner. No less than seven former RIBA presidents were there: Frank Duffy, Max Hutchinson, Paul Hyett, Bryan Jefferson, Owen Luder, Michael Manser and Larry Rolland, Former Lloyd's boss Ian Hay Davison chaired the dinner, which included a spirited speech from Victoria and a witty one from Alan Donald, former amabassador to Beijing. All enjoyed a veritable Cornish feast, including a rather good white wine from Bodmin, the intriguingly named Camel Valley Bacchus. Among younger guests I spotted, William Murray, part of the Wordsearch empire, helpfully finished the port that

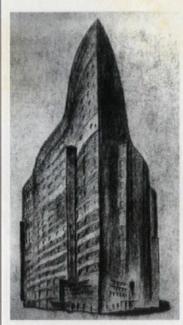
# Mixed messages

on a diet.

had proved too much for diners

the way civil servants think. Artist Liam Gillick, who Farrell is collaborating with on the new Home Office headquarters in London, suggested running a giant message across the main facade of the building. Farrell

# 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. No one correctly identified last week's (AJ 30.9.04) building. The never-built scheme was Tom Hancock's 'Earth Life City' entry in a 1980 competition for redeveloping Surrey Docks in Southwark.

knew this could spell trouble, so he told Gillick to get the Home Office to concentrate on the content, rather than the concept. It worked. It rejected the first proposed message as too radical and eventually, after many committee meetings, settled on one they considered acceptable. So what does it say? Farrell wasn't telling and, since only indecipherable fragments of it appear on some fritted windows, nobody will ever know. Relaying this story at the Richard Catt memorial lecture at the University of Westminster, Farrell said he preferred today's more flexible approach to artistic collaboration over the rigidity of the '1 per cent for art' concept. That 1 per cent could be surprisingly flexible - one developer shifted a Barry Flanagan hare to a different building after a potential tenant said he would only take the lease on if he could 'get rid of that bloody rabbit'.

# List-less landmarks

he decision not to list the Commercial Union (CU) tower and piazza in the City of London is the second occasion where a significant landmark in the commercial architectural history of the City has been ducked. The first was

Drapers Gardens, the Richard Seifert-designed block now being demolished because of alleged problems with materials in the building. That was the first commercial tower in the Square Mile. One of the reasons CU has not been listed is the damage done by the IRA bomb and the subsequent repair work. So what? It has been well-executed; if buildings are not to be listed because of repairs, how about de-listing the Tower of London, much of which was rebuilt in the 19th century? Interestingly, the CU tower came in for high praise at the public inquiry into the Mies van der Rohe Mansion House Square proposals, 20 years ago. The praise came from, among others, Richard Rogers, who was particularly keen on the merits of the tower. Oh well. Developer John Ritblat will be relieved that no listing is taking place since it may make life easier for his 122 Leadenhall Street tower proposal, which abuts the CU piazza. His architect is, of course, Richard Rogers.

# Snap happy

elighted to see the excellent turnout at the launch of **Tim Soar's** orangebox exhibition on Clerkenwell Road, London. Guests included Terry Farrell,

Jonathan Ellis-Miller, Lee Mallet, Glen Howells, Renato Benedetti, Richard Saxon, Rab Bennetts, engineer Albert Taylor and the four elements of Allford Hall Monaghan Morris. One of the high points of the evening was Soar himself, explaining to my old friend Robert Adam that Ellis-Miller 'is really a Classicist and uses all the Classical orders'. Apparently the only difference is that 'Jonathan just can't be bothered with the twiddly bits'.

# Different worlds

bservers of the relationship between the chairs of public bodies and their day jobs may have been amused by the recent appointment of a new chair of the UK Film Council, which is intended to do for the film industry what CABE does for architecture. While CABE cannot have an active property developer at its helm, the same rules apparently don't apply to the world of celluloid. The new chair is Stewart Till, whose job is boss of UIP, the distribution arm of Universal and Paramount. Isn't life grand!

# Right angle

irst copies of **Zaha Hadid's** complete works have now appeared from publisher Thames & Hudson. The rubyred lucite container for the four volumes of varying shape and size is disappointingly rectilinear, given the subject's love of unusual forms. But with the volumes inserted from different directions, you can almost guarantee that one of them will fall out whichever way you pick it up, giving new meaning to the term 'slip case'.

# Frei spirit

adio 4's Front Row programme featured the Royal Gold Medal winner the other night. It kept referring to him as Otto Frei, rather than the other way round. Luckily, the architecture critic from the Daily Telegraph tactfully put the presenter right via a round-up of the great man's works. He is hereby renamed Worsley Giles...

astragal



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# SIKA

# AJ ENQUIRY NO: 201

**Custom-made architectural** cladding specialist Trent Concrete has extended the role of Sika self-compacting concrete (SCC), from its use in the grey concrete backing of its precast architectural panels to the production of reconstructed stone-faced



cladding and architectural frame structure units. The decision to use the specially designed mix in reconstructed-stone panel manufacture followed good results over a two-year period, during which Trent Concrete switched a large proportion of its grey concrete production from conventional vibrating methods of compaction to Sika SCC.

# HANSENGROUP

# AJ ENGUIRY NO: 202

Creating original designs and adding vision to buildings throughout the UK are key elements in the HansenGlass philosophy, and the company's ThermoSpan structural glazing range offers architects these exact elements. The inherent benefits of this range enable architects to take originality to greater heights, using the toughened glass product in any plane - from vertical



through to horizontal. ThermoSpan is available in single skin, double skin and now triple skin. For details of HansenGlass products call 0151 545 3000 or email sales@hansenglass.co.uk

# **VELFAC WINDOWS**

# AJ ENQUIRY NO: 203

The new UK headquarters for global software company SAS Institute features Velfac high-performance, lowenergy glazing as part of the building's energy-conscious, naturally ventilated design. Velfac windows are frequently installed in naturally



ventilated projects that rely on both the building's core construction and its glazing. As well as offering exceptionally low U-values and high-perfomance frame design, the Velfac system also includes motorised windows with motors housed within the frame itself.

# KALWALL PROJECT OF THE WEEK

# AJ ENQUIRY NO: 204

Schools and Kalwall is a new guide for architects, illustrating schools and sports hall projects where highly insulating Kalwall is used for cladding or roofing. Particularly interesting are the comments from teachers about how 'museumquality' diffused daylight changes pupil behaviour and improves learning. It also shows how Kalwall has changed sports hall design. Interested in a copy? Tel 020 8660 7667 or visit www.stoakes.co.uk



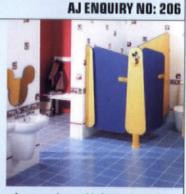
# SIKKENS JOINERY

# AJ ENQUIRY NO: 205

# Current construction techniques are all about sustainable management, oineryPlus awareness. For specifiers, it is often

Mickey and Minnie bring a smile to the face of every child they meet, and the Disney magic can now be specified as standard on all school washrooms by the UK's leading washroom provider, Armitage Venesta. The exclusive Disney collection includes friendly shaped basins, WCs and taps, as well as fun graphics. And the

ARMITAGE VENESTA



ideal cubicle to compliment Disney in nurseries and infant schools has the bright, colourful soft forms of the free-standing Lollipop system.

# produced a comprehensive guide, Joinery Plus, to the selection and finishing of timber joinery and its maintenance requirements to

advise specifers on best practice.

partnering and environmental

difficult to source products and

demanded by ever-changing

legislation. Sikkens Joinery has

materials that meet all the criteria

# IGUZZINI ILLUMINAZIONE UK

# **AJ ENQUIRY NO: 207**

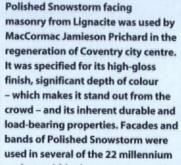
The new iGuzzini showroom in London, inaugurated in January 2004, is now manned and regularly open to the public. Designed by Maurizio Varratta, the Italian architect who is currently reorganising the showrooms of the iGuzzini



European branches, it is based within the Business Design Centre in Islington, London N1. Specifiers and designers are invited to call in for demonstrations and assistance with lighting calculations.

# LIGNACITE

# **AJ ENQUIRY NO: 208**





projects within the centre to complement the new pedestrian bridge that snakes out of the the square through a 360° spiral.

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