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Editorial enquiries 020 7505 6700 Editorial fax number 020 7505 6701

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)

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Advertisement production Leanda Holloway (020 7505 6741)

Marketing manager Jo Roberts (020 7505 6615)

Sales director Andrew Knight (020 7505 6811)

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Group editorial director Paul Finch (020 7505 6702)

Managing director Graham Harman (020 7505 6878)

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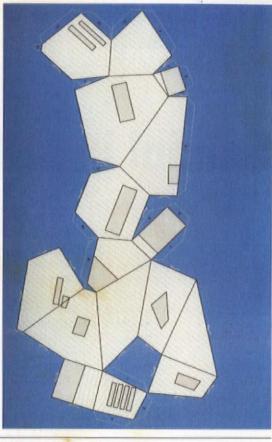


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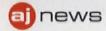
Visit our website for daily news, the AJ archive, buildings, competitions and product information. Magazine articles marked () are available in greater detail online.

Photograph by David Churchill



Rem Koolhaas faces the music **CABE**'s former chairman regularly supported good design on the basis that it was good for business. I wish I agreed

Crispin Kelly reflects on the wow factor ** pages 24-25



School in tatters as head defects

Canterbury School of Architecture has been left in disarray this week following news that the head of school, Don Gray, has left. Students have had crisis meetings after it emerged that Gray was joining the neighbouring University of Kent to set up a new school.

They are particularly anxious that the course leaders for Parts I and II, Sally Schafer and Gerry Adler – who are both also set to join the new school – might be banned from seeing out their existing contracts to the end of this academic year.

The departures have come amid a series of claims and counterclaims over the level of support the Canterbury school has received from its current governing body, the Kent Institute of Art and Design (KIAD). Sources have also suggested that the institute is considering closing the school in the summer.

There are accusations that Gray was banned from seeing out his notice period, a move which would have allowed him to oversee the school until the final summer crits and exams.

'This whole situation represents a very big problem,' former Canterbury student and Archaos co-chair Mark Physass told the AJ. 'We are really worried about it. If Schafer and Adler are sacked before the end of the summer term, then it poses a real problem and might ruin the chances of the students.'

Physass also insisted that there have been long-term issues with support for the school. 'There have been issues with staffing for a while. For example, there has not been a technology lecturer for some time,' he said.

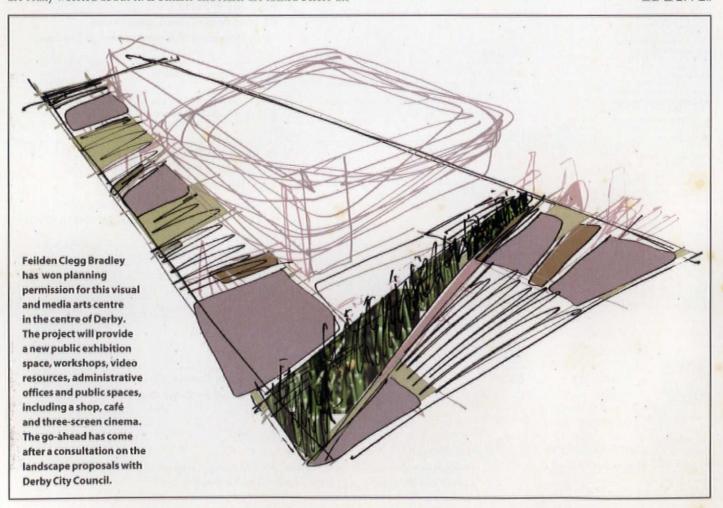
'I am of the opinion that Don Gray is a very nice guy and has not had much to do with this situation,' Physass added, 'He has been working hard to turn this situation around.'

As yet nobody has established whether Kent University's new architecture school will be able to take any students left without a place to study if KIAD takes the decision to close Canterbury altogether.

Adler confirmed that there were questions over the school's future. 'This is a very difficult situation for us,' he said. 'I am under the impression that we may not be the only members of staff who will join Kent university.

'But, as it stands, we are part of KIAD and it wants to maintain its provision of architectural education,' Adler added.

Ed Dorrell





Health bosses 'exaggerated value of Procure 21 jobs by up to £3bn'

Government health bosses could have exaggerated the value of work to be won through the much-hyped Procure 21 by up to £3 billion, the AJ has learned.

NHS Estates, the soon to be defunct quango, heavily overestimated the amount of health construction work that would use the system.

One observer has claimed that there could be a shortfall of anything up to £3 billion in the cash-flow being received by healthcare specialists in the construction industry.

And healthcare architects, including Nightingale Associates and Devereaux, have warned that smaller specialists will go bust if the lack of promised work is not remedied soon.

A senior NHS source has told the AJ that Procure 21 is in real trouble. 'The problem is that NHS Estates really overestimated the amount of work it would put through the new system.

'These problems all started when Procure 21 was first tested in two pilot regions. Instead of standing back and waiting to see what the results were, it simply rolled it out nationally without a pause. That was a mistake,' the source continued.

'The question that needs to be asked is whether the whole Procure 21 system deserves to be allowed to continue. We need to stand back and ask whether it is delivering or not, and the simple answer is that it seems not to be. It is not the right answer to the NHS' procurement problems,' the source added.

Several architects agreed that there are real problems being faced by practices dependent on healthcare work.

'It has been nothing like what we had hoped for,' Mike Nightingale, boss of Nightingale Associates, warned.

'We had hoped that cashflow would be much bigger, but it has been very slow and very frustrating. If we were a smaller firm, then the problems of Procure 21 could be seriously damaging,' he said.

Nicholas Allen, a partner at Devereux, which has just completed a hospital in Gibraltar, said his practice was also disappointed with the procurement method.

'We used to do a lot of traditionally funded schemes,' Allen said. 'But this is a much slower kind of income.

'We have £27 million worth of Procure 21 work, and that pleases us, but the cashflow is far slower than we could have envisaged,' he added.

It is understood that NHS Estates will finally cease to exist as an entity in the summer. As yet it is unclear what will become of the Centre for Healthcare Architecture and Design.

Ed Dorrell

Leaked report into Clissold centre fiasco clears architect and engineer of blame

A leaked report into defects at the beleaguered Clissold Leisure Centre in Hackney, east London, claims neither Hodder Architects nor engineer Whitbybird were to blame for the basement flooding.

Instead, the top-secret document, drawn up by Arup, points the finger at centre operator Leisure Connections for the problem, which caused the £30 million pool to close in November 2003.

According to the report, errors made 'in plant operation or failure by the operator to monitor conditions in the basement plantroom' were to blame for the flood.

It goes on to say that a coldwater tank overflow was unlikely to have been at fault, because the problem did not arise during a period of heavy rainfall, as claimed by the operator.

However, the report reveals that plastic debris had been found blocking a sump pump.

The report says: 'This evidence reinforces my opinion that the cause of the main flood was the result of operator error.'

The revelations will be welcomed by both Hodder and Whitbybird as they head for a mediation with Hackney council at the end of the month.

But a spokeswoman for the council was unwilling to speculate about the impact of the disclosures on the case. She said: 'Hackney council will not comment on this matter due to ongoing legal action.

'The council takes unauthorised disclosure of confidential documents very seriously and the monitoring officer is launching a full investigation into the source of this disclosure.'

Should the mediation fail, the dispute would come before the High Court in October.

CIVIC AWARDS CEREMONY

The Civic Trust Awards, as selected by a panel chaired by architect David Prichard, will be announced this evening at a ceremony in Brighton. For a full list of winners, see www.ajplus.co.uk tomorrow morning (Friday 8 April).

LOBBY GROUPS JOIN FORCES

Government-backed lobby group Constructing Excellence and the independent supply-chain think tank Be (Collaborating for the Built Environment) have merged to form a single body called Constructing Excellence in the Built Environment.

OPEN HOUSE ON THE MOVE

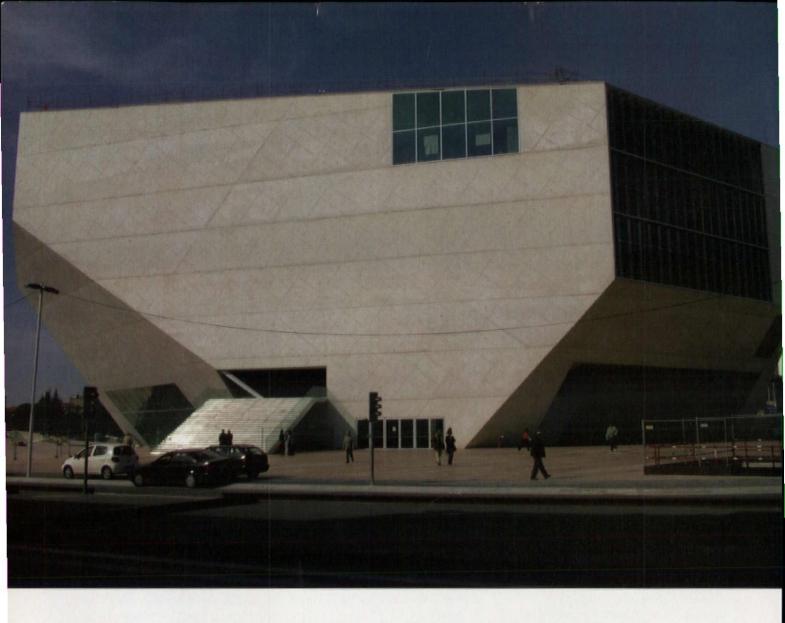
London Open House director
Victoria Thornton has said the
charity will be moving out of its
offices in Kentish Town to larger
premises by the beginning of
June. Its new base will be in
Allgood House on Euston Road,
close to the Bartlett School of
Architecture and the Architectural
Association, and will include a
small permanent display space.

CONTEMPORARY SHORTLIST

The jury of the European Prize for Contemporary Architecture – Mies van der Rohe Award 2005 has shortlisted five works. These are Foster and Partners' 30 St Mary Axe; Future Systems' Birmingham Selfridges; Martinez Lapena/Torres Arquitectos' Forum 2004 Esplanade and Photovoltaic Plant in Barcelona; Rem Koolhaas' Dutch Embassy in Berlin; and Souto de Moura's Braga Municipal Stadium in Portugal.

SMITHFIELD LISTING MOVE

The developer behind KPF's controversial Smithfield Market scheme in London, has applied for an Immunity From Listing certificate for the remaining buildings on the site. Last month a decision to list the Red House cold store upset Thornfield Properties, which had hoped the request would again be turned down.



KOOLHAAS' CONCRETE CASA

Porto's long-awaited Casa da Música by OMA is finally due to open later this month. First conceived as part of Porto's celebrations for the European City of Culture in 2001, political wrangling and difficult site conditions conspired to delay the project. Now the finishing touches are being applied to a building that has come to be known as Porto's Guggenheim, for the way in which it attempts to raise cultural and architectural profiles and put this industrious but not especially tourist-conscious city firmly on the short-break map.

Home to the Porto Philharmonic Orchestra, the Casa da Música is also intended as an equally accessible forum for rock, jazz and experimental music. Though the building resembles a deformed lump of concrete, its bold architecture aims to demystify and democratise concert-going. The form was generated by notions of carving out spaces from a solid mass, and the outcome is a 400mm-thick faceted concrete shell, which supports and ties the building together, and acts as an internal stiffening diaphragm.

Arup, under the direction of Cecil Balmond, masterminded the structure. Exposing raw concrete to Porto's notoriously wet climate might seem to be asking for trouble, but the concrete used incorporates a special coating and clever panel jointing to throw water off the surface.

Poised on its windswept plaza like a monumental meteorite, the Casa's daunting mass is an uncompromisingly contemporary addition to a 19th-century neighbourhood. Inside, however, things are more fluidly informal. The main auditorium seats 1,300 and though OMA sought to escape from the 'tyranny of the shoebox hall', it had to concede that the

shoebox still has the best acoustics, so set about trying to re-envisage a traditional type for the 21st century.

The most dramatic move is to take away the back and front walls of the hall, creating proscenium arches infilled with corrugated glass panels. These giant windows frame views out over the city, transforming what is usually a hermetic interior into a luminous space that explicitly connects building with city. Huge net-like blinds made by Dutch designer Petra Blaisse can be used to screen the glass.

There is also some fun with materials: walls are lined with bare plywood panels rippled with gold leaf (mixing the cheap with the precious); balustrades are simply sheets of toughened glass (Rem seems to have declared war on the handrail); doors to boxes are dampened acoustically with gold lurex padding, and parodies of Portugal's historic blue-and-white painted azulejo tiles line the VIP suite. A labyrinth of promenade spaces, foyers and staircases loop and wrap around the main hall and its smaller sibling that can accommodate 350 people. Below ground is a subterranean netherworld of dressing rooms and rehearsal spaces.

With its challenging non-linear geometries and unorthodox use of materials, Casa da Música certainly works hard to subvert familiar conventions, but whether it will appeal to the sensibility of a city schooled in the reticence and sobriety of Siza and Souto de Moura remains to be seen. Appropriately, Lou Reed, ageing subversive and arguably the godfather of punk, kicks off the inaugural concert season on 14 April.

Catherine Slessor





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ODPM steps in to rebut CABE criticism

CABE received some muchneeded good news this week when the ODPM issued a statement refuting a Commons select committee report that damned the design watchdog.

John Prescott's department refused to accept criticism from the ODPM select committee that CABE's design review function is still overly dominated by commercial interests and could be regarded as 'cursory' (AJ 10.3.05).

In an official response earlier this week, the government insisted that CABE was 'already working to meet many of the select committee recommendations through its continuing work to raise design quality at a national level, its support for local authorities, its current level of transparency and accountability, and its commitment to heritage issues'.

Modular prefab schemes at risk from sceptical mortgage lenders

The off-site manufacture of private modular homes may not be a solution to the UK's home shortage, as a prominent developer says it has experienced severe scepticism from mortgage lenders.

The problem comes just a year after the British insurance industry expressed its worries about fire risks in prefabricated buildings.

Urban Splash co-founder Tom Bloxham, who is pioneering prefabricated homes pitched to the Manchester privatehousing market, said there were real problems.

'There was initially some reluctance from mainstream mortgage lenders late last year, which was confounded by the impending publication of a report by the BRE,' Bloxham told the AJ. 'The lenders wanted to see the report before they made any decision regarding the projects.'

Urban Splash is finishing the

landscaping on its private modular Moho scheme, designed by Liverpool-based architect shedkm, which consists of 102 apartments in the Castlefield district of Manchester.

glass, presenting an open elevation. Solar gain is minimised by a specially constructed shading device.

'We had to teach the lenders that these structures are no different from any other steel frame building,' continued Bloxham.

Prominent politicians such as planning minister Keith Hill have previously spoken out in favour of prefab housing.

But a spokesman for the Association of British Insurers has corroborated concerns regarding the long-term durability of modular homes. 'There are issues for insurers regarding the durability of these properties against fire, wind and flood,' he said. 'One thing we would need to be happy with is that the materials are up to the job.'

However, Keith Blanshard, director and general manager of Yorkon, which manufactured the Moho multi-storey steel flats, dismissed rumours that there is a long-term problem.

'The mortgage people didn't understand off-site fabrication,' he said. 'People get nervous if they don't have the history or site knowledge. In fact, the material content is the same as any steel building.'

A spokesman for the Council of Mortgage Lenders said: 'There were issues that need to be resolved.'

Rob Sharp



The Moho project has proved difficult to sell to mortgage lenders

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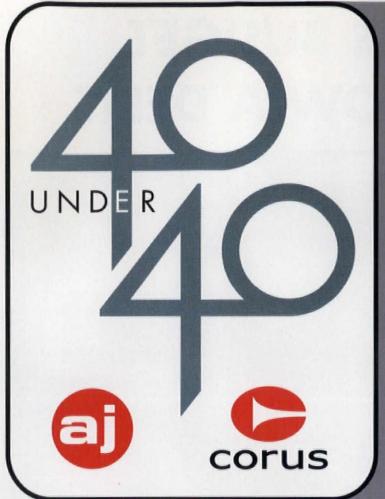
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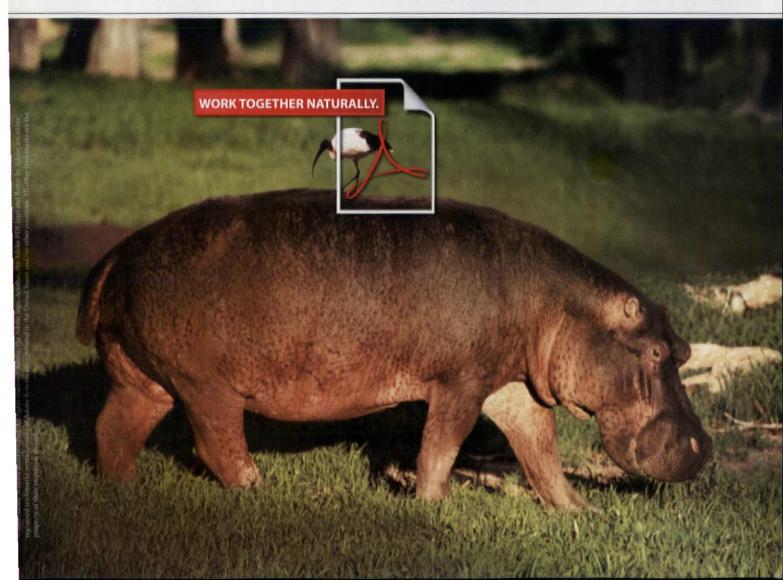


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Your last chance to make the shortlist

This is your last chance to submit entries for AJ Corus 40 under 40. The selected entries will form the most high-profile showcase of young UK architectural talent for years. An exhibition – complete with models and specially commissioned portraits of each of the winning entrants – will be on show at the V&A throughout the summer and will go on to tour the country later in the year. The exhibition will kick-off with a launch at the V&A on 20 June. The 40 under 40 judges are Kevin McCloud, Will Alsop, Crispin Kelly, Matthew Teague of Corus, Amanda Levete, Chris Wilkinson, Gwyn Miles of the V&A and AJ editor Isabel Allen. Each of the winning entrants will be profiled in a special issue of the AJ. Entry is open both to young practices and to individuals who are working within a practice and are under 40 years old. The deadline for entries is 12 April. For information or an entry form call Jo Roberts on 020 7505 6615 or email jo.roberts@emap.com



EDAW warning to Dubai as firm prepares to quit

International masterplanner EDAW is on the verge of pulling out of Dubai over fears the massive building boom is not socially, culturally or environmentally sustainable.

The company's London office is already in contract negotiations over quitting plans for a proposed 14,000 hectare development on the edge of the Persian Gulf.

The Palm Jebel Ali landside scheme would create a city for 400,000 new residents living in 15'distinct' neighbourhoods.

However, managing principal Bill Hanway has launched a stinging attack on development trends in the emirate, which could see more than 700,000 new homes built by 2020.

He said: 'Of greatest concern is what could happen in Dubai if modifications to the current practices are not addressed. 'To be absolutely clear, this is not about the imposition of Western ideals on an Islamic culture, but a fundamental requirement of creating destinations that provide a legacy for future generations.

'In order for these cities and destinations to prosper, all of the new projects must provide sustainable social, cultural, environmental and physical infrastructure in a balance with economic goals,' he added.

Current figures suggest the population of the oil-rich city could double within 15 years to more than 4 million. The number of second homeowners and tourists is also predicted to rocket.

Hanway believes this rapid expansion will lead to many 'unintended problems', unless a 'best-practice urban design methodology' is adopted.

Another concern is the way

projects are financed. As most of the schemes need substantial infrastructure, Hanway says land is being sold to the highest bidder with 'limited consideration to a land-use balance', leading to high-density development.

'Although this is a financially viable model at the current time, it is not sustainable over the long run,' he said.

The craze of building more and more schemes offshore – such as The World and the palm-shaped Nakheel islands – is another future concern.

'There is a danger that the long-term effect of modifying the coastline has yet to be established and that rather than having increased the amount of waterfront, problems will arise from a lack of circulation, water stagnation and shifting sand,' Hanway added.

Richard Waite

Chipperfield one of final nine in Poland

David Chipperfield Architects is the only British practice to make it onto the shortlist in a high-profile international competition.

London and Berlin-based Chipperfield is down to the last nine to design a museum celebrating the 800-year history of Poland's Jewish community.

The €25 million building will sit on a 13,000m² plot of land within the remains of the Second World War Jewish Ghetto in Warsaw.

Warsaw city council and the Polish government will fund 80 per cent of the construction project, with the Jewish Institute of Poland providing the remaining cash.

The new museum is expected to be completed by 2008 and will be a showcase for the history of Jews in Poland, from the Middle Ages until the Second World War.

Some 52,000 documents and objects have been catalogued and will be shown at the museum in a permanent exhibition.



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Feilden + Mawson lands historic Supreme Court with Foster's help

Foster and Partners, working for Cambridge-based Feilden + Mawson, will transform London's Middlesex Guildhall into the UK's first Supreme Court.

Their redesign and refurbishment of JS Gibson's Grade II*-listed building on Parliament Square will see it transformed by late 2008 into the home of the highest court in the land.

Partner Hugh Feilden said he was delighted to have picked up the job. 'This is just fantastic news for us,' he told the AJ. 'This is a great building and the work we do will be very important.

Feilden said the firm had decided on Foster because of the practice's commission to redesign Parliament Square. 'We perceived that we would have to properly redo the entrance to remove the references to Middlesex.

'Since Foster is already working on the square it made sense to bring them in early on,' he added. Middlesex Guildhall's existing Crown Court work will be relocated elsewhere in London, and plans have been proposed to ensure there will be no adverse effect on the criminal justice system as a result of these changes.

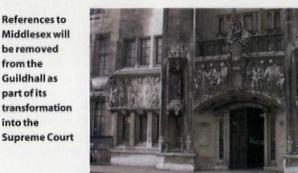
Secretary of state for constitutional affairs and lord chancellor Lord Falconer said he was delighted with the appointment.

'We have assembled an absolutely first-class team to see through the development of what is destined to become one of this country's landmark buildings,'

'All those involved have track records of excellence. Their brief is to come up with a building design in keeping with the architectural heritage of the area, but to the highest modern standards.

'By 2008 we should have a Supreme Court of which we can all be proud—open and accessible to all, with excellent accommodation for judges and support staff alike,' he added.

Ed Dorrell



Avery misses out on Swiss Centre scheme

Avery Associates has lost out to Jestico + Whiles to design a redevelopment of the Swiss Centre in London's Leicester Square.

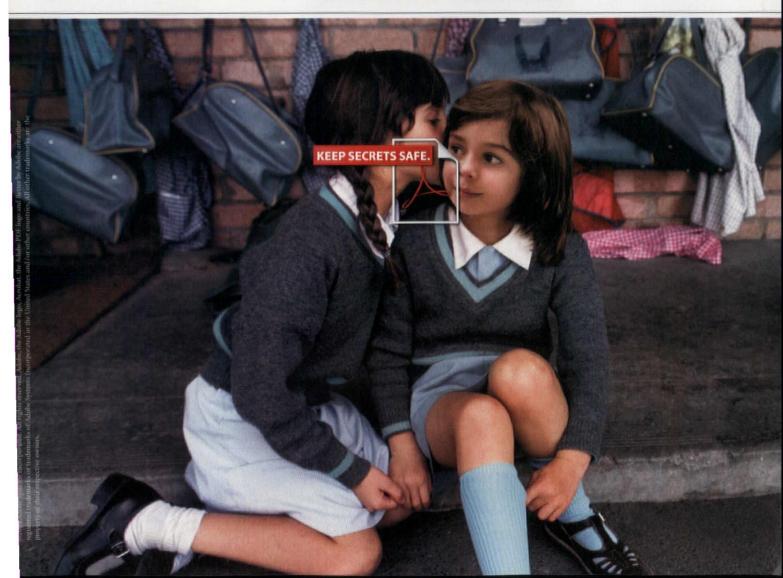
The appointment, which emerged this week, comes after British Land sold the site to McAleer & Rushe for £47 million last October.

Plans being considered include redeveloping the site – which sits at the north-west corner of the square and was built in the 1960s to promote Swiss trade and tourism – as a hotel.

Avery Associates' founding partner Brian Avery said: 'We are not really annoyed; just a little disappointed. We don't do a lot of buildings and every one that we do takes a lot of care, so it's sad that we aren't going to build it.

'It was always clear the site could be used as a hotel, so we can't blame the new landowner for not taking on our scheme.'

Jestico + Whiles refused to comment.



Prescott out on a limb in Vauxhall

John Prescott has overruled the advice of a planning inspector and has decided to throw his weight behind Broadway Malyan's Vauxhall Tower in south London.

The ODPM has announced that it is considering approving the 50-storey residential development at Vauxhall Cross in Lambeth.

It expressed support for plans for developer St George, provided more affordable housing is incorporated into the design of the tower.

This decision ignores the inspector's concerns that the development would negate an important view of the Palace of Westminster.

The move comes after a public inquiry, which concluded in July 2004, forced by St George following Lambeth council's failure to reach a decision on the project within the target timescale.

The developer now has six weeks, until 12 May, to respond



Prescott has rejected a planning inspector's advice on Vauxhall Tower

to the ODPM's concerns, after which time local and central government will both reconsider the scheme in turn.

In a decision letter last week, Anna Macintyre from the ODPM said the government agreed with the planning inspector's view that the proposed tower would act as a further distraction from the view of the World Heritage Site at Westminster.

However, on balance, she said Prescott's office felt that the tower's benefits, such as its good design and efficient use of energy, were sufficient to overrule the inspector's concerns.

Macintyre wrote: 'The secretary of state concludes that the proposed tower is part of a cluster and does meet the criteria for good design of tall buildings as set out in PPS 1 and English Heritage/CABE guidance.

'He does not consider that any other test of its design is justified in policy terms. He considers the proposal's first-class design quality, and its energy efficiency, to weigh heavily in favour of the proposal.'

In response, St George managing director Tony Carey said: 'Vauxhall Tower is clearly recognised to be of "first-class" design and highly energy-efficient, which will help transform perceptions of the area and act as a catalyst for further regeneration at a key transport interchange.

'We believe Vauxhall Tower will create a stunning landmark that will take its place among the skyline of London,' Carey added.

Rob Sharp



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Hoxton beats AF to Zaha debut

A small project in east London looks set to steal the Architecture Foundation's thunder by becoming Zaha Hadid's first completed British building.

The Pritzker Prize winner has been working on the 1,800m² development in Hoxton Square, Shoreditch, since the beginning of last year, and has now submitted the scheme for planning.

Foundation chiefs had hoped that their new £2.25 million centre in Southwark would herald the long-awaited UK debut for Hadid, after she won the competition to design the building in January (AJ 13.1.05).

However, the man behind the Hoxton Square project, New York art dealer Kenny Schachter, is in no doubt that his building will open its doors before the AF unveils its new centre, due to be completed in late 2006.

'The intent was always to have the first Hadid building in the UK, and I have no fears we will be first,' he said.

'I hired Zaha last February, so it's been over a year – well before the Pritzker and many other high-profile commissions, and certainly well before the latest AF project.'

Schachter believes that his project has been overlooked because of its size. The proposed development includes just eight flats, three commercial units and ground-floor retail or exhibition space.

'I think it got swept under the rug due to the size,' Schachter explained.

If the scheme gets the goahead, the development, which runs from Hoxton Square to Hoxton Street, could take less than 18 months to complete.

Progress on the Schachter scheme could not have come at a better time for the Iraq-born architect, as rumours abound that the AF centre could take longer to complete than planned.

Meanwhile, it is feared a similar scheme involving Schachter and Hadid in New York has been shelved. The art dealer, who had a number of concept ideas drawn up for the New York site, has now sold the property.

Richard Waite

EH warns of listing delays as it vows to improve system

English Heritage (EH) has vowed to make listing 'quicker, simpler and more transparent' in the week following its takeover of the process.

But the body, which has taken on the heritage protection system from the Department for Culture, Media and Sport (DCMS), has also warned delays could get worse before they get better.

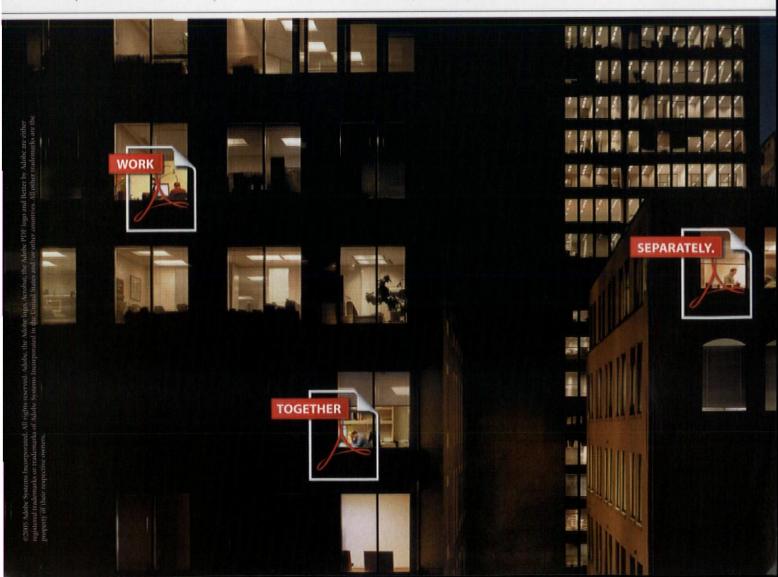
According to an EH document outlining the handover, routine listing applications, which currently take around six months to deal with, could at first take even longer.

It says: 'The new system is designed to streamline the listing process, but new notification and consultation arrangements may initially increase the time taken to process cases.'

EH is proposing to make a number of further changes to the system over the coming months, including the introduction of new information packs for owners of listed buildings.

It will also launch a new formal consultation stage to the listing process, allowing owners and councils to comment on EH's advice to the secretary of state before it is submitted. The minister will continue to make the final decision on all listing matters, but EH is hoping legislation will be passed to allow it to take over the secretary of state's powers.

Meanwhile, later in the year, the DCMS will carry out its own public consultation on the 'revised principles of selection for assessing buildings for listing'.



'Outstanding' shortlist unveiled for Priory pavilion

A shortlist has been announced for a new pavilion building in Reigate's Priory Park.

Block Architecture, Dominique Perrault Architecture, Buttress Fuller Alsop Williams and Knox Bhavan Architects will fight it out in the competition's final round.

The original call for entries resulted in 45 expressions of interest from architectural practices across the UK, Europe, South Africa and the Lebanon.

Reigate & Banstead borough councillor Rob Ellingham said he was delighted with the quality of the entries. 'Choosing a shortlist from such an outstanding field was very difficult, but I suspect choosing the final design will be even more so,' he said.

The new pavilion forms part of a wider initiative to restore the historic landscape of Priory Park.

Detailed designs for the pavilion will be included as part of a Heritage Lottery Fund submission for the Surrey park later this year.



The first submission for John Prescott's £60,000 house competition has emerged this week. Project Orange has designed these proposals - called the 4 x 8m House in response to the Homes and Property Challenge. The house is designed as a modern terraced cottage, made from timber with off-site constructed walls. According to the practice, the 'two-up-two-down' home aims to be 'bright, light and flexible', with several variations in the way occupants can use the four rooms. Additionally, the walls of the building - designed in collaboration with timber-buildings contractor Eurban - are strong enough to allow a second storey to be added. Project Orange director James Soane said: 'The 4 x 8 House is urban and sophisticated and, as a blueprint for the modern terrace, can be designed to a bigger floorprint or taller.' Other firms known to be taking part in the competition include Proctor Matthews, Buckley Gray Yeoman, and Sybarite.



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6A IN THE PINK WITH PARIS WIN

6a Architects has won an Anglo-French competition to design affordable housing on the outskirts of Paris.

The London practice teamed up with local firm Kapok to scoop the Initiative Unité competition, one of a series of contests run by CABE and its French equivalent, the Direction de l'Architecture et du Patrimoine.

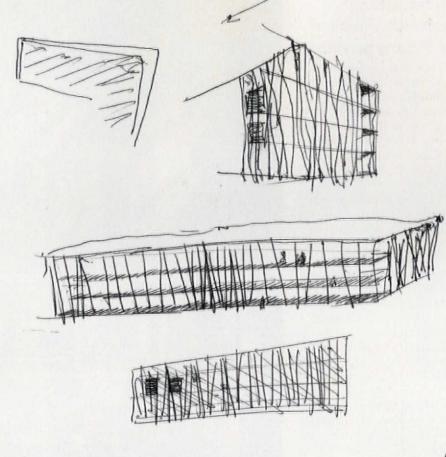
The 2,800m² scheme will create 35 to 40 low-cost homes in Senart new town, founded in 1975. Built around a 'public green', the three-storey flats will be clad in pale pink cement board to echo 'the farmsteads of the Low Countries'. A residents' hall between this courtyard and a communal garden will house a range of leisure activities.

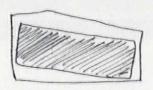
The five buildings, two of which have been designed by Kapok, will reflect the surrounding area, which is rich in mature trees.

6a Architects' Tom Emerson said: 'On the shaded northern facade the pink cement cladding is patterned with vertical striations of moss, extending the rhythm and tactility of the trees. The pink cladding was chosen carefully for its inherent ability to fade and as a complement to the abundant greens in the neighbourhood.'

 See page 20 for another Initiative Unité competition-winning scheme by John Thompson & Partners.

Richard Waite

















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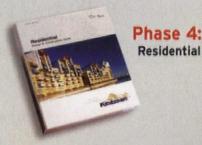


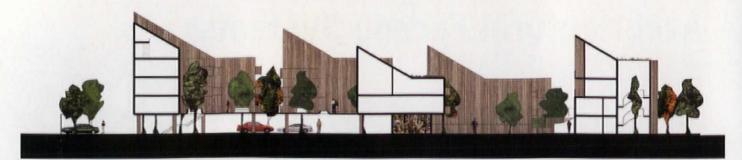
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The practice said its aim was to capture the true character of Senart's environs and create a townscape dedicated to the woods, the open landscape and the new town, filled with light and varied views and vistas

THOMPSON TAKES TO THE WOODS

London-based practice John Thompson & Partners, in collaboration with French firm DMA, has won another of the CABE/French government housing competitions for Senart.

The job comprises 35 residential units and a requirement for two cars per unit. The competition-winning project aims to reflect the surrounding woodland of the new town by creating within the architecture 'Le Petit Forêt de Senart'.

Cars will be accommodated at ground level, with a raised terrace level above, punctured to let trees pass through. Apartments will surround the hard landscaped upper terrace, while family homes will be arranged around the lower soft-landscaped 'meadow'.

The buildings provide a strong street edge, but have a softer interior, using wood panelling, where they respond to the landscape.

Ed Dorrell



Linda Novotna of the Technical University of Liberec in the Czech Republic produced this image for the 'Architecture for Diplomacy' ideas competition, run by the Czech Embassy in London. She envisaged a flexible system of representative and administrative units, using technology such as 3D glasses and portable LCD panels to facilitate the administrative processes.

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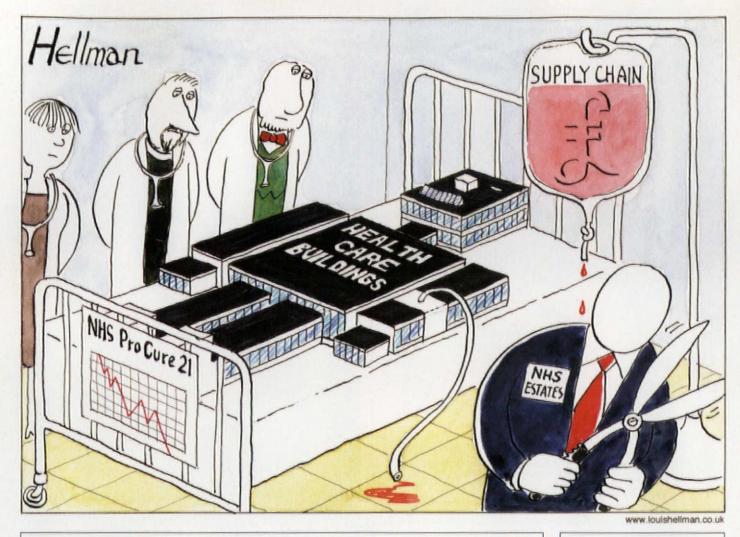
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who said what

'It resembles a cross between a brain surgery hospital and a space station. I am always supremely happy in its vast atrium, and I wait for the day when the whole of London resembles this future classic'

J G Ballard on Michael Manser's Heathrow Hilton. Guardian, 4.4.05

'Sure, its management has left something to be desired. But every time I drive past the wall, or view its symmetry from a distance, I marvel at Erskine's creation'

Peter Hetherington on the Byker Wall in Newcastle. Guardian, 30.3.05 'What is particularly right about this building is its lack of pretension. It is a working tool rather than a showy icon, which would have been in danger of going out of fashion in a couple of years'

Jonathan Glancey admires Hawkins\Brown's new Dalston Culture House. Guardian, 30.3.05

'I still think it's in a league of its own. It shows how something of pure function can match the greatest ornamental treasures. It marks the start of the modern world'

Dan Cruickshank on the Forth Bridge. Sunday Times, 3.4.05

vital statistics

- A third of West Midlanders
 around 300,000 people
- have serious sight problems, according to a report published this week by the Royal National Institute of the Blind. The figures also reveal that 90 per cent of people fear losing their sight over any other sense.
- The Church of England has made £100 million a year from property sales in the past decade. This figure includes the Church Commissioners' headquarters at London's No 1 Millbank, which was recently sold for £65 million to the House of Lords.
- Nearly a quarter of people in the UK would like to lead greener lives, a new report by the Energy Saving Trust has claimed. The report also reveals that the British are more concerned about climate change than any other social issue.
- New research by MORI has found that 71 per cent of people think buying a home today means taking on too much debt, with 83 per cent believing that future generations will find it more difficult to afford to buy their own home.

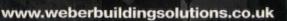




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WHEN WOW IS NOT ENOUGH

The need is greater than ever for important building schemes to be reviewed by a body of experts, but CABE is too tied in with government agendas to qualify as independent, argues **Crispin Kelly**

Graham Morrison's icons speech last summer started a rather educated debate between the well mannered and the thrusting. Now the ripples have largely subsided, but related discussion about the 'wow' factor is still to take place.

The wow factor is much applauded by John Prescott and housing minister Keith Hill. Although it is not defined minutely, it seems as if icons would always have it, though it can exist independently of them.

Speaking at the Phoenix Initiative in Coventry, Prescott said: 'Newly reborn cities are an engine for growth. There is a long way to go to catch up with some of the best continental examples, but a new city needs a "wow" factor that makes them cleaner, safer, greener places, where people want to live and work.'

In the same vein, Keith Hill said at the Housing Design Awards that the Abode scheme in Harlow, Essex, had been described by Prescott 'as a scheme that's got what he calls the wow factor. I have to say that I

wholeheartedly agree with him. And I would strongly encourage others to look for this wow factor in their schemes'.

If pursuing the wow factor is the ultimate, this government will clearly accept good design as a very palatable alternative. All government departments apparently have a design champion, and great emphasis has been placed on design's central importance in achieving best value in all procurement, for example in the billions being spent on health and education buildings.

Although there is no official example of a wow-factor school, there are at least exemplar (unbuilt) schools to be studied. Secretary of state for culture, media and sport, Tessa Jowell, a lover of icons, is also pushing 'transformational projects', and good design is part of the apparatus to be used to 'refresh neighbourhoods'.

Away from the heart of government, recognition of the critical importance of good design is constantly visible in the agenda for sustainable communities and regeneration. Local councils are under pressure to equip themselves with the skills to recognise and promote good design – there is now an effort to ensure that some staff in planning departments have a design qualification. In the absence of people, design guides are available, with an emphasis on the local.

You may be a little fed up with the talk about good design. People's experience of completed government-funded projects, as well as partnered projects, make the words seem thin.

Partial problem

This is where CABE's role is interesting. With all the problems of producing wow and good design, there must be a compelling need for a body of experts to critique important schemes.

I have had the advantage of CABE's views on schemes I've been involved with. There's no doubt about the sincerity and engagement of its reviews. By being selective, CABE has avoided becoming a stamp of approval required for every scheme. The problem, however, is with CABE's very particular origins in the government's wider political purpose, and its resulting lack of independence.

CABE's opening statement on its website says it all: 'We believe that well-designed homes, streets, parks, workplaces, schools and hospitals are the fundamental right of everyone.'



Proctor Matthews' Abode housing in Harlow – wow factor with an official stamp of approval

Gosh, the issue is no longer a crit, but fundamental rights. Pursued by a commission – just like the Commission for Racial Equality – it is with us to achieve social justice. That is presumably why what the press normally refers to as the government's 'design watchdog' actually has 90 staff and 120 advisers on call. With this agenda, CABE will inevitably be political rather than independent – it is given the task of changing the world, placing an impossibly heavy burden on design.

Fundamentally, it is open to the criticism that it believes places shape people in a way that determines their lives. This is a long way from some useful advice about your scheme, and ladens the whole business of design with a social agenda that has not got a very convincing past. Perhaps not so much Labour's poodle, more Prescott's lurcher.

A connected disadvantage is that good design is felt to be so important that it must be advocated continually, which in itself devalues it. The requirement for good design

seems hopelessly platitudinous in the context of its absence in reality.

Interestingly, CABE's former chairman regularly supported good design on the basis that it was good business. I wish I agreed. In my modest experience, unusual design often leads to trouble – planning appeals or at least delays. Sadly, good business more often seems to be about location and the property cycle – after all, it was British Land that enjoyed the fruits of Broadgate, not Stanhope.

Open to strangeness

Constant enthusiasm for good design has, however, married well with the spirit of the times: property makeovers (the BBC broadcasts eight-and-a-half hours of homeimprovement programmes every week).

Housebuilders are now very interested in 'blinkpoints', the design features (like the step down into the en suite) that make good business. The gesture is much easier to achieve than the substance, visible from the Reading-to-Paddington train. This commodification has trickled down to property advertising: Linden Homes is 'different by design'; David Wilson Homes joins with Laurence Llewelyn-Bowen as 'two names that are synonymous with good design... it's no wonder they're working together'.

It's really no surprise that a torrent of words has resulted in such slim architectural pickings. The production of architecture is not susceptible to the government's favoured tests of measurability and deliverability – or even design-quality indicators. The reason CABE's design reviews function is because the panels are educated – what we need is for that education to be part of everybody's education. This means an openness to strangeness and dislocation that may not amount to a wow factor, as well as enthusiasm for the gentle and the sad.

Exercising these critical faculties is a job for individuals, not governments, and 'rights' don't come into it.



Commercial demands must not be allowed to set the academic agenda

In a letter on this page, Peter Carolin points to the discrepancy between Austin Williams' pessimistic assessment of the state of architectural research (AJ 31.3.05) and the rosy picture painted by the Bartlett's Alan Penn in a letter to Architectural Research Quarterly (ARQ 8/1). Penn is the chairman of the RIBA's new research and innovation committee, a self-styled 'dating agency', which aims to marry those carrying out research and those who are prepared to fund it. Its founder, Jack Pringle, is a walking advertisement for the scope of such a project; his own practice's love affair with research started when it managed to establish itself as a leader in its field by commissioning the necessary research to build the world's first flat-screen trading room.

One might think that such an unequivocal success story would persuade even the most hardened cynic of the value and importance of applied research. But, for Williams, there is a fine line between being focused on funding, and distorting academic aspirations to meet external needs.

The current state of architectural research is a case for both optimism and caution. The progress that has been made in matchmaking academia and practice is laudable and long overdue. But there is a real risk in allowing commercial demand to set the agenda for all research. If the role of research is to forward the practice of architecture as a whole, surely it ought not to limit its attention to particular requirements specified by individual clients.

Academia should be setting the agenda as much as following it. As Pringle is the first to point out, the stultifying impact of ARB evaluation criteria and university bureaucracies is creating an environment where architectural education is increasingly constrained. It is becoming more and more difficult for strong heads of school to pass on their own particular interests and to enthuse, educate and engage their students in the way they see fit. And there is little prospect of nurturing academics with enough independence and imagination to identify areas of research for which demand has not yet been defined.

Isabel Allen

Counterpoint to Williams' despair

Austin Williams' essay on research funding (AJ 31.3.05) contained a couple of references to the University of Cambridge Department of Architecture, to which I should like to reply.

He commented that my '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 academic excellence. Have we really lost sight of what an education means?'

Had Williams read my article closely, he might have noted a glaring difference between its content and the AJ's editorial introduction. At no point did I state that I was looking 'at the losses that closure would entail'. Rather, I sought to enumerate some of the ways in which the students and staff had successfully engaged more closely with the university, its host region and the profession (and I should have added 'the wider world'). I did so because I felt these were little known and were evidence of an architecture school that was by no means 'isolationist' (as claimed by some).

This strategy of engagement clearly played a part in saving the department – as anyone who has read the numerous letters of external support, or heard the city's MP speak from first-hand experience of the department's contribution to the County Structure Plan, or noted the significant backing from the colleges, will have appreciated.

It was not for me to judge the department's 'academic excellence'; that was best left to others. The wholehearted support from academic faculties and departments and the general board's unanimous vote against closure suggests there were no doubts on that score.

Williams also describes the department's 'academic strategy... placing more... focus on "sustainable" design as a populist and hopefully profitable strategy.'

'Sustainability' has been a key strand of the department's research for more than 30 years – in the work of Alex Pike, Dean Hawkes, Nick Baker, Koen Steemers and others. This has been based on a deep commitment to the environment and has nothing to with populism or profitability.

Those matters aside, it is good to see research being discussed in the AJ. Perhaps we can be told something about the work of the RIBA research and innovation committee set up by Jack Pringle, and the progress it is making both in trying to prevent a repeat of the 2001 RAE debacle and in supporting architectural research generally.

The difference between the optimistic tone of its chairman, professor Alan Penn of the Bartlett, in his long letter in the latest issue of *Architectural Research Quarterly* and Austin Williams' despairing essay could do with clarification.

Peter Carolin, Cambridge

Poetic memorial to Glasgow's 'tall lady'

The demolition of Spence's Queen Elizabeth Square in Glasgow referred to by the Scottish Arts Council officer (AJ letters 10.3.05) prompted my father Denzil Dunnett, a Scots-born Oxford poet of the 1930s, to take up his pen again and write the following:

If it had been Nero
He'd have started a fire
and blamed the Christians.
Or, in Sarajevo,
Call it a mosque
and Serbian shells
Would do the job.
As it is, there's nothing for it

Windows and opportunities

It was encouraging to read of Giovanna Forte's interest in the detailed aesthetics of window design (AJ 31.3.05). If only more 'lay' observers were so committed, the window-manufacturing industry might be more responsive to designers' aspirations in these matters.

A 'seamless appearance' would not, however, have been justifiable at 66 Frognal, where the original expression clearly distinguished the opening sashes from the fixed lights. Opportunities to 'improve' windows have their limitations in the context of Grade II*-listed buildings.

John Allan, director, Avanti Architects

Shedding light and offering a solution

With reference to Giovanna Forte's comments regarding Avanti Architects' refurbishment of Connell, Ward & Lucas' house and its openable window sections (AJ 31.3.05), may we shed light and offer a solution.

We are presently involved in a large house refurbishment



project where we require that all window/rooflight frames should look the same, whether for opening or fixed sections. Vitral UK was the only manufacturer that, to our knowledge, was able to satisfy our requirements.

Antoine E Raffoul, Raffoul Darrer Architects, London W4

Polish company may have the answer

To answer Giovanna Forte, equal sightlines are easy, except, it seems, for stubborn British man-

ufacturers. Indeed, it is standard in a new range of windows made in Poland, marketed by Timber-Windows.com in Britain.

The marginally increased Polish manufacturing costs are hugely offset by reduced British fixing costs. Each sash (1.1k/°C/m²) is popped out easily for frame fixing, from the inside, and without damaging the high-quality factory finishes.

I suspect that even the windows at Trellick Tower could be replaced by this means, without scaffolding. The Polish company is keen to enter the British architectural market.

Visiting its factory, I was bowled over by sliding windows, 3m², which open with the push of a single finger, and can be made, straight or curved, up to 18m wide. The details left me drooling. They can make virtually any shape or size you want. British architects seeking such windows, or conservatories, can email me at nigel.cowell@ntlworld.com.

By the way, to be pedantic, Gibbs' 1740s Radcliffe Library (AJ 31.3.05) is now part of the Bodleian (not the Ashmolean Museum), and Bodley's library (the Bodleian) opened in 1602, thus a tad younger than 500 years.

I am a volunteer guide who takes tours of the library, including the Radcliffe Camera (as it is now called), the underground book stack and the famous tunnel, with its clanking conveyor. Email me for more details.

On my tour, I explain why it is called 'Camera'.

Nigel Cowell, Old Marston, Oxford

But drilling holes for dynamite, Massing bulldozers in the wings: And they'll have to clear Hundreds of yards around For the tall lady To make her curtsy.

In the event the demolition proved fatal to a ticket-holding spectator as well as to the 'tall lady'. Perhaps they should make a plaque and fix this poem to the spot.

James Dunnett, London N1

St Austell considered for considerably longer

Last week's report about the St Austell shopping centre design (AJ 31.3.05) accepted unquestioningly a statement by Chris Slamon that 'two minutes clearly isn't long enough to consider a complex scheme'.

I have no idea why he invented this figure, since the review group actually spent about 30 minutes on it – the usual period allowed for a pin-up scheme.

This proved ample time to reach the conclusions we did, based on a set of drawings that AJ readers have not had the chance to see.

We took no pleasure in finding the scheme disappointing, especially in view of the good track record of the practice. I know about this, since I happened to chair the meeting in question.

The comments of the local planning officer in the same report imply that topography, access and excellent architecture are irreconcilable in St Austell. Happily, the Eden Project on his doorstep proves otherwise.

Paul Finch, deputy chair, CABE

Late developer?

We are delighted to read in Astragal (AJ 24.3.05) of 'the growing stature of Sunand Prasad'.

It's about time – he must be well into his 40s.

Julia Carson, London W5

Correction

George Ferguson was wrongly attributed in Astragal (AJ 24.3.05) as having regaled the RIBA council with an anecdote about Will Alsop spending more time ruminating on the quality of wine than the quality of the architecture when judging an award. The quote actually came from George Oldham.

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4GB, fax 020 7505 6701, or email angela.newton@emap.com to arrive by 10am on the Monday before publication.



A Grand Tour thawed out our neutral state over Swiss peaks

A brief visit to Zurich underlined the consequences of 500 years of neutrality and prosperity. It's like visiting a World Heritage Site (my most recent experience of such a site being Table Mountain), where much of the flora and fauna are unique, the product of a parallel world of alternative evolution. Except that in Switzerland, the parallel offer is not flora and fauna, but the built environment: how cities and their architecture evolve in a continuum of peace and prosperity.

Ever since the Grand Tour, outsiders have encouraged an exaggerated image of Switzerland as a bland land of plenty. Orson Welles, on a Ferris wheel in *The Third Man*, made the most memorable observation to this effect (and I paraphrase): 'The Medicis and 30 years of murderous politics, violence and corruption produce the Renaissance – the greatest outpouring of culture, art and science in history. And what does Switzerland's 500 years of peace and progress produce? The cuckoo clock!'

This perception was reinforced initially by Steven Spier's entertaining text in Swiss Made, the publication that, along with the research of an expert in our office, provided the guide for the archi-tour taken by my partners and I. Spier describes how the canonisation of Swiss architects 'carried with it the danger of ossification, of an architecture that was no more than a well-crafted, unspectacular refinement of a set of norms, with little scope for innovation or risk... indeed, much Swiss architecture is characterised by just such desiccated Modernism, often overly detailed'.

However, he goes on to make clear that this is a perception of only one part of the story. What we actually saw in our taxi-tour was a series of well-crafted and (more importantly) intelligent buildings. The work of Marcus

Meili and Marcus Peter, Burkhalter Sumi and most notably Gigon/ Guyer (what a delight that success in competition brought together this alliteratively and architecturally suited pairing) were a pleasure. Even the normally indulgent Calatrava was at his best in both the station and library, perhaps because both these projects benefited from being concealed: one within a hill, the other by a light well.

Our lavishly restrained base, Hotel Widder, was itself an advertisement for both the good and excessive in Swiss architecture: a tour-deforce of restoration and reinvention of some ancient town houses.

We were in shock that the Swiss still had that level of craft and even more that they were allowed, encouraged even, to use it. All this was in marked contrast to the large-scale construction of the polders, where too often the graphics of idea triumph over delivery. How ironic that, amid all this, the Architecture Forum was a tin can of a building, with drumming decks and squeaking floors.

Still, there was much to take from this land of chronometers, craft, lakes and mountains, not least evidence that the double-square bedroom that we have been pursuing in low-cost dwellings works equally well in a designer hotel.

Confirming all this, by a shimmering lake, was Le Corbusier's late and last number for his art dealer and friend, Heidi Weber. I had never enjoyed this project in print, but was struck by the building in its immaculately detailed Swiss reality; it pre-dates and predicts a 'high-tech' future of thinness, assembly and bolts. Which, come to think of it, is why I never liked it: the master architect concludes his recherche architecturale by returning to his roots as an engraver of watches: fine but futile.

'To paraphrase Orson Welles: "And what does Switzerland's 500 years of peace and prosperity produce? The cuckoo clock"





The morning Tim came to our Birmingham office to take the picture was after a celebratory night out with a client. And it was towards the end of the week when I'd been covering for two co-directors who were away on holiday. Tim kindly opted for a long shot. There I am at my desk, on the end, doing the morning triage of post and emails, before an afternoon design review with our teams working on Liverpool Lime Street Station, a fire station in Cambridge and a housing project in Southwark. What I like about the picture is its composition of rectilinear elements, each lit differently, which, to me, is reminiscent of our architecture and conveys some of the spaciousness of the office. Chance conversations, glimpses of $projects, rapid \, resolution \, of \, problems - none \, of \, this \, would \, happen \, in \, the \, same \, way \, if \, our \, whole \, team \, in \, the \, same \, in \, the \,$ wasn't all mixed up... as it were! Tim said he was looking for a photo that captured our approach, which I said was 'rigorously informal'. Work has to be seriously enjoyable - like Tim's photos.'



The publishing of publishing and the missing shrunken head

'Moving

Horizons hardly

the judgment of

whoever wrote

the uncritical

encomium

Memorial

Fountain'

of the Diana

benefits from

In the dim and distant past this time of year was generally marked by an influx of brightly coloured new books in the post. Nowadays, alas, this is not accompanied by the slap-up feed of popular fiction, or indeed by very many review copies either – this bounty being in the hands of the oppressive editor class. Instead, nowadays, we have to take what we are given, which means a surfeit of Conceptual Modelling in Architecture and not so much as a shrunken head from the current best-seller, Island at the End of the World.

This last volume heads the list from Reaktion Books and promises to be the first English-language history of Easter Island. No wonder it is expected to outsell *Snake* by Drake Stutesman. From the same publisher come *Whale, Falcon* and *Parrot,* for example. In a different vein is *Art Under Control in North Korea*, which claims to be the first book to be published in the West to explore the role of art in North Korea.

New Titles, Spring 2005, comes up next from Birkhauser in a generous A4 format, between covers in a saturated orange cut with Art Nouveau foliage in a pleasing silver grey. And that's just the outside, for the inside presents a clean, almost empty face, punctuated here and there with such gems as Flush! Modern Toilet Design and Moving

Horizons, the landscape architecture of Kathryn Gustafson and Partners, which hardly benefits from the judgment of whoever wrote the following uncritical encomium: 'The recently opened Diana Memorial Fountain is the latest in a long list of acclaimed projects.'

Elsewhere, the model is business as usual, with each page gridded up to resemble a slide viewer, and each book given the benefit of a longish introduction. This arrangement works best in the case of Jo Coenen: From Urban Design to

Architectural Detail, where the introduction is of unusual interest. Dipping into other pages, the browser will encounter a huge range of expertise, indexed with such precision that it forms the basis of an information system in itself. For example, the information on Mies van der Rohe on page 27 contains a usable quotation in relation to the famously small verbal output of the man himself.

Towards the back of the catalogue there are a number of materials books that cry out to be

opened and evaluated face to face; Ultra Light and Super Strong, for example, and Translucent Materials fall into that category.

A luminous greenish-yellow heralds the arrival of Mastering Architecture, Becoming a Creative Innovator in Practice. Which, on account of its pompous and opaque title, I would leave severely alone in favour of another 'back of the book' search that turns up an interesting volume called The Eyes of the Skin by Juhani Pallasmaa, the Finnish professor of architecture famous for being introduced to an American lecture audience as 'Doctor Plasma'.

Anyway, the introduction to his book begins with a disappointing attack on the dominance of the visual realm. Since the book's first edition in 1996, says the author of the introductory notes – who might

not have been 'Doctor Plasma' at all – interest in the role of the body and the senses has been emerging in both architectural philosophy and teaching. Which, if true, reminds me of the worst excesses of the French Revolution.

Recoiling from this coincidence, I stumble into Fabulous Food Shops, Bar and Restaurant and then Jetliner Cabins, followed by Interiors for Under 5s. This last is pitched at 'how the very young experience interiors' and ends up predicting that childhood itself is being 'designed'.

Teresa Borsuk

Pollard Thomas Edwards

When and where were you born? 1956. Spiritually, central Europe. Actually, Ilford, Essex.

What is your favourite building and why?

Peter Zumthor's Thermal Baths – cool and sumptuous in one.

What is your favourite restaurant/meal?

Almost anything at The Perseverance, Lamb's Conduit Street, London.

What vehicle(s) do you own? A Honda Civic.

What is your favourite film? It varies with mood – can I include Raging Bull, Pretty Woman, The Right Stuff and more recently The Return?



What is your favourite book? Night and Day by Virginia Woolf. What is your favourite 'design classic'?

The Georgian house.

What is the worst building

you've ever seen and why? The Angelis in Islington – it's like one bad sample board.

Who or what is your biggest architectural influence and why?

The house/home – there's no getting away from it.

Who is the most talented architect you've worked with? A fellow student in the US, Arthur Andersson.

If you hadn't been an architect, what would you have been?
A location finder.

What would your advice be to architectural students?
Look closely...

What would your motto be? It continues from school days: 'excelsior' – ever higher. Behind our smooth exterior beats a creative heart thriving on engineering excellence.

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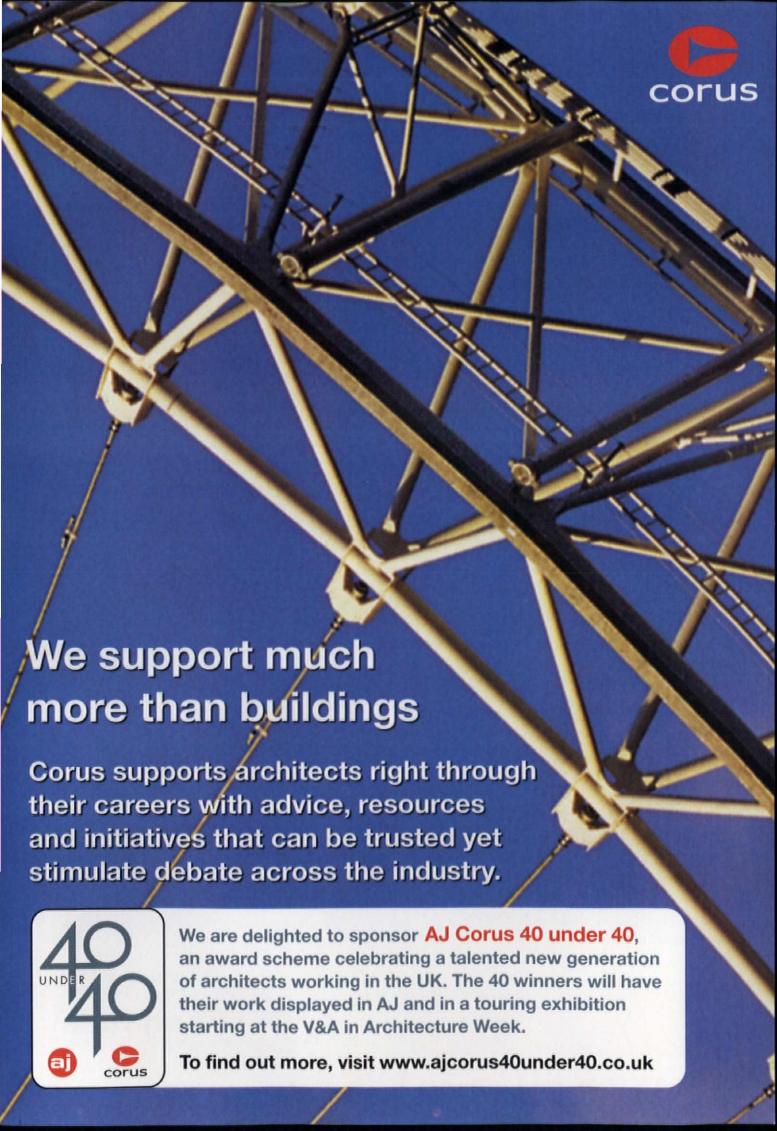


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TEACHING BY EXAMPLE

With growing investment in schools, we look at three that illustrate trends such as diversity in teaching spaces and openness with security, and examine models for new schools in cities

By Barrie Evans

The rise in city-centre dwelling is often characterised as a phase in people's lives – for before or after children, or for those not wanting any. Having children means suburban living: that is what many of the new residential buildings say, at least in the private sector. But, of course, there are already a lot of families living in cities and it is quite likely that some of those newly moved-in will want to stay and the population of city children will grow.

Added to this, the building of city schools will grow with government commitments to school renewal. What will be the models for future city schools?

The multi-storey schools of the Victorian era came to be seen as inferior to the suburban model – a low-rise building in an island of outdoor space that has been imported to the city, though the island often shrinks under pressure for land. Even the first schemes (by others) for what eventually became BDP's exceptional Hampden Gurney school (AJ 17.10.02) were envisaged on the suburban model, and this just 500m from London's Oxford Street.

Play space on the school roof is not unprecedented, but Hampden Gurney's multi-storey playground decks, integrated with the other teaching spaces, created one new urban model.

Here we look at three new schools, each of which is impressive of its type. There are two suburban schools – St Augustine's is a primary, Briar Hill a nursery – and by contrast the first school building featured, the Clavius building, is wholeheartedly of the city, located in central Glasgow. And before someone says there is no comparison because Elder & Cannon's Clavius building is for secondary students, it should be noted that it is part of St Aloysius College, for three to 18-year-olds, housed in a range of adjacent city-centre buildings, and that the same architect designed a similarly modern, urban, multi-storey building, housing 400, for the primary section in 1998.

The two suburban schools we feature stand in their own right, of course, and we will continue to build such schools, hopefully as well as these have been built. But it is also interesting to look at the similarities, whether much is lost and anything is gained in a city location.

While St Augustine's does have an exceptional site, the Clavius building has its own panoramas and more immediate outside contact: the buzz of the city. Light is brought into Clavius just as dramatically. Is the simple legibility of building layouts, which is more easily achieved with a single storey on an open site, a universal virtue? Can't spatial complexity be more interesting, for children, too? While suburban St Augustine's flexible class bases have two teaching zones outside the classroom – one in a broadened corridor,

the other on a balcony deck – this spatial logic would be the same four storeys up, in capacity. And in adopting a single open-plan volume, Briar Hill nursery is verging towards deep-plan space, despite an open site.

Even security concerns are merging. They are now as big an issue in the suburbs, though they are often dealt with in a more straightforward, practised way in the city.

One other element that needs to be in the picture of increased school building work – city or suburban – is the systematic study of how well such schools work. There is innovation with little feedback. Neither the increasing devolution of management to schools nor the Private Finance Initiativepackaging of contracts appear to be doing much for the growth of shared knowledge.

The Department for Education and Skills' programmes on classrooms and schools of the future have been unimpressive by this measure, as the buildings are often good in themselves, but too contingent on local circumstances and unresearched post-occupancy to contribute much to the broader good.

Hampden Gurney must be a candidate for further study, as should some of the old city schools, with their still-suggestive ideas such as galleried courts, gyms stacked two storeys high (they don't need to be suburban sheds in the playground) and much more. It is a potentially rich seam of precedent.

ST ALOYSIUS COLLEGE, CLAVIUS BUILDING





centre of Glasgow. It is not that surprising that when Clavius won the RIAS Best Building in Scotland award at the end of last year, this building, and indeed all three runnersup, were celebrated for their Modernist contributions - the awards were a festival for the McModerns. (What would be their tartan?) In the case of the Clavius, headlines focused on its formal qualities and urban presence (more than its being a school). All this is even less surprising when you learn that the awards jury chairman was Gordon Murray of gm+ad, architect of the radical SAS Radisson hotel on Glasgow's Argyle Street (AJ 5.6.03). Clavius' main public facade runs along

One added architectural dimension to Elder

& Cannon's Clavius Building at St Aloysius

College is the successful insertion of a Mod-

ernist building in the conservation-minded

Clavius' main public facade runs along Hill Street to its north, so the architect was able to introduce unshaded full-height glazing that animates the classrooms and gives a real sense of being in the city – no Victorianschool high sills here leaving only sky views. This facade is a continuation of a tenement and takes its massing and some of its detailed scale from the terrace. Cornice and floor lines broadly continue through, though the Clavius has equal floor heights and, since the site runs downhill, an extra, lower floor has been dug out to provide five levels. Within each floor the emphasis of Clavius' cladding framing is vertical — not sashes, of course, but an acknowledgement.

The east end, on Scott Street, the only other street facade on this corner site, is solid stone, with diagonal slashes of glazing. As the building moves down this street, it drops from five floors to two, around an enclosed courtyard, where it meets the Mackintosh School of Art's Bourdon building. The four upper floors also have views across the city to the south.

This building form is different from Elder & Cannon's 1998 primary school building for St Aloysius, which has its classrooms grouped around an enclosed central atrium,

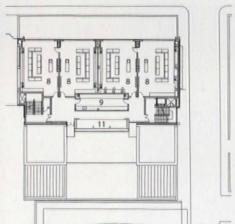
Left: the glazed north front, taking a lead from adjoining tenements. Right: the south side is stepped to allow views across the city



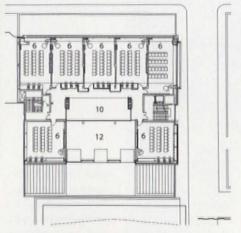
entrance reception/janitor forum headteacher's office IT room maths computing physics physics prep room 10 first-floor study area

seating area 12 void





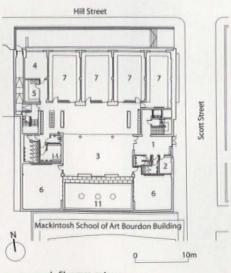
typical floor plan



provides a sense of open ease. And both here first-floor plan on the south and in the classrooms with their northerly floor-to-ceiling-glazing, the sense of being in the city is strong, and the views are panoramic. Security here varies from the primary schools. Protecting the site perimeter is simpler, achieved on a tight site by building along all the curtilage edge. Entry supervi-

St Aloysius College, a Catholic school with students coming daily from as far as Stirling, is nevertheless wedded to its Glasgow-centre location. With a few variations, the college has been hereabouts for 140 years, in the city, at the scale of the city, with a bit of Glasgow toughness. As the college's director of finance Tom Ralph says, a suburban approach was not contemplated seriously, either as a relocation site or as a model for this building.

a communal space, and was used for a team quiz challenge on the evening I was there. At sion is more demanding, with students its first floor is a balcony of circulation and moving between buildings during the day; it study area, looking down to the Forum floor. is more a matter of vigilance than design. This zone is repeated on the three upper floors, used for circulation and prep rooms, plus, variously, as sitting areas and a biology greenhouse on the second floor. This planning reflects a standard classroom brief for the building, which houses maths, IT, biology, physics and chemistry;



ground-floor plan

the room standardisation providing the main flexibility for future change. While the circulation areas are not large, the light

36 the architects' journal

like many an office. For Clavius, the souther-

ly aspect is used to organise the plan. At every

floor the run of classrooms along the north

opens to circulation spaces facing south. On

the lowest two floors this deepens into the

two-storey Forum, opening onto the court-

This Forum is both an entrance lobby and

yard, with extra classrooms on either side.



Below: in the Forum, with the garden beyond. Left: the first-floor study area above the Forum. Opposite: the south side



South-side circulation, with city views to the right



	Cost per m ²	Percentage
	(£)	oftotal
SUBSTRUCTURE	121.06	12.41
SUPERSTRUCTURE		
Frame	48.51	4.97
Upperfloors	45.85	4.70
Roof	24.90	2.55
Rooflights	0.18	0.02
Staircases	1.78	0.18
External walls	88.12	9.04
Windows	88.18	9.04
External doors	1.07	0.11
Internal walls and partitions		1.56
Internal doors	23.23	2.38
Group element total	337.08	34.55
INTERNAL FINISHES		
Wall finishes	33.78	3.45
Floor finishes	34.32	3.52
Ceiling finishes	20.28	2.08
Group element total	88.38	9.06
FITTINGS AND FURNITURE		
Separate contract, costs not	available	
SERVICES	170	
Sanitary appliances	4.76	0.49
Services equipment Disposal installations	22.76 3.96	2.33
Water installations	84.86	0.41
Space heating, air treatmen	0.1100	8.70 7.21
Electrical services	74.20	7.60
Lift installations	10.43	1.07
LIILIIIStallations	7.60	0.78
Protective installations	1100	
Protective installations	165	
Communication installation	1103	0.47
. retective motomotions	1100	0.53
Communication installation Builders' work in connection	5.19	0.53
Communication installation Builders' work in connection Group element total	5.19 288.71	0.53 29.5 9
Communication installation Builders' work in connectior Group element total EXTERNAL WORKS	5.19 288.71 18.23	0.53 29.5 1.86

Cost data provided by Ross and Morton

CREDITS

TENDER DATE

November 2001

START ON SITE

April 2002

CONTRACT DURATION

65 weeks

GROSS INTERNAL FLOOR AREA

2,970m²

FORM OF CONTRACT

Scottish Building Contract, Contractor's Design Portion with Quantities (January 2000 revision)

TOTAL COST

£2,898,249.60

CLIENT

St Aloysius College ARCHITECT

Elder & Cannon **QUANTITY SURVEYOR**

Ross and Morton

STRUCTURAL ENGINEER **Sidey Associates**

SERVICES ENGINEER

Hawthorne Boyle Partnership

PLANNING SUPERVISOR

CBM Associates

MAIN CONTRACTOR

Melville Dundas

SUBCONTRACTORS AND SUPPLIERS

Curtain walling Technal, Solaglas, Systems Aluminium; precast concrete cladding Plean Precast; roofing Talfab, Graingers; vinyl flooring Bonar Flooring; stone flooring Burlington Slate; lab furniture Assab; M&E NG Bailey; ironmongery Jo Millars

WEBLINKS

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www.elderandcannon.co.uk

ST AUGUSTINE'S SCHOOL

This hillside site at Saltwood above Hythe in Kent, looking south to the English Channel, was inevitably a strong determinant of form when building the new St Augustine's school. Architect Cheney Thorpe & Morrison has extended a south-facing section along the contour so all class bases share the view. The resulting horizontality is emphasised by bands of stone-gabion walling, deck with railings, horizontal cedar boarding and the sweeping aluminium roof. Elements - rounded beach stones, railings, timber, the small 'Titanic' prow at the deck's centre, the wave roof-profile - echo the coastal location. This building profile also addresses the strong south-westerly winds off the Channel.

As schools go today, St Augustine's is fortunate to have a relatively large site; as a Catholic primary school with a wide geographical catchment area it does not need to be located tightly in a localised housing hinterland, where there would be more pressure on site area. A grassed sports field has been terraced into the slope to the south, with the deck a potential viewing platform on sports days.

The school has also been fortunate in its funding. An initial outline budget of around £1.7 million was raised to £2.4 million after a best-value study by Atkins for the Department for Education and Skills (DFES), when the design possibilities were seen for an exemplary building on the site. In addition to the DFES funding, 10 per cent came from Kent County Council and another 10 per cent from the Archdiocese of Southwark (which stretches all the way from central London to the coast here).

Security is the first thing you notice as you approach the school, towards the east end. On school days, outside morning arrival and afternoon departure times, the drive gates are closed and operate by intercom. For arrival and departure times, the gates are open, leading to an island drop-off zone. Another fence and more gates protect the inner enclave, where there is the school and staff parking (plus potential out-of-hours parking when the community uses parts of the building). The school entrance doors to the north of the building were deliberately kept relatively small and obscure by the architect, to make life a bit more difficult for anyone wandering round the site uninvited - the gates do not stop pedestrians, just vehicles. Apart from the well-policed reception desk immediately inside the building entrance, you wonder

about the effectiveness of all this, and whether it reassures parents or reinforces worry over what are statistically low risks.

Once inside the building, class bases stretch out to the east and west, with a dining/sports hall to the north. Classroom wings can be closed off, so that the central core and hall can be used out of hours by the local community.

Many primary school designs seek to maximise layout legibility and articulate space using primary colours. The approach here is more subtle. The architect argues that for a population that will rapidly becomes familiar with a building of this size (single-form entry, 210-pupil capacity), way-finding will not be a problem, and there is much to be gained from articulating the circulation route to provide some sense of exploration as you move around the building. And while, as you move around the plan, each class-base entrance, plus an interior wall and its wet-bay flooring, does take a different colour of the rainbow as its signature, the main sense of classrooms is of glass and white-plastered boxes, 'galleries' waiting to display pupils' work.

From the southerly, shaded glazed wall of each classroom, the roof sweeps up in a curve, emphasised by exposed steel beams, to high windows above the corridor. Walls and ceilings are smooth-plastered (though elsewhere in the school there is an exposed, perforated-metal roof soffit to reduce cost).

The architect has picked up on an increasing emphasis in the curriculum on creativity, as well as numeracy and literacy, and provided flexibility for a variety of group-working for each class. There are, in effect, five areas to a class base: the heart of the classroom, its wet area with rubber flooring, a carpeted area near the window for stories, the deck outside and the adjacent corridor area (distinguished from circulation by carpeting). This corridor innovation has worked well and the architect ponders whether, doing this job again, the classroom might have been reduced in area to expand this corridor teaching space. Each classroom also contains a small pod-office for the teacher. As you walk from west to east, and the age of the pupils increases, the uses of bases change from nursery-like to more formally desked.

Classrooms have underfloor heating and natural front-back ventilation, aided by the section with opening windows to the south and remotely operated rooflights to the north. Partitions are blockwork, contributing to thermal mass. Rainwater is collected in a large







Above: a response to an exceptional site, with all class bases facing south, including balcony teaching spaces, illustrated left. Far left: the unobtrusive school entrance on the north side

Klargester tank in a basement plant area at the east end of the building, the water passed through the underfloor heating pipes in summer to deliver an estimated 2-3°C of cooling. The rainwater is also used for WC flushing and some irrigation. (One unfortunate consequence is that, to allow for basement plant access, the east end of the building is double-height, detracting from its single-storey sweep across the site as you approach it.)

The school came from a cramped threestorey building. Its new building allows those at the school to eat together and meet together all at once, as well as providing a gym. The 'chapel' niche to the north is not meant to be distancing; children sometimes sit on the steps around the altar during services. Cleverly, the chapel has sliding doors and large stores to either side for chairs, tables and gym equipment, so it can double as a stage for performances, with the stores as wings for performers' entry. The budget has allowed for a modest firstfloor space, comprising a staff room and a gallery to the hall, initially an unallocated space, now to become a library.

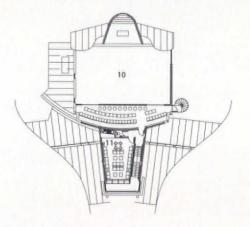
Externally, there are three playgrounds as well as the sports field – an enclosed one for the reception class, one for infants (years one and two) and one for juniors (years three to six). These are at the north of the building, designed as a 'back' with few windows, though Kalwall panels illuminate the corridors and their teaching areas. Landscaping of the mulched beds will be done by the school.

It is not surprising that when the head, Pam Parnell, hosts area meetings, she gets envious comments from teachers at other schools. Educationally, St Augustine's was already working well when it came to this new home. The optimistic atmosphere fostered by the new building, and the potential of the spaces, which the school is still exploring, can only help her build a better future.

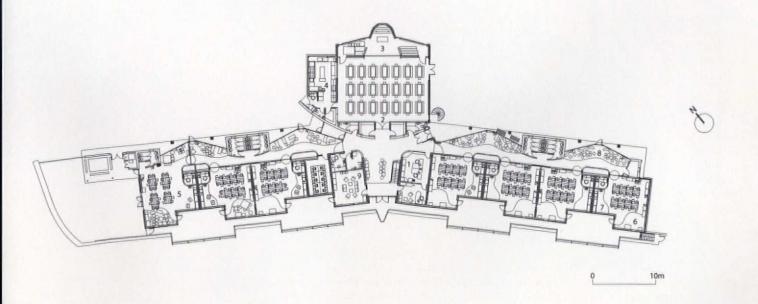


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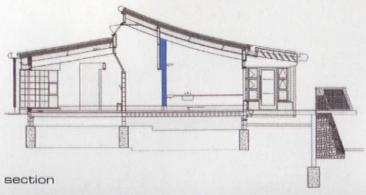
 1 reception
 2 hall
 3 altar/stage
 4 kitchen
 5 reception class
 6 quiet area
 7 wet area
 8 corridor teaching space
 9 head/meeting
 10 balcony (to be a library)
 11 staff room



first-floor plan



ground-floor plan



Below: corridor teaching areas (now populated with bookcases and other equipment). Right: a classroom looking south







COST SUMMARY		
Data based on tender sum, for		
	(£)	Percentage of total
	(£)	Ortotal
SUBSTRUCTURE	166	8.91
SUPERSTRUCTURE		
Frame, upper floors, roof	95	5.10
Roof coverings, rooflights	174	9.34
Staircases	47	2.52
External walls	59	3.17
Windows, external doors	120	6.44
Internal walls and partitions	42	2.25
Internal doors	55	2.95
Group element total	592	31.77
INTERNAL FINISHES		
Wall finishes	41	2.20
Floor finishes	44	2.36
Ceiling finishes	16	0.86
Group element total	101	5.42
FITTINGS AND FURNITURE	101	5.42
SERVICES		
Sanitary appliances, disposal,		0.50
water, space heating, air treat		8.59
Electrical, protective, comms	114	6.12
Group element total	274	14.71
EXTERNAL WORKS	432	23.19
PRELIMINARIES, INSURANCE	E	
(inc £25k contingency)	197	10.58
TOTAL	1,863	100.00

Cost data provided by David Chester, Banks Wood & Partners

CREDITS

TENDER DATE

June 2003

START ON SITE

August 2003

CONTRACT DURATION

12 months

GROSS INTERNAL AREA

1,279m²

FORM OF CONTRACT

JCT 1998 with Quantities and Contractor's Designed Portion Supplement

TOTAL COST

£2,382,981

CLIENT

Archdiocese of Southwark

ARCHITECT

Cheney Thorpe & Morrison: Guy Holloway, Gary Tidwell, Sarah Harris, Geoff Love

QUANTITY SURVEYOR, PLANNING SUPERVISOR

Banks Wood & Partners

STRUCTURAL ENGINEER

Gary Gabriel

LANDSCAPE ARCHITECT

Lloyd Bore

SERVICES ENGINEER

Steve Nixon Associates

3D VISUALISATION Icon

MAIN CONTRACTOR

GSE

SUBCONTRACTORS AND SUPPLIERS

Blocklaying Complete Masonry Systems; concrete flooring Finlay Breton; scaffolding Folkestone Scaffolding; soil consultant Ground Solutions Group; groundworks GSE Building and Civil; fencing HS Jackson and Son Fencing; deep bore soakaways HD Drilling; metal roofing ICS; electrical services Maybourne and Russell; balustrading Perry Haywood; Kalwall panel system Stoakes Systems; windows, doors, curtain walling WCW; structural steel WS Britland and Co; Latchway safety system Gable (UK); carpentry, joinery RJ Smith (South East); zinc cladding Marshott Non Ferrous Roofing; lead flashings NE Clifton and Son; brise soleil systems PAR Louvre; plastering, drylining DC Piddock; welding Perry Haywood Welding Services; spiral staircases Spiral Construction; balustrade metalworks CH Coatings (to become Top Coat UK); decorating KLN Maintenance; hardwood flooring VA Hutchinson Flooring; metal grilles Metalfab Engineering; glazing Safe and Secure Glazing; play surface DCM Premier Play Surfaces; roller shutter doors Kaba Doors; glazed fire screen Multi Firescreen Systems; tiling Ceramics in Symmetry; floor coverings GBL Flooring; signs Sign Post; landscaping Deacon Landscape Management; tarmacadam FM Conway; kitchen equipment ICC (Southern); windows, doors Structura UK; pressed metal flashings All Metal Pressings; removal and storage F Turk Removals

WEBLINKS

Cheney Thorpe & Morrison www.ctmarchitects.co.uk

BRIAR HILL NURSERY

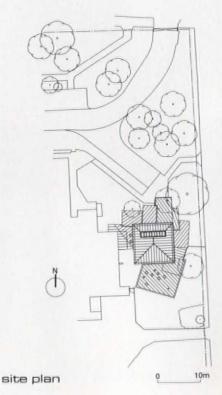


The idea for Briar Hill Nursery in Northampton had a simple clarity: childlike coloured blocks as functional volumes comprising a core and peripheral pods. The design journey to the completed building, by Peter Haddon & Partners, has resulted in a more complex, compact articulation. The original simplicity is modified by the exigencies of a tight site and existing trees, internally by strict space standards and the particular brief, and by the way cladding now wraps several pods in one sweep - in copper that is, variously, bright, oxide brown, tin-coated and pre-patinated green 'shingles'. In the process, a spiral planning geometry has been developed to enliven in plan and section what was originally the central cube (and reduce reverberation). The pyramidal stacking of volumes also allows clerestory lighting of this central volume, highlighting the faceted ceiling.

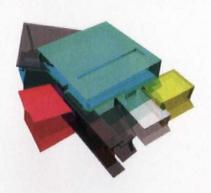
The nursery's charges – 26 three- to fouryear-olds at full capacity, for either morning or afternoon shifts – dissolve into groups across different zones within the central space. This flexibility comprises zones for graphics and wet play, tethered to sinks, an IT bench, moveable boxes for sand play and dressing-up, and a more-enclosed quiet area. A separate kitchen has an attached area for children's cooking. Outside, a canopied play area leads onto fenced areas of Tarmac and grass. The canopy is dotted with light tubes, so that children can lie on the floor and watch drifting clouds and the changing weather.

This planning fosters good supervision of small, inquisitive people. A different sort of supervision comes from the two-way mirrors to the office/parents' room. Unseen, staff and parents can observe the children at play, whether recognising incipient antisocial behaviour or reassuring the parent of an apparently reluctant attender that the child is now playing happily. (This room also acts as reception and for policing the entrance.)

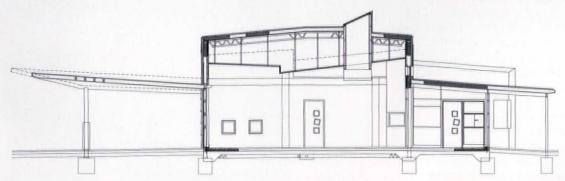
This is a small building (175m²), now an end-stop to the adjoining primary school. There is a deliberately obscure physical link between the two, used for occasional staff movement, but not for educational mixing. At the moment, the nursery, on its grass







Above: sheltered play area with sky-viewing rooflights (beyond is the primary school). Left: origins in ideas of building blocks. Opposite left: the entrance side, with copper 'shingle' cladding



section aa



Left: the children's kitchen is in the foreground, with the full kitchen beyond. Below: the main space, with a mirrored window to the reception/office. Bottom: a quiet bay



carpet, sits in the Tarmac of the larger school, though landscaping changes are promised. The main security is provided by the building envelope and by fencing that cuts off the rear of the site, with its grassed play area.

Briar Hill Nursery is in a deprived area 'enjoying' Crime and Antisocial Behaviour Partnership Area status. And for some children from the nearby flats, the new grass is the only secure green space they have. Northamptonshire County Council had not built a nursery recently and wanted to give the area a lift, as well as increasing places beyond the then-current provision for 25 per cent of design' are both words from the brief and the judgement of Briar Hill's staff



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1	kitchen				-		1	
2	children's reception				1.7			
3	reception				iil			
4	entrance			ET.	Lit	i i		
5	rooflight			II-				
6	graphics		7		0-	Y		
7	wet play						I Z	
8			H					
9	dress up (mobile unit)		-00 1	2	3	4	f	
	0 IT bench		H	fi !				
1	1 quiet bay		1 10		1 :			_
1	2 store						- K	all
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COST SUMMARY		
C	ost per m²	Percentage
	(£)	of total
SUBSTRUCTURE	89	3.47
SUPERSTRUCTURE		
Frame	182	7.08
Roof	242	9.37
Rooflights	57	2.22
External walls	278	10.80
Windows	177	6.86
External doors	15	0.57
Internal walls and partitions	120	4.64
Internal doors	55	2.13
Group element total	1,126	43.67
INTERNAL FINISHES		
Wall finishes	67	2.60
Floorfinishes	49	1.92
Ceiling finishes	52	2.01
Group element total	168	6.53
FITTINGS AND FURNITURE	104	4.05
SERVICES		
Sanitary appliances	29	1.12
Disposal installations	16	0.63
Waterinstallations	85	3.30
Space heating and air treatmer		5.77
Electrical services	197	7.63
Builders' work in connection	29	1.11
Group element total	505	19.56
EXTERNAL WORKS	213	8.26
PRELIMINARIES, INSURANCE	246	9.55
CONTINGENCIES	127	4.91
TOTAL	2,578	100

Cost data provided by Derek Bevin, Quincey Macey Partnership

CREDITS

TENDER DATE

June 2003

START ON SITE

September 2003

CONTRACT DURATON

26 weeks

GROSS INTERNAL FLOOR AREA

175m²

FORM OF CONTRACT

JCT 98 Local Authority Edition with Quantities, Incorporating Amendments 1-4

TOTAL COST

£450,931

CLIENT

Northamptonshire County Council

ARCHITECT

Peter Haddon & Partners: Mark Pennington, Robert

Begley, Paul Whittaker, Will Elsigood

STRUCTURAL ENGINEER

David Smith Associates QUANTITY SURVEYOR

Quincey Macey Partnership

SERVICES ENGINEER

Couch Perry Wilkes

MAIN CONTRACTOR

Steele & Bray

SUBCONTRACTORS AND SUPPLIERS

Copperwork Norman & Underwood; copper shingles KME-TECU; steel fabrication Redman Fabrications; steel erection Nortec Steel Design; mechnical Meashams; electrical Mann Electrical; composite steel/aluminium windows IdealCombi Composite; roof membrane Sarnafil; roof installation Dylin Roofing; rooflight Vitral; WC partitions (Lollipop) Armitage Venesta; fitted furniture ESA McIntosh; loose furniture Community Playthings; acoustic ceiling (Aperture) Knauf

WEBLINKS

Peter Haddon & Partners www.peter-haddon.com

Enlightened opinion

Museums have again come under government scrutiny, but this time with the opportunity to redefine what they should be

BY JOSIE APPLETON

What are museums for? Once, the answer might have been obvious: to collect, study and display artefacts. Today the answer is not so clear cut.

Over the past few years, the model of the museum has been turned upside down. Under government pressure, gallery doors opened to activities that have little to do with collections, from social events to social work. Museum officials turned their attention from categorising Roman coins and hanging watercolours to organising carnival evenings and working with mental-health patients. 'Access' and 'social inclusion' became the buzzwords of the day.

Some consigned their collections to the basement and replaced them with interactive displays and games. Object-free museums became a real possibility, with reputable institutions such as London's Science Museum and Natural History Museum leading the way. The aim became not to get the public to look at objects, but just to get people through the doors. Unsurprisingly, confusion and conflict resulted, as the institutions groped around for what, exactly, defined them. If museums did social evenings, how did they differ from the local bar?

One recent proposal that there should be a Museum of Cardiff, for example, admitted that 'as nobody had systematically collected artefacts on the city, there was not much to put in the museum'; but then insisted that such a museum did not need old objects anyway, since it could 'reflect the human artefact that is the city', and become a place 'where people could debate matters of current concern and debate ideas, but within the context of the city and its history'.

Musing on the future

A new consultation by the Department for Culture, Media and Sport (DCMS) aims to take stock and plot museums' courses for the future. Understanding the Future: Museums and 21st Century Life comes at a key

'Estelle Morris could not remember what she had seen on her first visit to a museum, she said, but she remembered it had been "something out of the ordinary"

moment, when recent policy changes desperately need to be interrogated and discussed.

On the face of it, the consultation strikes a different tone to DCMS publications of the recent past. For a start, it reads like a genuine consultation, whereas previous documents tended to present government policy as signed and sealed. For example, Centres for Social Change: Museums, Galleries and Archives for All in 2000 insisted that 'mainstreaming social inclusion should be an integral part of the role of museums'. By contrast, Understanding the Future is collaborative, asking questions at the end of each section, and noting that 'government recognises that it must be sensitive to the needs of the sector and users'. The current consultation also places more importance on museum objects, saying that 'collections are at the heart of everything museums do', and insisting that museums should be recognised as 'places for academic research and excellence'.

Policy-makers now seem to be looking for a balance between the old and the new visions of the museum, between the storehouse of knowledge and the drop-in centre. At a recent lecture for the Institute for Public Policy Research, culture secretary Tessa Jowell said she wanted to get away from the opposition between 'access' and 'excellence', because she wanted both. Nowadays, other museum professionals argue that there should not be an opposition between collections and audiences, as the two are compatible.

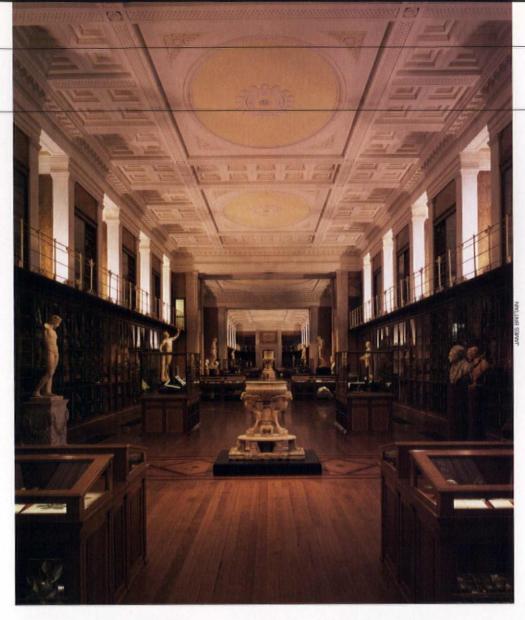
But judging from *Understanding* the Future, the government certainly has not rediscovered the inherent value of collections; there is no sense that artefacts are important as an end in themselves, because they help us to understand history, science and art. Nor has the government decided to let museums go their own way. In fact, the consultation seems to have been written by people who have only a vague idea of what museums

actually do. It is peppered with statements such as 'museums are very special to us'; 'museums are about objects, people and meanings'; 'museums are centres of knowledge'. Arts minister Estelle Morris tells an apt story in her foreword, recounting her first visit to a museum: she could not remember what she had seen, she said, but she remembered that it had been 'something out of the ordinary... something important'. And the logic is often fuzzy too: 'Today, people have different expectations, aspirations, preferences and needs. They are potentially more demanding. This changes the museum's relationship with the public.'

Admitting relatives

The consultation seems to value museums for their therapeutic power - their ability to give people a sense of personal identity and connections with others. 'Museums and galleries are an essential part of the work of any government that wants to help its citizens understand themselves, their communities and their place in the world,' it says. Apparently, museums can 'help visitors reflect on their place in the world, their identity, their differences and similarities' and 'provide a tolerant space where contemporary issues can be explored in safety and in the spirit of debate'. This is where the Cardiff nonmuseum fits in: the point is to create a therapeutic space where people can explore emotions and identity - collections can help with this, but they are not essential. Objects, in these terms, are merely vessels for personal identities and 'stories'. The consultation quotes appreciatively the 'Making History' project at Tyne and Wear Museums, where visitors were asked to donate objects that represented themselves, and the Culture Online-funded project 'Every Object Tells a Story', which allows people to 'create their own stories and share their own interpretations and objects online'.

This therapeutic model for the



museum appears less threatening than the previous DCMS approach, and, indeed, it sparks less controversy. Previously, the department ordered museums to comply with the government's agenda, whereas this consultation seems to be softer and less confrontational. But perhaps it is all the more dangerous for that. At least in its 2000 document it was clear that museums were being politicised; today it seems that, rather than imposing an agenda, the government is merely protecting and supporting people's identities. In fact, the government's new collaborative tone, and claim to support both access and collections, could just be a sign of the lack of opposition.

Perhaps it is a sign of the government's success at institutionalising the new model of the museum: where artefacts are valued because they can affirm our identities and make us feel better, and the value of collections can be promoted quite happily within the bounds of the social-inclusion agenda. Perhaps it is because museums have largely accepted their new role that the government now asks for their views and promises to give them more space. Enlightenment
Gallery at the
British Museum
– empty of people
is not the same as
empty of meaning

School of rock

Whatever its context, this consultation gives a much-needed opportunity for debate about what museums have become and what they should be. Here are my initial thoughts:

Museums should rediscover the Enlightenment mission on which they were founded. The early collectors, such as British Museum founder Sir Hans Sloane, collected objects in an attempt to understand the world. They studied rocks, Asiatic art and shells as evidence against which theories and ideas about the world could be tested. These were not, as they might be described today, simply 'found objects' (everyday contemporary objects deemed to have meaning by their mere existence). These were 'discovered' or 'uncovered' objects - objects with meaning by nature of their study; their importance emphasised by their display.

The study of fossils, for example, suggested that the world was substantially older than the six millennia alluded to in the Bible. Given the remergence today of the Intelligent Design thesis – that sometimes puts Creationism on an equal footing with

Darwinism – this example of fossil research is a useful reminder of the beneficial educational lessons arising from museums that have a clarity of purpose.

The early museum sought to be an 'encyclopedia of the world'. Of course, the Enlightenment museum of the present and the future would look nothing like that of the past. We would collect differently, ask new questions of our collections and present them in different ways. We have the benefits of scanners that can unlock the secrets of Egyptian mummies, and new technologies to help visitors negotiate their route through galleries. But we should have the same aim: to look at objects rationally, in an attempt to understand the world.

If we walk around galleries asking 'what does this say about me?', we see artefacts merely as a mirror for our personal identities, rather than as a window to the world. We tend to project present-day concerns on to the past, rather than understanding the way in which societies have developed. And the interest in fostering warm feelings blocks certain lines of enquiry. Understanding the Future praises the way in which exhibitions can 'create a sense of intimacy and encourage feelings of ownership and identification'. What about subjects that do not encourage intimacy, such as certain schools of modern art, or Palaeolithic tools? Are these to be passed over?

Whatever you think about government museums policy, we now have a reasonable right to reply. We would do well to use it.

Josie Appleton is the author of Museums for 'The People'? Contact: Josie. Appleton@spiked-online.com

The government's consultation paper is available at: http://www.culture.gov.uk/NR/rdonlyres/31419198-35C1-4A00-8C12-CB0572EC9B57/0/UnderstandingtheFuture.pdf. The closing date for responses is 30 June 2005

Pensions crisis? What pension?

A new survey reveals that many architects overestimate the size of their pension and may not be saving enough to retire

BY CHRIS FLETCHER

Pension planning is one of those tasks that it is always easier to put off until tomorrow. Unfortunately, for professional architects 'tomorrow' seems to have arrived, according to new research that shows that some in the profession are not saving enough in

their personal pensions.

Almost 40 per cent of partners in private practice told researchers they had little or no confidence that they were saving enough for retirement (see survey results, pages 52-53). This figure is bad enough, but the study also reveals that more than 50 per cent of respondents overestimated the level of pension they should expect from their pension savings. This means that many architects who think their pension plans are on track will receive far less income when they retire than they are expecting.

Fortunately, all is not lost - almost 60 per cent of the respondents who revealed their planned retirement date have more than 10 years to retirement, and another 28 per cent are not expecting to retire for at least five years, so for many there is time to act to get their pension savings back on track. Here the government is helping too. It is intending to introduce new legislation, loosely termed 'Pensions Simplification', on 6 April 2006 ('A-Day'), which will give far more flexibility and choice over personal pension arrangements.

Don't be fooled by the fact that A-Day is still a year away; it is never too early to plan and try to ensure that you benefit from the new Pension Simplification regulations. Those lucky architects with healthy pension pots should be taking particular notice of the forthcoming regulations,

'The research shows that some architects will receive just half the income they appear to be expecting'

since those with savings above or approaching the new 'lifetime limit' will need to act now to avoid the risk of incurring excessive taxation penalties on their pension savings.

Live to work

The research study, commissioned to find the true state of professionals' pension planning, paints an alarming picture. Almost 90 per cent of partners in private practice are saving privately for retirement. Some are alert to the problems they may face, with onethird having decided to work longer to be able to afford a more comfortable retirement. There is a risk, however, that some of the 62 per cent who said they expect to be able to afford the lifestyle they want, will be surprised at how low this income may be. The research shows that some will receive just half the income they appear to be expecting.

The big problem facing pensionsavers is the declining annuity rate. The annuity that the majority of private pension savers buy on retirement will pay an income for the rest of the investor's life, and basically swaps the holder's accumulated pension savings for a regular retirement income, or pension. Although increasing longevity and falling interest rates are good news in most contexts, annuities are becoming more and more expensive to buy as a result. The effect is to dramatically cut the amount of income a person saving privately will receive on retirement. For example, just 10 years ago, pension savings of £100,000 would have provided for a man aged 65 an escalating, annual income of around £8,000 for life, with a guaranteed 50 per cent pension for

their spouse if the pensioner died first. Today that same £100,000 would pay an RPI-linked pension of around £4,200 a year.

Our research shows that 53 per cent of architects who expressed a view overestimated the current annuity rate and could therefore receive a lower income in retirement than they expect. Of these, almost a quarter could be facing a reduction in their expected retirement income by 40 per cent or more.

Architects alarmed by these figures will not be able to take much comfort from the ideas put forward by their colleagues about how to solve the problems they face. Of the architects who do not expect to be able to enjoy the lifestyle they want in retirement, 26 per cent are planning to carry on working, 11 per cent will cut back on their lifestyles and 7 per cent will sell assets, including their house; 4 per cent say they will pray for divine intervention, and a depressing 7 per cent reckon they will just break down and weep.

Pensions simplification

Our research shows that 80 per cent of architects take financial advice, so regular pension consultations with their pensions adviser are clearly a good idea for those who want to plan ahead. Fortunately, many architects who are worried about their retirement outlook will have time on their side and should consider putting their pension planning back on track by saving more now.

An architect's pension adviser should be able to advise about the impact of Pension Simplification. The legislation is intended to simplify If You thought curved roofs were expensive. ...think again

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pensions by replacing the existing eight different pension-tax regimes with a single lifetime allowance in April 2006. The lifetime allowance is the maximum value of the pension pot that can be accumulated taxefficiently prior to retirement (set initially at £1.5m, rising to £1.8m by 2011). The new rules will also provide greater investment flexibility by allowing pension savers to invest in new asset classes, such as residential property and other more esoteric investments such as classic cars and fine wine. Most important of all, for those with less than £1.5 million, pension savers will be able to invest up to the value of their annual earnings (capped initially at £215,000) in their pension, rather than 15-20 per cent of capped earnings, as at present.

'Many architects need a wake-up call to address their pension planning before it's too late'

The elimination of eight tax regimes and the introduction of the new lifetime allowance will allow savers to consolidate a wide range of existing pension plans into a single scheme, to benefit from the increased flexibility and pension choice. For example, many partners of architectural practices will hold old-style Retirement Annuity Contracts (RACs). There is every chance that they will have been advised to hold onto these plans, as they were available before earnings restrictions were placed on pensions by the government in 1989. RACs gave holders the ability to invest a percentage of their earnings with no cap, whereas more recent schemes place both a percentage and an absolute cap on pension savings.

Nowadays, RACs are often viewed as having high charges and restrictive investment choice. After A-Day, the uncapped earnings advantage will be swept away and many savers will be able to switch their RACs into lower-cost, more flexible pension arrangements. Other pension schemes that many partners will have accumulated over the years will also benefit from consolidation into a single pension plan, allowing proper control by the saver or their adviser.

One of the most popular vehicles for pension consolidation is likely to be the Self-Invested Personal Pension (SIPP). SIPPs have been around for many years, but were traditionally viewed as the preserve of the wealthy. With the imminent arrival of A-Day, we are already seeing

PENSIONS SURVEY RESULTS

Do you expect to retire in the next	
0-5 years	19%
6-10 years	14%
11-15 years	19%
16-20 years	35%
Not stated	13%
Have you extended this number of years so the to afford a more comfortable retirement? Yes	at you might be able
No	61%
Not stated	6%
How confident are you that you are saving encretirement?	
retirement?	
retirement? Very confident	13%
retirement? Very confident Confident	13% 31%
	13% 31% 18%
retirement? Very confident Confident Neither confident or unconfident	13% 31% 18% 21%
retirement? Very confident Confident Neither confident or unconfident Unconfident Not at all confident	13% 31% 18% 21% 17%
retirement? Very confident Confident Neither confident or unconfident Unconfident Not at all confident Are you saving privately for retirement?	13% 31% 18% 21% 17%
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retirement? Very confident Confident Neither confident or unconfident Unconfident	13% 31% 18% 21%
retirement? Very confident Confident Neither confident or unconfident Unconfident Not at all confident Are you saving privately for retirement? Yes No	13% 31% 18% 21% 17% 89% 10%
retirement? Very confident Confident Neither confident or unconfident Unconfident Not at all confident Are you saving privately for retirement? Yes No Not stated	13% 31% 18% 21% 17% 89% 10%

1%

Yes	62%
No	32%
Not stated	6%
If you are not expecting to be able to afford your wanted lifest retirement, what will you do?	tyle o
Downsize/cut back	11%
Carry on working, part-time	26%
Don't know	15%
Sell assets/house	7%
Be unhappy/cry	7%
Extend retirement	4%
Pray	4%
Suffer	4%
Undertake a new business	4%
We would all like to have more	4%
You tell me	4%
Do you know what the initial and annual charges are on your pension for fund management and administration? Yes	220
No.	33% 67%

Not stated

an increase in the number of low-cost SIPPs available on the market, as providers and advisers realise that they will be one of the most flexible pension-savings products available. For example, the recently launched Select Pension is a SIPP that allows investments in more than 1,500 different securities, including eight investment trusts and four bond funds, as well as cash deposits.

The other impact of the lifetime allowance will be on those savers who have already saved, or expect to save, more than £1.5 million in their pension pot. These people should seek urgent advice on their pension, as any savings in excess of this figure will be subject to an extreme 55 per cent recovery tax after A-Day. A pensions adviser will be able to help savers mitigate this taxation by applying for protection in the run-up to A-Day.

It seems that many architects need a wake-up call to address their pension planning before it's too late. With the government's new pension regulations soon to be introduced, many people will need to take prompt action now to ensure that they benefit from the new proposed freedoms and pension consolidation opportunities. Fortunately, with proper professional independent financial advice, many in the profession will be able to make sure that their savings are on track for a long, happy and comfortable retirement.

Chris Fletcher is managing director of Baillie Gifford Retail, which commissioned the survey. For further information and/or a select pension pack, contact 0131 275 2000

AT A GLANCE

- 54 per cent of architects overestimate the income from their pension savings
- 15 per cent of those overestimate the value by around 100 per cent
- 38 per cent of architects may not be saving enough to retire
- 33 per cent may have to work past pensionable age.

Based on today's annuity rates, for every £100,000 you save, what annual pension would this give you if you bought a joint annuity linked to inflation at age 60?

		Percentage of those stating an opinion
£2,500-£3,500	12%	29%
£3,500-£4,500	7%	17%
£4,500-£5,500	10%	24%
£5,500-£6,500	2%	5%
£6,500-£7,500	4%	10%
More	6%	15%
Don't know	19%	
Not stated	40%	

(The real answer is that a top-ranked joint-life annuity, male/female aged 60 with RPI escalation as at 3 March 2005, from the Prudential, would give £3,799.56. Source: www.annuity-bureau.co.uk)

How do you allocate the assets in your pension?

5%
5%
4%
23%
43%
15%
6%

How familiar are you with the changes to pensions being introduced on A-Day (April 2006)?

I am aware of the changes and making preparations	5%
I am familiar with the changes	6%
I am vaguely familiar with the changes	8%
I have heard of them in passing	15%
I have never heard of them	64%
Not stated	1%

Which of the following options to change your pension after A-Day are you aware of?

The ability to invest in residential property	44%
The introduction of a lifetime pension saving limit (if so, are you aware of what impact the limit will have on your pension?)	15%
The ability to invest in alternative assets (for example, fine art or wine)	23%
The ability to keep existing pension savings in excess of the lifetime limit (before A-Day) tax free	15%
The ability to save your total annual earnings into your pension after A-Day	13%

Following A-Day, are you likely to take advantage of the opportunity to change?

Yes	51%
No	32%
Don't know/too early to say	6%
Not stated	11%

NB: Some figures in the sections above do not add up to 100% purely as a result of rounding

Changes are afoot to wake up any napping dispute-busters

'Complaints often

"nodded" at some

point in the process'

reveal that the

arbitrator, like

Homer, had

Change is in the air for two of the major dispute-resolution bodies serving the construction industry. After a long, and at times tortuous, process, the Chartered Institute of Arbitrators (CIA) has finally announced that its new royal charter has been signed by the Queen, writes Kim Franklin.

Many of the standard forms of construction contract include an arbitration clause, requiring the president of the CIA to appoint an arbitrator if the parties are unable to agree on one. It's well known that once contracting parties fall out, they tend not to be able to agree on the day of the week, much less who should be charged with resolving their dispute.

What's more, any arbitrator proposed by one party is automatically regarded with suspicion by the other. In those circumstances, presidential appointments are made from the institute's panel of chartered arbitrators.

The new charter heralds some root-and-branch changes to the CIA's operation. The institute has replaced its large governing council with a much smaller and wholly independent board of trustees. Thus, the basis on which the president is elected has switched to the vote of the membership, as represented by its branch chairmen.

As the CIA's 10,000-odd members are spread around

members are spread around the globe, with over half the membership residing outside the UK, the new system has resulted in the election of Eugen Salpius, the former chairman of the European branch, to take over as president from 1 April.

The new charter also implements some important changes to the operation of the CIA's professional-complaints procedure. There has been a perceived tension over the role of the CIA's professional-conduct committee (PCC). There are those who believe that one of the institute's main tasks is to police the standards of arbitrators, and to discipline those who fall foul of professional misconduct.

Others believe that the institute should support its members if they stray, and help them with additional training and supervision. Complaints to the institute's PCC seldom disclose a prima facie case of misconduct, but more often reveal that the arbitrator, like Homer, had

'nodded' at some stage during the process. The CIA's new charter introduces a peer-review panel of experienced arbitrators to whom those caught napping (even, as in one case, literally) can be referred for a much-needed 'refresher'.

Changes are also afoot in the Technology and Construction Court (TCC). Under the guidance of Mr Justice Jackson, the new judge in charge of the TCC, the court has produced a new draft guide. The draft has been prepared by all the TCC judges, with substantial contributions from Judge Kirkham, Judge Thornton QC and the most recent appointment, Judge Peter Coulson QC.

The draft, which has been circulated to the major court-user bodies for consultation, is a substantial document. Its detailed provisions are intended to ensure that, while TCC procedures remain flexible, they will achieve effective case-management of court proceedings. To this

end, non-compliance may result in sanctions including wasted costs orders.

The proposed guide also emphasises that the TCC is a national court. It is therefore intended to promote a harmonious approach to litigation in all TCC courts.

Perhaps more controversially, the guide reiterates the role of the pre-action protocol for construction disputes.

The protocol encourages early exchange of information between disputing parties, with the intention that they, together with a meeting between the parties, may encourage settlement and thereby avoid litigation altogether. Experience has cast doubt on whether these laudable intentions achieve their objectives.

Compliance with the protocol takes time and costs money. While the parties may bandy around causes for complaint and likely defences in pre-action correspondence, it is often only the requirements of formal litigation that concentrate their minds sufficiently for the factual, legal and expert issues to crystallise. It remains to be seen whether the TCC's support for the more onerous requirements of the protocol will survive the consultation process for the draft guide. Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownoffice-chambers.com

Give your mouse a wash until it's squeaky clean

Nothing about Apple. No, really. More interesting is reviving that old advice about washing your computer. What you do is pull out the plug, remove all the bits that might harbour unwanted water, take the cards and memory and things like the battery out of their sockets and put the power supply to one side, especially if it has an openwired transformer. You've probably already taken these things out of the beige box. Now stack everything in the dishwasher for a gentle cycle, with not a lot of soap and then dry it all in the office oven at about 120°F. Not in the microwave.

No, I haven't tried it. I get too curious about what's going on inside those beige boxes that they never get time to acquire the years of grot that the computers of some people I could mention accumulate.

But our IT people here claim to have given dud keyboards the dishwasher treatment, with good results. I'm not suggesting that you should suddenly become casual about not spilling latte or even the odd espresso on your keyboard. But if you do and it stops working, what have you got to lose? And what fun when you casually haul it all out of the washer in front of that new obsessive-compulsive director. On second thoughts, maybe not.

And, no, this isn't a belated April Fool's Day story. You can do mice, too. But look, if you do, take out all the batteries and dry everything really well – and I take no responsibility for your clean but non-functioning computer.

You can also do floppy drives, and probably CD and DVD drives, but I guess not hard drives. You might argue that keyboards are so cheap it's sometimes worth casually spilling the odd espresso just to have an excuse to get a new one. You might also point out that very few people open up their computers to see if the bits need washing. But you might, and you certainly can, wash the beast. Maybe not Macs.

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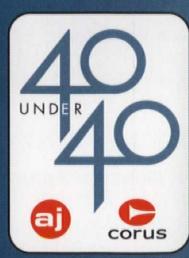
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London

Thomas Banks: The First Modern British Sculptor 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.

Past, Present & Future of St Martinin-the-Fields 11 April-6 May. An exhibition in the crypt of the church, beside Trafalgar Square. Details 020 7766 1100.

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 Wappping 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

Marc Treib: Reciprocity - Thinking on Land and Building Wednesday 20 April. 18.30. The RIBA/Landscape Institute Joint Discourse at the RIBA. Details www.l-i.org.uk

Farshid Moussavi: FOA Monday 25 April, 18.30. An RA 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

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

Academy, W1. Details 020 7300 5839.

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

East

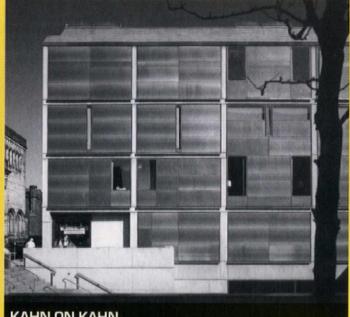
RIBA CPD Event: DDA Update

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.

Henry Moore and the Challenge of Architecture Until 31 October. An exhibition at Sheep Field Barn, Perry Green, Herts. Details 01279 843333.

East Midlands

Rab Bennetts Thursday 21 April, 19.00. A lecture at the School of the **Built Environment, Nottingham** University. Details 07881 922537.



KAHN ON KAHN

Everyone seemed to love My Architect - Nathaniel Kahn's moving documentary about his father, Louis, which had a limited release in the UK last year (AJ 17.6.04). Now it's available on a Tartan DVD, with some additional footage. Shown above is Kahn's British Art Center, Yale.

RIBA CPD Event: Party Wall Act

Wednesday 27 April, 13.45. At the National Water Sports Centre, Holme Pierrepont, Nottingham. Details 01522 837480.

North

Delivering 21st Century Learning Environments Tuesday 17 May. A half-day seminar at Newcastleupon-Tyne. Details 020 8255 7860.

North West Vite Acconci: Sight/Sound/City

22 April-12 June. An exhibition at FACT, 88 Wood St, Liverpool. Details 0151 707 4444

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

Kenneth Armitage 9 April-3 July. An exhibition at the New Art Centre, Roche Court, 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 **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 0121 233 2321.

Yorkshire

Simon Hudspith Thursday 14 April, 18.00. A lecture at the Brunswick Building, Leeds Metropolitan University, Details 0113 2832600. Peter Fawcett Wednesday 20 April, 18.00. A lecture at Sheffield Hallam University (Pennine Lecture Theatre). Details 0114 225 2836.

RIBA CPD Event: Natural Ventilation in Low Energy Building Design Wednesday 27 April. At The Orangery, Wakefield. Details 0113 2456250.

Tony Hunt Tuesday 3 May, 18.30. A lecture at the Performance Centre, Bretton Hall. Tickets 0113 343 2263.

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

Scotland

Glasgow International Festival of **Contemporary Visual Art**

21 April-2 May. Details www. glasgowinternational.org **RIAS Healthy Workplaces Conference**

Friday 22 April. At the Tramway Theatre, Glasgow (www.rias.org.uk). RIAS Convention 2005 5-6 May. 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. Evergreen Until 3 July. A group exhibition at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

Wales

RSAW Small Practice Surgery Series:

CDM Regulations - Design Risk Assessment Thursday 14 April, 16.00. At the Welsh School of Architecture, Cardiff. Details 029 2087 4753. Richard Weston Thursday 21 April, 19.30. At the Galeri, Victoria Dock, Caernarfon. Details Peter Stonebridge 01745 815600.

International

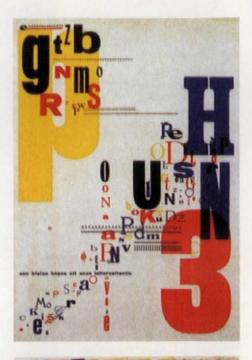
Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa Until 3 July. An exhibition at the

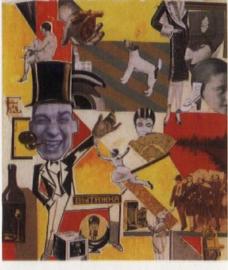
Museo Palladio, Vicenza. Details www.cisapalladio.org

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



Left: Women Workers
Participate Actively in
a Life of Productivity
and Social Peace!
by Natalia PinusBucharova. Right:
Piet Zwart's Trio
Printers. Below right:
a collage by Solomon
Telingater. Opposite
page, bottom: Jan
Tschichold's Basel
Constructivists poster





Cutting edge

DAVID WILD

Avant-Garde Graphics 1918-34

Estorick Collection, 39a Canonbury Square, London N1, until 5 June

'Avant-Garde Graphics 1918-1934', a national touring exhibition from the Hayward Gallery, displays more than 140 posters, graphics and photo montages from one of the world's greatest collections, that of Merrill C Berman, and is curated by film-maker and artist Lutz Becker.

Islington's Estorick gallery is noted for its collection and documentation of Italian Futurism – a movement compromised for some by its links with Fascism. With this current exhibition, however, you could say the boot is on the other foot, and in the case of Gustav Klucis' two large posters, it's Stalin's. With five of the six galleries given over to this stunning show, the Estorick is practically bursting at the seams with the energy and exuberance of this revolutionary era, the more restrained typography of the Germans notwithstanding.

Any exhibition curated by Becker, a major authority in this field, remembered especially for his ground-breaking 'Art in Revolution' at the Hayward in 1971, promises to contain unique insights. As a result of his friendship with Berman, what is on display here, in spite of being described by Becker as 'the tip of the iceberg', is a major landmark in the field of graphic design, a fact confirmed by graphic historian Richard Hollis in his concise essay 'Art + Technology = Design', included in the excellent catalogue, also designed by him.

Introducing the exhibition on the opening night, Becker reminded us that all the artists represented here were born in the age of Victorian imperialism, and subsequently bore witness to its demise after the First World War. The impact of this work, in its

original context, cannot be overestimated. In this extraordinary collection we can see perhaps the only surviving posters (some already familiar in reproduction) in their intended format, as well as original artwork. Treated at the time as just blueprints, many others were probably discarded. Add to this the destruction caused by the Second World War, and what we have here is a unique testament.

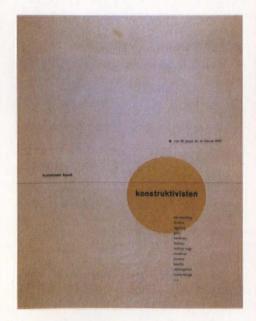
The exhibition starts with work from Germany and Switzerland. Mainly posters, there are examples from Theo Balmer, Herbert Bayer, Max Bill and John Heartfield (including a photomontage). The Bauhaus is well represented, and Jan Tschichold, who was forced out of Nazi Germany, produces a peerless example of typographic minimalism with his Basel Constructivists poster.

An interesting poster by Johannes Molzahn for the 'Home and Workspace' suggests the link between manual and intellectual work: trowel and mortar on one side, slide rule and architectural model on the other. The attempt to create a machine aesthetic with bucket and spade was sadly a contradiction that helped discredit the 'heroic period' of Modern architecture.

With the second room, we are in the heady aftermath of the Russian Revolution: Altman, Rodchenko, Popova, Stepanova, Klucis and his wife, Valentina Kulagina, among others, perhaps seen here for the first time. The emphasis is on the diagonal and dynamic, continuing upstairs with a room full of original collages.

A slightly distressed remnant of Klucis' artwork for The Electrification of the Entire Country marks the first Soviet collage by this young student. Already the leader is portrayed as a colossus, astride the changing landscape: it's Lenin here, soon to be joined by Stalin in a later montage. These now seem disturbing images, and with Stalin marching alongside the workers we are in the realm of Socialist unrealism. Natalia Pinus-Bucharova's woman worker, with the daycare centre outside, is a happier image, as are the exuberant collages of Solomon Telingater and Nikolai Sidelniko.

Czechoslovakia - two slightly faded fragments from Karel Teige - and Poland are also represented, along with the brilliant Dutch: Paul Schuitema and Piet Zwart especially. Zwart's page from Trio Printers is what Becker calls 'almost an alchemy of type'. David Wild is an architect in London





Empty promises

BRIAN EDWARDS

The Last Icons: Architecture Beyond Modernism

By Miles Glendinning. Graven Images, 2004. 40pp. £9.50

The Lighthouse, Scotland's Centre for Architecture, Design and the City, has embarked on a series of essays, of which The Last Icons: Architecture Beyond Modernism is the first. Like many publications by Miles Glendinning, the scholarship is impeccable and the argument both lucid and campaigning in style. This slim volume does not just lament the decline of Modernism, whose roots are traced back in Scotland to the social idealism of John Ruskin and Alexander Thomson, but raises some pertinent questions for the Scottish design community to ponder.

A single theme threads its way through a series of historical examples, culminating inevitably in the new Scottish Parliament. Although Glendinning uses many buildings to make his argument, this is a journey through changing ideals rather than just architecture. It is about the commodification of architecture by the marketplace and the exploitation of theory to justify the new corrupted designs of Koolhaas, Gehry and their Scottish imitators.

The rootedness of Modernism in social purpose and technological invention has been replaced, according to the author, by a kind of 'junkspace' found north of the border. Theory has become McTheory and icon McIcon, with Mackintosh and now Miralles appropriated in the cause of rebranding.

Quoting Benjamin Barber, Glendinning sets the battle of the icon into a discourse between triumphal capitalism (McWorld) and reactionary conservatism (jihad). For him, the restyling of Modernism into image-making and TV prizes disconnects architecture from the social fabric of the city. The branding

of places, buildings and their architects leads to fast communication and shallow cultural knowledge. The tools of the trade are computerised design, corporate clients and conspiring signature architects. The ironies and self-contradictions visible today in much 21st-century Scottish architecture is leading, the book suggests, to intellectual emptiness: buildings that are devoid of both meaning and social purpose.

One wonders whether the kind of Modernism the author likes - the rational, uncomplicated buildings of the 1950s and 1960s by Robert Matthew - has a place in modern Scotland. Since the writings of Robert Venturi, Colin Rowe and Walter Benjamin, it is difficult to defend the single-mindedness of design based on rational methods alone. Although Glendinning condemns the absurdity of metaphor as a basis for design, his support for the underlying Modernist ideals of social and technological progress seems a distant dream post-Koolhaas.

This provocative essay ends with a discussion of the tragic parallels between Mackintosh and Miralles. Both died young with much unfulfilled potential; both had their buildings condemned for cost overruns; and both grappled with a different kind of Modernism. Miralles is the new myth, the creator of Scotland's single most important icon. The new Parliament has put Scotland on the world stage - ultimately that is what architecture is about. Glendinning has done well to sharpen the icon argument and draw a welcome distinction between social progress and cultural ambition.

Brian Edwards is professor of architecture at Edinburgh College of Art

Nice and simple

IAIN BORDEN

Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects By Rafael Moneo. MIT Press, 2005. £25.95

In Renaissance und Barock, the German art historian Heinrich Wölfflin famously noted that the path from the scholar's study to the mason's yard is not a direct one. There is, he claimed, no immediate connection between, on the one hand, the world of intellectualism and theory, and, on the other, the world of architectural construction and practice.

This observation seems to underlie one of Rafael Moneo's central themes in *Theoretical Anxiety and Design Strategies*, namely that the era when architects might seek to produce an overarching and comprehensive theory of architecture (in the manner of Vitruvius or Alberti) has long gone. Instead, Moneo suggests that in the late 20th-century onwards, architects engage in 'theoretical anxiety' about their work, which is 'closer to reflection and critical discourse' than it is to any attempt to produce a systematic or general theory of architecture.

So, in the architects included here – James Stirling, Robert Venturi and Denise Scott Brown, Aldo Rossi, Peter Eisenman, Álvaro Siza, Frank Gehry, Rem Koolhaas, and Jacques Herzog and Pierre de Meuron – Moneo treats the whole body of work. We learn not just of their theories, but also of their design approach in the most general terms. This is all for the good, for while

Eisenman or Rossi could perhaps properly be called theorists, or their work might be termed theoretical, that is hardly the case for someone like Gehry, who has always studiously avoided developing an overt theoretical position.

And this is precisely where Moneo is at his best, taking us through the work of each architect in turn (each has their own chapter), and, in particular, discussing specific projects in terms not just of the architect's general design approach (or 'theoretical anxiety'), but also specific design tactics as employed in individual buildings.

Reading Moneo puzzling over the section of Stirling's History Faculty building, the plan of the Vanna Venturi house, or the dismantling and reassembling of programme in Gehry's Loyola Law School, is a real delight. A thoughtful architect thinking about architecture as produced by other thoughtful architects can be highly informative, especially when focusing on particular projects and design problematics.

Yet this is also the great limitation of the book. Perhaps because of its focus on the internalised thinking within the design of architecture, *Theoretical Anxiety and Design Strategies* has no great central thesis, no great contextual explanation, and instead is really the product of some fairly conventional lec-

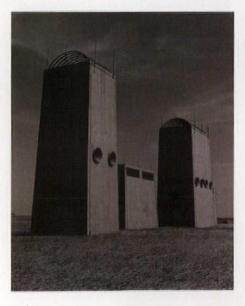
tures first given at Harvard and Madrid in the early 1990s.

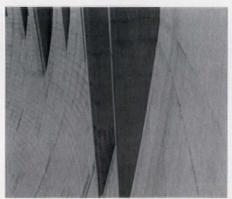
As a result, we are presented with Moneo's charming and inquisitive tone, but also something of a brief survey course – the book is a quite straightforward and perfectly competent introduction to the work of eight of the most influential architects of the last 25 years, and reads something like an update to Kenneth Frampton's Modern Architecture: A Critical History, mixed with the personal inquiry of Peter Cook's Primer.

As Moneo acknowledges, it is not particularly up-to-date: the architects chosen are not so much the currently most dynamic as the most influential of the last few decades, and of those selected only two are perhaps likely to develop their architectural position any further. With the exception of the chapter on Herzog & de Meuron, nearly all of the architecture comes from 1995 or earlier, and more than once Moneo describes buildings from the mid-1980s as being 'recent work'.

Consequently, there are no surprising interpretations or redefinitions here. Think of the book as a kind of primer, though, and it is much better. Each chapter opens with a 10 to 12-page general introduction to its featured architect(s), followed by a chronological run-through of their main projects.

More or less every project is well illustrated, often with plan, section or model in addition to photographs of the finished product – again, disclosing Moneo's admirable concern to describe the architecture rather than create additional layers of theorisation. Nice and simple does it, and effectively so. Iain Borden is director of the Bartlett School of Architecture, UCL







Lynn Davis' book of photographs, American Monument (Monacelli Press, £35), includes buildings by such familiar architects as H H Richardson, Frank Lloyd Wright, Philip Johnson and Frank Gehry, but her interest isn't just in the work of famous names. She looks also at Las Vegas kitsch (Postmodern pyramids), at the strip developments the Venturis enthused over (above right), at huge civilengineering projects like the Hoover Dam (above centre), and at more enigmatic structures like the Stanley R Mickelson Safeguard Antiballistic Missile Complex in North Dakota (left).

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

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Our client, a leading AJ100 practice, seeks applications from ambitious architects who can demonstrate a proven track record in the delivery of major new build and/or refurbishment 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 molivated, articulate and looking for a new challenge and have a keen desire to build a long-term career within a leading architectural practice. Ret 10206

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

enior 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
Residential and commercial projects - AutoCAD.

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

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

Mid-Weight Technician, Berkshire - to £18ph A range of commercial projects - AutoCAD

For more vacancies please visit www.justarchitecture.com

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.



Architectural Recruitment Nationwide

Permanent Opportunities

Architectural Technician Hertfordshire - To £35k pa

Located in Hertfordshire, this dynamic practice is looking for an Architectural Technician to work on Residential and Commercial Projects. The ideal candidate should be highly proficient on AutoCAD, have a strong knowledge of UK Building Regulations and the ability to produce working drawings. Ref AR7

Hertfordshire - To £35k pa

Our client is located in Hertfordshire within easy commute from Kings Cross. They have an urgent need for a RIBA Architect with 2-3 years post qualification experience to work with the senior members of staff delivering a variety of projects involving design, job running and supervision of others. AutoCAD skills are essential.

SW London - To £32k pa

This award winning practice seels additional Architects, profident in AutoCAD, to help with their growing workload. Recently praised for producing "vell-detailed, functional buildings" they are looking to attract qualified Architects with at least 2/3 years design experience in the Commercial and Industrial sections and capable of running projects up to Δ8m. Ref ARB

Contract Opportunities

London - To £22/hr

This Internationally acclaimed Architectural Practice is a Internationally acclaimed Architectural Practice is a specialist in the Hospitality sector, and has an immediate need for two RIBA qualified Architects to work on large scale Hotel projects. The role will involve job running, design and technical drawings. Proficiency on AutoCAD and previous related experience is essential. Photoshop and Indesign skills would be useful. This is a long term contract opportunity. Ref ARS

SE London - To £23/hr

Our client is an International practice based in convenient location. They are offering a long term opportunity for an experienced Architect with job running experience to work on a team focusing on an Education portfolio. Successful candidates will have proven detailing ability and be expert on AutoCAD. This is a long term contract opportunity.

Ref AR6

Architectural Technician London - To £18/hr

Our client is a large Healthcare specialist and requires an Architectural Technician to work on a Hospital site in Central London. The role will involve producing planning drawings over a three month contract.

Proficiency on AutoCAD is essential, and previous experience of Hospital projects is highly desirable. Ref AR2

Nationwide Opportunities

Architectural Technician

Oxford - To £28k pa

A highly experienced Architectural Technician is required by this well-known Oxford based company. You will be required to complete detailed working drawings, liaise with clients and regularly attend site visits. You will be highly proficient on AutoCAD with a minimum of 3 years experience.

Architect

Bristol - To £30k pa

This Bristol based site of a National Housing Developer now requires an Architect to run projects and coordinate teams of Technicians working on Residential design and development. The successful candidate will have worked previously for a housing developer, and have a minimum of 3 years post qualification experience. AutoCAD experience is essential for this role. Ref AR4

Architectural Technician

Milton Keynes - To £30k pa AutoCAD literate Technicians are needed for a small practice working on big projects of up to £60m in value. Dealing mainly in the Commercial and Industrial sectors, you will work as part of a project team taking packages through from inception to completion.

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This is a unique role, so there will be an essential degree of learning. But to first be considered, you'll need to answer some key questions. How will you establish your credibility in front of clued-up clients? Have you the architectural ingenuity to win the respect of a savvy London team who, initially, will know more about the business than you? Can you perform as effectively in client presentations as you do on CAD? And, finally, how will you challenge and win clients over to implement the new ideas and approaches that AWW generate?

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This is not a role for the faint-hearted, but if you've proved your design talent, job-running and technical ability in Commercial, Educational or Mixed-use backgrounds - and you're looking for the challenges and immense opportunities of a truly rewarding Architectural role - you're just the lionheart we have in mind.

For the full story and to discuss this vital role in complete confidence, please call David Madden on 0207 258 8383 or visit our website at www.siv.co.uk/executive.

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people & practices

Marks Barfield Architects has announced the promotion of Frank Anatole to director.

RGA Consulting has moved to 7 Dean Bank Lane, Edinburgh EH3 5BS.

David Akera is leaving Price & Myers to start his own practice, Akera Engineers.

Keppie Design has announced the promotion of Charles **Cutting and Alistair Hawkins** to associate architects at its Edinburgh office.

Paul Velluet, former assistant regional director and regional architect of English Heritage in the London region, is the latest strategic appointment to be made by HOK International.

Clarke Bond, a multidisciplinary engineering and management consultancy group, has announced the appointment of Neil Kerridge to the position of associate director.

Foster Lomas has relocated to 4 John Prince's Street, London W1G 0JL, Tel: 020 7491 3180.

Mackellar Schwerdt Architects has promoted Stephen Kemp to an associate of the practice.

Seán Dockry & Associates has moved to the First Floor, Hynes Building, St Augustine, St Galway.

The practice previously known as The Kellett & Robinson Partnership has become McGarrigle + Jackson. The partners are now Niall McGarrigle and Michael Jackson and the new address is 19 Mount Havelock, Douglas, Isle of Man IM1 2QG.

 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 Agency of the Royal Institute of British Architects

PROJECT ARCHITECT - MAIDA VALE

JOB REF 0580

A small firm of 9 people is looking for a project architect of around 5 years post part 3 experience. The candidate will be need confident in handling jobs, dealing with clients and supervising one assistant. The firm predominantly works on high quality residential schemes and requires someone using Microstation. This is a permanent role with a salary in the mid £30,000's and the potential for good career progression.

ARCHITECT - CANONBURY **JOB REF 0633**

A long established, medium sized firm specialising in schools projects, is looking for a project architect. They are recruiting for a specific project; to work on a large new extension to a special needs school in Inner London. The project is shortly to be submitted for planning approval and the successful candidate will be able to follow this through to completion. Applicants will preferable have some experience with Vectorworks. Salary c. £33,000.

To register for these and a wide selection of other vacancies please send your CV to the e-mail address below

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Architects: newly ARB registered who want to stretch their talents and design skills, knowledge of construction, materials and management.

Architectural Technicians/Technologists: experienced construction professionals who know how to put buildings together and can produce quality working drawing packages with precise specifications to enhance designs and meet programmes, and to assist managing projects on site.

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Studio E Architects

Senior Architects

Minimum 10 years project running experience required. Design flair and construction knowledge essential with previous involvement in education and/or leisure projects an advantage.

Architectural Assistant

Minimum 3 years post part II detailing experience on industrial buildings. To be responsible for the day-to-day running of waste management projects currently under construction in London and Dumfries. Microstation essential. Salary £25K +.

Application closes: 09 May 2005 Apply with CV to Garry Stewart at Studio E Architects, Palace Wharf, Rainville Road, London W6 9HN email: garry@studioe.co.uk



Architect and a Part 2 Assistant

Vac ref 0504-8

Permanent

My client is currently seeking either 2 Architects with at least 2 years post qualification experience or an Architect and a Part 2 Assistant with similar experience to join them. The work will be on 2 mixed use residential/commercial regeneration schemes. One is in Lichfield with a value of £80m and one in is Birmingham with a value of £200m. The size of the projects and the complexity of the work means that these roles would suit ambitious, self motivated people

who are comfortable working on their own initiative with a minimum of supervision. This is a great opportunity for an ambitious and determined Architect or Part 2 Assistant to get their teeth into prestigious projects.

572841 Fax: 01788 578609 or Email: dave smith@ rdrecruitment.co.ul

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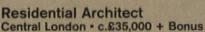
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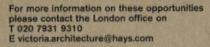


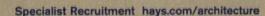


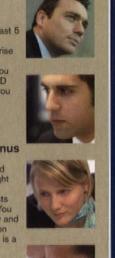
A leading practice of 30 architects seeks an enthusiastic and talented individual with at least 5 years PQE and excellent job running and technical skills. The current project is a high rise waterfront residential development that has successfully been granted planning. Ideally you will be literate in Microstation or a similar CAD package and willing to cross train. In return you will receive a comprehensive remuneration package. Ref 1469457



An architect with knowledge of traditional and contemporary residential architecture is sought by a small established practice with an outstanding client portfolio to work on projects ranging from £250,000-£5 million in value. You will have strong design flair, CAD proficiency and excellent client liaison skills. High specification residential project experience is essential, as is a passion for high quality refurbishments. A competitive remuneration package and a structured career path are on offer. Ref 1469025









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



Project Architect £35,000 - £40,000 _ London

Talented and self-motivated Architect required with job running, client facing and problem solving skills to work on residential and commercial projects. You must have at least 3 years' post Part III experience and be a 'hands-on' project leader with sound organisational skills.

Aaron Pacitti 1, 020 7881 2700 e. apacitti@bbt.co.uk Ref: 21002AJ

Architect

£25,000 - £30,000 - Newcastle

Design-aware Architect required to work on residential and commercial projects. You must have at least 3 years' experience at RIBA Part III. You will be a practical team member with outstanding organisational skills and modern creative flair.

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Nash Partnership, 23a Sydney Buildings, Bath, BA2 6BZ mail@nashpartnership.com tel.01225 442424

John McAslan + Partners are looking for architects to join their Manchester studio to work on a variety of new education projects.

TECHNICAL ARCHITECTS

with minimum 5 years PQ experience. Candidates should have direct experience of detailing technically complex large-scale projects ensuring the delivery of detailed design and tender packages.

PROJECT ARCHITECTS

with 2-3 years PQ experience and exceptional design skills and a sound knowledge of construction detailing and the ability to run projects from inception to completion.

Microstation proficiency and knowledge of Quark and Photoshop essential.

The practice offers a number of company benefits including company pension scheme, annual bonus and healthcare insurance.

Please send CV, plus covering letter and A3 examples of work to:

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



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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.

Faculty of Engineering

School of Civil Engineering

Hoffman Wood Chair in Architectural Engineering

Applications are invited for the Hoffman Wood Chair in Architectural Engineering which will be based in the School of Civil Engineering.

This post will have a very strong research element, and it is expected that the Hoffman Wood Chair holder will develop new research ideas and aspire to carry out research to the highest level in a world-class, research-led University. An established reputation in the subject, a successful record of producing top quality research publications and a proven track record for attracting research funding are essential requirements for the post.

The post-holder will also be expected to provide leadership in the teaching of Architectural Engineering and to develop and implement strategies to widen the appeal of undergraduate and postgraduate taught programmes. Whilst it is expected that the post-holder will take responsibility for the BEng and MEng Architectural Engineering programmes, no specific qualifications are deemed essential for this post. However, it is expected that the successful applicant would ideally have a strong interest in, or working knowledge of, architecture, civil and structural engineering or building services.

Salary within the Professorial range (minimum £47,380 p.a.)

Informal enquiries to Professor Roger Pollard, Dean of the Faculty of Engineering tel 0113 343 2002 email r.d.pollard@leeds.ac.uk or Professor Nigel Smith, Head of the School of Civil Engineering tel 0113 343 2301 email n.j.smith@leeds.ac.uk

Application packs from Susan Alexander, Recruitment and Administrative Co-ordinator, Human Resources, University of Leeds, Leeds LS2 9JT tel 0113 343 3949 email s.alexander@adm.leeds.ac.uk

Job ref 330374 Closing date 3 May 2005

Textphone for deaf applicants only 0113 343 4353. All information is available in alternative formats please contact 0113 343 4146.

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Our client is currently recruiting for a Project Architect to work on a number of new build and refurbishment projects, primarily within the educational sector. Value of projects range from £100k up to £35m. Candidates must be conversant in the use of AutoCAD as well as having good building construction knowledge. Successful candidates will be given the autonomy to run own projects. Previous experience within the educational sector is not required but is advantageous. An excellent opportunity to work on projects from inception through to completion. Based: London/Kent REF: 5768

Senior Architect Pay: Up to £45K + Package

This established housing developer based in Kent is currently recruiting for a Senior Architect to work on the design and adaptation of standard housing, for both speculative and social housing schemes throughout the South East of England. The successful candidate will be responsible for designing imaginative layouts, maximising site potential, following design guidelines and utilising/designing appealing standard house types. Additionally will be responsible for preparation and submission of planning applications, including consultation at all stages with planning authorities to achieve timely approvals. Applicants must have a minimum of 7 years' of experience, with 3 years' or more within the residential area. Knowledge of AutoCAD, building regulations and planning applications is essential. Based: Kent REF: 5837

Architectural Technician Pay: £21-22K

Our client is expanding to the North West and is recruiting for an Architectural Technician to work on the production of drawing packages and planning applications. Candidates must have a minimum of 3 years' experience, preferably working on a variety of projects. Must have the confidence and ability to liaise direct with client and contractors, both in person and over the phone. Good technical skills and knowledge of planning and building regulations processes would be useful. AutoCAD proficiency is required, as is a flexible attitude to fit into this new and evolving office. Based: Manchester REF: 5838

Please contact David Bean for more information on these and other opportunities throughout the UK.

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Sir Robert

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This demanding position requires a qualified professional with excellent technical, commercial and management skills. The successful candidate will have experience in evaluating designs, ensuring that they meet client and statutory requirements and are buildable and cost effective. He/she will have sufficient experience of detailed design to ensure that outline design proposals can be developed into detailed design within agreed project cost and programme constraints.

Candidates must meet the following minimum requirements to be considered:

- · At least 15 years of appropriate and varied experience.
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- · An excellent communicator at all levels.
- Experience of the early bid stages of PFI projects.
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Experience in the following will be an advantage:

- · Selection and appointment of consultants and the preparation of consultancy agreements.
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Please write, enclosing full CV and stating the reference 01210 DMA 0504 to:

Human Resources, Sir Robert McAlpine Ltd, Eaton Court, Maylands Avenue, Hemel Hempstead, Hertfordshire, HP2 7TR

Or via email: careers@sir-robert-mcalpine.com

Senior Architects

We are seeking two ambitious and talented architects to take leading roles in our company. With at least 10 years post part 3 experience, proven design ability and a track record of delivering projects, you will have reached a point where you want real responsibility and the opportunity to help nurture younger talent:

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

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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

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Email: laurie.shenoda@emap.com

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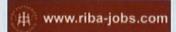
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If you are an Architect/Technician with 3 to 5 years post qualification experience and have an interest in working in a dynamic and friendly office on projects in the UK and overseas. Please send your CV with a maximum of 3 A3 sized pages showing examples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

Philip Jordan The Sail Loft Limehouse Court 3-II Dod Street London **E14 7EO**

JORDAN + BATEMAN

Architects

Barnsley Hewett & Mallinson Chartered Architects

We are currently recruiting Architects to help with our increasing Educational workload. Candidates should be technically competent and have good communication skills. All candidates should have a minimum of 1 year's UK office experience. AutoCAD experience preferable but not essential.



We are looking for qualified Architects with up to 3 years' post-graduate experience as well as Part 2 RIBA Architects

Please write to Mr S W Leech, Barnsley Hewett & Mallinson, Chartered Architects, 1 White Hart Lane, London. SW13 ORA. or e-mail recruitment@bhmarchitects.com

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Borough of Poole

EXPRESSIONS OF INTEREST TENDER FOR SCHOOL BUILDING CONDITION SURVEYS

The Borough of Poole Local Education Authority invites expressions of interest to undertake Building and M&E condition surveys on an existing mix of 41 Primary, Secondary and Special Schools, with a total gross internal area of 136,000m³. The surveys will include temporary buildings and additionally, external ground surveys.

This is a strategically important project for the Borough of Poole in updating its asset management portfolio of educational buildings, and it is critical that the appointed consultant surveyor has the necessary resources, experience and track record to guarantee that all objectives are met.

The surveys are expected to take place from July to October 2005.

Closing date for registering expressions of interest is 22nd April 2005 and this is to be accompanied by a company resume detailing previous experience in carrying out school condition surveys.

Further details are available from: Mr Paul Cooling BSc(Hons) DMS IEng MIIE MIAM, Asset Planning Manager, Property Services, Borough of Poole, Jade Manor Court, West Quay Road, Poole, BH15 1JG Tel: 01202 261275 Email: p.cooling@poole.gov.uk

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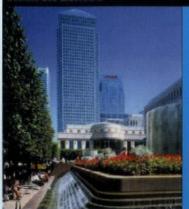
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CLAXTON BLINDS



AJ ENQUIRY NO: 301

Claxton Blinds is one of the leading commercial window blind companies in the UK, specialising in providing interior window treatments for any requirement. Notable projects include Tower 42, the Canary Wharf Tower and most recently, Citigroup Tower at Canary Wharf, with Claxton providing more than 16,000 blinds throughout the three buildings. For more information, telephone 012727 840 001 or visit www.claxton-blinds.com

ALEXANDER JAMES



AJ ENQUIRY NO: 302

Specialist in show-house interior design Alexander James has welcomed a new interior designer to its team. Penny Barker advises clients on colours, textures and materials for designing a home environment. The design includes a range of elements, from lighting to flooring, furniture & wallcoverings, all geared towards creating a contemporary look.

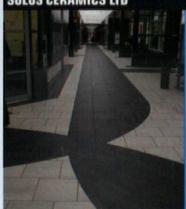
LAIDLAW



AJ ENQUIRY NO:303

Laidlaw, the UK's leading specifier and supplier of architectural hardware, timber doorsets and railing systems has triumphed at this year's GAI Specification Awards. With winning results in 3 categories including 2 1st places, Laidlaw consolidated its reputation as a market leader at the industry recognised awards.

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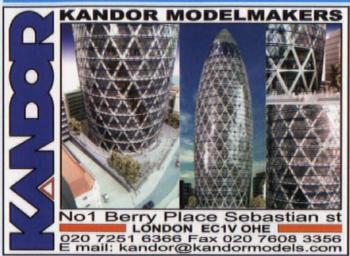
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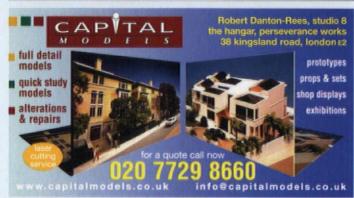
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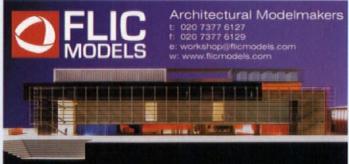


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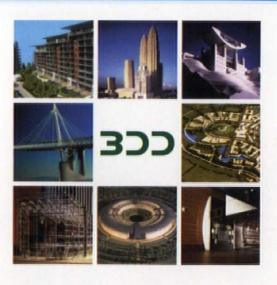
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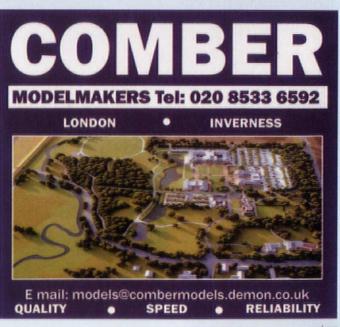




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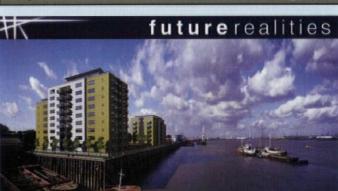
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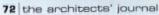










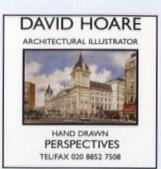


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Talking walking

eird things were happening on Meard Street in London last Tuesday. Living Streets, a national charity, was launching an election campaign by making street items talk to passers-by. Microelectronics were used to animate everyday objects so they were able to speak up for the need to make streets and public spaces safer. Paving squealed of the harm to pedestrians from tripping over broken slabs; whispering windows reminded people of the missing noise of children in streets judged too dangerous to play in; and signs directed people to the shops and services that make up a 'walkable neighbourhood'. All very odd.

Interesting future

nd so to the RIBA for the handover of the leadership of the Building Futures project, the research organisation run jointly between the institute and CABE, from John Worthington to Dickon Robinson. Worthington, a former director of DEGW, gave an extraordinary speech chronicling the ups and downs of his time as Building Futures chair, hinting broadly that there had been interesting differences of opinion between the Portland Place staffers and their counterparts at CABE's Waterloo headquarters. Robinson's response to Worthington's speech was also entertaining. 'If I'd heard that talk before I agreed to become chairman, there's no way I'd be standing here now making an acceptance speech,' he told the tittering audience.

Freedom to row

ust when everyone thought it wasn't possible for New York's Ground Zero debacle to become any more controversial, what happens? You've got it – yet more excrement flies towards the fan. Thomas Shine, a fresh-faced 2000 graduate of the Yale School of Architecture, is continuing to claim that SOM's David Childs, the current lead architect on the rebuild project, copied his work

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 31.3.05) was David Chipperfield Architects' studio for Antony Gormley in King's Cross, London. Peter Denney from St Albans was the winner.

when drawing up the Freedom Tower proposals. Where do we suppose **Danny Libeskind** stands on this? Presumably chuckling to himself at the irony.

Key to the capital

t looks as if one of the capital's leading architectural charities is lucky to have hung on to its image. One source claims that at the birth of the Greater London Authority (GLA) in June 2000 the Kentish Town-based London Open House was approached for the use of its logo by the new body. However, after deputy mayor Nicky Gavron was sent packing, the mayor's office had to opt for the word 'London', with an appropriately scarlet 'on'. If Gavron had instead received a positive response, the GLA could have got its hands on the charity's seemingly inappropriate silver key containing the outline of the capital's skyline, which, incidentally, was designed by

Newell & Sorrell, current CABE chief **John Sorrell**'s design consultancy.

An Eye for a story

he London Eye has done much to rejuvenate the tourist industry on the South Bank. However, in the first episode of the new Doctor Who it was revealed that the mighty white wheel could have even more power than was ever imagined by its creators, Marks Barfield. The Doctor's nemesis, evil alien the Nestene Consciousness, transformed the 1,700 tonne structure into a massive transmitter to control an army of plastic warriors. Astragal hadn't realised the Eye was a mixed-use scheme.

Considered pin-up

t was nice to see ex-CABE
Design Review boss Peter
Stewart and my old friend
Paul Finch having a laugh over
the AJ's news section last week.

They were amused because, as they both pointed out, there was no way anyone from Chetwood could have known how long the Design Review Committee spent assessing the pin-up of its St Austell project. 'We definitely gave it at least half an hour, and we came to a considered opinion,' one of them said. 'The Chetwood people weren't even there, so how would they know?'

Word of a Lai

DP's offices certainly won't be guiet when student Matteo Lai takes up his work placement there. The interior-design student, from London Metropolitan University, was the winner of the Architecture for Diplomacy competition, organised by the Czech embassy. BDP is offering him the placement as part of its sponsorship package for the competition. At the awards ceremony Lai was hampered neither by the fact that he had carried out a piece of urban design for a European embassy in New York that was way outside his discipline, nor by English not being his first language. He started his speech conventionally by thanking his family, before launching into a lucid and highly intelligent exegesis of his project. Not perhaps what the guests were expecting, but he certainly takes top marks for confidence and competence.

Heavenly rides

ood heavens, what will they think up next? Plans have been drawn up for a Christian theme park in God's own country, Yorkshire. Though a site has yet to be found, the £144 million Ark Alice project is being billed as the new biblical Disneyland. Arup has been asked to work on the scheme, which will have a replica of Noah's Ark at its centre. Other attractions could include a 'Jonah and the Whale' rollercoaster, a mini garden of Eden and a mock-up of the Red Sea, complete with walls of water that part. However, what with the delays in the current planning system, it will probably take longer than seven days and seven nights to complete.

astragal



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doors to be installed even in relatively restricted locations.

SCANDINAVIAN WINDOW SYSTEMS AJ ENQUIRY NO: 201

A number of Olsen lift-and-slide doors have recently been supplied and installed at a new Roman Catholic school in Lymington for **Hampshire County** Architects. The doors were chosen for



their ease of use, design versatility and high-security features. Full information on all Scandinavian Window Systems products are available on the new website at www.scandinavian-windows.co.uk

TORMAX

Always focused on advancing automatic door technology, Tormax has launched the compact Slidedoor Win Drive 2201. Offering cost-effective compliance with DDA requirements, the Win

Drive operator is quick to install, thanks to a patented

component fastening system, while two-key programming simplifies everyday operation. Its small dimensions allow prestigious sliding



AJ ENDUIRY NO: 202

HAF

AJ ENQUIRY NO: 203

HAF has produced a Selectdoor Doorset brochure to illustrate the four steps to providing rapid-fix doorsets, including an in-depth consultation, detailed specification, delivery schedules and installation. The company's range of frame profiles, veneered, painted and laminated doors, and architectural hardware is also comprehensively listed. All doorsets are compliant with fire regulations.



STOAKES PROJECT OF THE WEEK

Here's a fine example of what new curtain-walling technology can achieve. Reid Architecture has accentuated the horizontality of the Cargo 777 administration building at Heathrow with a cantilevered roof and projecting brise soleil. The Astrawall structural silicone glazing system has created slim and crisp sight-lines. Astrawall is designed, manufactured and installed by Stoakes Systems. Tel 020 8660 7667 or visit.www.stoakes.co.uk



AJ ENDUIRY NO: 204

YORKSHIRE COPPER TUBE

AJ ENGUIRY NO: 205

Yorkshire Copper Tube - part of Europe's largest manufacturer of copper plumbing tube - has introduced a comprehensive product and technical data guide, entitled The Copper File. As the first



of its kind for the industry, the guide signals a new era in customer support, providing consultants, specifiers, installers and stockists with extensive information on the company's product range and a complete technical guide on the use of copper plumbing tube.

CHELSOM

To complement the coolest of interior schemes, contemporary lighting from Chelsom has been installed throughout the guestroom areas of the highly acclaimed Hope Street Hotel in Liverpool, a lasting legacy to a city of culture. Specially created to reflect the design ethos of Liverpool's first design hotel, the bespoke table lamps and floor lamps blend chrome tubing with heavy glass bases and crisp cylindrical handmade shades.



RATIONEL

AJ ENQUIRY NO: 207

The regeneration of the 1960s-built Oakridge **Central Housing Estate** has included a large selection of Rationel's Domus timber windows and doors. These stainedfinished units were chosen by the Oakfern **Housing Association for** their inherent flexibility



of design and their ability to meet the demands of social housing, as well as for their excellent presentation and visual qualities.

LUCITE

Lucite Prismex was chosen by specialist signmaker Scriptus for its recent refurbishment of the main reception area at the HBOS retail headquarters in Halifax, West Yorkshire. Working with architect **Building Design Partnership**



and main building contractor Eric L Nethercoat, Scriptus used Lucite Prismex panels to achieve a slim, evenly illuminated and lowmaintenance light source that shines through etched film on the glass surface of the stylish reception desks.

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