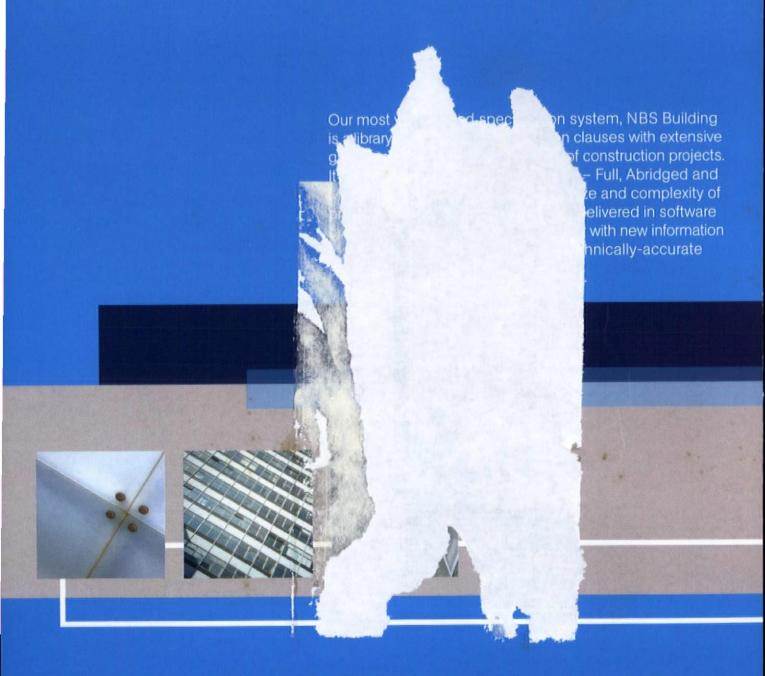
ithe architects' journal 31 103 105





### Choose **NBS** Building

### กรร



More than 5000 offices put their trust in us by using our specification software. Now NBS offers a range of with each phase of the construction project, from early research and design, through the documentation phase, for more information on the full spectrum of products in the NBS Construction Desktop.

**NBS Customer Centre** T 0845 456 9594 www.theNBS.com

#### **Specification Products**

**NBS** Building

NBS Engineering Services NBS Landscape

NBS Scheduler

#### **Information Resources**

**NBS** Brad

NBS Office Library Service

#### **Project Administration**

NBS Contract Administrator



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

Editorial enquiries 020 7505 6700

Editorial fax number 020 7505 6701

Email firstname.surname@emap.com

Editor Isabel Allen (020 7505 6709)

News editor Ed Dorrell (020 7505 6715)

Reporters Richard Waite (020 7505 6636) Rob Sharp (020 7505 6770)

Buildings editor Barrie Evans (020 7505 8609)

Technical and practice editor Austin Williams (020 7505 6711)

Working details editor Sue Dawson (015242 21692)

Review and information editor Andrew Mead (020 7505 6717)

Editor AJ Focus/special projects Ruth Slavid (020 7505 6703)

Assistant editor, AJ Focus/ special projects Cristina Esposito (020 7505 6716)

Production editor Paul Lindsell (020 7505 6707)

Art editor Sarah Douglas (020 7505 6705)

Editorial administration Angela Newton (020 7505 6700) Anna Robertson (020 7505 6700)

Display advertising 020 7505 6823

Recruitment advertising 020 7505 6803/6737

Advertising fax number 020 7505 6750

Account managers Samuel Lau (020 7505 6746) Katie Deer (020 7505 6743) Andrew Stratton (020 7505 6706)

Sales manager Malcolm Perryman (020 7505 6698)

Telesales manager Lucy Herdsman (020 7505 6873)

Account executives Brad Davies (020 7505 6835) Robert Warnock (020 7505 6662) Gemma Cook (020 7505 6816)

Key account manager Midge Myatt (tel 01902 851645) (fax 01902 851603)

Recruitment Nick Roberts (020 7505 6737) Laurie Shenoda (020 7505 6803)

Advertisement production Leanda Holloway (020 7505 6741)

Marketing manager lo Roberts (020 7505 6615)

Sales director Andrew Knight (020 7505 6811)

Publishing director Jonathan Stock (020 7505 6744)

Group editorial director Paul Finch (020 7505 6702)

Managing director Graham Harman (020 7505 6878)

Subscriptions and delivery
Subscription rates: £88 UK, £57 UK
students; £145 overseas.
To subscribe, please use the order form in this issuemail ejo@subscription.co.uk or call 01858
438 847

Also call that number to notify us of a change of address or delivery problems

Tel 01344 404407 Fax 01344 714440



This proposal for a contemporary new café in Birmingham's historic Moor Street Station has won the planning go-ahead. The 414m² scheme – drawn up for Bullring developer The Birmingham Alliance – comprises two trading levels for a bar, a separate restaurant and a covered terrace. The largely transparent building sits directly adjacent to Moor Street Station, which has been restored to its former glory, with investment from both The Birmingham Alliance and Chiltern Railways.

NEWS	4				
	12	Kenzo Tange remembered			
HELLMAN	14				
EDITORIAL/LETTERS	16	Add to the second second			
SIMON ALLFORD/IN PRACTICE	18	Taking refuge: McDowell + Benedetti			
MARTIN PAWLEY	20				
BUILDING STUDY	22	Richard Murphy Architects' captivating performance at the Galeri arts centre in Wales			
WORKING DETAILS	30				
TECHNICAL AND PRACTICE	32	Well researched? Scottish architecture schools			
	35	Money madness: the state of university funding			
	38	The effects of PPS 12			
	40	Legal matters; webwatch			
METALWORKS		14 SEC 14 ASSESSMENT OF THE SECOND OF THE SE			
REVIEW	42	Siza's private houses			
	43	Abstraction restaged			
DIARY	44	Exhibitions and events			
RECRUITMENT	46				
CLASSIFIED	54				
ASTRAGAL	58				
Cover		Galeri, Caernarfon, north Wales Photograph by Daniel Hopkinson			





ISSN 0003 8466

#### emap communications

The Architects' Journal is registered as a newspaper at the Post Office. © 2005. Published by Emap Construct, a part of Emap Communications Limited. Printed in the UK by William Gibbons Ltd. Origination and colour reproduction by Graphics (Kent), Sidcup, Kent



#### ajo www.ajplus.co.uk

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

## Lottery award is completely eroded by inflation 35

The DCMS loses patience with a decade of indecision » page 6



Manchester aims high page 6



#### **GLASGOW CRUMBLING**

Owners and occupiers of crumbling buildings around Glasgow have been warned that they risk having their properties acquired by the council. A report by Glasgow City Council says more than 1,500 listed buildings in the city need investment to save them for future generations. The council aims to achieve this by ramping up its use of statutory powers such as compulsory purchase orders.

#### ST PANCRAS STEAMS AHEAD

Manhattan Loft Corporation's detailed plans to convert George Gilbert Scott's St Pancras Chambers into a new Marriott hotel with luxury apartments were approved by the London Borough of Camden last Thursday. The developer, working with RHWL and Richard Griffiths, will create a 244-room hotel, with 68 luxury apartments across four floors.

#### **HOSPITAL APPROVED**

London mayor Ken Livingstone has approved HOK's proposals to redevelop the Royal London Hospital, following substantial improvements to its design. Livingstone has urged the applicants to discuss the routing of ambulances, construction and operational traffic with Transport for London and Tower Hamlets council to avoid residential areas.

#### STIRLING IN EDINBURGH

This year's Stirling Prize, supported by the AJ, will be held in Edinburgh at the Royal Museum on 15 October. The ceremony will once again be shown live on Channel 4, presented by Kevin McCloud.

#### AJ CAMPAIGN SUCCESS

The AJ's hugely successful PPG 7 campaign has been shortlisted in the Campaign of the Year category of the prestigious PPA Awards. The shortlist sees the campaign pitted against such publications as Nursing Times, Computer Weekly and Bliss.

# Battle commences over McAslan plans for Trellick redevelopment

John McAslan + Partners' plans for a £7.8 million refurbishment of Ernö Goldfinger's famous Trellick Tower have come under heavy fire.

Angry residents have lodged an 80-page objection with the London Borough of Kensington and Chelsea. The campaigners are also producing a petition, currently with 120 signatures, against refurbishment plans for the Grade II\*-listed tower.

The objection, which was submitted by Trellick Tower Residents Association, claims that only 7.5 per cent of the windows need replacement, as opposed to McAslan's comprehensive replacement programme.

The document, compiled with the aid of City barrister and Trellick resident Richard Samuel, also corrects drawings of the proposed windows, which it claims were drawn up incorrectly by the architect.

The report includes claims that if a high-quality gantry system was employed at the Brutalist tower block in Ladbroke Grove, west London, it would not be necessary to scaffold the building.

Samuel said: 'It's a question of making the work fit the requirements of the building rather than the other way round.' Modernist campaigner James Dunnett, who worked with Goldfinger when his offices were located in the tower, attacked the style of the replacement windows.

He said: 'The new sections will be a lot heavier and the building will look a lot heavier. The windows comprise a large part of the facade of the tower and are obviously a matter of great concern.

'What is wrong is replacing anything that looks nice with something that doesn't,' Dunnett added.

Responding to the objection, John McAslan director Adam Brown said: 'This doesn't surprise me. But you have to take into account that the residents were the ones who initiated this work in the first place.

'Ît's an incredibly difficult building to get at. The current windows don't work. There have been consistent problems with draft and they experience very high wind loads. There are literally two manufacturers in Europe that could make windows in such quantities to the correct specification,' he added.

An application for listed building consent and a planning application for works were submitted to the council in January.

Rob Sharp

# Nightingale and Ash merge with sights set on education market

Nightingale Associates, ranked sixth in the 2004 AJ100, is to merge with education specialist Ash Design Consultants.

The combined practice will trade under the Nightingale brand and will employ more than 200 architects and technical staff. Both firms form part of the Tribal Group.

The move follows Nightingale's takeover of Derek Hicks and Thew in November. The Liverpool-based practice will be officially relaunched under the Nightingale banner later this month.

Ash, which has offices in Dartford, Bristol and Leeds, has recently won a string of contracts, including a £22 million campus for Sutton Coldfield College and a £10 million complex for Solihull College

The practice will also form part of the architectural and project-management framework for the government's flagship City Academies.

Development director Alistair Cory said acquiring Ash would enable Nightingale to assemble strongerbids for the government's £15 billion Building Schools for the Future initiative.

'It will allow us to go big on education, but not at the expense of healthcare,' said Cory.

He insisted rebranding Ash with Derek Hicks and Thew was essential to creating a straightforward identity. There are just 12 days to go to submit your entry for the AJ/Corus 40 under 40 competition. Completed submissions for the competition - which will see the winners displayed at a V&A exhibition in the summer - need to be received by 12 April. The scheme aims to find the best young architectural talent working in Britain today, including those working for themselves and for others. Previous winners have included Rab and Denise Bennetts, John McAslan, lan Simpson, David Chipperfield, Robert Adam, Bob Allies, Graham Morrison, Will Alsop and Amanda Levete. For further information, call Jo Roberts on 020 7505 6615 or email jo.roberts@emap.com.

#### **ff** Two minutes clearly isn't long enough to consider a complex scheme

Chetwood Associates fights back against CABE's hasty judgement » page 8



Kenzo Tange remembered ⇒page 12

# Cash drought lands CUBE in crisis

Manchester's extremely successful CUBE architecture centre is in deep financial trouble. The popular centre looks certain to hand over its Stephen Hodder-designed gallery to Manchester City Council and severely reign in its outreach activities.

The problems have also seen Graeme Russell, the driving force behind the centre's success, hand in his notice.

CUBE's troubles date back to when the Hodder gallery ran £60,000 over budget on its completion in 1994, and the collapse of a rescue package put together with the North West Development Agency last summer.

But Russell, together with trustee David Rudlin, said the centre's difficulties could also be blamed on a lack of support from CABE, its government sponsor agency.

Over the past decade, observers have considered CUBE one of Britain's most successful architecture centres. Its latest exhibition, '100 chairs – 100 years', has seen 1,500 visitors a week, 80 per cent from outside the architecture profession.

However, this success will soon come to an end. 'CUBE in its current form will cease to exist,' Russell told the AJ. 'There will be a space of sorts, but it won't be run by us.

'CABE is not interested in the work we are carrying out. They are

keen on our outreach programme and the work we do with the community, but it always felt like they had no interest in the gallery.

'It really is exceptionally sad,' Russell added. 'CUBE is very exciting and has had a series of successes over the last few years.'

Russell has also won the support of Rudlin. 'The charity will be closing down and we will not have any control over the gallery,' he said, adding that the rest of the space was 'up for grabs'.

'It will probably continue to be called CUBE, but will be in the hands of the city council. It seems likely to become something of an offshoot of Urbis,' Rudlin continued.

'CABE never saw the point of the gallery and were never keen to back it. They never seemed to get how it fitted in. This has definitely been the most successful architecture centre and it's bad news that it's closing.'

But CABE has denied it contributed to CUBE's downfall. 'We are in the middle of a two-year funding deal with them, so I can't see how it could be our fault,' said policy and communications director Matt Bell.

'There is some doubt over the need for an architecture centre in Manchester, but we are sure the city needs one. The only question is whether it should be CUBE or not,' he added.

Ed Dorrell



Assael Architecture has submitted plans to transform Clapham's Grade II-listed Gala bingo hall into 67 state-of-the-art homes. Prefabricated apartments comprising timber, steel and glass are proposed for the rear, the roof and the fly tower of the hall. An additional 18 homes, held in place by a skeleton of steel arches, will offer terraces and glazed winter gardens, surrounded by extensive rooftop landscaping, including a lavender enclosure supporting wildlife. The scheme aims to safeguard the long-term future of the auditorium, says Assael, and has won the support of the Wandsworth (Conservation Area) Advisory Committee. FC Mitchell and Cecil Masey designed the hall in 1937, although Theodore Komisarjevsky created the interior. More recently the building fell into disrepair and is now on English Heritage's Buildings At Risk Register, while squatters moved into the hall earlier this year, resulting in damage to ground-floor interiors. Under Assael's proposals, the auditorium will be restored and let to businesses.

# **Erosion fears threaten RSC grant**

The Royal Shakespeare Company (RSC) must urgently speed up its redevelopment plans or find its £50 million Lottery grant 'completely eroded', it was warned last week.

A Department for Culture, Media and Sport Select Committee slammed the RSC for stalling over the long-awaited overhaul of its Royal Shakespeare Theatre in Stratford-upon-Avon.

The committee said: 'It is 10 years since redevelopment of the theatre was first conceived. It is high time the RSC took action, before its Lottery award is completely eroded by inflation.'

The committee also criticised Erick van Egeraat's £100 million scheme to transform and upgrade the Grade II\*-listed theatre. The project is now being masterminded by Bennetts Associates.

The London-based practice was appointed to redesign the auditorium just two weeks ago – more than nine months after van Egeraat walked out on the scheme.

The select committee continued: 'The new theatre fits within the shell of the existing Elizabeth Scott building, but does not match the ambition and vision of the original proposals.'

However, Roger Mortlock, a spokesman for the RSC, said he

believed the criticism was unfair. He said: 'This is not an unusual timescale for a cultural project of this size.

'The real reason for the delays is that we have had a complete change in our senior management and this has had a real impact on the brief.

'Comments about the need to get on with the project are well made and well received. We can see where they are coming from – we obviously want the project to happen.

'But since last September we have secured a £50 million Lottery award, employed new architects and secured planning permission for the new temporary theatre,' he added.

He also felt remarks about a lack of aspiration for the new theatre were off beam. He said: 'It is slightly unfair to say our ambitions have been reduced. That's certainly not true. We want to create the world's best theatre for Shakespeare.

'We are working with the Elizabeth Scott building from 1932, but the architectural challenges are not limited by listed buildings, and there is a chance to make a real statement.'

Richard Waite

# Lobby groups join campaign to save Repton landscape

A raft of Birmingham advocacy groups have backed a judicial review over a hospital extension by BDP within the grounds of a Grade II-listed building.

The Birmingham Civic Society, Victorian Society and Moseley Society are supporting legal action by residents to save the Humphrey Repton-designed gardens. Their plan is to overturn a decision to build close to Moseley Hall Hospital on Alcester Road in the south of the city.

The council and the operator for the new mental health facility, the Birmingham and Solihull Mental Health Trust, were served with legal papers last week, after London's High Court began processing the proceedings. The proposed work would involve the demolition of some 1960s accommodation within the hall grounds and construction of a new three-storey block to house patients.

Residents are objecting to plans to build on the site's green land instead of on the footprint of existing single-storey buildings.

Resident Andrew Fowler, a solicitor instrumental in bringing about the review, said: 'This is not a question of Nimbyism. We didn't get what we wanted through correspondence with the council and we are looking to quash the planning decision.'

BDP and Birmingham City Council were unavailable for comment.

# Architecture Foundation boosted by surprise increase in funding

Arts Council England (ACE) has announced that it has substantially increased the Architecture Foundation's budget this year.

The move will come as a surprise after ACE's disappointing settlement with the government for the period to 2008.

The foundation will see funding rise by over 15 per cent, with its current £97,000 grant growing to nearly £115,000 by 2008.

Director Rowan Moore said he was delighted with the increase.

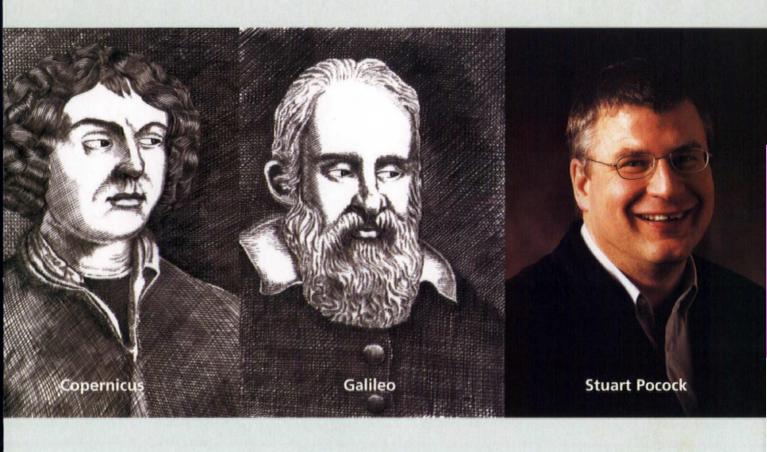
'We are grateful for the Arts Council's support,' he said. 'It's a vote of confidence in the foundation's achievements and our plans for the future.'

ACE's executive director for London, Sarah Weir, said the increase was no mean feat given the circumstances. In London, there will be an overall uplift of 8 per cent in funding by 2007-8.

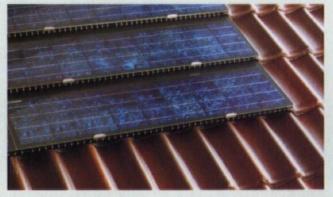
'Our regularly funded organisations are the bedrock of our arts infrastructure – their quality and range reflect the diverse cultural heritage that makes this city such a special place to live, work and visit,' she said.



Woods Bagot has released this previously unseen image of its Eastgate Tower in Manchester, after planners gave the scheme the green light last week. The 60-storey glass tower will form the centrepiece of a £220 million redevelopment around Piccadilly station, and at 188m high it is set to become one of Europe's tallest mixed-use buildings. Funded by developer Inacity, the 95,000m² scheme will house more than 700 apartments, as well as a five-star hotel with 250 bedrooms.



# They've taught us a great deal about the solar system.



broad appeal. Uses so far have included an environmentalist's dream home on TV's Grand Designs and twenty-two refurbished ex-local authority houses near Preston.

sun – not the earth – is at the centre of the universe caused widespread disbelief. Similarly, Stuart Pocock is causing a bit of

Copernicus and Galileo's belief that the

a stir with his suggestion that we can have practical solar power anywhere in the country. Including Manchester.

Stuart, our resident solar expert, will tell you how our Photovoltaic (PV) Solar Roofing System works even in the rain.

And because our panels fit flush they'll integrate perfectly into a pitched roof, offering real weather protection and actually enhancing the roof's appearance. (Unlike other solar panels with ugly mounting brackets.)

The idea of a roof that can reduce overheads is proving to have extremely

Copernicus and Galileo may have made massive contributions to scientific knowledge, but what did they ever contribute towards electricity bills?

Contact your nearest Lafarge Roofing sales office on 08705 601000.

Or e-mail us on roofing@lafarge-roofing.co.uk

www.lafarge-roofing.co.uk



# 'Cursory' CABE takes more flak for rushed review in St Austell

CABE has once again come under fire for not giving a scheme sufficient consideration during a recent design review.

After a government select committee report earlier this month condemned CABE's 'cursory approach', Chetwood Associates director Chris Slamon this week added further fuel to the debate.

The architect's revitalisation of St Austell town centre was granted planning permission last week, despite CABE savaging its design at a review meeting earlier in the year.

Because of time constraints faced by the independent design body, Chetwood's scheme was considered as a 'pin-up', where designs are sent in and mulled over quickly every fortnight. This is an alternative to the architect being given the opportunity to present it to a six- to eight-strong panel, which meets monthly.

Slamon said the practice had been frustrated by the lack of time given to the project by this process. 'Two minutes clearly isn't long enough to consider a complex scheme. Because of the time pressure I don't think they gave what we've done sufficient time,' he said.

It its design review report, CABE slammed the mixed-use scheme's

design and relationship to the site's topography, as well as comparing it to the nearby Eden project, which it referred to as 'an example of good contemporary architecture in its own right'.

But Restormel Borough Council planning officer Nigel Doyle, who considered the scheme, believes CABE ignored the demands of the site. He said: 'It's valid for them to have their own opinion on the design, but they ignored the development brief.

'One of CABE's criticisms was that the design didn't follow the site's topography. But that wouldn't have taken into account the demands of disabled users or national retailers,' he added.

The scheme was originally presented to local CABE representatives in 2003, at a local urban panel meeting that also included members of the council, English Heritage and consultant Feilden Clegg Bradley.

In response to the criticisms, Peter Stewart, CABE's outgoing director of design review, said: 'Well, they would say that, wouldn't they? We are an advisory body and the council is a decision-making body.'

Rob Sharp



Studio Bednarski, in collaboration with Paris-based Explorations Architecture, has won a limited Franco-British-based competition for 32 residential units in the town of Lieusaint, near Paris. The competition was organised by the French Ministry of Culture's architecture department and CABE to encourage collaborative design thinking and set exemplars for new housing in the two countries.

STUDENT SHOWCASE



Architecture with Humour was the title of the submission by Stepan Martinovsky, of the Czech Technical University of Prague, for the UK Czech Embassy's 'Architecture for Democracy' competition. His solution was to place the embassy among other attractions on the South Bank river walk, rather than in the more traditional ambassadorial areas. It includes a 'culture box', a tower of offices and the ambassador's residence, housed in a symbolic roof garden.

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





# Presenting MINISTAR® the world's smallest halogen reflector lamp.



At OSRAM, big ideas often come in small packages. Our new MINISTAR® is the world's first halogen reflector lamp that's as small as a pin base lamp. You can even turn existing lighting fixtures into brilliant spotlights.

The high-tech coating of the MINISTAR® reflects light with pinpoint precision, so though it may be small there are no cutbacks on quality.

With MINISTAR® you'll always leave a big impression. For more information email: csc@osram.co.uk or call us on 01744 812221 quoting ref. aj5131.

www.Visit4more.info/aj5131





#### affordable aluminium.

Aluminium panels.
Aluminium lock.
Aluminium doors.
Top pivoted in
aluminium headrail.
Bottom pivoted in
aluminium foot.
icon aluminium.
At a price that
allows you to put
quality cubicles into
all types of building.



Door formed from 0.7mm anodised aluminium, factory folded on leading edges and bonded to a 25mm core.



Anodised aluminium lock, locates in continuous aluminium receiver for strength and durability.



Engineered aluminium foot, concealed spring loaded open or closing mechanism.

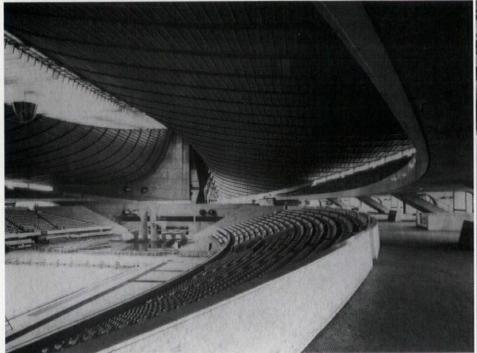


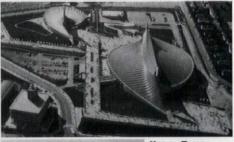
### † ♦ ₺ thrislington cubicles

Product: icon

Contact: t +44 (0)1244 520 677

Scale: nts w www.thrislingtoncubicles.com e info@thrislingtoncubicles.com







Kenzo Tange (left) became internationally famous in the 1960s, with the completion of the twin arenas for the gymnasiums of the 1964 Tokyo Olympics

## **KENZO TANGE 1913-2005**

It is unlikely that any other architect better personified the enormous rebuilding effort in post-war Japan than Kenzo Tange, who has died aged 91. His work – which blended Corbusian Modernism with an instinctive sympathy for Japanese traditions – was perhaps best exemplified in the reconstruction effort in Hiroshima, which was focused on the 1955 Peace Centre, built directly on the spot where the atomic bomb exploded.

Born in 1913 in the small city of Imabari, Tange was inspired in the inter-war years to throw himself into architecture by images of the European Modern Movement, especially the work of Corb. In 1935 he enrolled at Tokyo University's Architecture Department.

The war in the Far East was the launch pad to Tange's career, when he won two high-profile competitions: the Memorial to the Creation of the Greater East Asia Co-Prosperity Sphere at Mount Fuji and the Japanese Cultural Centre in occupied Bangkok. The designs for both these projects were representative of the heightened sense of nationalism pervasive at every level of Japanese society during the war years.

But it was the end of the conflict, marked by the overwhelmingly destructive force wreaked by Enola Gay, that triggered Tange's escalation to international fame, when he oversaw the masterplan for the reconstruction of Hiroshima. According to his 1987 Pritzker Prize citation, the Peace Centre, at the heart of the Peace Garden, represents the desperate longing for peace that manifested itself in Japan post-1945.

The following few years saw a flowering of Tange's work throughout Japan, including such projects as the 1957 Tokyo Metropolitan Government Offices and the 1958 Prefectural Government Offices in Kagawa.

It was in the 1960s that his influence reached its global peak, with two highly influential projects: the twin arenas for the gymnasiums of the 1964 Tokyo Olympics and the Yamanashi Press and Broadcasting Centre. These schemes, especially the press centre, resulted, some would argue unfairly, in Tange being labelled as the father of Brutalism.

What is certain is that these projects, together with his hugely radical 1964 plan for the wholesale rebuilding of Tokyo city centre, were enormously influential on many of the dominant figures in the 1960s British architectural scene.

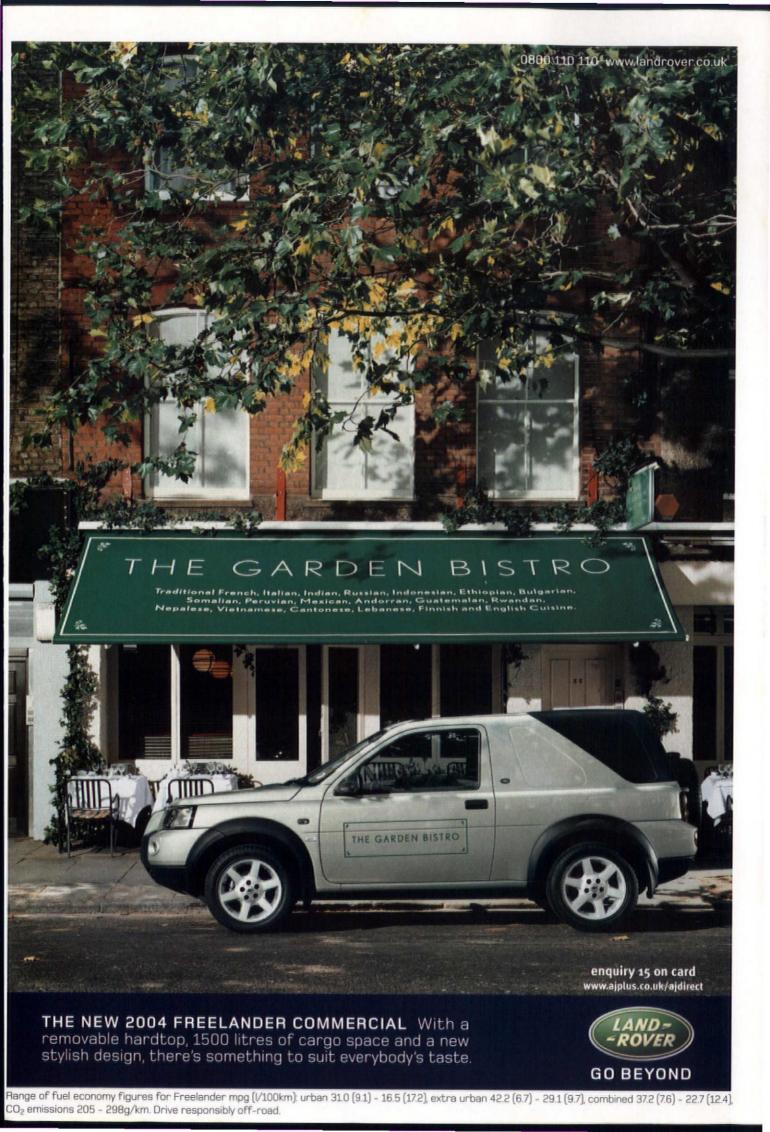
Also during the 1960s, Tange completed the Cathedral of Saint Mary in Tokyo, a building that illustrates perfectly the blending of the Corbusian and traditional styles, while also taking into account the many Western Gothic cathedrals he visited before carrying out the commission.

During the mid to late 1970s the vast majority of Tange's work was built in the Middle East, with completed schemes including the 1976 Institute of Architecture and Urbanism in Algeria and the Amir's palace in Doha, Qatar. During this period he also finished his only major job in the United States: the 1975 extension of the Minneapolis art museum.

Throughout Tange's career he was committed to passing on his knowledge and experience through university teaching. In 1946 he became an assistant professor at Tokyo University and organised the Tange Laboratory. His students included Fumihiko Maki, Koji Kamiya, Arata Isozaki, Kisho Kurokawa and Taneo Oki. Tange was also a guest professor at Massachusetts Institute of Technology, as well as a lecturer at Harvard, Yale, Princeton, Washington University, Illinois Institute of Technology, the University of California at Berkeley and the universities of Alabama and Toronto.

Tange's enormous influence on the architecture of Japan and the wider world is perhaps best summed up in his Pritzker citation: 'Given talent, energy and a sufficiently long career, one may pass from being a breaker of new ground to becoming a classic. This has been the happy fate of Kenzo Tange, who in his eighth decade is celebrated as an architect of international reputation. His stadiums for the Olympic Games held in Tokyo in 1964 are often described as among the most beautiful structures built in the 20th century. In preparing a design, Tange arrives at shapes that lift our hearts because they seem to emerge from some ancient and dimly remembered past and yet are breathtakingly of today.'

Ed Dorrell







www.louishellman.co.uk

#### who said what

## 'They were the fashionable lot. We were the geeks'

David Marks and Julia Barfield on their Architectural Association contemporaries Rem, Daniel and Zaha. *The Times*, 22.3.05

'Mr Prescott invented the Private Finance Initiative. That was a very big idea for one brain'

Simon Carr. *Independent*, 24.3.05

'Just as many of today's consumers won't settle for anything less than a Michael Graves blender, Gucci handbag or Armani suit, they also want a signature condominium with a blue-chip name'

Daniel Libeskind's new Denver apartments are selling briskly, says Kyle MacMillan. *Denver Post*, 29.3.05

# 'A blaze of colour, Torre Agbar is Foster's Swiss Re on holiday'

Jonathan Glancey likes Jean Nouvel's Barcelona tower. Guardian, 28.3.05

#### vital statistics

- Every child in Liverpool will live close to a playground in five years, says a Liverpool City Council report to be published next week. It says that by 2015, half of Liverpool's population should be 500m from a toprated green space.
- A survey of 1,000 adults has found that 40 per cent of women regard their garden shed as a space where they can 'do their own thing', compared with only 38 per cent of men. Some 1.5 million sheds were built in Britain last year.
- Hunts have killed about 800 foxes and taken up more than 1,000 days since the Act of Parliament banning hunting with dogs came into force on 18 February, the Countryside Alliance claimed this week. Many have occurred illegally.
- Home Office figures to be published next month are expected to indicate that offences such as assaults and wounding increased by 8 per cent in England and Wales last year. In some areas police recorded a 30 per cent rise in personal violence.



1965 - 2005 40 4NNIVERSARY

Holmesfield Road - Warrington - Cheshire t: +44 (0) 1925 655116 - f: +44 (0) 1925 646660 w: warringtonfire.net - e: info@warringtonfire.net



enquiry 16 on card www.ajplus.co.uk/ajdirect



The authorities want you to save energy.

Your client wants you to save money.

Can your design survive?

National regulations help save energy in buildings. With BuildDesk, you can save your own energy, too. It's the intuitive new energy design software suite that helps you generate the data needed to obtain building regulations approval, whilst maintaining control of your design. Find out how at www.builddesk.co.uk.



enquiry 17 on card www.ajplus.co.uk/ajdirect

#### A summer showcase for talent that you can't afford to miss

Does your practice have talent worth boasting about? This year the AJ and Corus are organising the first '40 under 40' exhibition for 16 years. The roll-call of past '40 under 40' architects reads like a who's who of prominent personalities in the architectural world: David Chipperfield, Will Alsop, Future Systems, Robert Adam, Louisa Hutton and Allies and Morrison, to name a few. But the many talented individuals who have carved out distinguished careers within larger practices are notably absent, leaving a lopsided perspective of the architectural scene. Arts projects, interiors schemes and one-off private houses are in abundance, but there is little in the way of hospitals, large housing projects, offices and schools. Masterplanning and regeneration barely register at all.

The identity of the individuals responsible for many of our most successful buildings is one of the profession's best-kept secrets. Too often it is seen as unsporting and even unprofessional to seek individual recognition within the context of a team. But it is a short-sighted view. Individuals who feel their talents are not being recognised are quick to move elsewhere, leaving an immediate void, as well as long-term worries over succession. Practices that make the effort to celebrate the achievements of valuable members of staff are investing in their future and sending an important message to potential staff and clients; one sure measure of the calibre of an architectural practice is the quality of the talent it is able to nurture and retain. Promoting promising individuals is an effective - and generousminded - way of advertising the quality and ambition of the practice.

And the potential to spread the message is enormous. This year's '40 under 40' exhibition kicks off at the new architecture gallery at the V&A and will be on show throughout the summer, before visiting other cities in the UK. It will be seen by an estimated 100,000 visitors in London alone. This is an unprecedented opportunity to showcase UK architectural talent. Should somebody from your practice be there?

Isabel Allen

Who dunnit and who didn't? The facts in full

I much appreciate Ken Powell's balanced and supportive article on the new Home Office, 'Home Office comforts' (AJ 10.3.05). However, increasingly I want to correct printed errors of fact where they are significant.

Over the years, I have realised that an article, when published, is then used subsequently as a reference source; uncorrected 'facts' are repeated and become assumed to be the truth.

A recent example of this, when I wrote to the AJ (5.7.04), is that we are again and again referred to as the architects for the Visage residential scheme by Barratt at Swiss Cottage, London. It is not by us, it is by S&P Architects. Being the masterplanner for Swiss Cottage has often led to this kind of confusion.

I have corrected magazines several times after they have stated that we are the architects for the DSS building at Quarry Hill, Leeds. BDP, and not we, are the architects. We are the masterplanners. In both cases we were not asked to have any influence over the choice of architect, so we cannot in any way be held responsible for the resulting buildings.

The two points that arose in connection with the Ken Powell article is the often-repeated statement that we designed a commercial office building for Regalian. That was a standard speculative building, which was subsequently adapted radically by MI6 (and at great expense, says Ken Powell).

The facts are quite different. The MI6 building was purposedesigned from foundations upwards. Every room and aspect was tailor-made and developed in lengthy briefings with the government department acting for MI6.

I should also add that the MI6 building was done to a modest budget and was finished exactly on time and below the predicted cost. We were also architects for the fit-out, which was done to relatively straightforward office standards. What then received quite a lot of adverse press was the tertiary fit-out by the department itself, for its own specialist rooms etc, particularly when questions were asked in the House. But let me assure Ken Powell that what was provided as a base fit-out, purposely designed for MI6, was for a very good cost comparable with any office building.

I should add one further point of clarification. Ken mentions that 'the idea of refurbishing the existing Home Office building was abandoned and three Private Finance Initiative consortia were invited to bid for a new-build development on the Marsham Street site'.

The reason it was abandoned was that one of the consortia, when bidding to refurbish the old Home Office buildings, put in two bids. One was a compliant one to do the refurbishing, and one was non-compliant to build new on the site at Marsham Street. This was entirely the idea of our client, led by Godfrey Bradman, and was an idea that proved to be such a good one that, in terms of fairness, the other two bidders were asked to make subsequent bids on the Marsham Street site as well.

Terry Farrell

#### **ARB** board members are happy with its rules

It's disappointing to see that, yet again, one of your readers chooses to make partial and misleading statements in a letter about the ARB (AJ 17.3.05). I should like to correct these inaccuracies.

There are a series of checks and balances in place for resolutions taken outside board meetings. Resolutions are passed only after a 'write round' to board members. This process is rarely

#### Another missed window of opportunity

There's one thing that bothers me about Avanti Architects' beautiful restoration of the 1930s Connell, Ward & Lucas house. I'm sure it's not my imagination, but didn't original window frames from this period have equal sightlines for those that open and those that don't, giving a seamless appearance to each frame as well as to the whole fenestration?

Uneven frames – thicker for windows that open – seem to be the hallmark of a refurbished or new building, creating what can only be described as a pig's ear of the overall aesthetic. It happens everywhere.

I've asked architects and window manufacturers about this in the past, and have been accused of being uptight. Perhaps they're right and perhaps as a lay person I'm not qualified to comment on this stuff, but I can't be the only person to find dodgy lines on buildings irritating enough to spoil them, especially beautiful ones like this.

Is there an AJ reader out there who can tell me why window manufacturers can't sort this out?

Giovanna Forte, Forte Communication, London

used, and tends only to occur for minor business. As chief executive, I have no authority to act on behalf of the board without any further reference or report back.

There are rules and procedures if a member is thought incapable of discharging his or her duties, or is unfit because of improper conduct. These rules apply equally to both appointed and elected members.

It is misleading to suggest that, as returning officer, I can alter candidates' election statements at will. The electoral scheme allows the returning officer to edit any election statement only if it exceeds the permitted number of words, or contains inaccurate or misleading statements. Even then, candidates are first offered the opportunity to edit their own statement.

Candidates for election are required to be bound by the usual rules of corporate governance. Candidates who prefer not to be bound by those rules have two choices: they can either withdraw their candidature for membership of the board, or, if they are elected subsequently to the board, they can try to persuade their fellow board members to change the corporate-governance model.

The board has included eminent figures well known in the profession, including past presidents of the RIBA and the Royal Incorporation of Architects in Scotland. Neither they, nor the eminent lay persons appointed to the board, have a problem with the board's corporate governance, and their wide experience in other fields enables them to benchmark this.

Robin Vaughan, chief executive and registrar, ARB

#### Exercising my right to speak in the ARB debate

Further to Kate Macintosh's and Mark Benzie's letters (AJ 17.3.05), I feel justified in using the term 'Salisbury's apologists', as only the two aforementioned have written to the AJ in support of Ian Salisbury (on four occasions in as many weeks).

Benzie rightly says the profession decides who represents it in the ARB board election. But it is worth noting that, of the 30,399 architects registered in 2003, less than 3 per cent voted for Salisbury. I fail to see how this can be the 'most relevant measure of strength of support' that Benzie alludes to. He now turns the tables and invites readers who share my

view to write in. I would add to this by encouraging the 97 per cent of architects who didn't vote for Salisbury to also write in.

Benzie goes on to again question the validity of my input in the ARB debate. I refer him to Kate Macintosh's letter in that same edition of the AJ, correctly quoting the then Department of the Environment's edict that the ARB should be a 'focused and effective body which represents the interests of both the profession and the general public'. To allay Benzie's doubts, the latter category quite clearly includes me.

David Rothmire, St Albans, Herts

#### Don't let low rates fool you into complacency

To businesses that have been hit hard by the spiralling costs of obtaining professional indemnity (PI) cover in recent years, the survey by the Association of British Insurers (ABI), revealing the slowing rise in the cost of liability insurance, is welcome.

According to the ABI, PI premiums rose only 4 per cent last year, compared with the 40 per cent increase seen in 2002.

The insurance industry is entering a 'soft market' – we've seen more insurers offering PI and, on the whole, prices are coming down with increased competition. While this is good news for firms that have long been suffering spiralling costs – and reduced premiums may be more attractive initially – we strongly advise caution.

It is a function of the insurance market that, as it moves from 'hard' to 'soft', insurers attempt to cushion the effect of declining premiums by seeking to limit the cover they provide.

Practices should check that their insurance specifically covers the risks they are likely to face before plumping for the cheapest option. Perhaps more worryingly, some insurers will impose stricter conditions on the rules governing claims notification, making it harder to recover funds successfully.

Premiums might be easing now, but to ensure that the benefits remain in the long term, risk-management procedures need to be communicated better to brokers. Defining what your firm is and isn't exposed to, can improve prospects for a lower premium. The ABI has attributed the slower rate of premium increases to better health-and-safety management by firms.

Can the construction industry be confident that this is the case and not just a consequence of our cyclical market?

Kevin Culliney, executive director, Howden UK

#### Correction

The small sketches of the Serpentine pavilion (AJ 24.3.05) on the bottom right-hand corner of page 10 were by Cecil Balmond of Arup, not by Álvaro Siza.

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

in practice

McDowell + Benedetti was photographed by Tim Soar at 12.22 pm on 4 August 2004 in London EC1

# Our orthodoxies are beyond belief compared with Africa

A few days in South Africa's Western Cape, reflecting on contrasts between home and abroad, suggested that topography and weather aside (that is some aside), there were few. This underscored my observations when, before departure, I reviewed the first English projects of two international foreign architects. Both spoke a great deal about the pleasure of working in specific places, then presented projects that were particular to their oeuvre alone. This was fine as their oeuvre is unique to them and not location, and they worked well. Both projects have still to be built – time will tell what 'well' means.

They are continuing a history of the export, import and bastardisation of ideas and forms from one place and culture to another. Interestingly, the exporters always import subconsciously. So the architecture of Cape Town is constructed from the farmsteads of the Dutch polders and the architecture of the French Huguenots and a particular British Empire Palladianism: Classicism with a sub-tropical twist. All of these were later reimported. This is not so much critical regionalism as criticising regionalism. Cape Town's recent buildings are less successful not because they are an imported global commercial architecture, but because global commercial architecture is bland and bereft of ideas. The problem is not with importing per se, but with the selection of product and the wit of the bastardiser.

The real contrast in South Africa stems from the political drift to play up the successes of the past 10 years of democracy and play down the many examples of discrimination, both covert (tales of unpleasant ideas of exclusivity) and overt (it is undeniable that poverty and crime are still the particular lot of the black majority). Mandela's outstanding gift to post-apartheid South Africa is an idea of tolerance. This offers a stark contrast to

the British preference for condemnation by a righteous press or detailed legislation on matters of fairness in life. In South Africa's vast and varied landscape, a ban on 4x4 cars (as was recently petitioned by the chattering classes in my local high street) would be seen to be as intolerant as it is inappropriate. Insulated by economic prosperity, it appears that we in Britain are suffering from the excesses of ideological orthodoxies in an advanced state of decadence.

In the established democratic world, we are increasingly less able to make choices without being accused of something, and to be accused is to be tarnished. Sitting free of Cold War fears, we look on McCarthyism as a grotesque witch-hunt, yet ignore that we are all corrected on ideas of race, gender, religion, class and, at the petty political level of architectural consultation, regional sensitivity. Regardless of moral position, Stalinist denunciations are now the unacceptable, yet accepted, norm. How many of us have the confidence to stand up against the correctness of the political tide? With creeping compromise it is easier to toe the line.

All this is in stark contrast to the convictions of Mandela and his fellow protesters. I admire anybody who has beliefs and principles that transport them to uncomfortable territory where accusation is inevitable. On this point I was recently drawn to Pepys' diaries. Regicide, though not quite a contemporary option, put the courage of the Puritan position into context: 'To Charing Cross to see Major General Harrison hanged, drawn and quartered – which was done there – he looked as cheerfully as any man could do in that condition.'

We are all offending someone. If you stand accused, make sure that it is for something worth pursuing.

'Mandela's gift to South Africa is tolerance. This is in a stark contrast to the British preference for condemnation by a righteous press'

'Several times a day, we escape the constant phone calls, taking refuge in our meeting room with rooftop views of St Paul's, to concentrate on strategic design issues. That day, we were discussing the political context, stakeholder agendas and funding constraints imposed on our regeneration masterplan for Castleford's waterfront (being documented by Channel 4). Our scheme includes the UK's first floating bridge in a fast-flowing river. We were also developing an idea for a major new public space along the historic route of the River Fleet, as well as looking at emailed site photos of our project for an incubator office building in North Yorkshire. The coffee leftovers were from one of our daily meetings with a project architect, this time for a mixed-use scheme in Bloomsbury. It's central to our working method that both partners are involved in designing every project. On each, one partner takes day-to-day responsibility, with the project architect, while the other partner acts as a foil and critic."



# Bustling tourists mask the flight of commerce from Canary Wharf

old producer

economy

deserted the

wharf and old

City, a phantom

population

began to

News that the Millennium Dome could be turned into a gigantic advertising hoarding seems likely to reignite the 10-year-old debate about the scale of new additions to the London skyline – or it would if

The capitulation started with the declaration of the Canary Wharf Enterprise Zone in London's Docklands, where none of today's glitterati, save Norman Foster and Terry Farrell, had ventured before. This was soon to change because in certain Wharf remained implacable

- and in some others it remains so to this day.

I remember a Canary Wharf briefing by the masterplanners some time in the mid-1980s when a representative of the firm, until then concerned with flightlines, sightlines and job creation prospects, stood up to outline the architectural implications of all this numbercrunching. It was simple, he said. Analysis of the British architectural approach to highquality commercial building revealed that the only sure-fire success comes from the use of lashings of stone cladding alongside perfectly manicured lawns, butted right up against each occupy the other 'like an Oxford College'. dead body left

The assembled hacks, critics and connoisseurs architects, fell about with laughter. That will

behind' never succeed, they chortled. The whole subject is much more complicated than that. But the architects all went home and tried obediently to devise buildings clad in stone (but also in glass), and with lots of grass. In a year or so the results were to be seen on the ground around Broadgate and in model form elsewhere.

On another occasion, during the Olympia & York era, Prince Charles visited Canary Wharf and let it be known that he was sure he would be driven insane by his surroundings if he ever had to work in it.

Where were the clues to this sickness? They were everywhere, carefully hidden, as if by a superior intelligence, in areas where no cumulative effect was expected. Within the old City itself, contributory transformations continue to take place before our eyes as they have in the past. Former royal palaces and government offices become hotels, museums or art galleries; great military barracks disappear; waterfront warehouses are converted into expensive loft apartments. 'As fast as the

In response to these preliminary moves, docks and harbours give place to out-of-town airports. Previously logical street patterns become incoherent as a result of one-way systems and pedestrianised areas.

As fast as the old producer economy deserted the wharf and the old City, a 'replacement economy' began to occupy the dead body left behind. This was the 'phantom population' of commuters, transients and tourists that makes up the daytime population of any 'dead body' city in Europe, but London also has an enormous 'phantom population' of visitors, too.

Tourists look like citizens, some even look like residents, ready to defend traditional urban values, but they will not. Their purpose is to disguise the flight of commerce and industry from the

ness by any means possible. wharf by reducing urban empti-

Proof emerged 10 years later, when another tower snatched the headlines. This was the project to build a millennium tower, a streamlined 95storey, 385m-high glass, steel and concrete frame structure, with sky lobbies 30 floors apart served by double-decker lifts. This time the wind seemed set fair, but, as so often before, opposition thickened as the project moved forward: English Heritage split over what it called 'macho fashion', and jokes about 'erections' never ended.

### Jörg Rostock

# When and where were you born?

7 January 1970, Rodewisch, Germany.

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

Besides the Spitfire Studio in King's Cross - because our office is there - I love Sainte Chapelle in Paris. It's Gothic at its best.

#### What is your favourite meal? German 'sauerbraten'.

What vehicle(s) do you own? A mountain bike and a Mercedes C180.

What is your favourite film? Pulp Fiction.



What is your favourite book? Narziss and Goldmund by Hermann

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

The 'Ant' chair by Arne Jacobsen.

What is the worst building you've ever seen and why? The MI6 building in London – just look at it.

Who or what is your biggest architectural influence and why? My students at the University of Darmstadt. They challenge me.

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

Apart from my two partners, Moritz May and Axel Rostock, a very important teacher and good friend is professor Karl Heinz Petzinka in Germany.

#### If you hadn't been an architect, what would you have been? A ski instructor.

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

Architecture should always be a joy and a pleasure - so enjoy yourself and your work will express the same.

What would your motto be? Work hard and celebrate the same

20 the architects' journal

# Thousands of people like you visit our site every month



Tel: 01923 665300 Fax: 01923 665301 Email: mail@bba.star.co.uk



# MELLOW DRAMA

Richard Murphy Architects' Galeri in Caernarfon, a gathering and performance base for local creative groups, melds the practice's well-developed approach to planning and use of materials

By Patrick Hannay. Photographs by Daniel Hopkinson





As the cafés and burgeoning shops moved into the culture houses of the 1980s and '90s, the boundaries between private commerce and public art museum as agnostic churches of spiritual redemption became confused.

Many bemoaned this denouement as cultural vandalism, conveniently forgetting the murky commerce of the art dealers in the shadows. Then came the turn-of-the-century look-at-me 'blobs' and 'fractals', clamouring for one-day-only headlines, as if art was going to regenerate the urban landscape for the long term through globe-trotting city tourists spoiled by ecologically unsustainable cheap air travel.

Drunk on the quicksand of Lottery gold, floating on dream-like business plans, the brute reality of bums on seats, revenue spend and life-cycle costs was to arrive inevitably as a cold shower to many hot, fevered dreams.

Caernarfon in north Wales cannot afford such luxurious misdemeanours. This building's creators have their feet firmly on the ground – the social and political penalties of getting it wrong are too high in such an economically deprived community. The creative minds behind Galeri (the Cwmni Tref Caernarfon development trust) are no johnny-come-latelies to the hard graft of creating social redevelopment where local

authorities – stripped naked by the Tories and New Labour – can't find the funds to make a civil environment, and private enterprise won't. Gwyn Roberts and his fellow workers have been at it for 13 years, seeking to creatively mend economic wounds in the town. They are exhausted and elated by Galeri.

Aided by David Clark of DCA Consulting as client support, one of the most able consultants for creative buildings, Galeri stands out bravely as a bold new cultural animal for a town of this size (Caernarfon's population is around 60,000).

Clark suggests possible precedents in the medieval Pease Hall in Halifax or, more recently, a giant version in the new Wales Millennium Centre. Sadly, the Gadarene rush to publish, which does such disservice to serious architectural discourse, will mean we are still left with the vital question unanswered. Can the spell of 'Murphy magic' at the Dundee Arts Centre and Cwmni Tref's astuteness be cast over this new Caernarfon dockside building?

The initial omens look promising, with many full houses, almost full rentals of the creative enterprise spaces and four to five applications a day for hiring the shared facilities, but it is actually far too early to tell.

This is not an art house that has spawned

creative enterprises organically over time. Nor is it a speculative incubator unit spinning off-shoots from a partnership of academia and industry. This is a group of local, formerly isolated, creative enterprises, gathering for mutual support and inspirational succour around a feast of cultural display spaces that can be offered to other diverse communities.

It is intended to be economically selfsustaining, not dependent on public grants. Local citizens who may have sniped for years at the supposed folly of the enterprise are now queuing up to share in the riches, quietly swallowing their curmudgeonly pessimism.

What a relief it is to find at this dockside, that once bustled with the wealth of Welsh slate, a new, modest, sober structure, a seemingly simple rigorous plan and section, and a building with sufficient external public presence to attract your attention to the inner riches, which is what really matters.

The three adjacent long-houses, separated by two parallel circulation/servicing zones, could not be more economic or more subtle in their rigorous internal execution. What a pleasure it is to see an architecture again that knits plan, section and elevation so neatly.

The hallmarks of Richard Murphy Architects' language are visible instantly: the love affair with the thin steel flange casting

Opposite: the structural frame is expressed fully on the external elevations. Below left: the main staircase. Below right: the auditorium. Previous spread: the tall rendered drum signals the entrance





shadows (particularly sweet is the columnbracing plate in the atrium that doubles as a drinks table); the subtle spatial manipulation of multi-levelled space to engender social interaction and energy; the steel-edged stepped walls to staircases; the polished Venetian Armourcoat plaster; the transformative objects that always seek to blur boundaries between inside and out - here the large, sliding external windows to the external walkways; the angled mirror to connect the theatre space to the waters of the Menai Straits, and the tricksy auditorium triple-function screen that is at once a cinema screen, acoustic reflector and theatre backdrop (see Working Detail, pages 30-31).

Anybody who has read Murphy's description of Carlo Scarpa's descending stairs from the battlements at Castelvecchio will recognise in this practice's building that the comprehension is not merely academic. Once you step inside the Galeri, the choreography of route and view is immediately enriching and masterful. The glance to the right to the small ground-floor art gallery; the glance left to the reception desk, which strikes through spatially to the events manager's office, leading you along to the secondary performance spaces; the curving welcoming stair that in parallel beckons you to the upper levels of

glass-fronted workspaces, which you can spot instantly across the atrium.

As you enter the atrium, the bar reveals itself and, beyond that, you glide into a space that becomes the dockside café, with entrancing views across to the Menai Straits. As you rise up the stair, the spaces open out, revealing more facilities to visit.

On the upper levels the rigorous application, almost everywhere, of open-sided circulation spaces alongside fully glazed workspaces (avoiding enclosed corridors) under neatly detailed timber-slatted lower ceilings, leads you directly into the main auditorium, where the circulation zone transforms into excellent side seats, with long, comfortable benches with back rests. Again, it is all so seemingly effortless, but, of course, it comes from an intense application of a particular humane sensibility.

The architecture of open-top, day-lit atria with perimeter circulation is always tricky. You want the human movement, the views up to the busy galleries of workers, the shouting and signalling to visitors and colleagues from the circulation routes; you need the hubbub of the bar rising up through all levels, but you want both 'room' and 'route', a place of rest and yet movement. That's a difficult challenge. Success relies heavily on judgements of

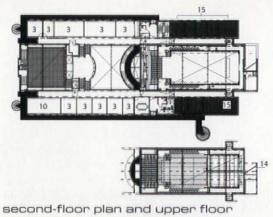
proportion to the 'room' and on the path of the sunlight in the space. Here, the perimeter stairs to the 'room' are hidden rightly from it by the stepping walls that take you on a perambulation around the atrium to reach the top floor, cunningly leading you past the major secondary performance space on the way. The visual restlessness of staircases is avoided.

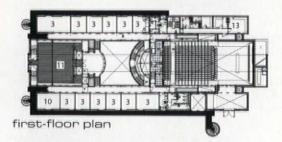
References to Alvar Aalto and the presence of a sweeping curved volume of an auditorium expressed in the public foyer seem to account for one of the giant curved dramatic walls to the 'room' (even though Murphy admits it is an illusion, the auditorium being rectilinear, with its demands for retractable bleacher seating). The curve is mirrored on the opposite wall.

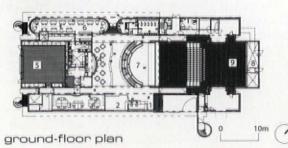
Already there are concerns that somehow the ground-level gathering place, with its bar, is not entirely comfortable. The building managers talk of altering the hard concrete floor surface, but this may be mere tinkering with what may be a more challenging matter. Is the 'room' simply too tall and chimney-like in its proportions, too restless because of its two projecting curved walls and too much in the shadows because of the building's orientation, width height and depth, and prone to too much diagonal crossmovement from entrance space to café? Let's









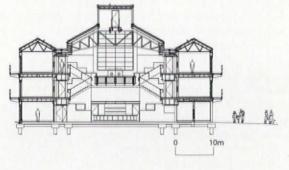


#### KEY

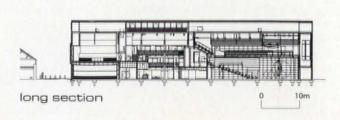
- reception shop office

- office bar rehearsal studio one café exhibition plant theatre

- 9 theatre
  10 meeting
  11 rehearsal studio two
  12 control room
  13 changing
  14 mirror
  15 rehearsal



cross section





Above, from opposite left to right: rehearsal space; small workspaces lead off open galleries; main entrance to the performance space; view from above

hope the manager is correct and it's only the floor surface.

There is a curious architectural blindspot, which those familiar with the building will not be troubled by, namely the main entrance. At one scale of reading it is obviously marked by the tall rendered drum with 'Galeri' written clearly on it. But at a closer reading, for the first-time visitor, the door becomes lost in a dark shadowy inset space, facing the opposite way to the main pedestrian approach from the town.

Of course, once inside the building, the direction of the entrance delivers you perfectly to all the facilities. The practice talks of a missing canopy element, still not funded, to the top of the drum. I would suggest a projecting canopy would be more valuable to mark the ground-level entrance for first-time visitors.

The structural frame is expressed fully on the long elevations. There is a lot of dark, painted steel, with shadows expressing the flange edges. The frame is filled smartly with western red cedar infill panelling. At one level this is all simple and appropriately restrained. But one extra line of horizontal structure carries the weight of the splendid large sliding doors, which in summer months will make this building such a visual and sociable pleasure to work in and will keep it cool. But is that line one too many? The balconies that run the full length of the elevation, dropping at their ends down external circular stairs, add another layer.

It is always the same heavy steel section throughout, with a lot of bracing. There is little subtlety. The long elevations never quite make up their mind as to whether the primary thrust is horizontal or vertical. One senses that, for the balconies, Buckminster Fuller was not on the structural engineers' reading lists when they were at college. In contrast, the end gables are both magnificent and make fitting neighbours to the adjacent older stone warehouses left on the dock.

Let's hope that the contractor, Watkin Jones, a local contractor and development company, can find the goodwill and finance to place proper mirrors, to bring the Menai

Straits into the auditorium, instead of the inadequate stainless-steel plate in place.

More importantly, even though the contract has probably made it virtually no profit (£6,399,384 for 2,393m² of gross floor area), it is remarkable how much quality architecture has been squeezed out of such a tight budget. Let us pray that Watkin Jones can now understand why the Design Commission for Wales might have hoped it would hire an architect of the calibre of Richard Murphy Architects to execute its huge commercial and residential development on a site adjacent to the Galeri.

If the only lesson it draws from the Galeri experience is that architecture equals 'not much profit' and 'not worth the effort', then it will be a sad day for Caernarfon and architecture in Wales. The Galeri is testament to how visionary clients and simple but spatially rich architecture can be constructed under challenging circumstances to make for a culturally and commercially more civilised world.

Patrick Hannay is course director of interior architecture at the University of Wales Institute Cardiff and editor of Touchstone



#### COSTS

Costs based on final account, for gross internal area

#### SUBSTRUCTURE

FOUNDATIONS/SLABS £151.65/m<sup>2</sup>

Ground-bearing RC floor slab. RC piles

#### SUPERSTRUCTURE

FRAME £170.98/m<sup>2</sup> Steel-frame structure. Fabricated steel roof trusses

UPPER FLOORS £44.23/m²

Profiled metal decking with RC slab top

ROOF £92.67/m<sup>2</sup>

Inclined precast concrete panels over main auditorium and studio two. Timber joists over foyer. Insulated profiled metal panel cladding as slate support system. Single-ply rubber-based gutter and plant room roof lining

STAIRCASES £117.84/m<sup>2</sup>

Precast concrete flights and landings generally; metal pan with concrete infill to main foyer curved stair. Galvanised steel external spiral stairs

EXTERNAL WALLS £76.83/m

Blockwork wall inner leaf generally, mineral wool insulation. Horizontal cedar board rainscreen cladding. Insulated cavity wall and render to curved walls and gable recesses

WINDOWS £137.56/m<sup>2</sup>

Powder-coated steel-framed double-glazed windows

EXTERNAL DOORS £92.35/m<sup>2</sup>

Timber doorsets generally, overclad with cedar boards. Double-height acoustically rated loading-bay doors to auditorium. Powder-coated sliding glazed doors to office walkways

INTERNAL WALLS AND PARTITIONS £134.26/m²

140mm dense blockwork to performance areas to provide acoustic separation. Metal stud partition off floating floor construction to rehearsal rooms

#### INTERNAL DOORS

Timber veneer doors to performance rooms.

Proprietary glass partition system to atrium office areas. Double-leaf studio doors to rehearsal rooms

#### INTERNAL FINISHES

WALL FINISHES £23.12/m<sup>2</sup>

£29.25/m<sup>2</sup>

Oak-veneered wall panel system to auditorium and rehearsal rooms. Polished plaster on blockwork to foyer curved feature walls. Emulsion on plasterboard elsewhere

FLOOR FINISHES £65.74/m²

Sprung oak strip floor to performance areas. Powerfloated concrete to foyer, bar, café and walkways. Carpet to office areas; linoleum to back of house

CEILING FINISHES £55.90/m

Open oak timber-slat ceiling to walkways with insulation quilt backing. Plasterboard and perforated board to atrium and studio spaces

#### FITTINGS AND FURNISHINGS

FURNITURE £136.23/m<sup>2</sup>

Retractable seating to auditorium. Purpose-made joinery to bar, reception desk and café servery

#### SERVICES

SANITARY APPLIANCES £9.88/m<sup>2</sup>

White ceramic WC suites and wash handbasins. Stainless-steel countertops and urinal

WATER INSTALLATIONS £8.36/m<sup>2</sup>

SPACE HEATING/AIR TREATMENT £244.46/m<sup>2</sup>

Underfloor heating to foyer and café areas. Radiators to office spaces. Displacement ventilation system to performance spaces from roof-level plant room

ELECTRICAL SERVICES £256.58/m<sup>2</sup>

General electrical installation

**LIFT AND CONVEYOR INSTALLATIONS** £17.33/m<sup>2</sup> Eight-person public lift. Disabled platform lift to

PROTECTIVE INSTALLATIONS £40.33/m<sup>2</sup>

COMMUNICATION INSTALLATIONS £208.94/m<sup>2</sup>

BUILDER'S WORK IN CONNECTION £21.58/m²

#### **EXTERNAL WORKS**

theatre control room

LANDSCAPING, ANCILLARY BUILDINGS £67.60/m<sup>2</sup>

Precast concrete paving and tree grilles forming bands on entrance side. Natural stone paving to dockside to match existing. Asphalt to loading bay and parking areas

Above: western red cedar panelling clads the exterior. Opposite, above left: angled for reflection. Opposite, above right: steel balconies are relatively heavy





	COSLDEL	Percentage
	m²(£)	of total
SUBSTRUCTURE	151.65	5.67
SUPERSTRUCTURE		
Frame	170.98	6.39
Upper floors	44.23	1.65
Roof	92.67	3.47
Staircases	117.84	4.41
External walls	76.83	2.87
Windows	137.56	5.14
External doors	92.35	3.45
Internal walls and partitions	134.26	5.02
Internal doors	29.25	1.09
Group element total	895.97	33.50
INTERNAL FINISHES		
Wall finishes	23.12	0.86
Floor finishes	65.74	2.46
Ceiling finishes	55.90	2.09
Group element total	144.76	5.41
FITTINGS AND FURNITURE	136.23	5.09
SERVICES		
Sanitary appliances	9.88	0.37
Water installations	8.36	0.31
Space heating, air treatment	244.46	9.14
Electrical services	256.58	9.59
Lift and conveyor installations	17.33	0.65
Protective installations	40.33	1.51
Communication installation	208.94	7.81
Builders' work in connection	21.58	0.81
Group element total	807.46	30.19
EXTERNAL WORKS	67.60	2.53
PRELIMINARIES, INSURANCE	470.54	17.60
TOTAL	100	

Cost data provided by Gareth Griffiths, Watkin Jones Construction

CILEDITE	C	R	E	D	η	۲S
----------	---	---	---	---	---	----

TENDER DATE March 2003

START ON SITE

September 2003

**CONTRACT DURATION** 

16 months

**GROSS INTERNAL AREA** 

2.393m<sup>2</sup>

FORM OF CONTRACT

JCT Standard Form with Contractor's Design 1998

TOTAL COST

£6,399,384

CLIENT

Cwmni Tref Caernarfon

CLIENT REPRESENTATIVE (TO STAGE D)

DCA Consulting CLERK OF WORKS

**Roberts Associates** 

ARCHITECT

Richard Murphy Architects: Richard Murphy, James Mason, Chris Rogers, Tim Bayman, Fiona Henderson, Chris Rhodes, Adrian Welch, John Walker

QUANTITY SURVEYOR (PRE-CONTRACT),

**PROJECT MANAGER** 

Doig Hart Consultants

QUANTITY SURVEYOR (CONTRACT)

Wakemans

STRUCTURAL ENGINEER (CONTRACT)

Veryards

SERVICES ENGINEER

**Buro Happold** 

PLANNING SUPERVISOR

Wakeman Harris

ACOUSTIC CONSULTANT, THEATRE CONSULTANT

Sandy Brown Associates

ARTISTS

Iwan Bala (project coordinator) Catrin Jones (stained-glass facade)

Ann Catrin Evans (entrance gates)

BUILDING CONTROL

**HCD Group** 

#### MAIN CONTRACTOR

Watkin Jones Construction

#### SUBCONTRACTORS AND SUPPLIERS

Electrical Menai Electrical; mechanical Evans Mechanical Services; theatre fit-out Northern Light; retractable seating Auditorium Services; structural steelwork Thircon; steel windows Rea Metal Windows; sliding windows and doors Arkoni; theatre stage doors Clark Door; acoustic doors Alloway Acoustics; internal doors Leaderflush Shapland; external louvres Kingfisher Louvre Systems: automatic entrance doors Geze UK: office glazing Dorma, installed by Herriots; timber wall panels Gustafs, installed by LSA Projects; cablenet theatre grid M Pickering; architectural metalwork Campbell Grindley Engineering; disabled lift Disabled Access By Dyson; lift Kone; kitchen James Scott & Sons; polished plaster Armourcoat Surface Finishes; external spiral stairs Spiral Construction; ironmongery KCC; slatted-timber ceilings, timber sliding doors SDM Joinery; timber dancefloor Noen Bolflex P1 System, installed by Prospec; washroom units FC Frost; bar/servery Coeden Joinery; external paving Charcon; external cedar cladding RA Williams; slating, roofing AD Gallagher & Sons; drylining, partitioning Intastruct

#### WEBLINKS

Cwmni Tref Caernarfon

www.cwmnitref.co.uk

www.galericaernarfon.com

Richard Murphy Architects

www.richardmurphyarchitects.com

Wakemans

www.wakemans.com

Veryards

www.veryards.com

**Buro Happold** www.burohappold.com

Sandy Brown Associates

www.sandybrown.com **HCD Group** 

www.hcdgroup.co.uk

#### a working details

#### A retractable timberclad cinema screen

At the heart of the new Galeri building is an auditorium designed for cinema, theatre or concert use. To allow this degree of flexibility, the cinema screen is constructed from a rigid steel frame that can be raised out of sight automatically or, alternatively, rotated and used as an acoustic reflector. The lifting and raising of the screen is operated by a remote hand-held console.

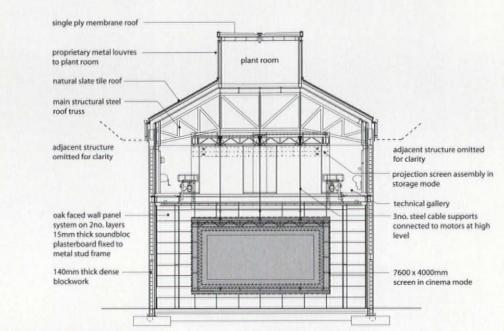
While in cinema mode, the screen hangs vertically from three steel chains, each connected to a powered hoist. The screen weighs 1,500kg, due primarily to the convex timber-clad reflector surface at the rear. This double-skin ply construction ensures rigidity and acts as the acoustic surface.

In theatre mode, the screen is raised vertically and suspended at high level, providing a clear floor space for the stage. In concert mode, there are two positions where the screen can act as either a low-level or high-level acoustic reflector and the integrated, recessed lighting can be used. Finally, for general use of the auditorium, the screen can be stored at high level.

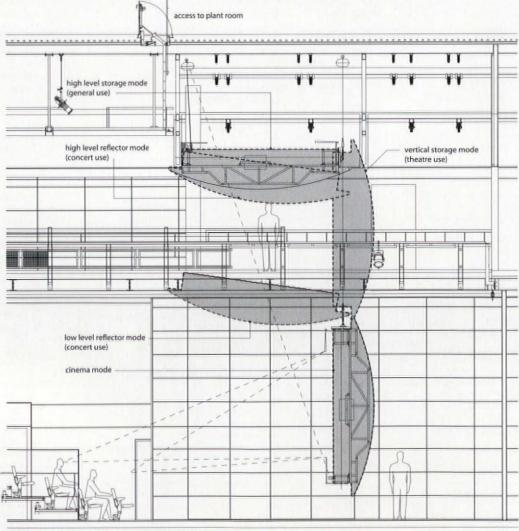
The screen is fabricated from a series of tubular steel trusses, which are 400 x 400mm at the top, 400 x 350mm at the sides and 400 x 200mm at the base. The upper and lower frames are connected to three primary fabricated-steel trusses, which provide stability in the centre.

The proprietary projection screen is laced simply into the outer frame and the perimeter edges masked with a traditional cinema-fabric 'valance'. The rear ply face is constructed around 15 curved MDF formers 12mm thick at 600mm centres and clad with two layers of ply sheathing. The outer layer of ply is varnished and, where exposed, the MDF is painted black. All the steel trusses have a black powder-coated paint finish.

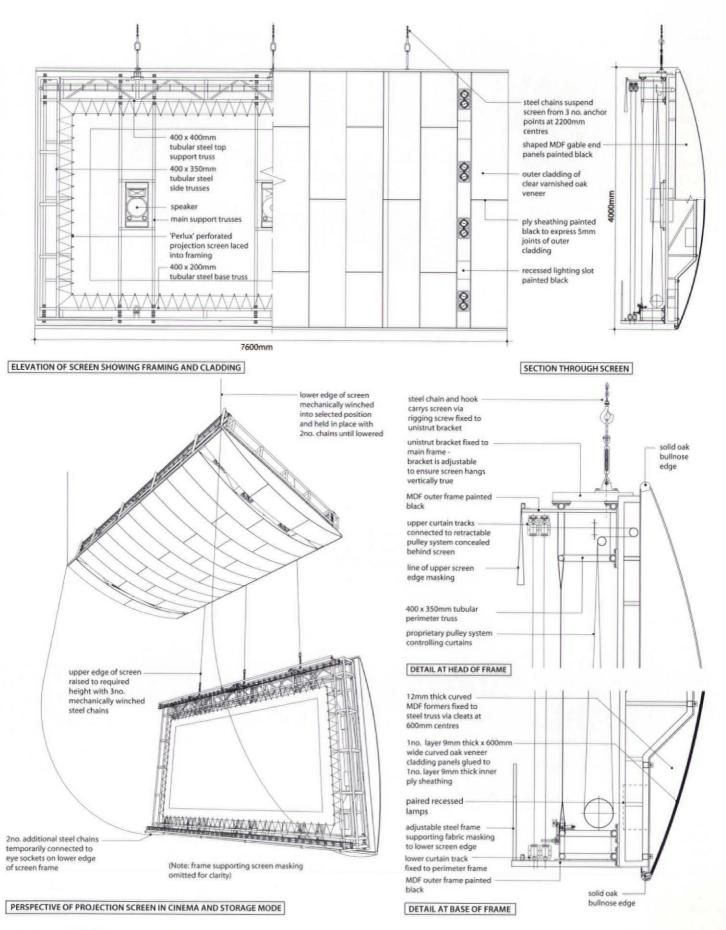
Ceri Davies



ELEVATION OF SCREEN IN CINEMA MODE



SECTION SHOWING SCREEN MODE LOCATIONS









### **Points win prizes**

In this four-page investigation into education, we explore the consequences of the rise and rise of the researcher

BY GORDON MURRAY

'Architecture is an essentially crossdisciplinary activity, and as such what constitutes architectural research is not as clear-cut as in many other disciplines and practices. Architecture as an academic discipline in the UK is also relatively recent, especially in its principal form of professional training.

'These factors, together with little mapping of the nature of such research across institutions, have arguably led to the uneven development of architectural research in the UK, relatively lower levels of research funding channelled in its direction, and a weakening of the role of UK architectural research in practice, both nationally and internationally.'

The above statement from a forthcoming conference\* is borne out by the recent CABE publication The Real Budget for Research, which identifies a slowly increasing body of work exploring the added value of the built environment to the economy and society, noting that performance and value are not based exclusively on construction-industry costs, methods and processes, but also on the relationships between any place and its users, stakeholders and local conditions.

The spectrum of research on the

Scottish architecture schools (from left to right): Duncan of Jordanstone at Dundee; Edinburgh College of Art; Glasgow's Mackintosh School... built environment ranges from construction, with a focus on building materials, technologies and components, supply-chain management and applied IT, to a cluster focusing on creative and social aspects of the built environment, design methods, processes and problem solving.

What is less well understood is the nature and scope of research that is under way in universities and in practices, and how these overlap or can be integrated to the benefit of improving quality in the built environment. This is important not only to improve shared understanding of research agendas, but to make more effective use of existing funding, while strengthening the case for new funding.

As part of this process, the Royal Incorporation of Architects in Scotland (RIAS) has supported a research project initiated by Edinburgh College of Art and Heriot-Watt University into defining the nature of architectural research across the nation's schools of architecture, with a separate study focusing on the six schools in Scotland. This study is now forming the basis of a further programme on understanding the nature of research, or, perhaps more appropriately, innovation within practice, which the RIAS is leading.

Since Robert Matthews established

of the Housing Research Unit at Edinburgh University in the 1960s, in which several leading architects dramatically affected housing policy and design, Scotland has developed a strong base for architectural research. Scotland has not only six of the 36 UK-wide RIBA/ ARB-recognised schools of architecture and a supportive and involved professional institute, but also a government policy on architecture that has established an Architecture Policy Unit - which this year will host the European Forum on Architecture Policies - and is instrumental in creating a new 'Architecture and Design Scotland', which, like CABE, its equivalent in England, has an agenda of cultivating and promoting architectural research as part of its remit.

#### **Education collaboration**

This broad base for architecture research has not, however, been well reflected in the last academic research assessment exercise. Two recent studies (Jenkins, Forsyth & Smith 2004) have identified the potential for more collaborative, as opposed to predominantly competitive, activity in research across the Scottish schools, together with other UK institutions.

This is seen as a means to improve the Scottish competitive edge in an increasingly international context for knowledge development and dissemination, as well as providing a national focus for developing research in specific policy-related areas.

The above studies have stressed that promoting the breadth of scope, depth of quality and consolidation over







time of architectural research in Scotland requires an overview of research at a national level, as well as more opportunity for interchange between researchers and coordination in development of research skills. This form of collaboration is also seen as a means to establish a stronger base for cross-disciplinary activity in architecture with associated areas of research; for example, with creative and performing arts, digital media and cultural studies.

However, this overview activity cannot be provided by those institutions alone, as they inevitably specialise and to a certain extent compete in specific research activities. Therefore, some form of institutional structure at a national level is necessary to promote collaboration in research and research dissemination, as well as other research development such as training, and providing a more focused and accessible research resource for the government, the architectural profession, the construction industry and communities.

#### What it says on the tin

To this end, Edinburgh College of Art and Heriot-Watt have applied for, and been awarded, a Scottish Higher Education Funding Council strategic research development grant for a Scottish Matrix for Architectural Research and Knowledge (Scot-MARK). This is a one-year feasibility study for an institutional structure to promote excellence in research in architecture and investigate the basis for a collaboration in, and improvements to, research capacity.

Part of the activities of Scot-MARK will be – with other Edinburgh-based institutions – to host a national conference on architecture research across the UK in Edinburgh towards the end of 2005.

In addition to these recent initiatives, RIAS has been defining the concept of exchange and coordination of knowledge in the profession as a fundamental activity of the incorporation. Similarly, the changes under way in architectural education, with schools looking into changing structures and R&D agendas, suggest it is timely that we all embrace the wider objectives of improving architecture and the built environment in Scotland and beyond.

The RIAS has thus created a research and development board, which has been operating for the past year or so. This comprises members of its education and practice boards, academic research representatives from the six schools of architecture in Scotland – more often than not including the heads of school – and a number of practitioners interested in the promotion and documentation of research.

Concurrently, several practitioners are developing expert knowledge bases in such areas as conservation, materials development and sustainability.

If we include design as research, based on rigour and critical peer review, several practices could be said to be at the forefront of practice-based research in the UK. Some of this may involve academics and be compatible with their work, but it runs largely on independent tracks. The Centre for the Built Environment, a collaboration

... Strathclyde's campus; the University of Edinburgh; and the Scott Sutherland School at the Robert Gordon University in Aberdeen

between the Lighthouse, Scotland's National Centre for Architecture and Design and Glasgow's three universities, is one such focus.

These initiatives to consolidate commonality of purpose and exchange of ideas are aimed at focusing resources and increasing research dissemination, but are also of importance in leveraging funds and enhancing impacts, which is leading to support across many institutions, including government. An example of this is the recent award to the RIAS of seed-corn funding from the Scottish Executive's Architecture Policy Unit, for disseminating current research strategies on architecture in Scotland to a wider audience, to encourage wider feedback, which will initiate further dialogue.

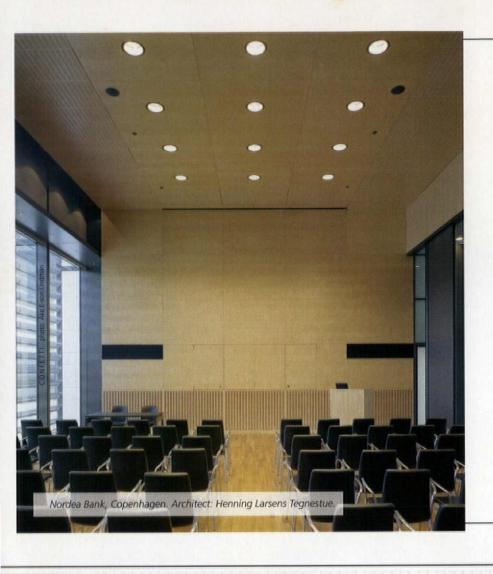
Gordon Murray is president of the Royal Incorporation of Architects in Scotland. Contact: gordonm@m-d-a.demon.co.uk

#### Footnote

\* The forthcoming UK National Architecture Research Conference in Edinburgh (Edinburgh College of Art conference proposal, 2005)

#### SCOTTISH ARCHITECTURE SCHOOLS

Duncan of Jordanstone
www.architecture.dundee.ac.uk
Edinburgh College of Art
www.eca.ac.uk
Mackintosh School of Architecture
www.gsa.ac.uk/architecture
Scott Sutherland School
www.rgu.ac.uk/sss
University of Edinburgh
www.caad.ed.ac.uk
University of Strathclyde
www.strath.ac.uk/Departments/
Architecture



# Scandinavian elegance meets acoustic demands

Modern Scandinavian design often employs wood to express warmth and elegance. Gustafs Panel System not only meets aesthetic ambitions, but also contributes to the technology which helps fulfil acoustic demands. We have a wide experience of supplying acoustic solutions to leading architectural projects. Gustafs Panel Systems can be found in auditoria, theatres, concert halls and airports.

### GUSTAFS !!!

Representatives in UK and Ireland: LSA Projects Ltd The Barn, White Horse Lane, Witham, Essex CM8 2BU Phone (01376) 501199, Fax (01376) 502027 sales@Isaprojects.demon.co.uk, www.gustafs.com

enquiry 19 on card www.ajplus.co.uk/ajdirect

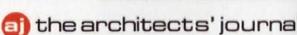
# RETAIL Wednesday 20th April 2005 27 Sussex Place, London NW1 REGENIERATION

#### DEVELOPING AN INNOVATIVE APPROACH TO ARCHITECTURE

Expert speakers include:

Peter Stewart, Director of Design Review, CABE
Eileen Molloy, Regional Operations Manager, AM DEVELOPMENT
Andrew Ogg, Managing Director, LESLIE JONES
John Gosling, Vice President, RTKL ASSOCIATES

Giulia Bunting, Head of Planning, DRIVERS JONAS
Marcus Wilshere, Director, URBAN INITIATIVES

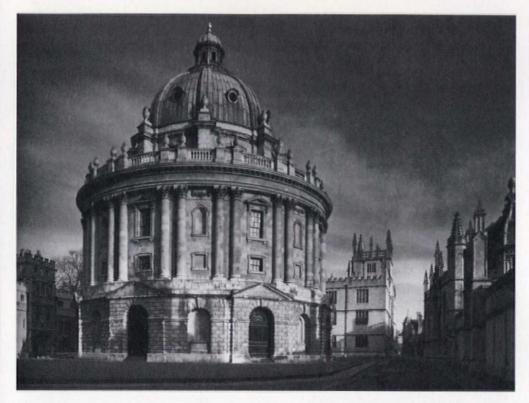


FOR MORE INFORMATION AND TO REGISTER -

Tel: 020 7505 6044 Email: constructconferences@emap.com

www.aj-retailregeneration.co.uk/2005





### The academics of the madhouse

Revised criteria for university research funding are causing much protest. But is the solution argued for any better?

BY AUSTIN WILLIAMS

A 'strictly private and confidential' memo sent to Daily Telegraph staff in February outlined five criteria on which their performance and hence their status in the compulsory redundancy hierarchy would be judged. The five categories were: approach to work (their commitment and enthusiasm); knowledge and skill (specifically an 'ability to use technology'); flexibility; teamwork; and quality of work. This bureaucratic approach to the business of a newspaper, emphasised by a commitment to remove mostly news journalists, implies that some employees could score highly just by turning up on time, using a computer and being popular. Whether they are any good at their job is of secondary importance under such a managerial approach.

This vignette serves to illustrate the madness of management by formula and by assessment target. However, this is exactly the type of madness that goes on, uncommented, in university education every day of the week.

Seat of learning or elite institution... or both? Oxford's Ashmolean Library represents 500 years of academic excellence The closing down of chemistry courses at Exeter University, the University of Kent, King's College London and Queen Mary, University of London concentrated minds. Then Newcastle dropped physics. But it was the high-profile threat of closure to Cambridge that focused attention on architecture schools.

Under the 2001 Research Assessment Exercise (RAE), Cambridge had been demoted from a 5\* rating to a 4 rating, with the consequent loss of £350,000 of Higher Education Funding Council for England (Hefce) grant funding. After a campaign, the course was reprieved. But Peter Carolin's campaigning article (AJ 18.11.04) cited everything from the course's diversity to its flexibility, the humanitarianism of its alumni and its student magazine as reasons to keep it open. Everything, that is, except its academic excellence. Have we really lost sight of what an education means?

#### Cite lines

Set up in the 1980s, the RAE was intended to bring some scientific rigour to the business of keeping track of which universities were doing well and which needed improvement. It was premised on the Thatcherite desire to quantify the results of governmental investment in education. What does it mean to be a 'good' school?

Basically, the government wanted to know what it was getting for its money, but this monetarism represented a cultural shift in the way education was seen. The principle of education for education's sake (which had seldom been defended overtly in the past) was rejected, and auditable 'benefits' became the gauge. In the intervening years there has been an incremental increase in the reliance on targets and tangible 'results', so much so that the belief in education as a social good has been translated into a discussion about education being an investment in marketable commodities.

Coincidentally, in the same period there has been a demand for improved 'teaching standards' and 'increased access' to be seen as the best assessment tool. This anti-elitist side of the debate unfortunately portrays university education – an inherently elitist structure – as no more than a teaching academy, an extension of schooling. Universities, however, were never about 'teaching' per se, but were an introduction to an academic environment.

So teaching or research, practical or academic, this artificial separation is exacerbating the problem and forcing universities to play to their strengths. While the Russell Group of research-centred universities has forged an alliance to maintain RAE standards, other schools receive funding in other ways, from meeting social-inclusion targets or for student numbers.

For Russell Group universities like Cambridge, departments are now judged by the amount of research they carry out — in peer-review journals — and, to a certain extent, on how much that research is conveyed in media outlets. In this way, the allocation of shares in the government's £8 billion research budget over the next six years is quantified on the basis of an appraisal of each university department's reputation and the 'strength' of its research.

# The beauty of our standing seam is more than skin deep

# Ashzip



Standing Seam Roofing Systems

Ash & Lacy offer complete roofing and cladding envelope solutions, beautifully finished with the Ashzip standing seam - a system which delivers more than meets the eve:

- A proven one-stop integrated roofing package including your perimeter details, rainwater goods, fixings and spacer systems
- Design flexibility with tapered, curved and waveform configurations
- Cost, performance and programme certainty
- Expert technical and operational advice throughout the project

For a copy of the Ashzip brochure...

...or to arrange an appointment with one of our specification managers...

...call now on 0121 525 1444



www.ashandlacy.com

Currently, universities are positioning themselves in relation to the forthcoming 2008 RAE review. This has given rise to the welter of courses slashed and staff rationalisations. Most recently, lecturers at Brunel University threatened to cut 60 members of staff who were not considered to be 'research active'. Some courses play both sides of the debate. For instance, a new research project funded by the Bartlett School of Architecture and the RIBA will investigate admissions to architecture degree courses and compliance with 'widening participation'.

#### Never mind the quality

But frequently the research is not worthy of the name. All too often, research proposals are devised to fulfil the need to write a paper, as opposed to the principled need to interrogate a meaningful question. On every level, this rush to meet assessment criteria is demeaning the educative process. A former chief executive of the Further Education Funding Council, David Melville, has bemoaned that 'there has also been a severe dent in the esteem in which research at this level is held'. Until research ceases to be a means to an end, esteem is the least of its worries. The RAE criteria of assessing the best-quality research tend to relate to the quality of the research process - or the productivity - rather than being an examination into 'research of quality'.

The simple demand that assessors examine the amount of published work means that frequently there is little discernment. So-called accredited journals are springing up everywhere to satisfy the clamour for peer review and dissemination. Authors quote their own work to get brownie points for citations. And referencing other academics' work has become a back-scratching parody — academically meaningless and open to corruption. And all for the sake of 'leveraging funds and enhancing impacts'.

Now, the 2008 RAE announces its reliance on 'quality profiles'. This is a further shift in the way funding will be decided in three years' time. As the 2001 RAE criteria were met by more than half of all universities, the government is now seeking a new basis for assessment. Rather than give more money to more attaining schools,

#### THE RESEARCHERS

The Russell Group of 19 research-prioritising universities accounted for over 60 per cent of UK universities' research grant and contract income; over 55 per cent of all doctorates awarded in the UK; and approximately 35 per cent of all students studying in the UK from outside the EU. The Russell Group Universities are:

- University of Birmingham
- University of Bristol
- University of Cambridge
- Cardiff University
- University of Edinburgh
- University of Glasgow
- Imperial College London
- King's College London
- University of Leeds
- University of Liverpool
- London School of Economics and Political Science
- University of Manchester
- University of Newcastle-upon-Tyne
- University of Nottingham
- University of Oxford
- University of Sheffield
- University of Southampton
- University of Warwick
- University College London

'A lot of research could simply be seen cynically as a mechanism for more funding — having to play by the government's rules'

funding levels mean school funding has to be 'selective'. The new criteria include an increased emphasis on applied research and on research in 'new disciplines and in fields crossing traditional discipline boundaries'.

A lot of research could simply be seen cynically as a mechanism for more funding – having to play by the government's rules and in some way subvert them. But by playing the system, rather than challenging it, a credible defence of academic standards is put off for another day.

#### **Bricks and mortarboards**

Speaking of demeaned standards, the CABE document The Real Budget for Research (referred to in the preceding article by Gordon Murray) advocates more research to clarify the terms of the research. It says the definition of 'built environment' is too narrowly focused on products, processes, materials and objects, at the expense of 'soft' research agendas about the social implications and the 'cultural contexts' of the built environment. It concludes by saving that built-environment research 'needs to be seen in a wider context... and via the research agendas of funders,

shift the emphasis accordingly? Thus, we see the logical consequence of the separation of chasing funding, with academic aspirations being distorted to meet external needs.

So a series of case studies just published by Douglas Hague, former government economic adviser, aims to give academic innovators an insight into how to turn their ideas into effective spin-off businesses. On the other hand, Cambridge's architecture department was saved based on a 'new academic strategy', placing more of the department's focus on 'sustainable' design as a populist and hopefully profitable strategy. This is not to cast aspersions on individual course strategies, but to generalise a visible trend.

A regular cri de cœur of those opposed to RAE criteria is the crass assertion that lecturers should get back to 'teaching,' which, as we have seen, is not what lecturing – and the idea of 'the academy' – is necessarily about. Unfortunately, the response of many architecture schools will exacerbate the problem. Suggesting that research is harder to quantify in a design-led subject such as architecture has given rise, in some instances, to demands that 'practice' be redefined as 'research'. But schoolboy semantics will achieve nothing.

Murray, writing to Architectural Research Quarterly a few years ago, called for 'universities to teach architecture and for the profession to train architects'. But if we want to defend architectural education as opposed to the architectural profession, this apparently craft-centred demand misses the point and will encourage more academically weak and architecturally prejudiced practitioners to play at lecturing.

Actually, the separation of 'research' and 'teaching' is false, and blurring the definition of what research is will not help. A university education arises out of inspirational teaching by knowledgeable academics – people who know their subject. That includes the teaching of design as well as technology. So while university departments reappraise their teaching/research priorities, maybe the answer to the dilemma lies in university education being allowed to be an organic and non-fetishised – almost unconscious – resolution between the two.

# **Quantity or quality?**

The latest Planning Policy Statement is more about covering the government's back than providing a skeleton framework

BY BRIAN WATERS

'The presumption is that the plan is sound unless it is shown to be otherwise as a result of evidence brought to the examination.' This is the central mantra of the new Local Development Framework system (LDF), brought in by the Planning Act 2004 and set out in Planning Policy Statement (PPS) 12 and its companion guide, Creating Local Development Frameworks.<sup>1</sup>

As the ODPM's John Hack advises anyone keen enough to attend the breakfast briefings held around the country courtesy of the Town and Country Planning Association<sup>2</sup> (TCPA): 'Remember this is a new [local planning] system – don't think old!' So what are the new and the key issues for architects and their clients?

First, bear in mind that architects are almost invisible and developers are somewhere in the list of players called 'stakeholders'. So PPS 12 and related guidance is addressed mainly to the authorities that have to compile the new Framework Documents, and the process is focused on the public inquiries – sorry, independent examinations – to be conducted by the Planning Inspectorate from the end of the year. Current policies will remain in force for three years, and only in exceptional circumstances after that.

Rather than having voluminous and detailed development plans -Unitary Development Plans (UDPs) etc - to refer to, we will have to check a portfolio of Local Development Documents, all of which are supposed to relate to Core Strategies. These in turn have to be compliant with Regional Spatial Strategies and with national policies (PPSs). Get the idea? The bundle of new document names is intended to shake us out of the old system and into the new. Just for encouragement, one Greater London Authority officer has assessed that the present 32 London UDPs could end up being replaced by over 700 Framework Documents.

'Rather
than having
voluminous
and detailed
development
plans to refer
to, we will
have to check
a portfolio
of Local
Development
Documents'

#### What's in store?

PPS 12 sets out nine tests of 'soundness', and regional government offices have a role in checking them before independent examinations go ahead.

LDFs are not the development control plans we are used to, but are to operate at a more strategic, spatialpolicy level. They can be revised continuously and, although they have to be copied to the secretary of state, who can intervene, the 'default position' will be to approve such updates.

Inspectors will be required to assess the overall soundness of submitted Development Plan Documents (DPDs), rather than simply considering objections as they do now. Examinations will be more informal and much shorter, with representations generally being grouped by the tests and often dealt with by round-table discussion, though issues may be treated formally where the inspector considers it prudent to cross-examine. The inspector has the power to determine how she or he conducts the inquiry, and written representations will be preferred.

An important change is that the inspector's report is to be binding on the planning authority. This may be good, but it has the powerful effect of excluding late changes or submissions that have not been assessed thoroughly and demonstrably by consultation, sustainability assessments and other testing requirements.

Enlightened landowners and developers have employed consultants to monitor Local Plan policy reviews and have made representations at plan inquiries, often in the form of site-specific objections. Even this level of involvement in plan-making will often not be sufficient now. Those wishing to make representations will have to relate them to the tests for soundness scheduled in Annex B of PPS 12. These fall into three groups:

 procedural tests, such as compliance with the Statement of Community Involvement (itself a document subject to similar tests for soundness) and sustainability appraisals;

 conformity tests, including consistency with national policies and general conformity with the regional spatial development strategy or the London Plan, and having regard to the authority's community strategy;

coherence, consistency and effectiveness tests, including coherence with neighbouring DPDs, appropriateness in all the circumstances, having considered relevant alternatives and founded on a robust and credible evidence base, and with clear mechanisms for implementation and monitoring.

You can see how tricky it will be for a landowner to wake up late in the game and want to file an objection to plan policies that prejudice his interest. Interestingly, the same is likely to apply to community interests that want to lobby against something they had not anticipated when first consulted. It will be even more difficult for inspectors over the next three years, as there will be so many gaps in the framework pattern and the inspectorate is under pressure to field sufficient numbers of experienced inspectors, while also trying to put the appeals system back on the rails.

Meanwhile, we have our work cut out trying to assess how the new game will affect our clients in time to be able to advise them how to participate in it most effectively. If, like me, you need all the shortcuts you can find, I suggest you look at the Planning Inspectorate's consultation document of February 2005, A Framework for Assessing Soundness and Focusing Representations on Statements of Community Involvement; chapter three of PPS 12; and chapter seven of Creating Local Development Frameworks.

Brian Waters is principal of the Boisot Waters Cohen Partnership. Visit www. bwcp.co.uk

#### References

- 1 www.planningsummerschool.org/papers/ year2004
- <sup>2</sup> For details, email: nancy@tcpa.org.uk <sup>3</sup> www.planning-inspectorate.gov.uk/ pins/appeals/local\_dev/Soundness\_of\_ DPD.htm

PLUS! PHOTOS C



# Map data in seconds

If you need a map, Promap has it. At the touch of a button, you can have immediate online access to Ordnance Survey maps covering the whole of mainland Great Britain. You can then simply view, customise, measure or print them – or export the map data for use in CAD or GIS applications. DXF maps start from just £14.00

Used by more architects than any other mapping system.



Licensed Partner

Promap is a product of Landmark Information Group – Britain's leading supplier of quality land and property search information, and the Ordnance Survey's largest Platinum Partner.



### Register for free today

Call 01491 413030 Email sales@promap.co.uk Visit www.promap.co.uk



# Heed the sirens' calls when searching for dispute definition

There is something about adjudication that brings out the Classicist in Mr Justice Jackson, the new judge in charge of the Technology and Construction Court (TCC), writes Kim Franklin. You may remember that he advised against using adjudication for large final-account disputes or professional negligence claims (AJ 18.11.04).

The needs of these complex claims are such that the parties are required repeatedly to extend the adjudication timetable, and incur ever more costs, for a decision that is, in the final analysis, non-binding. 'Do not be lured,' he said, 'like Odysseus to the land of the sirens.' This promoted a Classical debate in itself.

The sirens were mythical hybrids, half-woman, half-bird, who lured sailors to certain death on the rocks by the sweetness of their singing. Did the judge in fact mean to caution against visiting the land of the lotus-eaters? People who ate of

When is the

claimant entitled to

call "enough" and

refer the matter

to adjudication?'

the lotus tree forgot their friends, lost all desire to return home and preferred to live in idleness in lotusland. Whichever is the more appropriate analogy will depend on your own perception of the process, but either way you can see that the judge has a downer on adjudication for certain types of dispute.

In Amec Civil Engineering v The Secretary of State for Transport (judgment 11.10.04), Jackson again called on his Classical repertoire to assist with a perennial problem in contested adjudication cases. Under the Construction Act, a party to a construction contract is entitled to refer a dispute to adjudication.

For the purposes of the Act, 'dispute' includes any difference. But when does a claim become a dispute? Applying the old adage that it takes two to argue, the mere making of a claim will not give rise automatically to a dispute. Similarly, simple failure to pay, or a request for more explanation or supporting information may not suffice. On the other hand, if a clear, well-documented claim is ignored, or gives rise only to time-wasting negotiations, when is the claimant entitled to call 'enough' and refer the matter to adjudication?

Hitherto, the courts' approach to this problem has not been consistent. In commercial cases, the Court of Appeal had ruled that if a claim is made and not paid, it is disputed. In adjudication cases, the TCC judges believed that it was necessary for a claim to be considered and rejected before a dispute could be said to have arisen.

In the Amec case, the judge distilled from what he described as 'the jungle of cases', seven pointers to help identify a dispute:

- the word 'dispute' does not have a special or unusual meaning conferred on it by lawyers;
- previous cases provide no hard-edged rules, but do give helpful guidance;
- the mere fact of a claim does not automatically give rise to a dispute;
- the circumstances from which it may emerge that a claim is not admitted are Protean. Proteus, we should remind ourselves, was herdsman to Neptune, the Greek god of the sea. He was famous for his power to assume myriad different shapes at will, to

avoid being caught;

 the period of time from which a respondent may remain silent before a dispute is inferred depends heavily on the facts. Where the claim is notified to an agent, such as an architect or an engineer, who has a duty to consider the claim independently and

give a considered response, more time may be required;

- · deadlines do not automatically define a reasonable time:
- if the claim is so nebulous and ill-defined that it cannot be responded to sensibly, neither silence nor non-admission will give rise to a dispute.

These propositions were subsequently endorsed by the Court of Appeal in Collins (Contractors) v Baltic Quay Management (1994) (judgment 7.12.04) as 'broadly correct'.

As these cases demonstrate, the previous challenge of reconciling the two conflicting tests for a dispute, namely a claim made and not paid, and a claim made, considered, negotiated and rejected, has gone. Instead we have to capture the elusive Proteus or decide that the claim is defined so badly that it is not worth the effort. Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownofficechambers.com

# I have seen the future of Futurism and it's a bit slow

Nothing about Apple this week - although its court attacks on several supporter websites seem to be increasingly successful. Something about biting the hand that feeds springs to mind - an interesting marketing strategy. Whatever, somebody in the office says to take a look at www. atelierone.com, the site of Atelier One. 'It is really annoying,' they said. And indeed it is.

The site is based on a grid, five squares on each side, which makes, I gather, 25 in all. You think: 'Ho-hum, another mystery site.' The message seems to be: you don't get to view our secrets without some hard work. But before you move on to something more interesting, like weed control and pasturing on the Upper Volta, you slide the cursor across the variegated dull pale-grey and grey-blue and pale sortof-purple squares, and images flash up. Hold it there on the shack being blown clear over the trees. Or is it hanging from a helicopter? You will never know.

So you click on another square. Nothing, Another, Ahah, One of those fold-up colanders. Which always lose a perforated leaf the next time you try to use them for garden peas. Finally you discover that clicking on the bottom far-left square is the same as hitting a back button. Release. On to the Upper Volta. In our trade you think of Atelier One as a really innovative engineering practice centred around the amazing Neil Thomas. Yet the site, which also contains poetry, a Futurist manifesto about clothes and a changing (I think) selection of images, suggests that it has other ambitions. Meantime it is relatively slow and is really annoying.

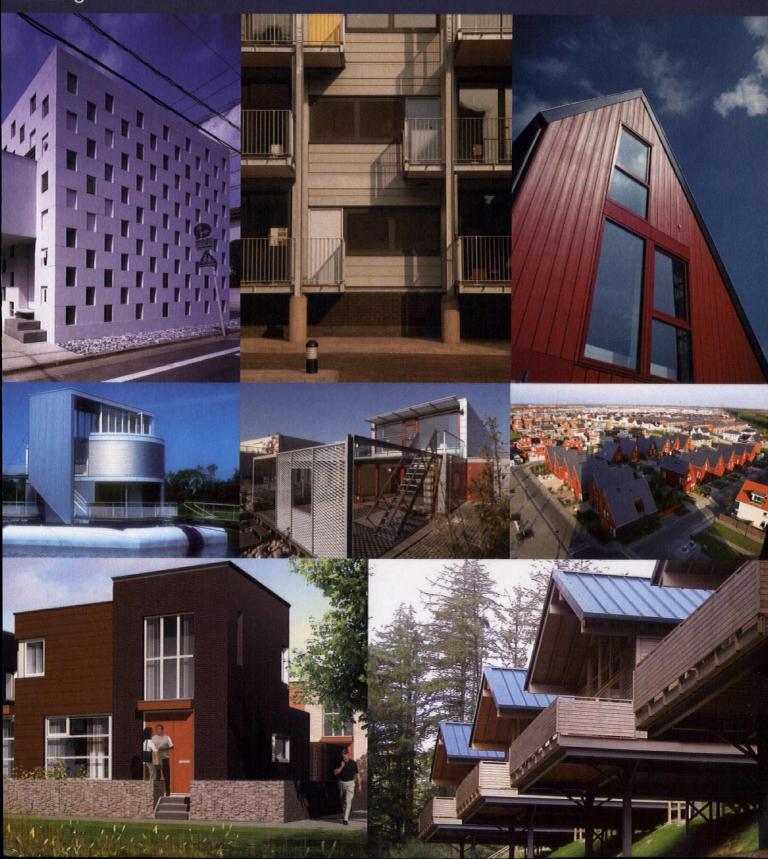
I omitted to credit David Simpson, my source for feedback about AdAware and SpyBot, the scumware rooters-out. He also reminded me that quite a lot of people have their own identities on a shared computer. This means you have to run the aforementioned anti-spyware - or even Microsoft's AntiSpyware - for each separate user.

sutherlandlyall@btinternet.com



# MetalWorks

Housing



The word 'home', to quote Dickens, 'is a strong one, stronger than magicians ever spoke...'. Home carries with it so much cultural baggage and the weight of ideas (not

to mention *ideals*), and suggests more than mere built form. After all, for a sailor, 'home' is the ship; for a mountaineer, a tent – at least for the period of the activity in question. Home implies safety, comfort and familiarity in the sense of being with people and in surroundings you know and are relaxed about.

It could be said that home is about being allowed to be who you really are, about being able to lower the various facades we erect to ward off the worst excesses of the world. In this context, that most famous of sayings, 'an Englishman's home is his castle,' is rooted not in a physical manifestation but in an ideal.

Unfortunately, for even the most resolute of John Bull's children, this ideal can become stretched when the aforementioned castle is 12 storeys in the air and surrounded on three sides by other castles, and, of course, you don't have to be English to have your personal space invaded. What seems to help, apart from quality of construction (primarily to mitigate the passage of noise), is differentiation.

In the Netherlands, two schemes seek to redress the downside of high densities by offering real choice to the prospective residents. This flexibility is afforded by the adoption of modern methods of construction and by providing a design 'front end' to the process. On the one hand, a questionnaire (multiple choice, pages 11-13), on the other a consultation (Flexline, pages 4-6). Both methods ensure an element of participation in the design based on the capabilities of the product.

The results are highly relevant to a UK market that has yet to fully embrace what could be an incredibly powerful tool. Now, where did I put that drawbridge schedule?

Matthew Teague

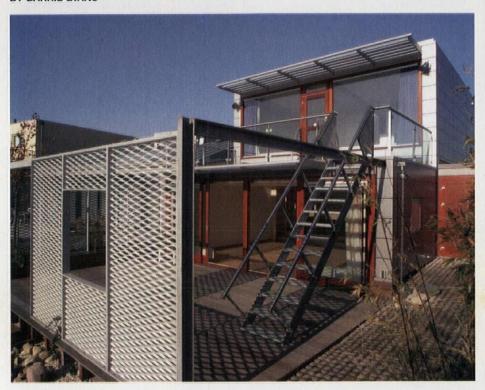
Cover shows steel-framed housing in its many guises – from steel sections to light steel framing and modules – sometimes steel clad too

### MetalWorks technical

## Home made

In this issue of MetalWorks we look at a range of projects and initiatives that will become a new housing 'tradition', offering new options for design and construction methods

BY BARRIE EVANS



It could not be more clear that you need to think about the potential of how residential buildings are made at a very early design stage than by the two projects mentioned in Matthew Teague's leader, at Hengelo (pages 4-6) and Almere (pages 11-13) in the Netherlands. In these two intriguing case studies, future occupants get the chance to be part of the design team for their homes. The buildings — one in hot-rolled sections, one modular — both provide a flexible framework within which different layouts can be implemented, and potentially changed in the future.

These ideas of user-participation in housing design are not new of course. They were particularly prevalent through the 1970s and '80s, but the main, then practicable, route to implementing the approach looked to be through self-build. In today's Dutch projects we have a model for normal building practice.

All this does not go as far as the likes of the housebuilder Toyota Home, in Japan. In a country where prefabrication, mostly modular, produces more than 150,000 new homes a year, there is a level of turnover, and thus investment, that has enabled Toyota to implement showrooms and design services where people can choose a highly customised home; an upscale, whole-house version of the kitchen-planning services we are familiar with in the UK.

Yes, there are special circumstances in Japan, notably the preference for new-build over refurbishment and the very high cost of scarce buildable land, so that people will knock down one house and build another on the same site. This puts a premium on the speed of construction and the ability to build on constricted sites. Also significant is that it took an outsider to construction - car-maker Toyota - to see the opportunity and take the initiative. Shades of carman Egan. (Some Japanese prefabricators do come from within construction.) And in the UK? In conversation with Ed Donald of Corus Living Solutions (pages 8-9), which itself has set up an initial design and production capability for 3,000 modular units per year, he says he wouldn't be surprised to find someone franchising Toyota House or similar in the UK sometime soon.

And so we see an emerging spread of offerings. Corus Living Solutions, seeking to









This page: the light steel framing of houses gives the potential for longer spans and freer planning.
Left: a roll-former.
Opposite: A Dutch House, whose owner sought to maximise steel use, including cladding and ceilings

build the sort of scale of Toyota, is starting cost-effectively with relatively standardised accommodation, such as student or hotel accommodation. In the UK, more widely, the Steel Homes Group (page 7) has been formed, bringing together a wide variety of prefabricators, from those producing components to those offering a turnkey housing service. Almere and Hengelo show approaches to custom housing across the market. Toyota in Japan is aiming, and delivering, very much toward the top of the market. As it says of itself, it is 'Building 21st-century comfort and luxury into houses in Japan.' We have moved on from a world of basic boxes and expensive prototypes.

#### **Light steel framing**

The growing take-up of metal cladding – from Colorcoat (page 10), for example – indicates a broadening view of what we mean by home-building and what are appropriate construction technologies for it. Underlying much of this change is the growth in light steel framing, whether for stick, panel or modular construction.

Factory production is making a difference here. As in the car industry, there is that somewhat paradoxical, deliberate deskilling of the labour force while investing in skills training – Corus Living Solutions has worked with nearby Deeside College to develop a training scheme as a Production Operative. The sophistication and the lessons for continuing improvement are embedded in the permanent asset, the production process. As in the car industry, the outcome is an increasingly sophisticated product.

It is notable at another Corus prefabrication centre, Framing Solutions, that the head of production engineering has been brought in from the car industry. Every action is under the microscope. In practice, assembling frames — as walls, roofs, floor cassettes — is relatively straightforward. Apart, that is, from the numerically controlled roll-former which works off CAD to shape, cut and drill individual members that make up panel kits. The kits themselves could be assembled in sheds on buildings sites. Two reasons why they are not, are the production culture being developed in the factory, and particularly the evident thirst for feedback so that

production can be tuned-up, simplified, with costs pared.

This approach of using R&D for profitability is one shared by housbuilder Redrow, with which Framing Solutions has a joint venture. A quarter of Redrow's annual output of around 4,000 dwellings now comprise light steel framed in panel form. Many contractors have dabbled over the years, but this is mainstream. Redrow started by using its own house types and has now adapted them to make best use of the Framing Solutions system – rationalising bracing and load paths, and therefore trimming cost. Westbury and Barratt are among others with their own systems.

As fabricators become part of the construction mainstream they are increasingly needing to deliver buildings, not just factory output. So there is a growth in hybrid construction, light steel panels and modules combined with conventional steel framing as appropriate, a trend that will only increase as developments become more mixed. Some fabricators will become contractors, offering turnkey framing for projects.

Construction is changing. We live in interesting times.

# **Building blocks**

Housing association occupants at Hengelo in the Netherlands have shaped the design of their new homes by collaborating with designer and fabricator Flexline

BY HELEN ELIAS

Prefabricated modular construction has become more widespread in commercial and industrial contexts of late, but that is where the concept has stayed, for now at any rate. The concept of individual modular residential dwellings is a market that has yet to get fully up to speed in the UK. Reticence exists at a fairly deep level among private home-owners in this country, who are perhaps not as comfortable as mainland Europeans are with the idea of buying a home that has evolved from a manufactured kit of parts, even if they are happy to work in an office or stay in a hotel room that has a similar factory-based origin.

In part, this could be due to a feeling that with everything in the pre-manufactured modules arriving on site in as near a finished state as possible, the opportunity for the people who are to inhabit the spaces to have any influence over their own living environment is limited. Modern modular houses are based on prefabricated, factory-produced, easy-to-transport units. Seeking to change perception, and allow individual participation amongst homeowners, is the next logical step in encouraging the UK residential market to adopt this form of construction.

A Dutch firm, Flexline, has now collaborated with a firm of architects to take forward an existing form of steel-framed residential modular construction in a consultative process that allows the owner to have an active input into the configuration of their home. The project is a development for the HBS Ons Belang Housing Association at Het Broek, Hengelo, in the Netherlands.

Flexline, like other systems, aims to minimise the cost of production, resulting in cheaper, energy- and waste-reducing buildings, by constructing them in factories using assembly-line production. Dutch developer Helgelose Bouwstichting (HBS) Ons Belang commissioned Architektenburo Willem Smid & Jim Peters. It evolved a process that allowed homeowners to influence the layout and design of houses to be built on a site in Hengelo, before the modular units went into production at the Flexline factory.

One of the problems with the modular approach to construction is attracting the occupier to the concept of modular living in the first instance. People like to see the end result before they sign a contract. To generate interest in the flexible concept, the first two



rows of houses on the site were designed and built for tenants who chose their favourite layout from a number of options. When these two rows were built, prospective buyers could see the end result, and the potential for flexibility. Interest was immediately there for collaboration in the layouts and sizes of individual units in the next row of houses. At this point, all the remaining houses were quickly sold.

As each house on the next phase of the development was sold, architect Willem Smid and his colleague Coraline Vester spent time with the buyers, agreeing the configuration of the interior layouts to suit individual aspirations. Location of doors, windows and openings is decided, along with room configuration and specification. 'Owners can have two or more bedrooms, depending on if they want to buy another box to add on to the system,' said Smid, 'or perhaps they might want another unit at ground-floor level to extend the kitchen or living space.' The strong steel frame carries all building loads, leaving the location of the lightweight infill walls to be decided in collaboration by

owner and architect. The only internal fixture which could not be influenced was the location of the stairs. The customised units arrived on site with everything from external facade to wallpaper and electrics in place, all configured under a simple, flat asphalt roof.

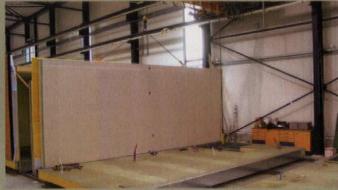
Flexline is a simple, adaptable building concept based on a lightweight, steel-framed box. When building a modular home, great care has to be given to the layout and strength of the floor which will, after all, carry the weight of the rest of the home. Extra strength and stability to the Flexline steel frame is provided through the solid floor where reinforcement bars are added for stability, enclosed within a factory-poured concrete slab 80mm thick.

After the floor system is in place, wall panels are put up and electrical, plumbing and HVAC systems are added. After the wiring and piping is done, wall panels, roofing and external cladding are installed. At the same time, factory crews install windows, doors, bath and kitchen fixtures and floor coverings specified by the homeowner. Simple really.

A sketch scheme for housing at Hengelo, showing how Flexline's modular construction system can be used to create a varied composition reflecting the preferences of individual owners













Some of the earlier work at Hengelo, as modules progress from factory to site



# **Steel Homes Group**

Corus and other steel-housing organisations have formed the Steel Homes Group as a focus for lobbying and developing standards

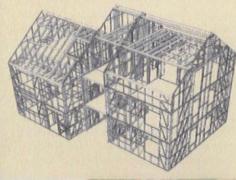


The table very briefly indicates some of the group members activities in the field of steel homes. Members are continuously developing their capabilities, so contact them for the latest picture.

For the group generally there is the developing website at www.steelhomesgroup.com. The central point of contact is Graham Raven at the Steel Construction Institute, email g.raven@steel-sci.org Tel: 01344 623345.

The Group is not a trade association, more a technical and lobbying body. It main aims are to:

- act as the professional and authoritative voice for the steel homes industry;
- advance the use of steel products and systems in residential construction;
- create industry standards, and improve on them continuously.





#### Banro

www.banro.co.uk

Banro has mainly been a supplier of components. On 1 January 2005 Banro Projects was launched 'focused on serving clients who construct buildings using light gauge steel systems'

#### Corus

www.corusgroup.com www.coruslivingsolutions.com

There are plenty of details throughout this issue of *MetalWorks*. The group members are Corus Strip Products and Corus Living Solutions (the modular ones)

#### **Fusion**

www.fusionbuild.co.uk

Fusion Building Systems UK is a complete system for the manufacture and erection of insulated steel-frame housing

#### Kingspan

www.kingspan.com www.kingspanoffsite.com

Its focus is single living accommodation (as well as healthcare and learning spaces), mainly through the production of components, working with partners for complete solutions

#### Metek

www.metekbuildingsystems.co.uk

An established provider of 'affordable, quality housing'. Its Rapid Dry Envelope system also provides light steel-framed infill to framed buildings

#### Metsec

www.metsec.co.uk

Ammong components available, its Site Fix Systems can provided residential infill walling and loadbearing internal elements

#### Spaceover

www.spaceover.com

Spaceover designs and manages the delivery of buildings, working with its Approved Construction Companies.

#### Steel Construction Institute

www.steel.sci.org

Purveyor of steel wisdom to the construction industry, and central contact point for the group

#### Terrapin

www.terrapin-ltd.co.uk

Can deal with projects from enquiries to completion. In the housing sector it is particularly aiming at Housing Associations. Has a joint venture with Barratt

#### Unite

www.unite-group.co.uk

It says of itself, 'the UK's leading provider of affordable, quality accommodation for students and key workers'

#### Yorkon

www.yorkon.co.uk

Two decades of off-site experience: the company that brought us the 24h Mac (that's the building) and Cartwright Pickard's Murray Grove housing

Spring 2005





# Thinking outside the box

Ed Donald of Corus Living Solutions, set up last year to design, manufacture and deliver accommodation modules, talks of a step change coming in house construction

BY BARRIE EVANS

He would say that wouldn't he? As one of the group building a business with an initial capacity to deliver 3,000 units per year. But you don't make that level of investment on a whim. Nor just on a feeling that its time has come, that modular construction is becoming a more-accepted part of the palette of construction possibilities. Nor on the optimism of ODPM. Ed Donald is as aware as anyone that pioneering schemes, such those of Peabody with Cartwright Pickard (Murray Grove, AJ 25.11.99) and Allford Hall Monaghan Morris (Raines Court, Metalworks, AJ 25.9.03), have been just that - pioneering schemes. Such projects are certainly convincing in terms of architecture, but they have not triggered much change in normal building practice.

Donald is in the business of business. While speed on site, factory quality in an era of skills shortages, the constraints of building on tight urban sites, etc, can sometimes tip the balance toward modular construction, for his business to expand substantially it has to compete effectively head-to-head, in cost terms, with more-traditional methods. He believes this is happening now, in some areas. For the short term, especially, standardisation is of course the key. The markets he is particularly focused on are ones where the module (or two) is the room - largely the multi-occupancy residential market - where the client is not providing individual options to individual occupants. Thus, student and key-worker housing, care homes, hotel extensions, the MOD's proposed move to single living accommodation barracks, and the like. And this sort of project can also be relatively unattractive to traditional contractors - each

unit with one of everything, all that plumbing and electrics, the prospect of endless snagging lists stretching into the distance. Fully-finished modules, locked and delivered to site, can make financial sense in this context.

Donald's view on standardisation is straightforward. Is it an appropriate response to client need? Some architects certainly take the view that standardisation and architecture are incompatible. But, fly over Britain, Donald invites us, and we see that through using traditional, non-standardised, ostensibly-flexible construction technology we have achieved a massive de facto standardisation of housing. In time, flexible manufacturing may, paradoxically, bring us more variety rather than the less we enjoy' today (as the case studies of Hengelo, page 4, and Almere, page 11, illustrate happening now on a small scale, or in the example of Toyota Home).

Not surprisingly, talking with Donald about standardisation and Egan brings us to cars. For cars we accept variety within standardisation, we take it for granted. Donald asks us to compare the improvements in car performance since the Second World War with those in housing. There is central heating, plus changes largely forced on the industry









by energy legislation, but little else. Is there no room for improvement? The variety that so-called 'mass producers' of cars can offer is greater for many than the variety that is practically available in a tight housing market.

'Standardisation' is a matter of degree. Currently, Donald's pre-engineered room can come in 90 sizes (6 widths x 15 lengths). Then there can be the pre-engineered lounge, wheelchair unit, communal kitchen, double room, etc. A 3D computer package is being developed for use by designers. All this can bring a written guarantee of Building Regulations and DDA compliance of the units. There is also potential, Donald suggests, to modularise more of the rest – foundations, roofs, etc. Corus market research among architects showed that the younger ones, especially, are ready to embrace such industrialised construction methods.

Corus is a big player and Donald feels construction needed at least one big player to make a change – though it didn't have to be Corus, he points out. Other large organisations may well see the potential too, not necessarily from construction, as Toyota did with Toyota Home in Japan. And we may see such organisations in the UK market too.

Living Solutions has just completed a

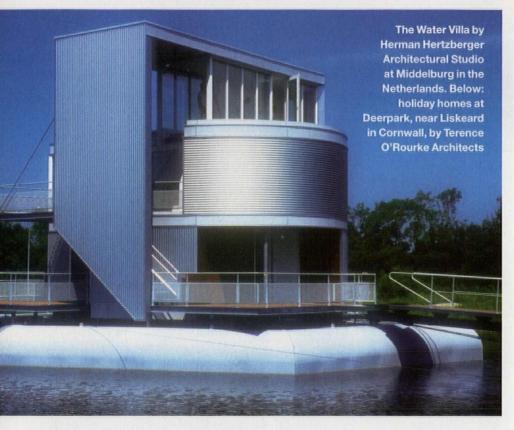
Opposite left: composite framing at Feilden Clegg Bradley's Lillie Road housing for Peabody. Opposite right: the facade of another Peabody scheme, Raines Court by AHMM. Above: Ashorne Hall Management College, by Osborn Bennett Practice. Right: the Yorkon Cardiac Suite at Lister Hospital, Stevenage. Top: Corus Living Solutions' factory

demonstrator barracks building for the MoD, of 51 rooms including 36 en-suite bedrooms. There are another 144 such buildings to be built if the PFI contract can be won. While this is interesting in itself, Donald is keen to point out that such standardisation is not the modular future, even for himself. Industrialised manufacturers are certainly developing faster than has the traditional residential construction sector since the Second World War.

One possible next step is hybrid construction for mixed-use developments. These would have wide-span building structures at lower levels, such as retail or leisure, with a transfer structure and some mix of panel and modular residential construction above, maybe with additional framing to go higher than the current limit. Some of that approach was evident in Feilden Clegg Bradley's Lillie Road housing for Peabody Trust (AJ 16.10.03). Industrialised manufacturers may turn out to be as well equipped to deliver such packages as traditional main contractors, though Living Solutions itself eschews site-work.

Donald does not claim to speak for more than himself. What Corus Living Solutions is doing is one model of the changing industrialisation of construction. We can see some of the variety of approaches being developed among other members of the Steel Homes Group for example (page 7). But Corus' moves into modules and also into light steel framing are some of the strongest signals for some time of change afoot.

And that will affect design too, of course. Understanding the opportunities and constraints applies to design with any technology. And this is not just the detail of building. To go modular, as Donald points out, designers will find that waiting until outline planning permission is won can be too late. Architects need to acquaint themselves with these new technologies so that they can think prefabrication from the project start. The making of buildings has always been inextricably part of architecture.



# **Metal mansions**

As the public perception of 'home' becomes less traditional, Colorcoat is beginning to move into the domestic sector, with its variety of metal wall and roof claddings

BY TIM BROWN



While stone and brick have traditionally been the materials of 'home', our experience of other material palettes in buildings for work and leisure, plus the increasing diversity of residential buildings, are loosening the ties of tradition. So far, this is mostly happening beyond the single-family home; in multioccupancy buildings from low- to high-rise. A relatively established area is overcladding; the lightness, inherent fire-resistance and guaranteed durability of today's metal claddings provide obvious benefits. Generally, with the increasing residential repopulation of the city, there is often a wish to express, or even celebrate, this growing diversity of dwelling. Metal claddings can even, on occasion, be the contextual norm for higher-rise buildings.

Slower-changing is the use of metal cladding for low-rise and one-off houses. For architects at least, the Californian Case Study houses were a turning point, followed in the UK by the notable houses of individual architects such as Hopkins, Ritchie, Winter and Ellis Miller. Latterly, there has been some increased use of expressed metal in more mainstream housing, such as by Proctor and Matthews at Harlow, and recently in an urban context; the Cor-Ten clad house of Chance de Silva (AJ 17.2.05). Shown here are The Water Villa and Forest Holiday Homes, where the form is expressed through the use of Colorcoat.

From work and leisure buildings, even religious building, designers have become aware of the ever-growing palette of metal claddings — the 'metallics' finish of the Colorcoat HPS200 range is a notable recent advance. Such finishes can sit comfortably in the residential sector, too, especially in luxury apartments and buildings where a contemporary aesthetic is required. In the case where these buildings are landlord-run and thus can be very maintenance-focused — such as social housing, student housing, care homes, hotels — the guarantees of long-term performance offered by the Confidex guarantee scheme are of great value.

Corus started the Confidex guarantee in 1992. It is now an established and widely-accepted guarantee in the more industrial and commercial building types. But, now Confidex is traversing the building types and is also being used in residential buildings.

A few years ago the use of unpainted timber cladding in mainstream housing was near unthinkable. Now it is common. Perceptions change and are headed in more adventurous directions.

Colorcoat Connection helpline: 01244 892434. Email: colorcoat.connection@corusgroup.com



A question of design

A structured set of options allowed each occupant of housing in Almere, the Netherlands, flexibility of layout within a given envelope

The residents of the houses in Isla Margarita could decide the layout of their homes

#### BY HELEN ELIAS

Experimental new housing stock in Isla Margarita, Almere, Netherlands, has taken leave of traditional Dutch residential construction practices. Although concrete is the material most widely used for domestic builds in the Netherlands, this development of 18 homes erected for a national Building and Living Expo took steel as the main structural element. The resulting diverse development flies in the face of established Dutch building practices, as well as breaking away from the uniform housing solutions that dominate the suburban housing market in the Netherlands.

'It is all about flexibility,' said architect Jan Dirk Peereboom Voller, who was partner in Dutch practice de Architecten Cie at the time the design concept, known as Multiple Choice, was developed. (He has since left to set up his own design studio.) The theme of the Expo was 'living desirably'. Architecten Cie interpreted this theme in as diverse a way as possible, to break away from the repetitive. 'We wanted to develop the idea of a home that could be influenced by the people who were going to live in it, both before it went to site, and even once it has been lived in for a while,' said Peereboom Voller. 'The people

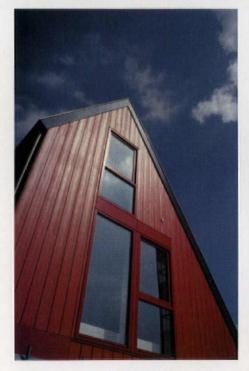
who were to live in each house had a say in the design of the house itself.'

Working closely with the client, developing and contracting company Koopmans Bouwgroep, de Architecten Cie developed an interactive CD-ROM for use by the future residents of any of the dwellings planned for the site. 'It was a very simple idea,' says Peereboom Voller. The CD presented a few simple questions for the family to answer. The first was critical – where do you want to park your car? The answer – to the side of the house, in front of the house, or inside the house using an integrated garage – gave





















'Flexibility' was the watchword of the scheme. Residents were able to decide where to park their cars, how many living rooms, bedrooms and bathrooms there were, and how to lay them out

specific information influencing the positioning of the dwelling on its plot. Other questions followed, covering the number of living rooms, bedrooms, bathrooms and other spaces, options for a front or back garden and budget information.

The CD processed the answers to create on-screen a number of different building configurations that could fit onto the site. The options all allowed maximum sunlight into the house itself without stealing light from adjacent buildings, and ensuring the privacy of neighbours.

A few design details were non-negotiable. Each house had a pitched roof inclining from an off-centre ridge and gable. 'Flat roofs were not an option,' explained Peereboom Voller, pointing out that the pitched roof design gave a sense of unity to the development as a whole, while still allowing each house an expression of individuality. The red-coloured cladding system and black slates were also non-negotiable design fixtures, for the same cohesive design reasons.

Apart from that, flexibility of build was key to allowing the homeowners to develop living spaces to suit their taste, needs and budget. The basic principle of Multiple Choice is the freedom of orientation on the plot within the maximum building envelope, securing both privacy and sun orientation. 'All of the houses are different. Some have double-height spaces inside. Most have deliberately been designed to allow for extension in the future. All have their own reasons for specific locations for windows, doors and internal partition walls.'

'We needed to find a lightweight building system that would allow the houses to continue to be flexible once they were built,' explained Peereboom Voller. 'The houses are steel framed, as steel used as the main structural element gave us the potential we were looking for.' A light concrete raft was poured to form the base of each house. The frame was then constructed from hot-rolled steel sections, brought to site as pre-cut elements and bolted together in situ, allowing each home to be built quickly to a set of plans totally different from the build that went up next door. The steel-frame room shells, fixed and braced to individual specifications, were clad in a lightweight cladding system, with wooden panelling in some cases to add further interest. The steel frames support multiplex, pre-formed timber flooring at first floor. Walls and ceilings were formed from infill panels which also served to hide cables and pipework.

The amount of steel in these customised homes is not great, yet without it, the flexibility in design permutations and the ability to build for future use would not have been possible. 'Dutch contractors love concrete, they understand it and know its durability and sound insulation properties,' notes Peereboom Voller. 'This development has forced the housing market to reconsider the materials we can use to build with. The proof is in the end result – and I am reliably informed that all 18 families are very happy living in their new steel framed houses.'

#### Flexible housing layouts created with a steel frame

The multiple-choice concept is implemented through steel framing, a combination of prefabricated light steel framing with columns and beams hot-rolled for the primary construction.

These houses are on a 3.6m x 2.4m grid. The structure was filled with standard elements for the floors, external walls and roofs. The internal walls were made on site; all other elements were prefabricated.

The void space between the profiles creates a slot for the services, ie pipes, wires, cables.

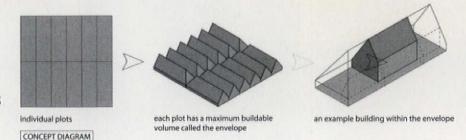
Specific dimensions and planning matters determine each overall dwelling 'envelope', which secures the maximum built volume while maintaining privacy from neighbours.

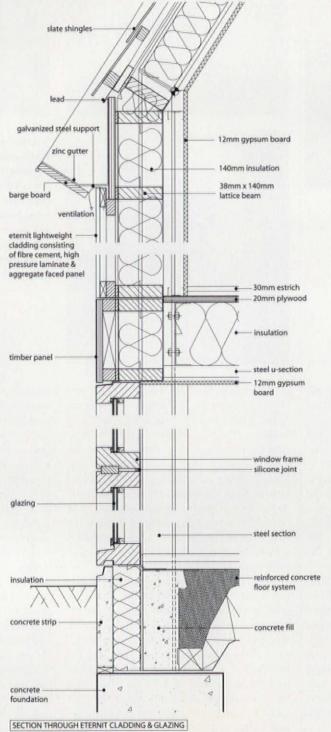
The internal walls are of metal stud partitions and the external cladding is prefabricated timber, faced with Eternit (fibre-cement sheet) aggregate-faced, finished with a wood grain and painted red.

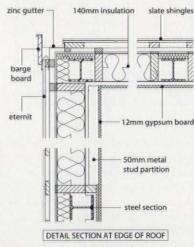
The floor and roof frames are made with C- and U-sections. Columns and beams have been placed to create the primary skeleton. Floors and roofs were then placed onto the hot-rolled beams on angle sections, which were attached to the U-sections. Floor frames were prefabricated with only a top layer of fibreboard – other materials were attached on site.

After the erection of the structure, and services installations in floor voids, insulation was placed and two gypsum fibre-boards were attached on steel battens. On top of the floor elements is a 30mmthick layer of concrete screed, which helps to control airborne and structure-borne sound and vibration. Roof frames were prefabricated, with insulation set between the C-sections, with a layer of gypsum board on the inside and fibreboard on the outside to prevent cold bridging.

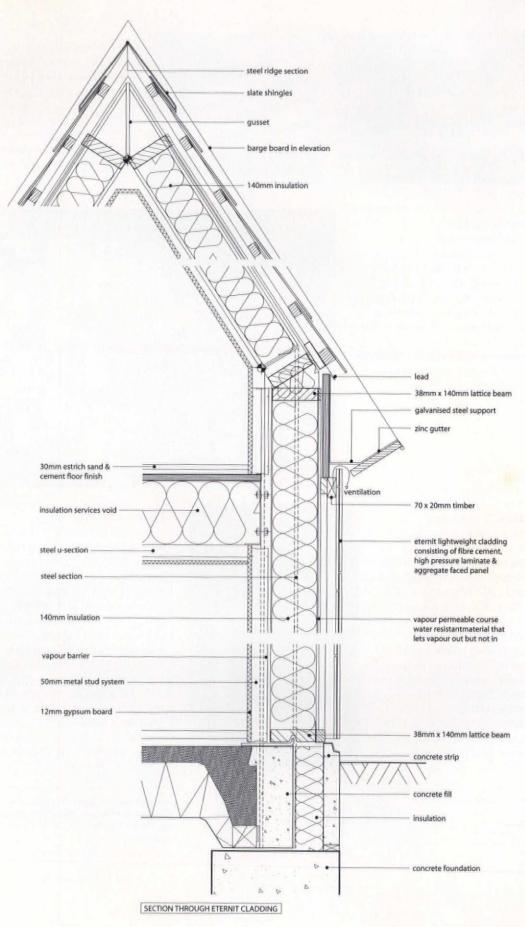
Anthonia Peters













# MetalWorks round-up



#### Tschumi timepiece

Though Vacheron Constantin has been making watches since 1755, it embraced the new for its factory in Plan-les-Ouates in the canton of Geneva, Switzerland. Designed by Bernard Tschumi Architectes, the five floors of offices and atrium sweep down to a factory, all clad in stainless steel. The 10,250m² building is open to direct light to the north, with filtered light to the south. *Photograph by Peter Mauss* 

#### Inside the box

This house in Tokyo, by Atelier Tekuto, was one of the winners of the latest ar+d Emerging Architecture awards. On a typically tight urban site, the building is primarily inward-facing, fabricated from stacked five-sided steel boxes bolted together, providing internal walls ready-made for storage. Windows are 300mm-wide panes between staggered boxes.



#### Clinical approach

Clean lines, visual precision and high performance are all very much in evidence in the design of University Hospital of North Staffordshire NHS Trust's new clinical education centre in Stoke-on-Trent, designed by Nightingale Associates. Colorcoat Celestia by Corus, with a Sirius metallic finish, was used to fabricate the building's Proteus HR rainscreen system by AME Facades. For more information, visit: www.colorcoat-online.com or www.amefacades.com



#### Celebration of youth

Corus and *The Architects' Journal* have announced an award scheme to celebrate a talented new generation of British architects. Intended to bring wider recognition to 40 of the most promising emerging architects working in the UK today aged under 40, the award's coverage will comprise a publication,

website and travelling exhibition. The competition and exhibition are a revival of a scheme that last took place in 1988. This year, the exhibition will take place first at the Victoria & Albert Museum in June, before travelling to other venues.

The deadline for entries is 12 April. For more details and an entry form see www.ajcorus40under40.co.uk or contact Jo Roberts via email: jo.roberts@emap. com or telephone: 020 7505 6615.



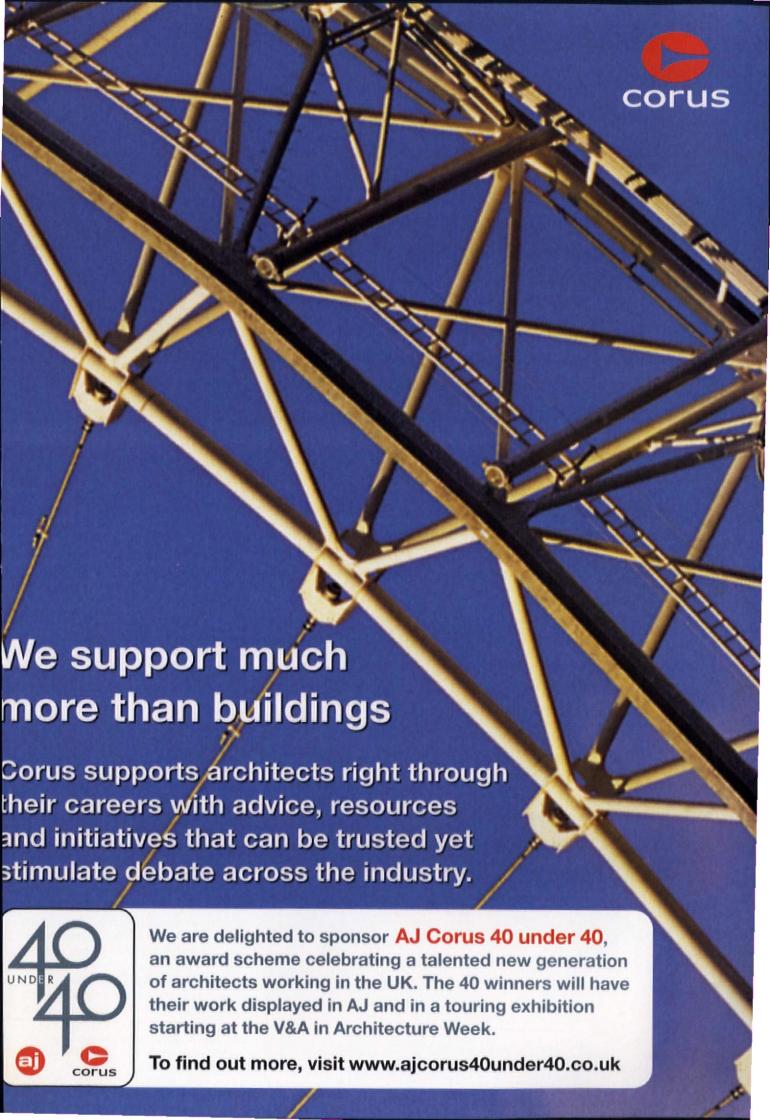
Corus Construction Centre Swinden House Moorgate Rotherham South Yorkshire

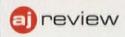
Tel: +44 (0)1724 405060 Fax: +44 (0)1724 404224 Email: corusconstruction@corusgroup.com Website: www.corusconstruction.com Corus Bouw Centrum Postbus 10 000 1970 CA IJmuiden Netherlands

Tel: 00 31 251 494500 Fax: 00 31 251 470069 Email: metalworks@corusbouw.nl Website: www.corusbouw.nl MetalWorks is a quarterly publication showing the best of steel and aluminium design published by The Architects' Journal for Corus Editor Barrie Evans

Production Paul Lindsell, Matt Hill Art editor Terry Howe Corus editor Matthew Teague







# Siza matters

**MURRAY FRASER** 

Álvaro Siza: Private Houses 1954-2004

By Alessandra Cianchetta and Enrico Molteni. Skira, 2004. 232pp. £39





Two views of Siza's Casa Avelino Duarte, Ovar, 1981-84, in photographs by Roberto Collova

If you were asked to name a natural-born genius in contemporary architecture, then Álvaro Siza would surely spring to mind. There are a number of figures who dazzle with the power of their ideas and designs – on my list would certainly be Koolhaas, Hadid and Herzog – but in those cases you can still see the brain cells in motion. By contrast, Siza quietly gets on with things, and turns out buildings of exquisite detail and intellectual rigour. Without ever trying too hard, he gets all the moves right.

Siza is best known for his cultural and institutional buildings, such as the open-air swimming pool at Leca de Palmeira, the Porto School of Architecture, the museum of Contemporary Art in Santiago de Compostela, the church of St Marco Canavares, and, more recently, the Serralves Museum in Porto. He has also produced a subtle yet remarkable reworking of the Chiado commercial and residential area in central Lisbon.

Much less attention has been given to the one-off private houses that Siza has designed in Portugal and abroad, but this book aims to rectify that. It is a treasure trove for architects, in that it traces in a fairly systematic fashion the design process of each one of his single-family domestic projects, from the start of his career in the mid-1950s to the present day. This gives it a time span of half a century, no mean feat in itself.

The tone throughout reflects Siza's attractively pessimistic view of culture. As he himself writes: 'I have never been capable of building a house, an authentic house. I am not referring to the design and construction of houses, a minor pursuit of which I am still capable, though I don't know how well.'

There are not many internationally acclaimed architects who would be so self-deprecating in their choice of words. But his observation is rooted in a reality that we all grasp only too well. 'My idea of a house is a complex machine, in which something goes wrong every day,' says Siza. So there we have it: the house is indeed a machine for living in, only the machine is always broken.

The actual designs by Siza surpass his modest self-assessment. Starting in the wealthier western suburbs of Porto, close to the sea, they have spread across Portugal and Europe. A rich collection of thoughtful, engaging and understated designs is revealed. There is a remarkable simplicity in these projects, worked and reworked over such a long period for people who are manifestly in the middle of the middle-class in terms of income. Only in the latest proposal, for a breathtaking house cut into the side of a Mallorca cliff, does there emerge an image of servicing the plutocracy.

Instead, the houses tend to be for family members, friends, or those who know Siza's reputation. Domestic space is treated as simple transitional volumes mediating between the inside and outside, rather than as an excuse for geometric gymnastics to express grander notions of interiority. In many schemes the regular units provided by kitchen, bathroom and bedrooms are displaced on either side of a central living room, which is often cranked to take advantage of views or topography. Clear influences come from Alvar Aalto and the Usonian houses of Frank Lloyd Wright.

Each house has its fascination, although two of the slightly larger projects stand out. One is the Casa David Vieira de Castro in the north of Portugal (1984-94), in which the slightly stepped and serrated living room is further enhanced by a long slit window that runs along the side wall. Then there is the renovation of the farmhouse and outbuildings at the Quinta de Santo Ovidio in Lousada (1989-92 and 1997-2001), with its gorgeous indoor pool and tough-as-nuts detailing.

Reading the book disproves two unhealthy myths within the contemporary British architectural scene. The first is that there is a conceptual distinction between architects who design showpiece iconic buildings and those who are engaged on humdrum everyday buildings. The idea of a battle between icons and ordinary architecture is silly, in the same way that battles over a 'national' style of architecture plagued the late-19th century, or those over a 'machine aesthetic' hampered Modernism in the 1920s.

What Siza shows, of course, is that the same architect can just as equally produce modest and closely worked projects for houses, and then pull out show-stoppers such as the Santiago or Serralves museums.

Secondly, there is a need to rescue Siza from an association with a dry and rational-ised approach to architecture, which many of his supporters in Britain seem to emphasise. It is wrong to portray him as anything other than a sensualist who is emotionally vital, even exuberant, in his work. The photographs in this book prove the point with ease.

In Portugal a few years ago, I was struck by how often Siza was on television to discuss some aspect of Portugal's struggle to modernise within the European Union while retaining a sense of its cultural past. He clearly holds a valued position, and the houses on show here, with their casual crystallisation of how Portuguese people might possibly reconcile such tensions, provide valuable clues as to his wider architectural importance.

Murray Fraser is a professor at the University of Westminster



#### **Nine Abstract Artists**

At the Osborne Samuel Gallery, 23a Bruton St, London W1, until 9 April

What could be less fashionable than abstract art, writes James Dunnett? The 'cutting edge' art of the Turner Prize is concerned overwhelmingly with image, or with gesture (Neo-Expressionism, abstract or otherwise).

The search for the 'architectonic quality' in art, to which the artists in this exhibition – the restaging of an important exhibition of 50 years ago – were broadly dedicated, the exploration of pure formal relationships by self-conscious, rational or more subjective means, seems to inspire almost no one today.

This does not mean that the nine artists involved – of whom only one, Anthony Hill, is still living – were necessarily right. As another of them, Victor Pasmore, acknowledged in his statement at the time, the analogy between art and music or art and architecture, on which apologists for abstraction frequently relied, could be countered by an analogy between art and literature – implying that the power of brush marks, like words, lies in description.

But the dedication to formal concerns that these artists evince, and which is undoubtedly fundamental to artistic expression, is sorely missed today, and makes this exhibition worthwhile. One is transported back to the early post-war years, and it is by no means an unpleasant experience.

The book Nine Abstract Artists, with a trenchant text by Lawrence Alloway and illustrations of work with statements by each artist, appeared in 1954 under the imprint

of a key publisher of the time, Alec Tiranti. There was an exhibition of the same name with the same artists the following year at the Redfern Gallery.

Apart from Hill and Pasmore, those involved were Kenneth and Mary Martin, Adrian Heath, Roger Hilton, William Scott, Terry Frost and Robert Adams (the sculptor). In a few cases, the works in the present show are those illustrated in the original book, but otherwise they are similar, and there is a new catalogue matching in format the reissued facsimile of the original publication.

Ben Nicholson and Barbara Hepworth were not included, being regarded as prewar abstractionists who 'were tired of their thirtyish purity'. The departure of continentals such as Moholy-Nagy and Mondrian to America had, for Alloway, allowed a resurgence of Romanticism in English art. He recognised two categories among his artists: those who abstracted their work from the natural world, and those who constructed concrete works 'without external reference'.

Pasmore's constructed reliefs, of which there are two in this exhibition, are certainly among the most impressive in the second category (see picture). One featured as the centrepiece of Ernö Goldfinger's pavilion at the Whitechapel's 'This Is Tomorrow' show (1956), in which many of the same artists were involved.

James Dunnett is an architect in London



#### London

Thomas Heatherwick Tuesday 5 April, 18.30. A lecture at the RIBA, 66 Portland Place, W1 (020 7307 3699). **Naked Science: Building a Better Planet** Wednesday 6 April, 18.30. At the Science Museum's Dana Centre, with speakers including Will Alsop. Details 020 7942 4040.

**Abstraction: Elements of Architecture** Until 7 April. Photographs by Richard Bryant at Vinopolis, 1 Bank End, SE1. Details 0870 241 4040.

Building Wales Until 9 April. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Thomas Banks: The First Modern British Sculpter Until 9 April. At Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4262.

**Essential Business Management for** Architects 11 & 25 April, 9 & 23 May. Four half-day sessions in central London organised by Colander. Details 0208771 6445.

The Engineering Club Until 16 April. An exhibition at the Building Centre, 26 Store St, WC1. Details 020 7692 6209. Reflections / Destinations Until 17 April. A Wilkinson Eyre exhibition at the Wapping Project, Wapping Wall, E1. Details 020 7680 2080.

Amanda Levete Tuesday 19 April, 19.00. A lecture at the RCA, SW7. Tickets 020 7590 4567

Farshid Moussavi: FOA Monday 25 April, 18.30. A Royal Academy lecture at the Geological Society, Piccadilly, W1. Tickets 020 7300 5839.

Fieldtrip/Landforms Until 27 April. Two touring shows from The Lighthouse at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Value, Culture and Commerce Monday 16 May, 18.30. A forum at the Royal Academy, W1. Details 020 7300 5839.

Avant-Garde Graphics 1918-1934 Until 5 June. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

**International Arts and Crafts** Until 24 July. A major exhibition at the V&A, Cromwell Rd, SW7. Details www.vam.ac.uk

#### East

Henry Moore and the Challenge of Architecture 1 April-31 October, An exhibition at Sheep Field Barn, Perry Green, Herts. Details 01279 843333. Green and Vital Wednesday 6 April, 19.00. With speakers including Bill Dunster. At Colchester Castle. Details 01206 577067

**RIBA CPD Event: Green Specification** Wednesday 13 April, 13.30. At New Hall, Huntingdon Rd, Cambridge. Details 01223 566285.



#### FOREIGN EXCHANGE

Kim Wilkie, who is restoring the garden at Villa La Pietra (above), is a speaker at 'Images and Shadows' – a conference on the relationship between Italian and English gardens, to be held on 17-19 June at Jekyll and Lutyens' Grade I Hestercombe Gardens in Somerset (www.hestercombegardens.com).

#### **RIBA CPD Event: DDA Update**

Thursday 28 April, 13.15. At New Hall, Cambridge. Details 01223 566285. The World, Abridged Until 1 May. A group exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

#### East Midlands

Design for 2050: East Meets West Tuesday 5 April. A conference at Nottingham University. Details Angela Merrills 0115 95 13040. Michael Dan Archer Until 10 April. Stone and iron sculptures at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7185. Rab Bennetts Thursday 21 April. 19.00. A lecture at the School of the Built Environment, Nottingham University. Details 07881 922537. **RIBA CPD Event: Party Wall Act** Wednesday 27 April, 13.45. At the National Water Sports Centre, Holme Pierrepont, Nottingham. Details 01522 837480.

#### North West

SuperCity: Will Alsop's Vision for the Future of the North Until 10 April. At Urbis, Manchester. Details 01943 603311

**Resource Efficiency in Construction** Friday 22 April. An ICE conference at The Lowry Centre, Salford. Details 020 7665 2312.

Richard Wentworth Until 24 April. A retrospective at Tate Liverpool, Albert Dock, Liverpool. Details www.tate.org.uk

Graham Stirk Wednesday 27 April, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 833 2037. 100 Years - 100 Chairs Until 5 May. An exhibition from Vitra Design Museum at CUBE, 113 Portland St. Manchester, Details 0161 237 5525.

#### South

**RIBA CPD Event: Sustainable** Construction Tuesday 12 April, 13.30. At the Oxford Centre (0118 969 8051). The Heart of Building Acoustics 19-20 April. An Institute of Acoustics conference at the Oxford Hotel, Oxford. Details www.ioa.org.uk

#### South East **Traditional Timber-Frame Construction**

Thursday 21 April. A course at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

**RIBA CPD Event: BREEAM and You** Thursday 21 April, 16.00. A seminar at Gatwick. Details 01892 515878.

Lucy Orta: New Work on Organic Architectural Forms Until 15 May. An exhibition at the University of Brighton Gallery, Grand Parade, Brighton. Details 01273 643010.

#### Wessex

New Sculpture from Ireland/Anne Madden Until 3 April. Exhibitions at

the New Art Centre, East Winterslow, near Salisbury. Details 01980 862244. MBM Arquitectes: Footprints in the City Until 15 May. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

#### West Midlands

**DDA Access Audits and Strategies** Thursday 14 April. A Construction Study Centre course at Birmingham. Details 0121 434 3337.

**RIBA CPD Event: Smart Practice** Tuesday 19 April, 14.00. A seminar at Ludlow. Details 0121 233 2321.

Retail-led Regeneration in Historic Towns Thursday 21 April. An English Historic Towns Forum conference at Birmingham. Details 0117 975 0459. **Delivering Sustainable Buildings** 21-22 April. A RIBA conference at Austin Court, Birmingham. Details

#### Yorkshire

0121 233 2321.

Peter Fawcett Wednesday 20 April, 18.00. A lecture at Sheffield Hallam University (Pennine Lecture Theatre). Details 0114 225 2836.

Bill Woodrow + Richard Deacon Until 5 June. New sculptures at the Yorkshire Sculpture Park. West Bretton, Wakefield. Details 01924832631

#### Scotland

**RIAS Healthy Workplaces Conference** Friday 22 April. At the Tramway Theatre, Glasgow. Details www.rias.org.uk

RIAS Convention 2005 5-6 May. A convention at Glasgow, with speakers including Fumihiko Maki, Glenn Murcutt and David Mackay. Details www.rias.org.uk

6,000 Miles Until 7 June. An exhibition with the Scottish coast as its starting point. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

#### Wales

**Richard Murphy Thursday 31** March, 19.30. At the Galeri, Victoria Dock, Caernarfon. Details Peter Stonebridge 01745 815600.

#### International

Herzog & de Meuron Until 8 May. An exhibition at the NAI, Rotterdam. Details www.nai.nl

Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa Until 3 July. An exhibition at the Museo Palladio, Vicenza. Details

www.cisapalladio.org

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

# ARE YOU ONE OF 40 YOUNG ARCHITECTS CHANGING THE SHAPE OF THE UK?

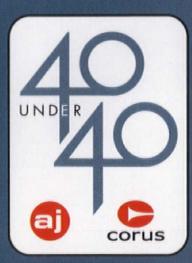
# CELEBRATING THE MOST PROMISING YOUNG ARCHITECTS WORKING IN THE UK

The Architects Journal and Corus are delighted to announce AJ Corus 40 under 40 – an award scheme celebrating a talented new generation of architects working in the UK.

Intended to bring wider recognition to 40 of the most promising emerging architects working in the UK today under 40 years of age, the awards coverage will comprise a publication, website and travelling exhibition.

The 40 winning entrants will have their work displayed at a high-profile, 3-month long exhibition at the Victoria and Albert Museum, beginning with Architecture Week in June, before travelling to other venues around the country.

To find out more, and to download an entry form, go to www.ajcorus40under40.co.uk



# an recruitment



#### ruth alover architectural consulting

of knowledge based upon listening

Architect-Up to £36k+bens-Bristol-AutoCAD-Ref:30102

One of the South West's leading Architectural Practices offering a great working environment and flexi working conditions. A role to constantly challenge your own boundaries.

Centrally based Practice. Great variety of projects to include education, residential and commercial work. Due to the varied nature

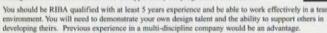
Project Architect-£34k+lots of bens-Bristol-Any CAD-Ref:30104 Medium sized reputable Practice. Working to tight deadlines on a number of exciting projects alongside a supportive and friendly team. Excellent career progression for enthusiastic candidate.

Contact Ruth Glover 0800 7316429 / 07787 521414 Please visit our website www.rgac.co.uk Or email ruth@rgac.co.uk

#### **Integrated Design Consultants**

architects - engineers - surveyors - planning supervisors

Successful and expanding multi-discipline practice require an Architect to join the management at Associate level with the opportunity for progression to Director



If you would like to join our hardworking and friendly team, please apply in writing with CV, setting out your attributes you believe will make a difference to our team, together with details of your current salary (no phone calls or agencies please) to:

Mr M A Pavey (Managing Director) Integrated Design Cons The Corner House, 18-20 West End Road, Mortimer Common, Berkshin mail@i-d-consultants.co.uk Closing Date: 18th April 2005 n. Berkshire RG7 3TF



**Sheffield Vacancy** 

Architectural Technician Vac ref 0503-105

Perm/Cont

This client is going places fast. A combination of high quality design, attention to detail and a refusal to accept second best in any area has lead to a rapid growth in orders within their specialist sectors of Pubs, Clubs Hotels and Offices.

This expansion has lead to a need to recruit an experienced Technician to work alongside the Company Architect on a range of New Build projects. The ideal candidate will have experience gained in one or more of their specialist sectors coupled with a sound knowledge of Autocad. An interest in the interiors sector would also be useful.

This is a prime opportunity for an ambitious and enthusiastic Technician to join a company with a reputation for producing high quality projects.

RD

RECRUITMENT (RUGBY) LTD Trioko House, Eas Union St. Rughy Warks CV22 6AI

> Tel: 01788 572841 Fax: 01788 578609 or

BDP are seeking creative and committed architects to join their retail and regeneration group in the London office to work on a mixed use development in an historic town centre.

There are excellent career development opportunities for suitable candidates in the following categories:-

- Senior Qualified
- Qualified
- Assistant architects

Retail experience and Microstation skills are necessary.

Applications should include CV's and A4 samples of recent work should be sent to: Katy Alderton,

ref no: PJCMAR

Building Design Partnership, 16 Brewhouse Yard, Clerkenwell, London EC1V 4LJ

Email address: personnellondon@bdp.co.uk

**BDP** 

Information & Library Specialist Based in Central London or Surrey

is one of Britain's leading architectural practices, with 40 years experience in providing design and development consultancy to the private and public sectors. The company employs approximately 300 staff across a range of disciplines. We have offices in London, Surrey, Milton Keynes, Manchester and Southampton.

The Information & Library Specialist plays an important role in the practice ensuring that our staff have timely access to the best information. We are looking for an enthusiastic person & innovative ways to search and access information. This is an opportunity for you to play a major part in the development of the system. We anticipate that you will have at least five years experience managing library and information systems.

Please send CV to Miriam Sharkey @prparchitects.co.uk

PRP, Ferry Works, Summer Road, Thames Ditton, Surrey KT8 0QJ.

PRP is an equal opportunities employer.



#### WILDBLOOD MACDONALD architects

are looking for rising stars, architects and technologists, to join our team in this exciting phase of practice development. Based in a new purpose built studio in the countryside next to Wetherby, we offer an exciting working environment in a friendly office and a range of challenging and diverse projects

please apply in writing with CV to:

Ms Kim Rogers (kr@wildblood-macdonald.com) Wildblood Macdonald, Parkhill Studio, Parkhill, Walton Road, Wetherby, LS22 5DX 01937 585225

Allen Tod Architecture is an award-winning practice with a strong commitment to design and an exciting and stimulating workload.

We are looking for experienced and motivated architects with a minimum of five years experience to work on a range of Architecture and Urban Design projects.

Experience in ArchiCAD is preferred.

CVs and examples of work by post only to:

Andrew May, Allen Tod Architecture, The Studio, 32 The Calls, Leeds, LS2 7EW

Allen Tod Architecture is an equal opportunities employer.







Recruitment enquiries

Laurie Shenoda Tel: 0207 505 6803 Email: laurie.shenoda@emap.com Nick Roberts Tel: 0207 505 6737 Email: nick.roberts@emap.com Deadlines

Bookings/copy Artwork Cancellations

5pm Monday 12 noon Tuesday 12nm Monday

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

www.careersinconstruction.com

#### **ARCHITECT**

Exciting opportunity to join small department at the heart of our future in hotel, commercial and residential developments and refurbishments. Must be self-motivated, highly creative and able to work to strict deadlines.

Please send C.V. and salary expectations to: Michael Marten, Britannia Hotels, Halecroft, 253 Hale Road, Hale, Cheshire, WA15 8RE Tel: 0161 904 8686 Fax: 0161 980 3877 Email: recruitment@britanniahotels.com Visit our website www.britanniahotels.com

foreign office architects

ARCHITECT

MINIMUM 2 YEARS POST PART 111

CONTACT: ELIZABETH HUGHES elizabeth@f-o-a.net

55 Curtain Road / London EC2A 3PT / Fax: 0207 0339801 / www.f-o-a.net

#### ARCHITECTURAL ASSISTANT

David R Yeaman & Associates are looking for an Architectural stant to work on Planning and Building Control Applications for Reside Commercial and Health related projects in a busy and friendly office. esidential,

Fluency with AutoCAD and relevant office experience important.

Good opportunity for developing project administration skills and for career growth. Please apply, enclosing a CV and indication of current salary to:

David Yeaman, David R Yeaman & Associates, Chartered Architects, 73 Canning Road Harrow, Middlesex, HA3 7SP. Email architects@drya.co.uk rchitecture

Tel: 0800 043 6000 Fax: 0800 043 7000

E-mail: register@justarchitecture.com

#### Permanent Vacancies

Project Architects, London - to £37,000 + Excellent Benefits

This design-led, medium size EC1 practice with an exciting range of innovative Heathcare, Education, Housing and Conservation projects of varying size and complexity, seeks experienced Project Architects. To be successful, you will be FIBA/AFB qualified and have a minimum of 5 years post qualification experience. You will have good building construction knowledge, coupled with creative flair and recent experience working on similar UK based projects. AuthCAD skills are

#### Project Architects, London - to £34,000 + Benefits

This well-known, vibrant and growing design practice, seeks applications from architects wishing to join their teams working on a range of high profile commercially lod, new build and refurbishment projects. Our client is particularly interested in applications from RIBA/ARB qualified architects with extensive site experience and good range of drawing based skills. Good receivant sketching and detailed design skills are essential, as is a good working knowledge of AutoCAD and current office practice. Ref 10264

#### Senior Architectural Technicians, Herts - to £34,000 + Car

Sensor accretionation in commissions in the Sensor of the

#### Senior Design Architect, London - to £40,000 + Benefits

Our client, a practice with over 100 years experience working on projects for leading corporations and institutions in the UK and abroad, seeks an exceptional concept design architect with a minimum of 10 years post qualification experience. The ideal candidate will have a good understanding of construction techniques, legislation, costs, innovation in building materials and will have a keen desire to push the boundaries of design from a conceptual and strategic level. Excellent communication and computer/freehand visualisation techniques are essential for this post. Ref: 10265

#### Project Runners, London - to £38,000 + Benefits

Our client, a leading Al100 practice, seeks applications from ambitious architects who can demonstrate a proven track record in the delivery of major new build and/or returbishment projects. To be successful you will be capable of playing a key role in the design and management of a range of projects, leading the team by example. You will be highly motivated, architectural practice. Ref 10266

#### **CONTRACT VACANCIES**

Project Architect, London - to £24ph Large-scale commercial projects - AutoCAD Ref: 10267

Senior Technician, London - to £22ph £Multi-million office development - AutoCAD.

Mid-Weight Technician, London - to £20ph Retail fit-out projects - AutoCAD/Microstation.

Ref: 10109

Senior Technician, London - to £22ph Senior Technician, London - to £22ph

Mid-Weight Technician x 2, London – to £18ph Retail & entertainment projects - AutoCAD. Ref: 10153

Architectural Assistant, London - to £16ph Large-scale shopping centre project - AutoCAD. Ref: 10110

Senior Technician, Hertfordshire - to £22ph High-density residential projects - AutoCAD. Ref: 10154

Mid-Weight Technician, Berkshire - to £18ph

For more vacancies please visit www.justarchitecture.com

# **S** Recruitment Construction Recruitment Specialists

#### Architect / Technician - Cambridge - Perm - £25 - £30K+

A small office under a large corporate brand is currently seeking additional architectural staff at all levels. Based out of Cambridge in new purpose built offices the new employees will be supporting the expansion of their operation in the East Anglan area. Preferably you will have had previous experience of working either within the public sector or on buildings of that nature, with a keen desire to progress and establish yourself within this specific sector of architecture. All levels of experienced staff will be considered. Apply now! Please attach your CV and send to simon@eps-recruitment.co.uk (Southern Consultant).

#### Senior Architectural Technician - Leicestershire - Perm - £28K+

A small residentially orientated practice with an established national caseload of work is seeking a senior architectural technicien to take up the reins of a number of new projects. You will be able to demonstrate a solid project / job numing background within the residential sector with specific focus on multi storey apartment and student accommodation developments being an advantage. Proficient with AutiCAD his is an ideal role for a senior candidate who is seeking a responsible yet self-directed opportunity. Apply now Please attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

#### Architectural Technician - Cambridgeshire - Perm - £25K+

No Client is a small yet established practice focusing on the Residential sector of architecture throughout the UK. As a practice they are now seeking to employ a further technician due to an expansion of their work commitments in the healthcare sector a new field of architecture for them. You will be a technician with at least 3-5 years solld UK based experience seeking an opportunity to work with sole responsibility for your own projects on a number of large residential projects. Based on performance you will ultimately progress in time to be a semitor project number of control architecture will reward you heavily upon this progression. AutoCAD experience is essential along with the ability to thit the ground running. This is a very good time to join this expanding and employee focused practice. Apply now! Please attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

#### Architectural Technician - Suffolk - Perm - £28K+

A large multi office practice is currently seeking srchitectural technicians to further support their growing caseload of work in a number of diverse sectors of architecture. Specifically seeking staff for their ipswich office this practice are ideally seeking technicians at intermediate and serior levels with proven all round abilities and experience of working on projects in a number of sectors. If you are fuert in AutoCAD and have had some job numing experience or want to progress your career to the next level apply now! Please attach your CV and send to, simon@ape-recruitment.co.uk (Southern Consultant).

#### Architect / Technician - Manchester - Perm - £30k+

Our client is currently seeking Architects or Technicians with a minimum of 3 years experience to act as Team Leaders running a team on residential and regeneration projects as well as commercial and leisure work. You should have hands-on experience of detailed design, production information and procurement and a track record of delivering successful buildings to satisfied clients. The practice is a large office based in Manchester with their other offices based and coross the UK they are currently employing nearly 150 staff. If you would be interested in joining this practice with excellent promotional opportunities to senior management then please attach your CV and send to Bans-recruitment.co.uk (Northern Consultant)

# Design your next career move 0845 226 3455



Project Architect - Leeds - Perm - £35k+

Increasing with each successful year, a creative, ambitious and dedicated Project Architect is required to diversify this practice's workload. This Leeds Practice has the majority of work involved in new build leisure projects, sports facilities and large retail & commercial projects. As such experience in these types of project could be advantageous, though diverse experience is also encouraged. A design led practice with an emphasis on local work; you will become part of a 15 stong team with an excellent, reputation, a working ethnosphere to match and a social calender designed to develop a stong team ethic. Now with be required to manage the peakage's youself, building and developingly your own team. Business Development Skills, Design Skills and People Skills are essential to enable your team's development in a lively, fast-moving and modern environment. To apply please attach your CV and send to dans@aps-recruitment.couls (Northern Consultant).

This multiple award-winning architectural practice in Central Newcastle is presently on the look out for talented Architects and Architectural Technicians at many different levels. To give you an idea of the level of responsibility you would be given, they are keen to hear only from applicants who have at least 2 years experience in architecture (excluding study years). Their projects cover many sectors including retail, residential and commercial. They work on AutoCOD but are willing to ones train the right candidates Passe call now for any further information and to apply please attach your CV and send to dars@aps-recruitment.co.uk (Northern Consultant). These positions are immediately available.

#### Architectural Assistant - London - Perm - £21 - £25k

Architectural Assistant is required by a leading London practice to work on one off top end private houses, assisting the Project Architect at all stages of the process, from design development and planning drawings through to detailing the buildings and working drawings. This is an excelent opportunity for Part II's wanting to progress to Part III and this practice actively encourages you to do so, providing the support and the projects necessary to complete the Professional Practice Exam. To apply please attach your CV and send to georgie@apereoutlment.co.uk (London Consultant)

#### Senior Architect - London - Perm - £35 - 40K

This London Based practice requires a talented and enthusiastic architect to run major projects. There are excellent career prospects for an architect with the desired blend of design, technical and contract-running skills, Healthcare experience would be an advantage. In addition to your strong communication, presentation, time management and negotiation skills, you will be an ambitious team player. To apply please attach your CV and send to georgie@apsrecruitment.co.uk (London Consultant)

#### Architectural Technician - London - Permanent - £23 - 27K

This established practice is seeking an architect technician to complement their existing team. You will ideally have 3-4 years previous experience You will have a proven capability in concept design interpretation, construction techniques, UK Building Regulation, detailing, technology, contemporary materials and components also fully conversant with AutoCAD. This is an ideal role for a keen professional looking to work with a



www.aps-recruitment.co.uk



## people & practices

Kinetic AIU has appointed Mike Dring as an associate.

**Thurrock Thames Gateway Urban Development** Corporation has appointed Peter Bassett as its director of planning and strategy, Tom Gardiner as director of delivery and Sean O'Donnell as director of resources.

John Hugill has joined the **Lighting Industry Federation** as a training manager.

Strata Construction has announced the promotion of Jon Croll to managing director of the construction division and Mark Rosindale as the division's commercial director.

Strzala Associates Architects has changed its name and address to: SBS Architects, 6th Floor, 121 Princess Street, Manchester, M1 1AD. Tel 0161 236 5866, fax 0161 236 5884. email office@sbsarch.co.uk. In addition, Andrew Leaver has been promoted to associate director.

ISG Interior Exterior has appointed two new directors. Craig Tatton and Joe Webb.

Senior Architectural Technician Birmingham To £36,000 Job Runner Birmingham To £35,000 REF: 030502 Architect Birmingham £40,000 REF: 030503 wly Qualified Architect Birmingham £30,000 RFF: 030504 **Architectural Technician West Midlands** £33,000 REF: 030505 Technician Wolverhampton £30,000 REF: 030506 **Architectural Technician** Staffordshire REF: 030507 **Architectural Technician** Birmingham £29,000 REF-030508 **Architectural Technician** Oxford £32,000 REF: 030509 **Architectural Assistant** Oxford £27,000 REF: 030510 **Architectural Technician** Nottingham £30.000 REF: 030511 Architect Nottingham £35.000 REF: 030512 Architectural Assistant Nottingham £26.000 Part II Architect Nottingham £26,000 REF: 030514 ior Technician Nottingham REF: 030515 For further details and information on

# 60 Arley Hill, Cotham, Bristol, BS6 5PF +44 (0)117 9428288 +44 (0)117 9420495 reliams@angusmeek.co.uk www.angusmeek.co.uk

Angus Meek Partnership

Busy Bristol practice requires:

Qualified 3 to 10 years experience,

Architect AutoCAD skills necessary

Please send Roger Ellams CVs to: Angus Meek Partnership

### Brown & Pletts

We are seeking

- · Part 2 assistants
- · Architects with 1-3 years experience

with excellent design skills to join our young practice to work on a variety of exciting projects. Please send CV and examples of work.

Brown and Pletts LLP The Old Truman Brewery 91 Brick Lane London E1 6QL +44 (0)20 7770 6090 www.brownandpletts.co.uk

#### NASH Partnership, Bath

many other roles, please contact

Adrian Sharpe on 0121 450 5020 or

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

We are looking for Architects with 5 to 15 years Post Part II experience for our offices in Bath. We need you to have all round design and construction experience and special interest in working in historic environments and buildings. Our workload includes; urban regeneration, housing, hotels and design for sensitive sites for individual and corporate clients. We look for good evidence of visual awareness, communication and illustration skills and an eye for detail.

mail@nashpartnership.com tel.01225 442424

Please provide examples of your best work with CV to: Nash Partnership, 23a Sydney Buildings, Bath, BA2 6BZ

### Acanthus LW Architects, London

We are an informal, busy practice of 45 architects and landscape architects, based in CFA Voysey's Sanderson building in Chiswick



NETWORK

We have a range of projects in residential, transport, healthcare, conservation and landscape sectors. We are looking for qualified architects with a minimum of three years experience, preferably of built work. Good CAD skills are required, ideally in Microstation and Sketchup.

Please apply in writing with CV and examples of work to: Robyn Webster, Acanthus LW Architects, Voysey House, Barley Mow Passage, Chiswick, London, W4 4PN.

We are an equal opportunities employer. No agencies or telephone enquiries please.

#### Senior Architectural Technologist - Doncaster

We require a qualified Architectural Technologist with a minimum of 5 years PQE to work within our busy and expanding Architectural and surveying practice.

The applicant should be competent in the use of AutoCAD LT2004 and should have a sound knowledge of building construction and legislation; some job running experience would also

We can offer excellent opportunities for progression, together with a competitive salary, performance bonus and a pleasant working environment.

If you are enthusiastic, self motivated and possess good communication skills, then apply in confidence with full CV to Mr J C Hill, John Hill Associates, 6 Shaw Wood Way, Shaw Wood Business Park, Doncaster, DN2 5TB, Tel 01302 364 565

Email: jch@jhassoc.fsnet.co.uk

#### **Senior Partner**

Following the sad and untimely death of a senior partner, an established West Yorkshire practice with an expanding workload requires an experienced architect to join our team as a partner.

Contact Neil Hardaker in confidence enclosing your details to: nh@picklesarchitects.co.uk or

call 01484 712 386.

### INSKIP PARTNERSHIP

Due to our ever increasing workload

#### TWO QUALIFIED ARCHITECTS

With 3 years minimum post qualification experience, AutoCAD 2002 essential, with strong design skills, a sound knowledge of detailing and the ability to run contracts.

> Good career advancement for the right candidates.

Please reply in confidence with CV to: lan Davies, Partner 8 Goldington Road, BEDFORD, MK40 3LG or email: ian.davies@inskips.co.uk

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

Recruitment enquiries

Laurie Shenoda Tel: 0207 505 6803 Email: laurie.shenoda@emap.com Nick Roberts Tel: 0207 505 6737 Email: nick.roberts@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

www.careersinconstruction.com



#### AGP Manchester

equire

Associate (ARB/RIBA) Experienced Technicians

City centre location, exciting residential, leisure and commercial workload.

Apply with CV, examples of work and state current salary to:

Howard Prior, AGP Architects Ltd, Albion Wharf, Albion Street, Manchester, M1 5LN.

e-mail: agp@agparchitects.com

#### Radley House Partnership

#### **Architects**



#### Winchester

A creative and forward thinking practice, we are seeking to fill the following posts

#### Architect / Senior Job Runner

To run a variety of projects from inception to completion, ranging in size from £50k to £1.5M. You will have a minimum of 5 years experience of running projects, be strongly motivated and accustomed to working in a team and have a sound knowledge of building construction. AutoCAD experience essential

#### Architectural Technologist: Retail and Commercial Projects

To assist the Team Leader with the planning and detail design of retail projects throughout the south of England. A sound knowledge of building construction and experience working in an architects office. AutoCAD experience essential

#### Conservation Architect: Major Historic Buildings

Opportunity to work on some of the most important buildings and historic sites in the south of England. Five year's post qualification experience and responsibility for the administration of projects from inception to completion.

These are great opportunities to be part of a growing, very friendly practice

Please send your details to Neil Pritchard Radley House Partnership St. Cross Road Winchester SO32 2HX

E-mail: architects@radleyhouse.co.uk (for the attention of Neil Pritchard)

www.radleyhouse.co.uk

#### www.aberdeencity.gov.uk/jobs



Dynamic, exciting, cosmopolitan, modern, vibrant city. Just some of the words people use to describe Aberdeen. With contemporary businesses growing faster than ever and new emerging industries choosing Aberdeen as their preferred location, there's never been a better time to join us in Aberdeen and become part of the city's continuing success.

#### Architect

#### £16,041 - £30,948 (BARS WITHIN THE GRADE)

You'll use your knowledge of all aspects of architectural design, Technology and Project Management and extensive working knowledge of AutoCAD 2002 or latest update, to enable the Council to meet their requirements of the Prudential Code and therefore its Community Plan commitments. You'll be qualified to RIBA Part III and will be registered with the Architects Registration Board. With a minimum of five years post-final qualification experience, you'll be required to carry out visits to new and existing construction sites with the responsibility for arranging and controlling site meetings and necessary site inspections. Creativity and imagination in architectural design and good organisational and analytical skills are essential – an awareness of Local Agenda 21 would be an advantage. (Ref. AKO14/05)

For an application pack telephone 01224 522105 (24hr answerphone service available). Alternatively apply online at www.aberdeencity.gov.uk/jobs

PLEASE REMEMBER TO QUOTE THE APPROPRIATE REFERENCE NUMBER.

Closing date: Tuesday 19 April 2005 (12 noon).

All full-time posts are open to job-sharing and applications from disabled persons are particularly welcome. Committed to equal opportunities. All employees are eligible to join the Local Government Pension Scheme.

# Allies and Morrison Architects

We are seeking architects with at least five years post qualification experience to join us to fulfil key roles on a number of exciting new projects.

If you are interested please send c.v. to:

Allies and Morrison

Architects

fao Stefanie Eberle

85 Southwark Street

London SEI OHX

email seberle@alliesandmorrison.co.uk

web www.allies.andmorrison.co.uk

### For advertising enquiries please call:



Laurie Shenoda 0207 505 6803

Email: laurie.shenoda@emap.com

Nick Roberts on 0207 505 6737

Email: nick.roberts@emap.com

# competitions & awards

Details of RIBA-approved competitions 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

#### A FORUM FOR THE NORTH

Wakefield Metropolitan
District Council, in conjunction
with its external funding and
development partners, has
launched a new competition to
design 'The Forum'. The centre
will house a museum, library,
gallery and community facilities,
and will be located on a strategic
site in Castleford town centre.
The deadline for expressions of
interest is April 22.

#### LONDON'S TUNNEL VISION

Cross River Partnership and Spacia, the property arm of Network Rail, are launching an international ideas competition for a network of railway arches in central London. The competition forms part of a wider strategy to transform London's viaducts. The 'Light at the End of the Tunnel' competition gives a choice of three sites: Waterloo, Vauxhall and London Bridge – and the brief is available now.

#### **OXFORD'S BONN VOYAGE**

Oxford City Council with its partner, the West End Steering Group, invites submissions from artists, urban designers, landscape architects, architects and town planners for the redesign of Bonn Square in Oxford city centre. Students of the same disciplines are also encouraged to take part. The competition will take the form of open ideas, with a submission deadline of 26 April.

#### KYRL'S QUAY SPACES

Cork City Council is holding an open, one-stage design ideas competition for waterfront sites and urban spaces on Kyrl's Quay, Cork, as part of the Cork European Capital of Culture 2005 programme. Contact Jill Jacob on tel 00353 1 6691463, email jjacob@riai.ie or visit www.riai.ie. The closing date is 20 April.





Terry Farrell & Partners are seeking Architects, Urban Designers, Interior designers and Assistants to work on a variety of new and exciting high profile projects throughout Britain, including arts, cultural, residential and commercial buildings and masterplans.

Successful candidates will have the opportunity to develop the design concepts through to completed buildings

Please write with your CV to: John Letherland Director Terry Farrell & Partners 7 Hatton Street London NW8 8PL Fax: 020 7723 7059 email: jletherland@terryfarrell.co.uk

FARRELLS

# Reduce your cost per hire! Careers in construction www.careersinconstruction.com

The dedicated recruitment website for: 1 the architects' journal

Recruit the right staff quickly, easily and cost effectively.

With a focus solely on the construction industry, vacancies displayed on our site are not only seen by the right people, they have a powerful impact and trigger an immediate response.

Careers in Construction is the dedicated recruitment website from Construction News, New Civil Engineer, Ground Engineering, the Architects' Journal, The Architectural Review and H&V News.

As part of the Emap Construction Network – the most comprehensive family of media brands in UK construction, our reach extends to 85% of the Industry.

For more information visit:

www.careersinconstruction.com/recruiters/

#### Weston Williamson

are looking for

#### **Architects**

with 5 years experience of both high quality design and detailing for Transport and Residential projects

Please send cvs to chris@westonwilliamson.com www.westonwilliamson.com



#### require

#### DIRECTOR DESIGNATE/ARCHITECT

To manage health-work based in their Northampton office. 5 years post qualification experience and health related. Salary £ negotiable with increase and equity Directorship in 12 months time.

#### ARCHITECTURAL TECHNICIANS

With a minimum ONC/TEC qualification required to work in our Northampton and Leicester based offices.

For further details contact William Smedley on 07836 715864 or apply confidentially in writing to rg+p, c/o 2 Church Street, Blaby, Leicester LE8 4FA

#### ARCHITECT/ ASSISTANT/ TECHNICIAN

to help our small practice with an exciting programme of new build and refurbishment pub/ restaurants and be involved in all aspects of the projects including detail design, client contact, and site visits.

Salary: to 30k depending on experience

#### Please write with CV to

#### **BOWER DESIGN**

CRAYCOMBE HOUSE, 73A BOLD ST ALTRINCHAM WA14 2ES For more details phone Mike Bower 0161 927 9533 mail@bowerdesign.co.uk

#### CORK, IRELAND

Graduate Architects and Senior Architectural Technicians (with min 5 years experience,) required for medium size Practice. Good design and technical skills, Wide range of projects.

Send C.V. to:
Coughlan DeKeyser
Associates, Architects, Interior
& Urban Designers, North
Point House, North Point
Business Park, Mallow Rd,
Cork, Ireland.

Tel: 00353 214309299

Email: Info@cda-architects.ie

**A3** 

#### **Recruitment enquiries**

Laurie Shenoda Tel: 0207 505 6803 Email: laurie.shenoda@emap.com Nick Roberts Tel: 0207 505 6737 Email: nick roberts@eman.com

#### **Deadlines**

Bookings/copy Artwork Cancellations

5pm Monday 12 noon Tuesday 12nm Monday

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

www.careersinconstruction.com

# **future** realities

#### Senior Architectural Visualise

With at least 4 years professional experience required in our London office to work on medium to large scale projects. Must be competent in 3D Studio MAX and advanced lighting techniques as well as accurate modelling, compositing and camera matching. Project management also a pre-requisite.

Applicants should send their resume along with Three (3) samples of their best work in .JPG file format. All correspondence should be sent via email to:

iob@future-realities.com

Salary: £250004 Application closes:

15/04/2005

20 Eastcastle Street London W1W 8DB e. info@future-realities.com

# **BDP**

#### **BDP Bristol & Southampton**

#### www.bdp.co.uk

We are looking for talented and experienced architects at all levels of seniority including associate director and associate to join our Bristol and Southampton offices to work on an expanding portfolio of projects in the healthcare, education and commercial sectors.

We offer a friendly collaborative working environment and an attractive remuneration package. BDP is an equal opportunities employer.

If you are interested please reply with CV to Keith Pavey at:

**Building Design Partnership** 7 Hill Street, Bristol BS1 5RW

or apply via our website, www.bdp.co.uk/careers



ANTHONY

REDDY

ASSOCIATES

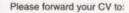
#### **Architects / Technicians Urban Designers / Project Managers**

#### Dublin, Cork, Kilkenny, Belfast

We are seeking to recruit the above staff (minimum 5 year's relevant experience) to join our leading architectural practice. The successful candidates will be involved with one of a range of significant architectural and urban regeneration projects.



Candidates should have the ability to work on their own initiative within a team structure, using AutoCAD, have strong graphical ability and effective communication skills Excellent package commensurate with experience, together with good career prospects are available to the right candidate



Anthony Reddy Associates, Dartry Mills, Dartry Road, Dublin 6. Fax: +353 1 4987001 or Email: jobs@arad.ie



#### CORNWALL PRACTICE REQUIRES

ARCHITECTURAL TECHNICIANS

LILLY LEWARNE PRACTICE is an award winning established firm of chartered architects based in Truro. We have positions available for experienced and creative technical staff to work on our extensive portfolio of interesting and challenging projects.

LOOKING TO RELOCATE?

Why not consider allowing your career to develop in the unique setting of Comwall?

Please apply with CV to David Lewarne at:-1 POLTISCO WHARF, MALPAS Rd, TRURO, CORNWALL TR1 1QH 01872 261000 e-mail: architects@lillylewarne.co.uk

We are a strong design lead architectural studio based in south Manchester, specialising in high quality retail projects. We are currently seeking:

Two newly qualified architects / Part II architectural assistants with strong design and presentation skills to be involved at all project stages.

ease send CVs and examples of recent work to Jane Thomton at the address below or email ithornton@taylor-design.co.uk.



### morgan mcdonnell architecture Itd.

we require architects to work on + project manage a variety of intriguing projects within our design led practice in edinburgh must be

> organised - motivated - diligent must have

good design ability - detailing/technical skills - practical experience please forward your cv to:

morgan mcdonnell architecture ltd. 22b alva street, edinburgh, eh2 4py



#### burr design associates

architects + urban designers

We are seeking talented, adaptable people with demonstrable design flair, for the Rochdale office.

PROJECT ARCHITECTS: Minimum of 3 years experience post qual

PART 1. PART 2 & PART 3 ASSISTANTS: nt opportunities available, CAD skills essential

Reply with CV and samples of work (A4) to:

Dennis Burr, Burr Design Associates,36A Drake Street, Rochdale. Lancashire, OL16 1NU. Telephone 01706 658630 E-mail: dennis@burrdesign.co.uk

#### PART III TECHNICAL ARCHITECT

Our London office requires technical architects with 4-5 years' post qualification experience to work on a number of education, residential and commercial projects (new build and refurbishment). Ideal candidate will have proven design abilities and experience in production information, specification writing, site supervision and contract administration. Knowledge of Microstation preferred though not essential.

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

John McAslan + Partners 49 Princes Place London W11 4QA

Email: mailbox@mcaslan.co.uk

McAslan + Partne

### Feilden Clegg Bradley Architects LLP

#### IT Administrator - London

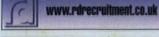
We are looking for an enthusiastic IT Administrator with good database (SQL, Access) and scripting skills to manage and develop their IT systems in the London office. The candidate should have a degree, be an excellent communicator, and an inventive problem solver. Good knowledge and experience of the Windows server environment and networking is essential; interest in IT, Architecture and web development would be an advantage. Please send CV and salary expectations to David Appel, Feilden Clegg Bradley Architects, Bath Brewery, Toll Bridge Road, Bath BA1 7DE or da@feildenclegg.com

www.feildenclegg.com



Architects-online.co.uk the world's leading architectural job site













APITARESOURCING

www.capitaar.co.uk









For Advertising Enquiries Please Contact: Laurie Shenoda 0207 505 6803 Email:

laurie.shenoda @emap.com

With an international network employing more than 600 people in the UK, Asia and the Middle East RMJM has become one of the world's top 20 architectural practices since its creation nearly 50 years ago. The practice is looking for creatively inspired and motivated individuals to join their busy team of young professionals in the following offices

#### Edinburgh

Part II Graduate Architects with excellent design skills for ongoing projects led from the Edinburgh office.

#### Glasgow

Creative and talented qualified architects are required for our expanding Glasgow office to work on a wide range of projects that are contributing to the ongoing regeneration of the city and

f you are interested in any of the above positions, please apply in writing including salary expectations and current benefits package to:

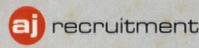
Debbie Suckling, RMJM, 10, Bells Brae, Edinburgh EH4 3BJ. or jobs.scotland@rmjm.com

RMJM is committed to equal opportunities for all

If you are an Architect/Technician with 3 to 5 years post qualification experience and have an interest in working in a dynamic and friendly office on projects in the UK and overseas. Please send your CV with a maximum of 3 A3 sized pages showing examples of your work to:

Philip Jordan Limehouse Court 3-11 Dod Street **E14 7EO** 

JORDAN + BATEMAN Architects



### **AJ Company Profiles**

Everyone knows the AJ. After all, we've been publishing for well over 100 years, and are proud to call ourselves the UK's only fully paid for architecture magazine.

A company profile is a full-page synopsis of your practice, in a Q&A format, including;

- Background
- Type of work undertaken
- Staff

By placing a company profile in the recruitment section of the AJ you can raise awareness of your practice, both to potential clients and as a recruiter, and get your name in front of our entire readership.

For more information contact Nick Roberts on 020 7505 6737, nick.roberts@emap.com or Laurie Shenoda on 0207 505 6803, laurie.shenoda@emap.com



#### ROBERT DAVIES JOHN WEST LIMITED

#### ARCHITECT / PART II

We are looking for a fully qualified Architect or Part II with plenty of confidence and drive to join our small, friendly Practice. Applicants should be enthusiastic with excellent design skills and have a sound technical knowledge whilst being able to multi task and manage a diverse workload. CAD skills are required but specific training will be given.

Please send your CV to :-

Robert Davies John West Limited, Lawford House, Leacroft, Staines, Middx, TW18 4NN

Or e-mail info@rdjwltd.com

#### garethhoskinsarchitects

Award-winning young practice are seeking architects with three to five years post qualification experience to join us in working on a number of exciting new projects. Part III graduates and more recently qualified architects may also be considered depending on ability and experience.

CVs with A4 examples of work (no CDs)

to: Gareth Hoskins Architects Ltd, 12th Floor, Charlotte House 78 Queen Street, Glasgow, GI 3DN.

www.garethhoskinsarchitects.co.uk We are an equal opportunities employer

Architects practice with UK and Japanese clients requires an assistant architect. MA qualified in architecture or a related subject and have experience of working in the architecture field. Excellent Macintosh based CAD (Vector Works) and communications skills are essential. In addition, due to the nature of our client base, those with an interna-tional perspective will be preferred. Salary 20K.

Please send CVs and examples of work to: Toh Shimazaki Architecture 81 The Cut, Waterloo, London, SE1 8LL or email: mail@t-sa.co.uk

Deadline: one month from publication

#### Recruitment enquiries

Laurie Shenoda Tel: 0207 505 6803 Fmail: laurie shenoda@emap.com Nick Roberts Tel: 0207 505 6737 Email: nick.roberts@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

#### CDP Architecture

We are looking for a talented Architect, min 5 years experience and a Senior Technologist to join our small but happy band. An excellent salary and a varied portfolio of interesting projects awaits.



If you are currently underwhelmed and want a new challenge, call us.

> Andrew Tull CDP Architecture Ltd Water Lane Stour Street Canterbury Kent CT1 2NQ tel 01227 458181 email act @architectscanterbury.com

#### DANFO

#### DANFO (UK) LTD

Fast growth in the UK means that we seek a Design Technician capable of designing schemes, producing working drawings, specification writing and submitting planning applications. This is an independent role with large scope for personal development in a varied role with projects nationwide.

Ideal candidates will have a minimum of 5 years experience in Private Practice or Local Authority, be proficient in the use of CAD and have a relevant building qualification.

We offer initial and ongoing training in addition to a competitive salary, company car, fringe benefits and very real opportunities for career development.

vrite, enclosing a full CV, to Jeanne McAuley, Danfo (UK) Ltd Danfo House, 2 Victory Business Centre, Worte Road, Isleworth, Middlesex TW7 6DB Tel: 0208 380 7370 Fax: 0208 380 7371

No Agencies

BUJ Architects are looking to recruit staff for the following positions owing to a range of challenging new commissions:

Recently Qualified Architects with experience and proficient in Autocad

Architectural Technicians AutoCAD proficient with excellent design and detailing skills. Applicants will need to be experienced and self-motivated. You will be involved in the preparation of detailed drawings and building specifications.

Part 1/2 RIBA Students to assist in the preparation of drawing packages

Please send CV and examples of work to:



Architects

Ms. Melisa Raffanti

Cinnabar Wharf, 26 Wapping High St., London E1W 1NG Tel: 020 7680 8000, Fax: 020 7680 8001

#### BOXES VERSUS BUILDINGS

We know which we choose.

HOW ABOUT YOU?

Can you put your mind to the intricacy of listed buildings?

Projects throughout the UK. Positions offered are based in Trafford Park, Manchester.



#### Senior Architectural Technicians

Project runners. Minimum HNC or equivalent. (inc. Company Car & Benefits)

Architects

(inc. Company Car & Benefits)

#### **Architectural Assistants**

(Building and Planning Teams)

AutoCAD Experience Essential for all positions

We offer an opportunity for long term prospects to enthusiastic people, who wish to put down roots and join our team on the prestigious conversion of historic buildings with related new-build projects throughout the UK.

Specialising in high quality residential apartments and houses many with associated facilities including our own health and leisure

CVs and covering letter to:

Mr. Simon Kennedy (Company Architect)

PJ Livesey Group Ltd

Ashburton Park, Ashburton Road West, Trafford Park, Manchester, M17 1AF T: 0161 873 7878 F: 0161 873 8185 E: simonkennedy@pjlivesey.co.uk

ww.pjlivesey

#### **DUNNES STORES**

Project Manager (Construction) Project Manager (Building Services)

We are looking for Project Managers to assist in the construction and fit out of new stores and extensions. The role will include Project Management of the buildings comprising liaison with building design teams, main contractors, sub contractors, direct suppliers and internal departments. The successful candidate will attend regular site meetings, co-ordinate the activities of the various parties, run the projects smoothly and ensure all building, programme and budget targets are achieved.

working knowledge of Health & Safety, good communication and interpersonal skills are essential for the position. Working alongside Senior Management, this role provides excellent opportunities to develop within the organisation. Applicants must have a diploma/degree in Structural Engineering, Services Engineering or Architecture, with a minimum of five years' experience in all aspects of Building Construction.

The positions are permanent and Dublin-based. To apply, please send your CV, stating the position of interest to: HR Department, Dunnes Stores Head Office, Beaux Lane House, Mercer Street Lower, Dublin 2. Or by email to: recruitment@dunnes-stores.ie. Dunnes Stores is an Equal Opportunities Employer.

**Better Opportunities** Better Future

**DUNNES STORES** 



### **Experienced Architect / Housing** Layout Designer

Bovis Homes is one of the leading House Builders in the U.K; renowned for the high quality and specification of our products and our unrivalled experience in the market.

We are looking to recruit an Experienced Architect / Housing Layout Designer. Based at our New Ash Green Offices, the successful candidate must be able to demonstrate good design and layout skills and be used to negotiating with Local Authority Planning Departments. Applicants must also be familiar with CDM requirements.

The terms and conditions are commensurate with this senior position.

Please apply in writing enclosing CV to: Mr. Robin Gray, Technical Director Bovis Homes Ltd. The Manor House, North Ash Road, New Ash Green, Kent, DA3 8HQ

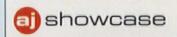
Bovis Homes is an equal opportunities employer

COURSES

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

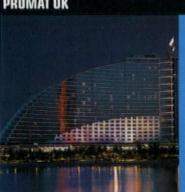
020 7266 2506, 0791 5652057 dp\_arch@yahoo.com

Training



Readers may obtain information about these products by filling in the enquiry numbers on one of the AJ enquiry cards. Advertisers wishing to promote their products on these pages should contact Gemma Cook on 020 7505 6816. Respond to these showcases @ www.ajplus.co.uk/ajdirect

#### **PROMAT UK**



#### AJ ENQUIRY NO: 301

Passive fire protection from promat is built into the fabric of Dubai's luxury Jumeira Beach and Burj Al Arab hotels, creating a pysical barrier to contain heat and prevent the spread of smoke and fire. At Jumeira Beach, Vermiculux protects steelwork, giving up to 240 minutes protection, while Supaflux fore protection boards line lift shafts at the 321m-high Burj Al Arab.

#### METSEC

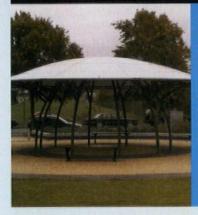


#### AJ ENQUIRY NO: 302

Metsec has released an updated version of its LatticeSPEC design software for its complete range of lightweight steel lattice joints and trusses. The user friendly program designs parallel, pitched and tapered trusses as well as the compnay's popular curved beams and curved truss range. The manual is available in pdf format together with a list of the most common Autocad details.

#### **AQUILA DESIGN**





Aquila has supplied a new play area canopy for a green route along the Sue Godfrey Nature Park and adjacent Old Salt Depot for the London Borough of Lewisham. The canopy is lit with white light from above by two Neos floodlights, fitted with 150W CDM-T double ended lamps. LEDs with blue filters are used as uplighters to highlight the structure at

#### **AESTUS**



#### **AJ ENQUIRY NO: 304**

Aestus has asses the Versailles cast iron radiator to its range. The opulent design blends with period features or forms a contrast against a more contemporary interior. It comes in 750mm and 950mm heights, a variety of lengths and is supplied in a dark grey primer, which can be coated in any colour. Complementary valves in a choice of finishes are also available.

# a) classified

#### **Classified enquiries**

Tel 020 7505 6816 Fax 020 7505 6750 e-mail: gemma.cook@emap.com

#### **BUSINESS OPPORTUNITIES**

#### **FOR SALE**

**Country** based **Architectural Practice** 

Grade II Listed accommodation/office Varied and Profitable work Easy reach of Motorway/Major cities

> All Enquiries-P.O. Box No.3202 151 Rosebury Avenue London EC1R 4GB

Nationwide architectural business, T/O £4m, seeks merger with similar.

Replies to P.O. Box No 3204 The Architects' Journal, 151 Rosebery Avenue, London, EC1R 4GB

#### MODEL MAKERS



For all enquiries please call Wesley or John 01892 835051

Tonbridge Kent

tpamodelmakers.com

Email: creativity@tpamodels.freeserve.co.uk

#### PROPERTY TO LET

999 Metres Canary Wharf. Church Conversion By Renowned Architect. Approx 150m2. Lofty Daylight, Secure, Quiet, Pristine. Live/ Work (Any Ratio). 2 No. Ensuite. Gallery Consent, Abundant Parking, DLR, Shops, Restaurant. Near Motorway. Business Lease, (Neg). £1500 pcm Exclusive. Right To Buy. 01444 440 850 7pm-9pm.



If you wish to advertise in the AJ classified section call Gemma Cook on 020 7505 6816

# BULLFROG MODELS LTD

Contact STAN AUBERTIN

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

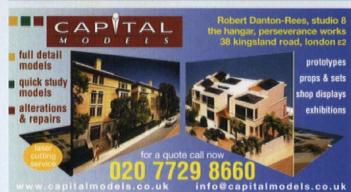
Telephone: 020 7394 7866 Facsimile: 020 7394 6798



Tel 020 7505 6816 Fax 020 7505 6750 e-mail: gemma.cook@emap.com

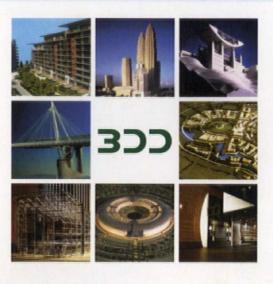
#### MODEL MAKERS





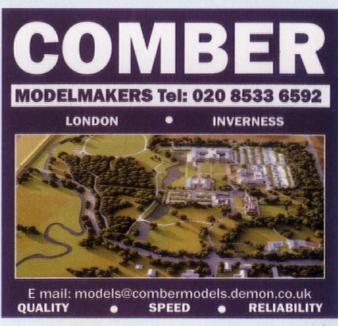






MODELMAKERS t: +44 (0) 20 7739 7933 w: 3dd.co.uk





www.pipers.co.uk

#### 3D COMPUTER VISUALISATION



Uniform

+44 (0) 151 709 905 info@uniform.net www.uniform.net

West Tower



3D images | Animations | Interactive DVD's | CDROM's | Printed litt

designhive

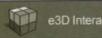
Birmingham City F.C. Stadium Client: HOK SVE











020 7234 5910

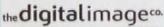
View more: www.glass-canvas.co.uk

glass canvas



# www.emperorvision.com competitive r Tel: 020 7388 8177 Fax: 020 7388 7958

visualisation, animation, website and interactive presentations of the highest quality PRODUCED BY ARCHITECTS competitive rates for



















Gemma Cook

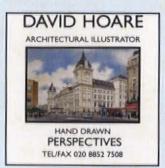
Tel 020 7505 6816 Fax 020 7505 6750 e-mail: gemma.cook@emap.com

#### LASER CUTTING SERVICES



#### PERSPECTIVES





SURVEYORS

# PLANS-SECTIONS-ELEVATIONS the only professional survey practice specialising in measured building surveys for over 35 years



CHARTERED MEASURED BUILDING SURVEYORS

2 Rosebery Mews, Rosebery Road, London SW2 4DQ Tel: 020-8674-1111 Fax: 020-8671-9575



#### Surveys

- SITE PLANS
- **FLOOR PLANS**
- **ELEVATIONS**
- SECTIONS
- UNDERGROUND SERVICES

Offices in the South, West & North TRIBAL Amember of the Tribal Group plo

Tel: 01322 627800 Fax: 01322 290155

survey@tribalps.co.uk





- Topographical Surveys
- Engineering Surveys
- Digitally mapping the Landscape
- Measured Building Surveys
- Utility Surveys

Head Office T 020 8255 4550 F 020 8255 4551 London Office T 020 7580 8200

Email surveyors@xyzsurveys.co.uk **Fast Free Quotation S** 



Land & Measured Building Surveys Established over 12 years

- Measured Building Surveys
- Setting Out
- Topographical Surveys TopographicaGPS Surveys

208 Blythe Road, Hammersmith, London. W14 0HH Tel: 020 7610 4132 Fax: 020 7610 4142

email: info@metroplans.com www.metroplans.com





measured land and building surveys

### the true measure of excellence

020 8543 8884

31 March 2005

info@callidussurveys.co.uk

www.callidussurveys.co.uk

020 8543 6664

Land and Architectural Surveyors YOUR CHOICE FOR ALL YOUR SURVEY NEEDS Specialising in Topographical Surveys - For large and small

scale surveys using the latest high accuracy robotic instrumentation and G.P.S. Architectural Surveys – For plans and elevations using SurBuild building survey software on pen map hand held computers

Utility Surveys - For drainage and location of all underground utility services.

Photogrammetry - For accurate 3D models of building facades, pipe works and areas of difficult access

Kingsland Surveyors Limited Bridge Chambers Bridge Street Leatherhead Surrey KT22 8BN Tel. 01372 362059 Fax. 01372 363059

- mail@kingslau dsurveyors.co.uk website - www.kingslandsurveyors.co.uk





call for a free brochure 01233 635089

or visit our website: www.cadsurveys.co.uk

CAD Surveys Ltd. Bentley Road, Ashford, Kent TN24 0HP

#### Wapping liberty

a great party at the Wapping Project for the opening of its twin exhibitions 'Reflections' and 'Destinations', complete with waitresses in long red tutus. All was cheerful, with much booze and food. Actually, the food was extremely unusual, with whole bowls of sausage and mash or French-style cassoulet. Not the easiest grub to eat when witnessing Wilko buildings being reflected in a water table in a semi-darkened pump house.

#### Poetic licence

by **Stephen Feber**, client for Magna, who described the briefing process. Having no time to write a conventional brief, he said, he wrote a poem, or at least adapted a traditional Taoist one. Although he forgot to give the poem to the architect in the end, he said it fulfilled the brief admirably. Feber's undelivered poem read:

Take what is dark for the light that it gives;

And what is small for the size that it is;

And what is weak for the strength that it has:

And all will be well;

This is called the art of design.'

Don't give up the day job just yet,
Stephen.

#### Celtic challenge

ichard Murphy found working on the new arts centre in Caernarfon (see Building Study, pages 22-29) challenging for all the usual reasons, but also for linguistic ones. This was only the second project he had worked on, he said, in which he had to wear headphones in project meetings, as they were all conducted in Welsh. For many of the larger London practices, apparently, this is not a problem. When they bid for projects such as the extensive courts programme, all the canniest have a native Welsh-speaking architect who they can wheel out for bid meetings. Murphy presumably had to rely on the fact that he was completing the foursome: Irish

### spot the building



'Spot the Building' asks you to identify a well-known and recently completed building. To make it just a little more difficult we have had fun playing with the image. If you can decipher it, post your entry to arrive by first thing on Monday morning to *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of champagne. The building featured in the last competition (AJ 24.3.05) was Foster and Partners' Great Court at the British Museum. Oak Taylor Smith at Max Fordham, London, was the winner.

name, born in England, practising in Scotland, building in Wales.

#### Food for thought

ome political documents are too lengthy to stomach. Others, like the RIBA manifesto for architecture, just lack bite. The 12-page pamphlet certainly wasn't to the taste of wannabe architect Wayne Hemingway. Speaking at the official launch of the document at London's Portcullis House last week, the Red or Dead founder criticised the manifesto for being too bland. He also suggested the institute could learn a lesson about passion and enthusiasm from celebrity cooks. The manifesto is dry,' he said. 'Where is the one thing that is going to get tabloid coverage? Where is your Jamie Oliver moment?'

#### Natural pitch

he hills are alive with the sound of Panopticons.
Unfortunately, one of the

six new sculptures destined for the Lancashire moors is causing a right old rumpus in Burnley. Residents are concerned that **Tonkin Liu**'s *Singing Ringing Tree* – which produces a high-pitched noise in the wind – could frighten local wildlife. It is believed the plans have now been changed so the tree will make a 'low, tuneful sound' instead.

#### RIBA keeps it real

hen do the words 'house' and 'garage' cause the RIBA's old guard to feel slightly nervous? The answer: when they are linked to the words 'night' and 'club'. Some RIBA members heading towards the institute's conference in July are already starting to get twitchy, following the announcement that this year's Urban Ball will be held in Bristol's Ministry of Sound. It is billed, rather frighteningly, by George Ferguson as his last 'Big Bang'. And, no, 'hard core' is not an aggregate...

#### Make mine a Rioja

nyone in any doubt of Frank Gehry's evolution into a brand should pay attention to his designs for the Hotel Marqués de Riscal at Elciego in Spain's Rioja region. Sited in the middle of a vineyard, this 43-room hotel just 150km from Bilbao is intended to allow wellheeled vistors to have the entire Gehry experience - first seeing his gallery, then sleeping in his beds. Models show the usual exuberant swirls of stuff on top of the building - but in this case they have a special significance: red like the local wine; gold like the net that encloses Rioja bottles; and silver like the bottle cap. Can't wait to book in? It opens in January 2006.

#### Nice for Nimbys

ice to see the ODPM hand out more cash to Planning Aid this week. Just when you thought the Nimbys had enough of a stranglehold on the British planning system, old Prezza decides to give a massive pile of cash (£3.8 million, to be precise) in the hope they'll be able to afford the best planning advice. What will they give those 'pesky locals' next? A free barrister for their judicial reviews? Oh, sorry, they do that already.

#### Salford stand-off

ne last titbit from MIPIM

2005: in conversation with a friend of Massimiliano Fuksas, it emerged that the great Italian had a little trouble with Salford councillors - remember he's drawing up a masterplan for the city centre. Apparently, he has had difficulty persuading them to recognise that Salford is, in fact, on the periphery of Manchester and very much in its sphere of influence. They will not, rather unsurprisingly, accept that their city doesn't have a character of its own. This makes urban design challenging. On the one side you have Mr F telling the council that the city has to respect the influence of its neighbour and, on the other, you have councillor busybody saying: 'Manchester? Never heard of it, mate.'

astragal



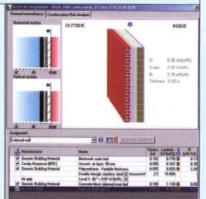
Respond to these showcases @ www.aiplus.co.uk/ajdirect
Readers may obtain information about these products by filling in the enquiry
numbers on one of the AJ enquiry cards. Advertisers wishing to promote their
products on these pages should contact Gemma Cook on 020 7505 6816.

#### ROCKWOOL

A software programme has been launched to help designers with the complex energy calculations required by Building Regulations. BuildDesk U3.1 is an intuitive Windows-based package that determines U-values and provides interstitial and surface-condensation

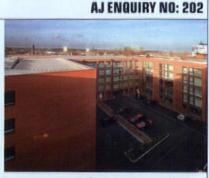
risk analysis, using state-

of-the-art technology.



#### **ASH & LACY**

The potential market for over-roof conversions in providing low-cost housing for vital service workers has been highlighted by a Birmingham project in which the Ashjack system from Ash & Lacy has been employed. The



Albion Square project in Birmingham's Jewellery quarter saw the Focus Housing Association develop 63 homes in a series of four and five-storey flats to a design by Concept Development Solutions.

#### INSTACOUSTIC

Threshold Tenants Association has undertaken a regeneration of properties at various sites throughout Pimlico in south-west London to provide good-quality social-housing accomodation. Part of this major refurbishment involved fitting out flats with high-quality acoustic flooring from InstaCoustic to ensure that sound-insulation performance levels, as specified by the association, were in excess of those required by current Building Regulations.

#### **AJ ENQUIRY NO: 203**

AJ ENQUIRY NO: 201



**AJ ENQUIRY NO: 205** 

#### KEIM MINERAL PAINTS

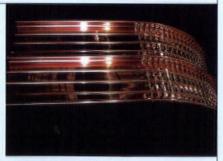
Linthouse Housing Association has used Keim Mineral Paints for its proven long-life performance as part of the regeneration programme for Balbeg Street, Glasgow. The Keim



system was assessed as requiring only a 15-year to 20-year paint cycle, eliminating at least four repaints with conventional masonry paint over the 30-year project's financial plan.

#### **CORUS BUILDING SYSTEMS**

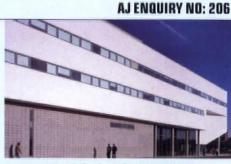
Kalzip standing-seam system is now available in copper, which combines the aesthetic and durable properties of this modern architectural material with the added benefit of low costs over its lifespan. Copper Kalzip



is an exceptionally strong, anti-corrosive and virtually maintenancefree material, with an initial bright appearance that weathers gradually. Call on 01925 825100 for further details.

#### LIGNACITE

Silver-grey
Architectural
Facing Masonry
from Lignacite
was specified for
the Architectural
School at Lincoln
University. Rick
Mather Architects

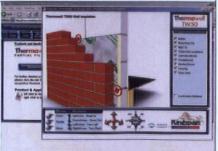


chose the block in a weathered finish for its soft, textured appearance, which allows the natural aggregate to be exposed. Architectural Facing Masonry can be used both internally and externally and is available in a wide range of textures and colours.

#### KINGSPAN

Kingspan Insulation has harnessed the latest in computer graphic technology to offer unparalleled usability on its highly acclaimed website. Visitors to www.insulation. kingspan.com are given the option of viewing

### AJ ENQUIRY NO: 207



three-dimensional moving images which can provide an interactive guide to the application of the full range of Kingspan wall, roof and floor insulation products. Tel 0870 733 8333.

#### AXIM

Axim produces a range of durable and cost-competitive architectural hardware. There is a family of concealed door closers and floor springs, including the top-selling 8800 Universal Transom Closer. Axim's surface-mounted closers include the slimline 1000, the similar 1500 and the reversible 300. The Axim range includes five panic exit devices: the full-width crash-bar types 7085 and 7095; PR-7085 One Touch; rim-mounted PR-7095-P; and the sleek, encased, full-width PR-7100 Soft-Touch.

#### **AJ ENQUIRY NO: 208**







# What do they have in common?









- 1 Teatre Nacional de Catalunya -Spain Ricardo Bofill
- 2 Centre Georges Pompidou -France-Renzo Piano
- 3 The Sage Gateshead UK Foster & Partners
- 4 Putrajaya International Convention Centre -Malaysia-Hijjas Kasturi
- 5 La Pedrera -Spain-Antonio Gaudí
- 6 Opera de Lyon -France-Jean Nouvel



SPECIALISTS IN PUBLIC SEATING SOLUTIONS

UK rbonet@figueras.com

www.figueras.com