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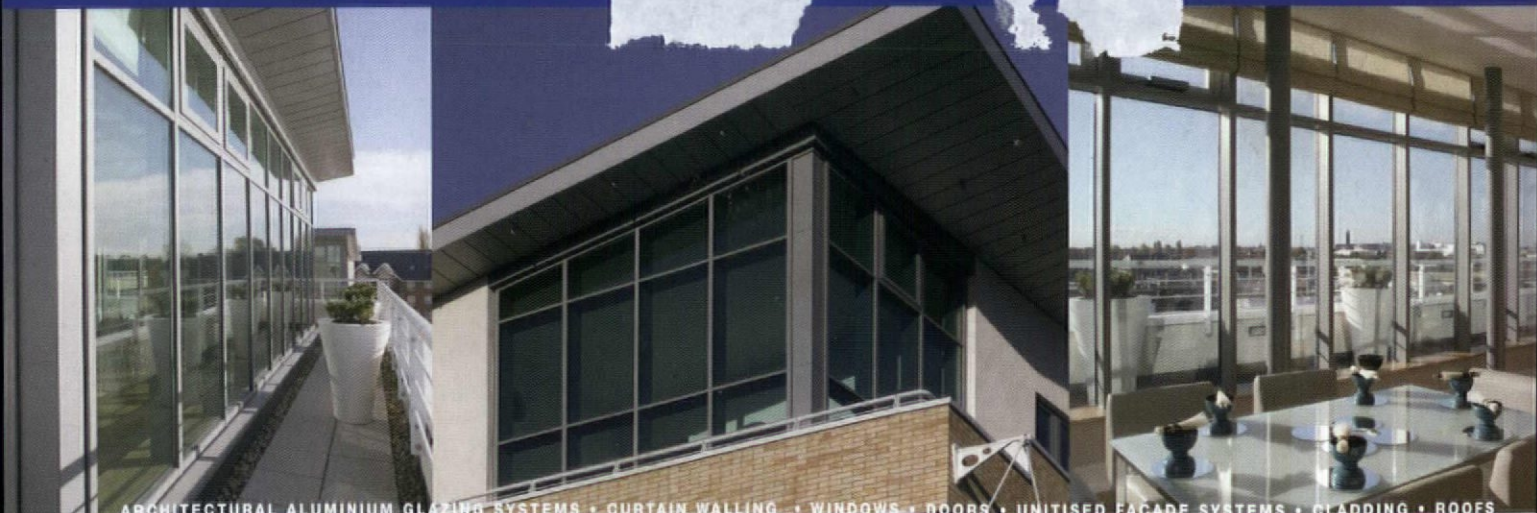
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The AJ's Small Projects Award 2005 has been won by Nord Architects for this extension to Bell House, a 1950s brick bungalow in the Campsie Hills in Stirlingshire. The runner-up was Ullmayer + Sylvester's summerhouse in a north London garden. The awards are sponsored by RobinEllis Design and Construction. All the entries are on show at the RIBA until 28 May.

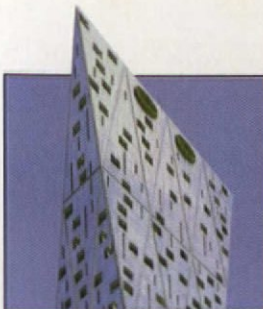
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Cover

Performance Academy, Newcastle,
by RMJM

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Could Make's plans for a 'Kite' tower still have a future?

» page 10

“We do have an acquisition strategy and, more likely than not, we will look at more takeovers”

Capita's Andrew Murray on the firm's takeover plans » page 12

aj news

INSTITUTES MOVE CLOSER

The RIBA and the Landscape Institute have signed a historic agreement to forge closer links. The memorandum, which was officially agreed on Tuesday, will create a 'formal framework for greater cooperation between the two bodies'. +

SUPPORT FOR ROOF TAX

The Milton Keynes Partnership Committee has thrown its weight behind proposals for a £18,000 roof tax on new residential schemes. In a break with traditional Section 106 agreements, developers would have to pay a standard 'per dwelling' contribution – 10 per cent of which would be payable once reserved-matters approval had been secured. +

COURTYARD LISTING BID

The government is considering listing the Courtyard House in Poole by Richard Horden. Designed for his parents and completed in 1975, the building was once described as a 'superb Miesian house'. The application has been given the backing of the Twentieth Century Society. +

MULTIPLEX AIMS HIGH

Multiplex has asked Hamilton Associates to draw up designs for a massive new skyscraper at the centre of the Elephant and Castle redevelopment in south London. The practice pipped Lifschutz Davidson, Reid Architecture and Make Architects to land the Castle House project. It hopes to submit a planning application by autumn.

BECKINGHAM JURY STILL OUT

The jury was still considering its verdict in the manslaughter case involving architect Gillian Beckingham (AJ 10.2.05) as the AJ went to press. The 46-year-old council architect is charged with responsibility for the deaths of seven people in Britain's worst outbreak of legionnaires' disease, in July and August 2002.



Alsop's Tuscan hill town in tatters

The first significant phase of Will Alsop's controversial vision to remodel Barnsley along the lines of a Tuscan village is in tatters after its funder pulled the plug late last week.

Developer Multiplex has withdrawn from the £200 million regeneration – which was due to be worked up for planning by Piers Gough's practice CZWG – citing problems with the design.

The loss of a major player is a big setback to the plan to redevelop Barnsley market, which has been put on hold until July while its developer undertakes a desperate search for a last-minute funding partner.

Gough said: 'Multiplex couldn't resolve the structure of the development agreement with the others in the 1249 Regeneration Partnership. We are due to meet with the landowners Barnsley City Council and Yorkshire Forward after the development partnership is reformed.'

Late last week Multiplex deputy managing director Ross McDiven said the decision to withdraw from the project was due to the results

of lengthy due-diligence processes. He said: 'The current joint-venture partners' vision for the project was inconsistent with Multiplex's preferred design parameters and would not meet the development division's risk-return hurdles.'

The developer claims it felt overstretched after its commitments had been dramatically ramped up by its takeover of Chelsfield late last year.

David Kennedy, director of development at Barnsley City Council, said: 'We weren't in the same position with the developer after the takeover as before. Negotiating with someone who's taken on lots of other commitments was a bit of a risk.'

Will Alsop, who was commissioned by the local council and Yorkshire Forward to create the vision and masterplan for the town in 2001, said: 'I think it's very sad, but I believe that there's a splendid opportunity in the middle of Barnsley.'

Other members of the 1249 Regeneration Partnership, developers Ashcroft and the Guildhouse Group, were unavailable for comment.

Rob Sharp

BFI looks to coach park for expansion plan

Directors of the South Bank Centre have met with Lambeth council in a bid to pave the way for a new British Film Institute (BFI) centre on the Thames.

BFI director Amanda Neville met with council officers last week to convince them of the need for its expansion plans on the contentious Hungerford coach park site, next to Jubilee Gardens on the South Bank.

And Michael Lynch, chief executive of the South Bank Centre, is due to make a similar appeal by the end of the month.

Officials from the centre are due to walk the site in the next two weeks before the council considers its position.

The presentations form part of Lambeth's public inquiry into the formulation of its new Unitary Development Plan, which is due to conclude on 20 May. The site in question has been the subject of much controversy over its current allocation as Metropolitan Open Land (MOL).

Lynch and Neville are hoping to overturn this classification as part of the centre's refurbish-

ment programme of its South Bank premises, which include the Royal Festival Hall, Queen Elizabeth Hall and the Purcell Room. It wants to build at least two new auditoria and a new BFI film centre on the land.

The BFI's drive to find room for expansion has led it to consider options such as joining the *Guardian* newspaper at a Dixon Jones-designed scheme on York Way in King's Cross.

A council inspector will report on the MOL classification by the end of the year.

“We have been kicking this around on the education committee for some time”

RIBA London region chair Andrew Hanson on plans for an architecture A-level **» page 14**

AHMM looks at the future of Clerkenwell's Farmiloe Building **» page 18**



Tory shadow feels election heat

Prominent members of the architecture profession have expressed a vote of 'no confidence' in shadow planning and housing minister John Hayes.

Some of the profession's most high-profile figures have questioned the Conservative MP's ability to address their concerns in the run-up to a tightly fought election on 5 May.

Many have reacted with frustration to both his architectural opinions (AJ 14.4.05) and his voting preferences for the last term of this parliament.

RIBA president-elect Jack Pringle led the chorus of dissent by saying: 'Some ministers are more sympathetic to the views of the RIBA, and better informed, than others. It sounds like we have a lot of work to do with John Hayes.'

In response to Hayes' comment that 'much of what was built in this country

between 1955 and 1995 wouldn't be missed', Future Systems' Amanda Leveté said: 'What frustrates me about these MPs is that they have no passion for their brief. They're not even that knowledgeable or interested in their subject. And I find that disappointing.'

Parliamentary-record Hansard reveals that Hayes, who is contesting the Midlands seat for South Holland and The Deepings, has voted against equal gay rights in the last parliament, in favour of the Iraq War and against the fox-hunting ban.

He is one of the least likely MPs to contest the Conservative Party line and, on the register of members' interests, he has the third highest additional costs allowance out of 658 MPs in the Commons.

The student lobby has also chimed in, with Mark Physsas, of architecture student group Archaos, saying: 'I wouldn't be happy

with someone like that taking decisions for us as architects. Architecture students as a whole vote in line with what students nationally believe.'

'Maybe if the Tories got elected, they would introduce something worse than top-up fees, as they certainly seem very ill-informed about it at the moment,' he added.

And David Dunster, emeritus professor at Liverpool School of Architecture, said he could not accept that someone with Hayes' views could be planning minister. 'I don't know how we can vote for any of these people at the moment,' he said.

'I wouldn't vote for him, I don't vote for Tories. I'm having trouble voting for my local MP because she was for the Iraq War. I find that stupendously sick.'

Rob Sharp

● See pages 8-9 and page 22



David Chipperfield Architects has won the international competition to revamp the Castello Sforzesco – a complex of museum buildings in Milan. The London-based practice will again team up with local designer Michele De Lucchi, the creator of the Tolomeo desk lamp and a collaborator on the Berlin Neues Museum project. Seven teams, including Mario Bellini and Tobia Scarpa, were shortlisted for the competition, which focused on designs for the 'Museo della Moda' – an archive and exhibition of fashion. The Chipperfield team will now mastermind all six phases of the restoration scheme, worth €27 million (£18 million), including designing other exhibitions as well as the external public spaces. Located in Sempione Park, the castle complex is seen as one of the most important buildings in Milan and was last restored in the early 20th century by Beltrami.





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Labour or Lib Dem? Architects see little reason to vote Tory

As the election nears, **Rob Sharp** looks at the parties' shifting appeal and asks several observers and politicians to explain why a recent survey commissioned by the AJ has shown that the vast majority of architects will not vote Tory

The Pugin Room in the House of Commons is dirty. Not in a physical sense. The tablecloths are spotless. The curtains are probably taken down daily and pressed. But there's something unclean about the feeling of power, of politicians helping themselves to champagne, lounging back in their seats and patronising their guests as they keep an eye out for their next appointment.

John Hayes, shadow minister for planning and architecture, sits opposite me. He leans over, putting one hand on the back of my chair, and punctuates his answers with remarks like, 'isn't that fair enough?' It's clear he's insecure discussing his subject.

'I think much of what was built between 1955 and 1995 wouldn't be missed,' he says, echoing the Conservative Party's policy of favouring old versus new, Classical over Modern. He goes on to cite his favourite buildings as St Paul's Cathedral and those at Prince Charles' Dorset brainchild, Poundbury. Such a reluctance to acknowledge the work of modern architects has made the Tories six times less popular with the architectural community than with the UK population at large.

Tory haemorrhage

A new Camargue survey of architects' voting preferences commissioned by the AJ (see table), sees the Tories hemorrhaging support by the second. In response to this news, Hayes hardly exudes humility and respect for the profession. 'It may be that many feel they can't rise to the challenge in the face of the Conservative determination to create a built environment that enchants and inspires,' he says.

Scepticism regarding the

'It's just possible that under a Tory government the relatively steady state that the industry has seen after the last two terms might wobble'
George Ferguson, RIBA

Tories is still pervasive. 'Voting Conservative has become unfashionable,' says the recently retired Tory MP and architect Sydney Chapman. The reasons not to vote Tory if you're an architect are far-reaching, not least in their disregard for design and the Sustainable Communities Plan, which the party plans to scrap. Labour is leading the race in both the architectural profession and nationally. But the Liberal Democrats do seem to be capitalising on Tory gaffes and a gradually increasing mistrust of Labour. The question is whether that is enough to win over an increasingly apathetic electorate – including architects, who've had it good for the last two terms?

George Ferguson, president of the RIBA and a former Lib Dem parliamentary candidate, certainly feels that the Conservative Party has not come up with a coherent answer regarding what its alternative to the Sustainable Communities Plan might be. 'I think there's a feeling among the profession that they haven't taken the built environment as seriously as the other two

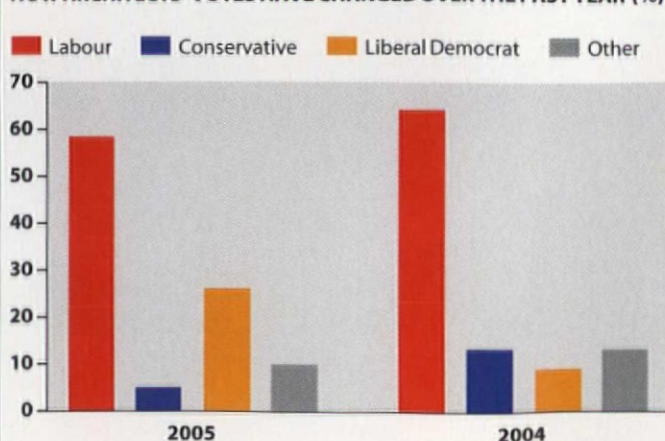
parties,' he says. 'It's just possible that under a Tory government the relatively steady state that the industry has seen after the last two terms might wobble.'

Loss of trust

The latest national opinion polls conducted by MORI indicate that the populace as a whole is less supportive of Labour than the architecture profession. Perhaps this is unsurprising, given that the design community has always been left-leaning and has more to gain than most from an emphasis on the public sector – £100 billion of PFI work is currently in the pipeline.

The current national split is Labour 39 per cent; Conservative 35 per cent; and Liberal Democrats 21 per cent. Either way, planning minister Keith Hill will crow about how high up Labour's agenda design features; unlike the Tories, whose manifesto barely mentions design or planning, bar a cursory referral to protecting green spaces in its parting pages. 'There is clear blue water between us and the Tories, in that we are interested in design,

HOW ARCHITECTS' VOTES HAVE CHANGED OVER THE PAST YEAR (%)



Source: Architects' Journal/Camargue

planning and architecture, and they are not,' says Hill. 'I feel that my opponents – and I've told John Hayes this in the Commons – make up a lot of their policies in this area as they go along.'

Given this distrust of the Tories' policies – and a feeling of impotence that accompanies voting for the status quo – support for the Liberal Democrats has rocketed. It's difficult for architects who may have lost trust for one party's leader and an opposition that seems to hate modern buildings. Many of the Lib Dems' policies make sense for the architectural profession. It plans to make the PFI process more competitive, so that one preferred practice – through a penny-pinching world of secret handshakes – is not favoured from the outset.

The Libs Dems are also unafraid of modern architecture, or so says culture spokesman and MP for Bath, Don Foster. He continues to blame failures at Bath Spa – where the council has become embroiled in a long-standing legal dispute over peeling paint and leaking floors – on contractor Mowlem. He points out that the historical presence of a spa at Bath has generated enough tourism revenue to knock £100 off each of his constituents' council tax. This will continue as a result of modern buildings in the city, he claims.

Similarly the Lib Dems' views on VAT equalisation – namely imposing the same level of tax on refurbishments and new build, thus encouraging the economic use of land – and scrapping top-up fees will win allies among standard bearers for planning and education. But, like the Tories, it might not win too many friends in the world of Modernist



'Those who vote Liberal want to give murderers the vote' **John Hayes MP**

architecture due to its plans to empower local communities to have a greater say over design.

Duty to engage

Regarding the choice of who to vote for, maybe the answer's just staring the architectural community in the face. 'I don't think architects will find themselves in a completely alien world if party A or party B get in,' says Chapman, a view echoed by several of the polled architects that the AJ has spoken to. In that case, why bother voting at all? Refusing to side with any party is a fashionable cancer ripping through this country. Limiting the number of seats that Labour win is not going to influence how many or how few PFI projects are won and by whom. For the public at large, stances on the environment, tax and the Iraq war are much bigger vote winners – architecture comes far down the agenda.

Even the RIBA seems braced for an inevitable Labour victory. 'There's no doubt that Labour will move in the right direction. The question is, how fast?' says Ferguson. The national polls suggest that, come 5 May, Labour will avoid being punished for its

PARTIES' MAIN MANIFESTO POINTS ON ARCHITECTURE

Labour

- Increase design coding
- More millennium villages
- Design champions for 75 per cent of local authorities
- Water-conservation measures in building regulations
- A hundred more developments to win Building for Life awards

Conservatives

- Increase home-ownership
- More vocational education
- Create a School Expansion Fund
- Scrap Sustainable Communities Plan

Liberal Democrats

- Harmonise VAT on new build and refurb
- More vocational education
- Changes to PFI tendering
- Simplify the planning system
- One million sustainable homes by 2012

mistakes. The architecture profession has a duty to continue to engage with the government over sustainability, good design and equal opportunities. That is, of course, if its members feel they can afford to wash their hands and play ball with a prime minister who alienated record numbers of people over a war condemned by the international community. It was this issue that caused the government to lose to the Lib Dems at the Leicester South by-election last year by a massive 13,000 majority.

Back in the Pugin Room, though, Hayes is not worried by the Liberals. He sits back and looks out of the window. He then stares me in the face, with so much force that I'm slightly wary he's going to hit the natural frequency of the Portmeirion and shower us in china. 'Those who vote Liberal,' he says, with complete seriousness, 'want to give murderers the vote. They want to relax the laws on cannabis. They want to be soft on crime. People who want to vote for these things will also vote for them.'

Like a lame caged animal, the Tories are lashing out. Let's see whether the electorate decides to put them out of their misery.

Leeds Kite Tower may yet take off

The team behind the proposed 28-storey Kite Tower on the site of the Leeds International Pool still believes the skyscraper could get built in the city.

Designed by Make Architects, the 91m mixed-use development lost out to a scheme by HBG Properties and housebuilder Barratt, following a design competition in January.

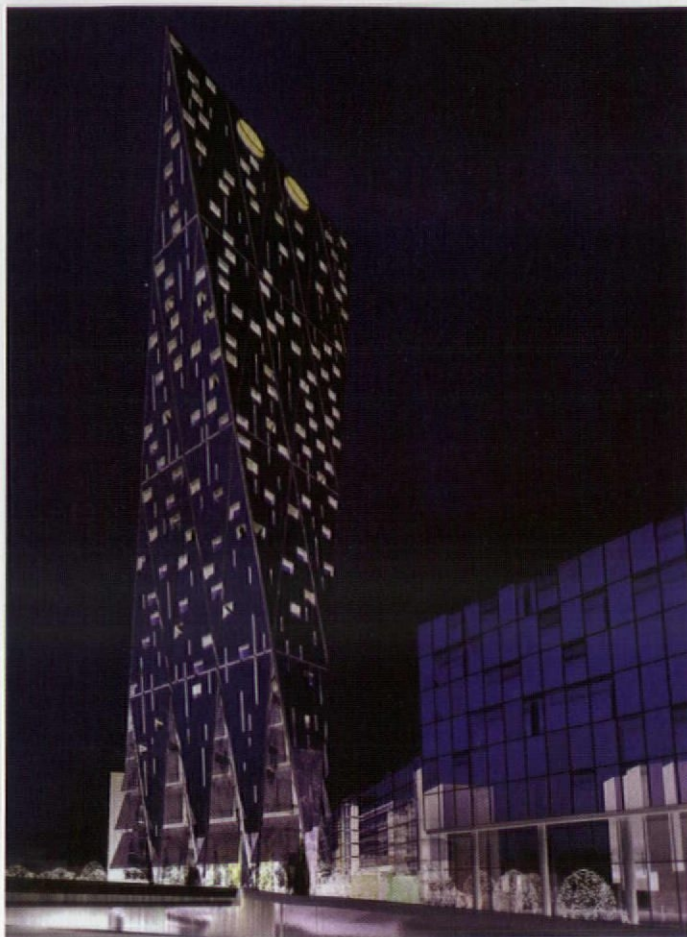
But both Ken Shuttleworth's practice and backer Urban Catalyst remain confident that the tower could yet be constructed.

There are even rumours that the landmark scheme, developed with Leeds-based practice Carey Jones, may make a grand reappearance on the original site.

Nikolaj Dockree, a development executive at Urban Catalyst, said: 'When we lost out we were, I like to think, a very close second and we had a fantastic scheme.'

'[The Kite] would be a great statement for the city, and we would like to do something, but it is very much down to the council.'

'The current developer has



had nearly three months to put in a proposal and now there are only four weeks left. If it doesn't, we will be pushing hard to put something on the site or on another site in Leeds,' Dockree added.

Sean Affleck, a partner at Make, is also optimistic that the project could still get the green light.

'Urban Catalyst is keen to work in Leeds and we are hopeful of still doing something in the city,' he said.

'It was very pleased with the scheme and, if we can find another site, we can develop something along similar lines.'

'We would love to do a building like this,' he continued. 'It is a very interesting scheme and we understand from Carey Jones that the feedback from the public has been very positive, especially to the environmental factors such as the wind turbine.'

'We have not given up hope – I know that Urban Catalyst is very fond of the scheme,' Affleck added.

Richard Waite

Gehry back in running as Sunderland river crossing saga rolls on

The shortlist for a competition to design a new River Wear crossing in Sunderland was announced on Monday. The move heralds another twist in the continuing saga surrounding the design of the proposed bridge.

Just 12 months ago it seemed Frank Gehry had been lined up to mastermind the £43 million scheme (AJ 11.3.04) – part of

the wider Sunderland Strategic Transport Corridor initiative to regenerate the area.

Gehry is again among the frontrunners to design the new structure – this time with WS Atkins Consultants and Schlaich Bergermann und Partner.

Five other designers are vying for job: Wilkinson Eyre with Gifford & Partners;

Dissing+Weitling Arkitektfirma with Halcrow Group and the Flint & Neill Partnership; Yee Associates and Hyder Consulting (UK); Marks Barfield Architects with Jacobs Babbie and Leonhardt Andra und Partner; and Spence Associates with Techniker.

A spokesman said: 'Sunderland City Council and the Sunderland arc regeneration

agency are looking forward to seeing how the teams respond to the design brief.'

'This calls for a landmark structure that, as well as putting Sunderland on the map, will act as a gateway to the city centre and lead to urban regeneration.'

Design proposals from the shortlisted consortia have to be submitted by late May.

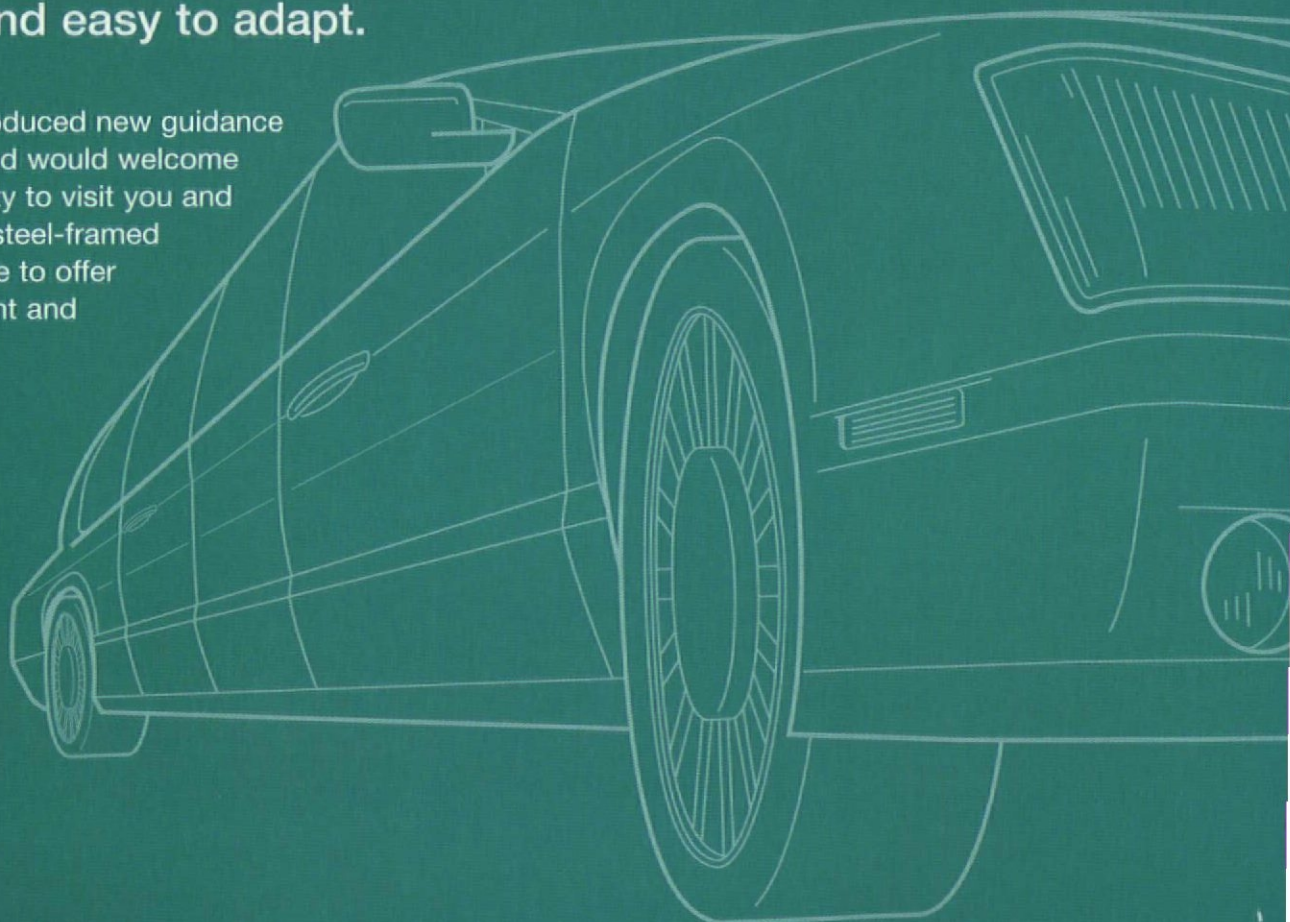
BDP has received planning permission from Manchester City Council for its new northern headquarters on Ducie Street, which is being developed by Town Centre Securities. The building, situated along the southern edge of the Piccadilly canal basin, will be used exclusively by BDP's Manchester team and will accommodate up to 275 employees. The six-storey project will provide large open-plan studio space and ancillary accommodation, with a 'linear hub' at ground-floor level, including a café, staff restaurant and extended reception space.



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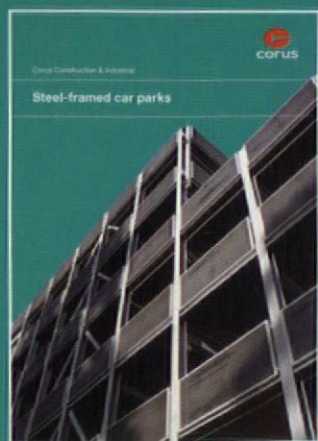
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Capita eyes up more acquisitions

Following its latest surprise purchase of a medium-sized practice, services firm Capita has revealed it plans further acquisitions.

The multinational giant has admitted it is hungry for more architectural takeovers, hinting there are likely to be more in the next 12 months.

This comes just a week after the company bought the assets and business of London and Guildford practice Norman + Dawbarn.

The move will see the practice join Capita's architecture arm, which was renamed Capita Percy Thomas last year after the firm bought the Welsh practice.

Norman + Dawbarn was founded in 1934 and, with 40 staff – including nearly 30 architects – was a fairly significant player in the public-sector market and masterplanning.

It is understood that the practice's directors only agreed to the takeover after it was forced to call in the administrators due to cash-flow problems on several big jobs.

But Capita's executive director for building design Andrew

Murray told the AJ that this was just the beginning. 'We do have an acquisition strategy and, more likely than not, we will soon be looking at more takeovers,' he said.

'We are always keen to look at other possibilities. The average practice is still just three strong. And these smaller practices are really struggling to cope with the big schemes at the moment when one or two slow down. They cannot maintain a big staff if the jobs go off the boil.'

'We need to get more architects somehow,' Murray stressed. 'And this is one of the reasons we have an acquisition strategy.'

Murray added that the successful addition of Percy Thomas last year to the company had persuaded Norman + Dawbarn to consider the deal.

'They looked at how well last year went and thought it would be okay. We are really pleased to be taking them on, as they will complement our current staff and workload,' he said.

Ed Dorrell

Livingstone sets sights on historic views shake-up

London mayor Ken Livingstone is set to radically shake up the rules governing historic sight lines in the capital.

The number of 'designated views of strategic importance' planners will have to take into account will increase from nine to 26, but they will be narrowed severely to lessen their impact on development opportunities.

The draft supplementary planning guidance (SPG) – which was drawn up by specialist planning consultants Miller Hare and the Richard Coleman Consultancy – will include special Thames-side strategic views for the first time.

Richard Coleman said the new document recognises the need expressed in the London Plan for development to intensify and for there to be an increase in the number of tall buildings.

'The draft guidance balances the need for London to intensify as a world city, and our responsibility to manage development so that important panoramas, views of national importance and key vistas remain for the enjoyment of all,' he said.

'The SPG gives clarity to developers, architects and planners on what development will be acceptable and where,' Coleman added.

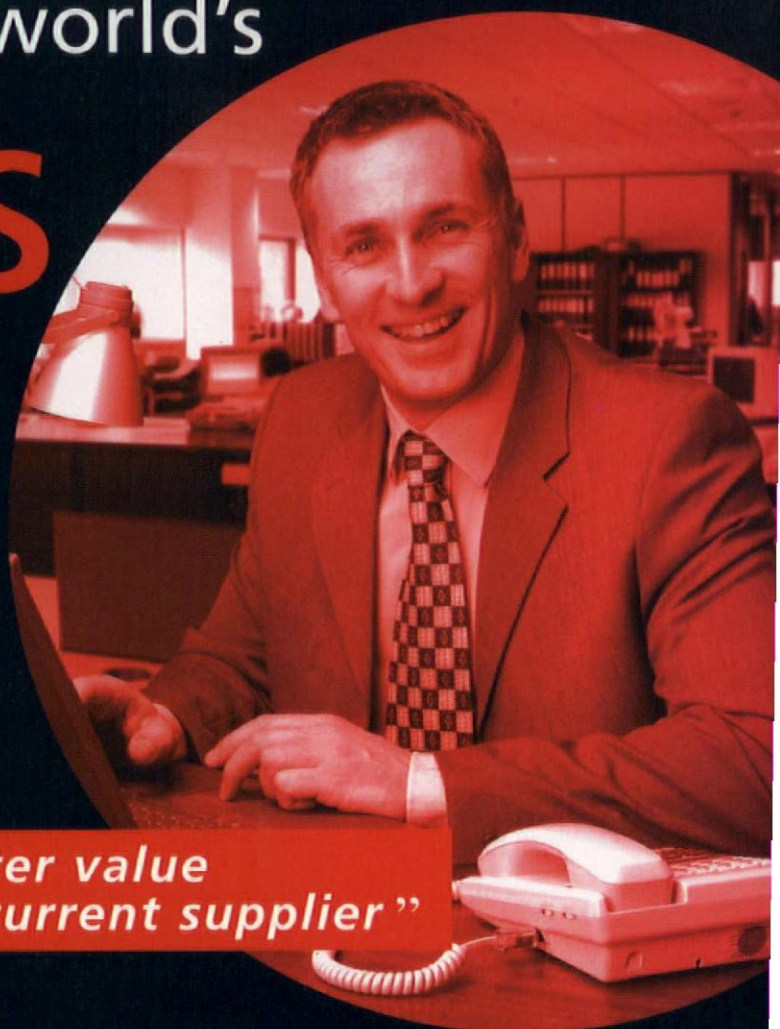
This draft SPG provides guidance on the policies in the London Plan and proposes to update the regional guidance in RPG3a, dated 1991.



M3 Architects has been given the go-ahead for this high-density housing scheme opposite the Grade-II listed entrance to Arsenal football club. The £4.5 million project in Highbury, north London, will transform the site of a former bakery into 10 new homes. Though the 1,000m² plot already had permission for six houses, the practice negotiated a higher density on the site 'by excluding cars and by keeping the visual impact of the new development below the highest point of the existing buildings'. Work on the Conewood Street site is due to start early next year and should be completed by November 2007.



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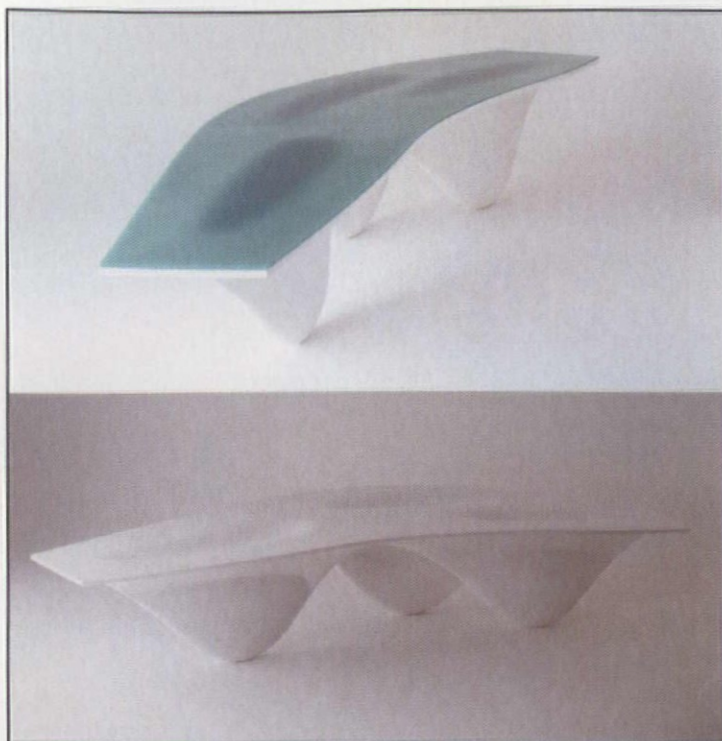
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British-based furniture firm Established & Sons revealed these designs at the Milan Furniture Fair last week. Zaha Hadid's 'Aqua Table' (left) and Amanda Levete of Future Systems' 'Chester' (above) retail at around £8,000.

RIBA set to begin push for architecture A-level

The RIBA is to start lobbying the government for the development of an A-level in architecture. The institute's education committee has charged the new chair of its London region, Andrew Hanson, with developing the new policy proposals.

It is thought that the institute will lobby the Department for Education and Skills and the Qualifications and Curriculum Authority to get the A-level adopted.

It is understood that members of the RIBA education committee will argue that the new qualification will lead to a more 'visually aware' population that will understand the importance of high-quality architecture in the future.

As yet it is unclear whether the A-level would act as a foundation course for the Part I – with a large element of practical design – or if it would reflect the more academic disciplines of a history of architecture course.

Hanson said the proposal was in its infancy, but was being taken seriously at Portland Place.

'We have been kicking it around on the education committee for some time and they have asked me to look into how we might push the idea forward,' he said.

'It is not official RIBA policy just yet, but there is a chance that it will become so at the next education committee meeting, depending on what I discover,' Hanson added.

The idea of an architecture A-level was broadly welcomed by Andrew Siddall, an architect who works for School Works, a government-sponsored education quango.

'On paper this is a fantastic idea, but there is no doubt that it needs to be thought about seriously before it gets to an advanced stage,' he said.

'Perhaps one way to achieve the same aims is to create a module as part of a creative arts course rather than an A-level. But, as a general idea, it should be welcomed.'

'The RIBA should make sure that other organisations, such as School Works, are involved before it goes any further,' he added.

Ed Dorrell

Listed residence to be demolished

Westminster City Council has approved plans to demolish a Grade II-listed hall of residence, despite protests from the local community.

The demolition of Sheppard Robson's 1963 Imperial College Southside Hall of Residence was approved at a meeting of the council's planning applications sub-committee last week.

One local resident said: 'This is such a shame. The buildings are such a unique form of architecture and unobtrusive.'

The decision comes after vacillations by the Twentieth Century Society, which ultimately decided to raise no objection to the demolition. In February it called into question the need to demolish the buildings after reviewing evidence presented by engineer Alan Conisbee and Associates.

The council received 168 letters from local residents objecting to the proposed redevelopment.

Prior to the decision to redevelop, Imperial commissioned investigations into options for the future of Southside, including the repair and maintenance of the existing buildings. The college said that none of the options to retain the existing building were realistic.

The redevelopment will create two groups of three halls of residence, each housing 150 students.

'Ice bar' prepares to chill Londoners this summer

A sub-zero bar is to open in London's West End this summer.

The 'ice bar' has secured planning permission from Westminster City Council to convert a space on Heddon Street, and will open at the end of August.

The project is being led by chartered surveyor Alex Deponnes, who came up with the idea after visiting the Abso-

lut Icebar in Stockholm around 18 months ago.

Customers will be able to secure slots of one hour at a time to experience the bar, donning special overcoats and drinking from glasses made of ice while sitting at a frozen bar.

The whole experience will last 40 minutes – before customers get too cold – with 15 minutes

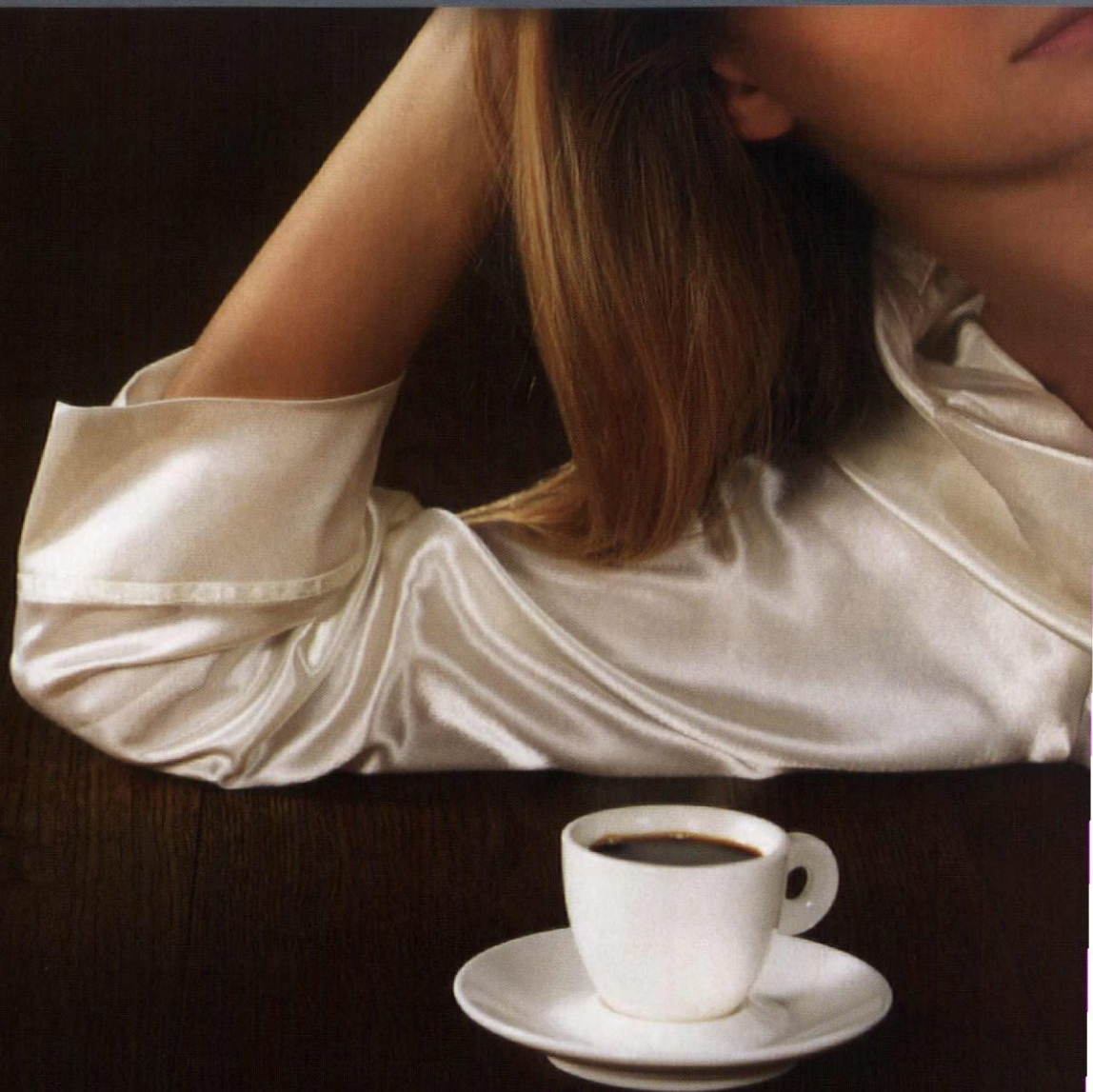
of changeover time to allow new customers to be shuttled in.

Construction will now begin on a shell unit, before specialists from the IceHotel in Lapland install refrigeration elements.

Funding has already been secured for the project, and Deponnes is also in negotiations to roll out the concept in Edinburgh and Dublin.

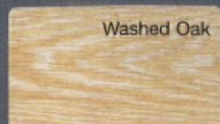
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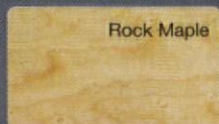


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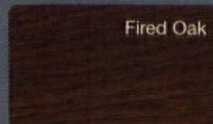
Rock Maple



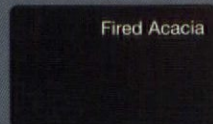
Fine Oak



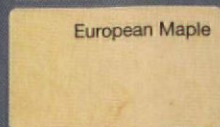
Forest Oak



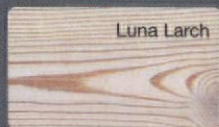
Fired Oak



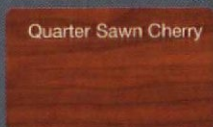
Fired Acacia



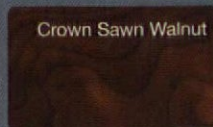
European Maple



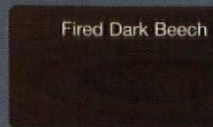
Luna Larch



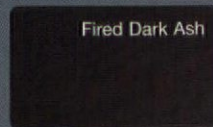
Quarter Sawn Cherry



Crown Sawn Walnut



Fired Dark Beech



Fired Dark Ash

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ARB clears under-fire architect

An architect at the centre of complaints about the management of a scheme in Rutland has been cleared of 14 charges of unacceptable conduct and serious professional incompetence.

Anthony Rodgers, from the Market Harborough-based practice B & R Partnership, was hauled before the ARB's disciplinary committee for failing to check whether a plumber involved in the work was Corgi-registered.

According to evidence presented to the board, defects in the heating system at the home of Royal Air Force commander Tim Behets, part of a project managed by Rodgers in 2000, had led to a number of 'safety' concerns.

However, on Friday the architect was found not guilty of both failing to provide supervision and of failing to make adequate enquiries about the plumber's registration details.

He was also cleared of providing inadequate documentation and drawings, agreeing contract extensions and of failing to request regular identification of subcontractors.

In relation to two other complaints, the ARB's professional conduct committee did find that Rodgers had failed to explain details of the work to Behets.

But the board did not regard either of these two complaints as amounting to unacceptable conduct or serious professional incompetence.

Rodgers accepted there had been 'shortcomings' in the way the contract was carried out and admitted he had 'not followed up the plumber's Corgi registration'.

He also confirmed he had received a letter from the Health and Safety Executive in relation to his responsibilities, which he accepted were important.

However, he maintained that the plumber had used 'unauthorised labour' and had lied to him about it.

'It was a difficult job, a very intrusive job – occupied jobs are more difficult,' Rodgers said. 'In hindsight I should have checked the plumber was Corgi-registered. I have letters showing I tried to ascertain that.'

He said he had carried out site inspections for an hour or more and had 'condemned' some of the work, particularly the decoration.

'It was a very traumatic time, very upsetting – not only for Mr and Mrs Behets, but for myself,' he added.

Richard Waite

Reid Architecture is drawing up detailed plans for a £200 million revamp of central Luton. The huge Power Court redevelopment will create 46,450m² of shopping and leisure facilities and 200 new homes. Backed by developer Ballymore Properties, the scheme will provide 1,500 rooftop parking spaces and there are also plans for a new public square and water feature. The focal point of the shopping centre will be a sleek-skinned rotunda building, which will be crowned with a 'glass-roofed halo'.



Finsbury Town Hall to be redeveloped as dance academy

Arts Team @ RHWL has won the go-ahead to redevelop Finsbury Town Hall, the Grade II*-listed building sited opposite the Rosebery Avenue home of the AJ.

Islington councillors last week gave planning permission and listed building consent to the practice's £1.9 million proposals

to reuse the building as a school of dance for the Urdang Academy.

The Victorian town hall – listed on English Heritage's Buildings at Risk Register – will be brought back into community use after standing empty for several years.

Included in the designs for

the town hall are plans for seven studios, a gym, health and treatment rooms and a cafeteria.

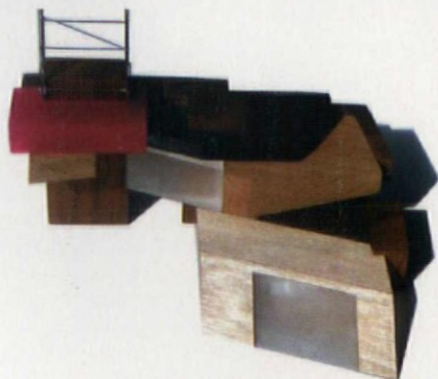
Principal arts team director Barry Pritchard said the scheme was essential for the surrounding area and regeneration.

'Unlike private housing or private offices, the building will

have a community role to play. It will be available for public viewing – bringing the building back into use,' he said.

Detailed designs are now being finalised for the project and additional funding is being sought for restoration of the Great Hall and other public areas.

STUDENT SHOWCASE



Tom Wilson, a diploma student at Brighton University, produced this quirky study model as part of a project to develop a 'linear park'. Wilson was in Diploma Studio B, with the title of 'Landings', tutored by Jenny Lowe, Simon Innes and Ken Taylor. The project addressed the land forms that exist in Brighton and Hove.

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



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Allford Hall
Monaghan Morris'
redevelopment will
respect the height
of the surrounding
buildings



Old and new revival for Farmiloe

The Farmiloe Building on Clerkenwell's St John Street, the headquarters of last year's London Architecture Biennale, is to be redeveloped by Allford Hall Monaghan Morris (AHMM).

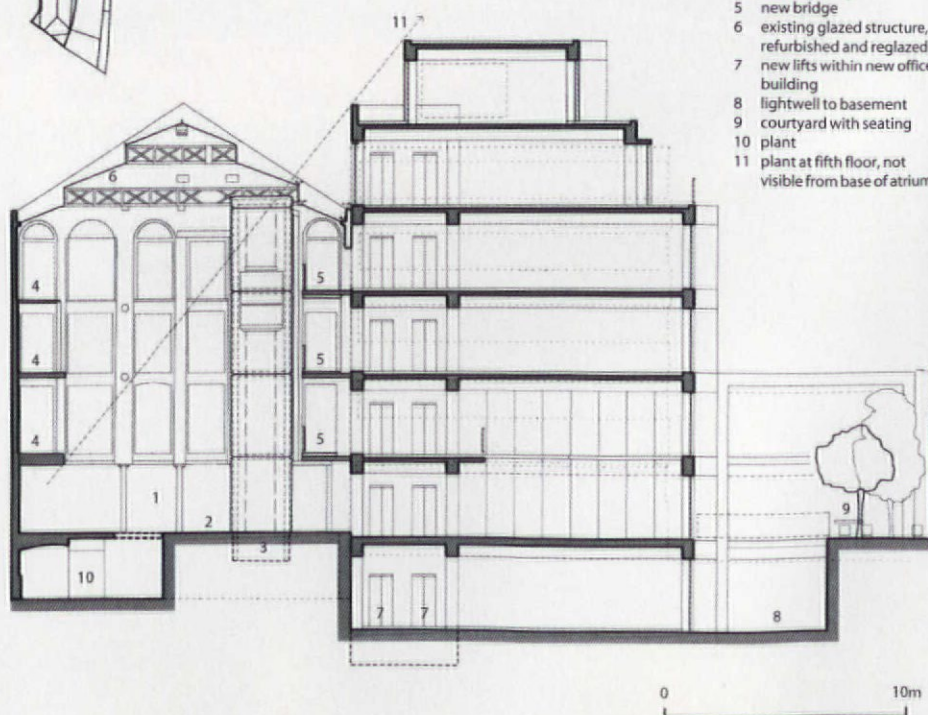
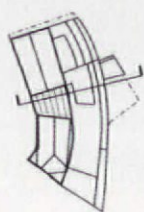
The scheme – which won planning permission last week – aims to save the Grade II-listed 1868 warehouse building, while also replacing a more recent adjacent addition. The majority of the scheme will be office space, with a smaller restaurant element.

Due to planning demands, AHMM's proposals – drawn up for the Farmiloe family, owners of the building that housed their bathroom-fittings company until 1999 – respect the height of most of the surrounding buildings while the new intervention also reflects the older original warehouse. The old facade will be restored to what is thought to have been its original state, with layers of paint removed to reveal the older brickwork.


The key to the new building is the facade and the way it works within its context. This is exemplified by the use of Portland Stone in the project's frame, which partially mirrors its use in the Farmiloe Building, and the respect that the designs show for the entrance.

Internally, the scheme – which has an unusually deep plan – is designed to be as flexible as possible for lettings.

Ed Dorrell



- KEY**
- 1 atrium
 - 2 loading-bay floor raised to match ground floor
 - 3 new glass-clad lift
 - 4 existing bridge
 - 5 new bridge
 - 6 existing glazed structure, refurbished and reglazed
 - 7 new lifts within new office building
 - 8 lightwell to basement
 - 9 courtyard with seating
 - 10 plant
 - 11 plant at fifth floor, not visible from base of atrium

A large hippopotamus is shown in profile, standing in a grassy field. In the background, there are trees and a bright sky. A small inset image is positioned above the hippo's back, showing a black and white bird perched on a red Adobe logo. A red banner with white text is located above the inset image.

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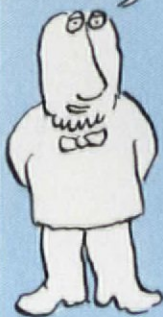
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Hellman

THE RIBA IS
CONSIDERING
CAMPAIGNING FOR
AN A LEVEL IN
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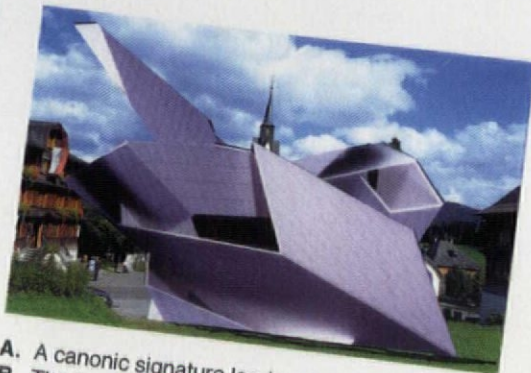
A Level Architecture Examination paper 1

Question 1

Translate the following into English:
Architectural paradigms exist as emergent nodal
points subject to the universal power of viral replica-
tors, mapping a conative dissonance of fractal multi-
ples whose proto- authenticity is deterritorialised by
per-ceived spatial/ synaptic incontinuity.
"Towards an Architecture of Cosmic Ambivalence"
Dr Karl Junck Imbrogio Press 2005

Question 2

Is this:



- A. A canonic signature landmark icon?
- B. The "wow" factor?
- C. Self-indulgent anti-contextual primadonna ego-messaging?

Question 3

Discuss current ecological concerns in architectural design while limiting the use of the word "sustainable" to thirty times.



Question 4

You are a client interviewing the above architects for a prestigious urban renewal development. Give marks for presentation, political correctness and designer handshake.

Question 5

The date 1066 is significant because:

- A. The Cistitis Abbey Church at Puny was consecrated by Pope Joan III.
- B. The great Shiite mosque at Ali Palli was destroyed by born-again bushmen.
- C. The Post Romanesque architect Malypense de Honisoit died.
- D. The...

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who said what

'From June, you will be able to spend the night in a total Hadid environment

— which is a lot like being inside an iceberg'

Deyan Sudjic on Zaha's imminent Madrid hotel rooms. *Observer*, 17.4.05

'For years, it has been the received idea that slum clearances destroyed communities, decanting them into inhumane high-rises. This is anti-Modernist tosh, subscribed to by nostalgics for forelock and cholera, shared lavatories and Cardinal Red doorsteps'

Jonathan Meades. *Evening Standard*, 18.4.05

'No doubt plenty of Classical architects are peacocks, but tradition has a way of getting their egos on a leash where artistic endeavours are concerned'

Catesby Leigh. *www.techcentralstation.com*, 18.4.05

'There's a compulsive quickness to Larry Silverstein's step. It's the walk of a man paying \$228 a minute in rent on buildings that don't yet exist'

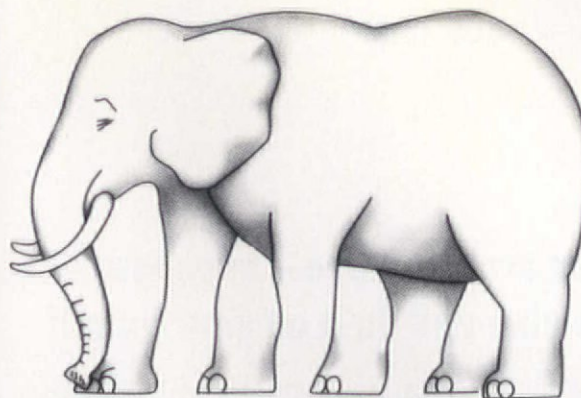
Robert Kolker on the lack of prospective tenants at Ground Zero. *newyorkmetro.com*, 12.4.05

vital statistics

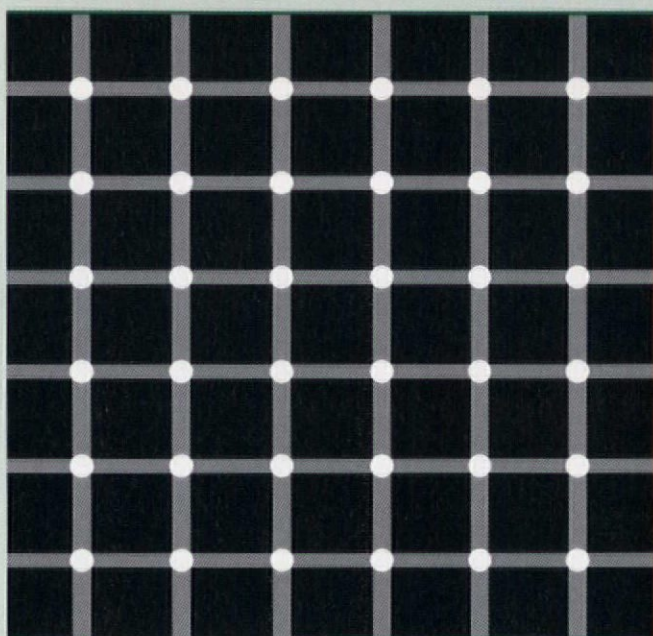
- Over a third of those surveyed by management specialist Captor Group admitted spending 15 to 30 minutes a day on personal web surfing, emails or texts when they should be working. This equals about seven days' holiday a year.
- A council house in the fashionable Royal Borough of Kensington and Chelsea has gone on the market for £895,000. The end-of-terrace home was bought for £50,000 five years ago by its former tenant, and boasts four bedrooms and two bathrooms.
- Some 400,000 visitors to the National Centre of Popular Music in Sheffield were expected before its opening, but only a quarter of that number bought tickets in the first six months, it has emerged. It has now become a student union building.
- David Rockefeller has pledged \$100 million to the Museum of Modern Art, the largest ever monetary gift donated to the museum. The money will be used to help 'secure its intellectual future'.



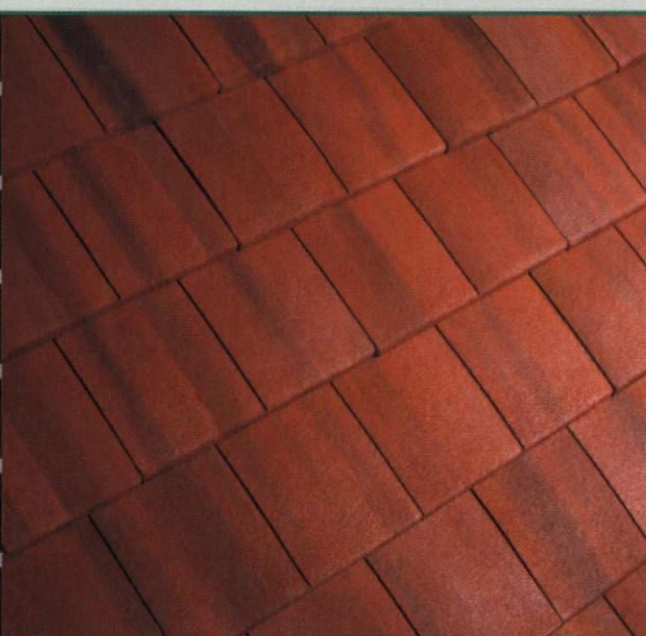
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How many legs does this elephant have?



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



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Vote for architecture – because no one else will do it on your behalf

So you *are* going to vote, aren't you? If architects reflect the apathy that is predicted will grip the nation on 5 May, then it is quite possible that nearly half of those reading this would rather stay at home with the TV on than struggle to the voting booth. This, it has to be said, is a depressing statistic; it's not as if Robert Mugabe's 'war veterans' are hanging round every primary school threatening opposition voters with cattle prods.

But there is even more reason for architects to make an effort to mark their crosses than the rest of the UK's 60 million residents. The fact is that architecture is not exactly at the top of Tony, Michael or Charles' agendas, despite what the RIBA would have you believe. And the architectural community as a whole must take this into account.

If even architects don't look at the issues surrounding architecture and the election (*see pages 8-9*), then it seems fair to assume that no one else will. You shouldn't need telling twice that architecture has a hugely significant impact on the lives of every single person in the UK. But in 2005 it seems even more important. The Thames Gateway, housing density, design codes, pathfinder demolition. These are all issues that could be at the front of everyone's minds on polling day. And yet they won't be.

Most of those who do bother to vote will do so because they are concerned about the economy or the NHS or the state of our schools. And who can blame them? For these too are important.

But the three main parties do have vaguely different policies on the subjects of architecture and planning and these are worth considering. There will, of course, be other issues that you will want to consider – your council might be about to close the local accident and emergency department, or shut down the nearest primary school.

But the point is that architecture is important. More important than many out there would believe. And if you don't at least give your chosen field a passing thought when you vote, no one will. And then we could all be sorry.

Ed Dorrell

Duncan Lewis gets the credit he deserves

As the author of the article on Duncan Lewis (AJ 14.4.05), I would like to thank you for drawing attention to his work in the editorial. You are right to emphasise the bricolage aspect of his work – it is a very important aspect of it, particularly when you see the buildings up close.

It is something that I've alluded to at times, but have downplayed for British consumption, precisely for the

reasons you outline, but also because the bricolage aesthetic too can become a style and an affectation. Lacaton & Vassal, for instance, has staunchly resisted the label of Arte Povera architect.

For the social housing at Mulhouse, the material finish is much neater (probably influenced by Lewis' associates on that project, Block Architects), and at Fredrikstad the level of precision is higher, due to its northerly latitude. So the degree to which 'bricolage', camping,



'Makeshift' housing is a hit with residents

Thank you for your piece on Duncan Lewis, of whose work I was previously unaware (AJ 14.4.05). In your editorial you bemoan a British inability to appreciate transience and bricolage. Actually, I think this is a habit of thought not so much entrenched in the public mind as in the psyche of architects themselves, particularly those of the high-tech, fetishise-the-detail school.

Our Peabody housing (*see above*) aimed to take a fresh look at what the image of a house might be using everyday materials – profiled plastic, chainlink, etc – in a seemingly artless way. The occupants love it and so did the *Guardian*, which called it 'the most imaginative and thoughtfully planned low-cost housing in London'. In contrast, the professional press, in the form of a rival journal, dubbed it 'makeshift', 'odd' and 'interesting, not beautiful'.

In this practice we have long admired the work of Lacaton & Vassal for its ostensible nonchalance and humour. Now we'll watch out for Duncan Lewis, too.

Could it catch on here? I doubt it: there's a whole French culture behind it, which is why Parisian bollards are half the size and twice as beautiful as London's, and why they don't put barn roofs and clock turrets on their supermarkets.

Robert Sakula, Ash Sakula Architects

grunge, etc, is at play and how it is played out is always a question of native circumstances – of what the site and the given materials will allow.

Robin Wilson, by email

'Tabloid' treatment risks stifling debate

The spirit of the AJ-sponsored Designing For Sustainability conference (AJ 14.4.05), as many of the delegates would testify, was one of enthusiasm, education and encouragement.

Real-life successes, critiques, polemics and doubts were aired and the rather stagnant sustainability debate appeared to be inching forward. The AJ itself therefore appears set on stifling further debate by publishing a tabloid-worthy, one-sided account of my presentation.

This can only discourage clients and consultants from sharing their findings with a supportive and interested group of practitioners, as we must all now fear that we will be pilloried banally and inaccurately from the sidelines.

There are numerous inaccuracies in both articles that would take too long to address, but there is one nuance in particular I must correct. My uncynical plea at the end of the talk was for more post-occupancy evaluation generally. I genuinely want to know the answers to questions such as whether the bike stands are being used or whether the green roof has worked as envisaged.

Those who weren't at the conference may also have been interested to hear about the high level of general satisfaction among the residents. In particular, they felt that the sense of community, shared aims and social activity was strong and positive. Other successes include low utility bills, the saleability of the dwellings and the popularity of the sunspaces. In the words of one BedZed resident: 'BedZed

is great. There will always be something to complain about in prototype design. I really enjoy living at BedZed.'

Innovation always has risks associated with it, and without moving architectural and technical dialogues forward, we are doomed to repeat poor decisions and never to trust the good ones.

Claire Bennie, research manager, Peabody Trust

Good green roofs can still lead the field

As director of Livingroofs.org I have always had concerns with the green roofs at BedZed.

Green roofs do work. This is usually reliant on the correct FLL (German)-accredited system being chosen and installed properly by a competent contractor. Livingroofs.org only promotes green-roof companies that are accredited. All too often contractors or specifiers choose a non-accredited green-roof system. Good green-roof systems can be seen throughout London, especially at Canary Wharf, where the first green roof was installed in 2000. There have been no major problems with the sedum blanket systems at Canary Wharf, which now has the second largest area of green roofs in the UK.

It would be detrimental to the uptake of green roofs in the UK, and their significant contribution to sustainability within the built environment, if one green roof on a high-profile building were to give the industry and the technology a bad name, through what appears to be poor design and installation. The fact that the sedum blankets adopt part of the curving roof profile hasn't helped; these systems aren't designed as such.

However, the experience at BedZed does highlight a serious issue. There is a lack of knowledge and understanding of green-roof systems in the

UK, particularly for prospective clients wishing to improve the environmental performance of their buildings. Part of Livingroofs.org's mission statement is to provide independent advice and raise the profile and knowledge of green roofs in the UK. I am aware that Zedfactory is promoting further green roofs on its new schemes.

I trust that the use of an unaccredited system poorly installed will not turn it and other architects and regeneration professionals away from installing green roofs. We have made significant advances in the understanding of green-roof systems – including sedum blankets – and their benefits, since BedZed was constructed.

There are more than 100,000m² of green roofs in London. As far as we are aware, they are a success and we, along with key industry stakeholders, will continue to promote them and their appropriate installation.

Dusty Gedge, Livingroofs.org, London

There's more to mobility than cars, Mr Williams

Austin Williams describes the reduction in parking in sustainable housing as 'denying people access to personal mobility' (AJ 14.4.05). This relatively recent myth stands on its head the truth that, for very many people, personal mobility means walking, cycling or using public transport.

For some this is by choice, but for many people on low incomes or benefits and pensioners, not to mention children and young people, it is a matter of necessity. What Austin and others in love with their cars fail to notice is that for all of these people, personal mobility is greatly undermined by cars filling the roads.

Phil Bixby, Constructive Individuals, York

Cardiff's collection is no museum piece

Josie Appleton's article on museums (AJ 7.4.05) refers to the proposed Museum of Cardiff. According to the piece, those behind the proposal 'insisted that such a museum did not need old objects...'

Referring to a government consultation paper on museums – which at one point states that museums 'provide a tolerant space where contemporary issues can be explored in safety and in the spirit of debate' – she goes on: 'This is where the Cardiff non-museum 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.' In other words, what's proposed for Cardiff is a bit of entertainment and navel gazing for a wet Sunday.

My colleagues and I wrote the feasibility study on the museum for Cardiff City Council. Appleton's misreading of our study is grotesque. We went out of our way to stress the importance of a first-rate collection at the heart of the museum.

As for a therapeutic space, we haven't a clue what it means. Personally, I prefer museums to be centres of scholarship and enlightenment and, like Appleton, I have little enthusiasm for *au courant* words like 'social inclusion' and 'access'. And I can't stand heritage centres.

Ian Jones, Chadwick Jones Associates, London

Correction

Nick Grimshaw won LSE, not David Chipperfield (AJ 14.4.05).

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



Messy divorce or happy ever after? It's all in the chemistry

A friend recently noted that contemporaries are 'always up for review' and when one of her friends fails her, she unhesitatingly strikes them off. Which led me to consider that most vital relationship of client and architect: who is up for review, by whom and when. Continuous review must be right for both parties, since the relationship is about value, trust and performance. It can appear to be a lopsided two-way deal: the architect spends large amounts of the client's money and charges large amounts for doing so. Clients are required to value their architect's opinion, trust their judgement and hope the architect respects this entrustment. This is asking a great many different things of both parties. Honesty and frankness are crucial – loss of trust begets poor performance and distresses both parties. The impact of failing relationships is evident everywhere you look, and is a reminder that, while you can make architecture in difficult circumstances, to make really good architecture you need a really good client.

Fortunately, I have good clients. Much of this is down to good fortune, as clients often come from the most obscure chance connections. Competitions are also an essential means of securing clients (and are very nice to win), but often create a 'shotgun marriage'. In the office we can reflect on the value of losing competitions: you will win some, lose some, and some are preordained (pre-agreed even, but that could be in your favour one day). Importantly, despite a desperate desire to build, I accepted early on that if I didn't like someone, I was unlikely to be able to convince him, her or myself that there was a future for us. You don't need Desmond Morris to chart the group dynamic, you just need to believe it's worth spending time together – because you certainly will.

Architects have to prove they are right for one job and accept they are not suited to

another (ideally without wasting either party's time). So which jobs do you go for? Projects are like buses: you wait (possibly for many years), then they come along together. At this point you have to decide between trying to ride all of them or, if you think it's possible, selecting only the best. After the dark years, bereft of work, I tend to want to get on them all – I have a fear, honed by experience, that the single bus may leave me stranded. And, anyway, I find many different journeys more entertaining and informative, given the perspectives they offer. Whatever choices you make, you risk appearing greedy, and becoming over-extended – though few can emulate Glenn Murcutt's one current project and an endless waiting list (a myth?). Ultimately, getting work is about personalities, approaches to architecture and overcoming reservations about 'selling'; it is far easier to sell an idea than it is to sell yourself, but neither necessarily comes easy. You cannot be a job-hungry ogre if it is not in your make-up.

One certainty is the impossibility of making an architectural silk purse from a sow's ear of a professional relationship. Whatever your workload and cash flow, you are best advised, on entering a potentially inappropriate client's offices, to take the advice given to me by Owen Luder: offer them a cheque for £20,000 (at 1980s prices, when the story was told) and end the relationship there. If you don't, you stand to lose a lot more money. Clearly both architect and client must set out in the belief that they will enjoy the process of inventing the project, just as they must hope that others will eventually take pleasure in using the building. They must certainly accept – as surely as contracts exist, disagreements emerge and lawyers arrive – that relationships will at times be rocky. To adapt the old saying, during these periods it is then a case of laughing when you could have cried.


'I accepted early on that if I didn't like someone, I was unlikely to be able to convince him, her or myself that there was a future for us'

Patel Taylor Architects was photographed by Tim Soar at 1.51pm on 29 April 2004 in Clerkenwell, London

'Tim's photograph captures the magical quality of light, which, with contextual response, is one of the key ingredients of our work. In a small way the design of our offices attempts to encapsulate the qualities of humanity and materiality, balancing careful and honest detailing with the creation of a place that is both stimulating and calming. Much of the development of our work is carried out in informal crits. In this case we are reviewing options for the form of a lecture theatre for the University of Essex. What makes our daily routine so enjoyable is the variety of our projects. We may be detailing the door handle for a private house, discussing the structural solution for a bridge, choosing the shape of trees or, for a masterplan, studying the three-dimensional realm between buildings. These varied projects attempt to understand the contrariness of the human condition, which we have challenged in our studio design.'



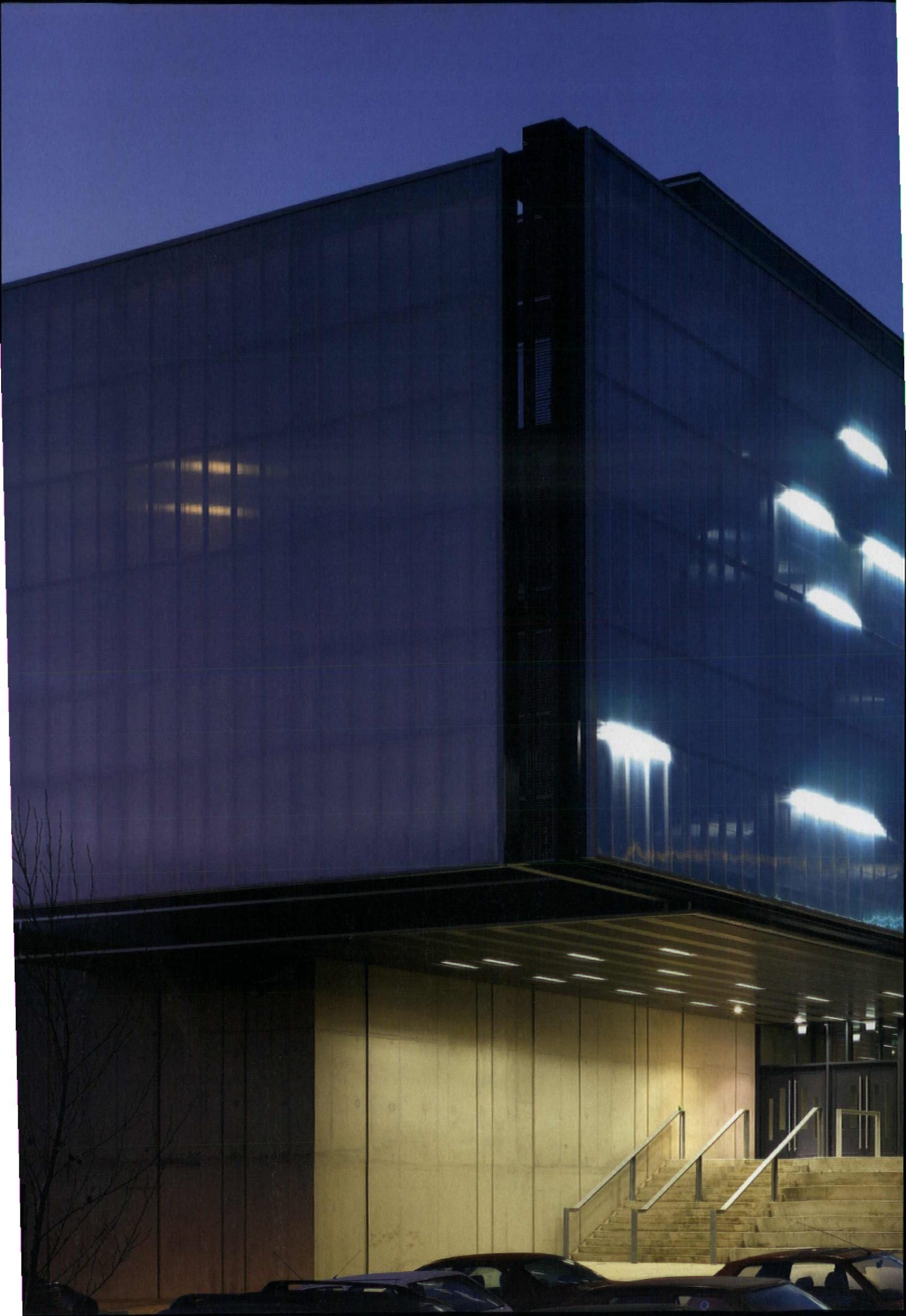




BLACK BOX, LIGHT BOX

RMJM's Performance Academy is a sparky mix of tough student workplace, vibrant performance space and a beacon for Newcastle College, visible from the rail bridge as you cross the Tyne

By Barrie Evans.
Photographs by Chris
Gascoigne and Keith Hunter





'Better than any other performing arts facility anywhere in the UK or Europe' is the immodest boast of Newcastle's Performance Academy. 'If you were serious about a career, London was the place to be. Well, not any more.'

The academy has a history of success. This new building by RMJM allows it to bring together all parts from its four previous locations. Within a college more for further than higher education, the academy takes students to their next stage in the performing arts: acting, dance, music, performance management and, as important, the potential for synergies of these. This aspiration is wired into the building, with every performance, recording or display point linked to every other.

What you see as you approach the academy – a 'light' box fronting a black box – is very much a product of what goes on inside. With a 250-seat theatre, a music venue, 11 recording studios, TV and radio studios, rehearsal and practice rooms, dance studios, two lecture theatres also licensed as cinemas, and more, the black box housing them helps create the necessary environmental control. While the top-floor dance studios do have high-level windows, there is no way for the academy to be a low-energy building. With so many activities in close proximity, acoustic separation is also critical, and one determinant of circulation. Architect Adrian Boot suggests that up to 25 per cent of the budget could be attributed to acoustics in some way. (Our Working Detail on pages 36-37 is one example, a music space built as a box within a box.)

The 'light' box, faced in polycarbonate at first and second floors, continues the game of scalelessness of the black box that the architect intended, something different in a campus of regular buildings with regular, domestic-scale fenestration. Adding to this effect is the enormous steel-truss framing running the whole length and height of the box – a ghost behind the polycarbonate, seen close-up in the spaces behind as part of the industrial aesthetic. The college is clear that striking buildings help sell courses to potential students.

The polycarbonate front (at the north-east) is also intended as a screen for projection from the former theatre opposite, being converted by RMJM as a union building for degree students. And on the south-east end of the light box, adjacent to the car park, the cladding is set up for back-projection of sit-out/drive-in movies, though permission for this has yet to be agreed with the planning authority.

Generally, Newcastle has been very supportive, perhaps also keen to put itself more on the map. Most of the innovative projects sometimes associated with Newcastle – Angel of the North, Baltic, Sage, Millennium Bridge – are all Gateshead initiatives, of course. Thomas Heatherwick's faded Blue Carpet outside the Laing Art Gallery is a rare design headline for Newcastle.

Given education budgets (though funding was not that tight here), the whole of the light box could not be devoted to a foyer,



Above: site plan of the academy at the south-west of the suburban campus, with parking that could allow drive-in movies, as envisaged in the above-right image. Top right: the entrance foyer, with 12m communal table. Opposite: the south-east end screen

especially as there are relatively few public performances. So you enter through a ground-floor glass wall beneath two floors of offices and practice rooms that sit behind the polycarbonate cladding and steel truss. Then the entrance space opens up as a roof-lit, building-height slot before you reach the black box. This creates enough of a theatrical entrance, while also providing a communal focus for a building where a lot of student time is spent shut away in small cellular spaces. There is a servery, which includes a great idea – the architect has put one symbolically and practically communal table here, 12m long, gleaming in stainless steel.

The building plan packs in a lot of specialist spaces, designed and equipped to a professional standard. A few examples give a flavour of how these also fit to educational use. Several are bigger than their commercial equivalents, such as the TV and radio control rooms, which also accommodate student group seating. Even the box office is designated as a teaching space. The recording studio has a central performance space, but, rather than just one recording booth, it is ringed by them, each for small group learning. The theatre has space-conserving, simple corridor access – it is essentially a working studio (the potential of which is still being explored). The stalls seating is bleacher and the proscenium stage is at floor level rather than raised, so

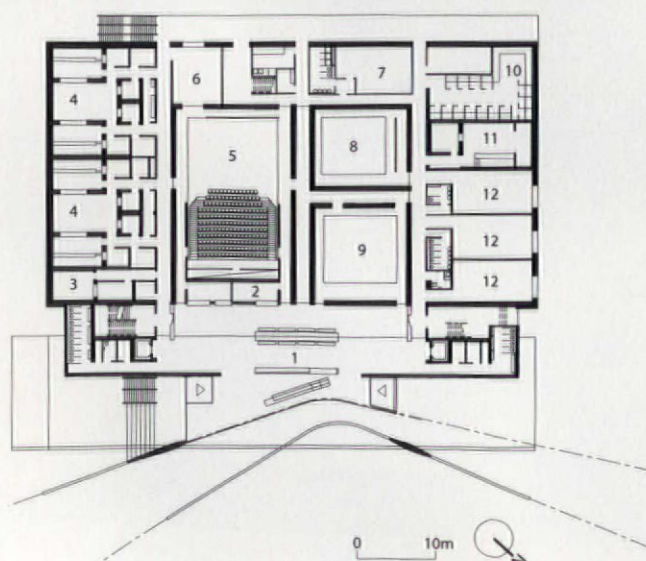
that the whole floor can be used for classes, and also allow thrust-stage and in-the-round layouts. Above, there is a row of circle seating, and two of gods above that, the latter unlicensed for public performance, there to help teach performers to project out and upward.

Interiors are robust, with services exposed on ceilings in corridors. The metal mesh used to retain acoustic absorbance on walls is used decoratively elsewhere. The occasional corridor wall of colour adds atmosphere, changing from zone to zone.

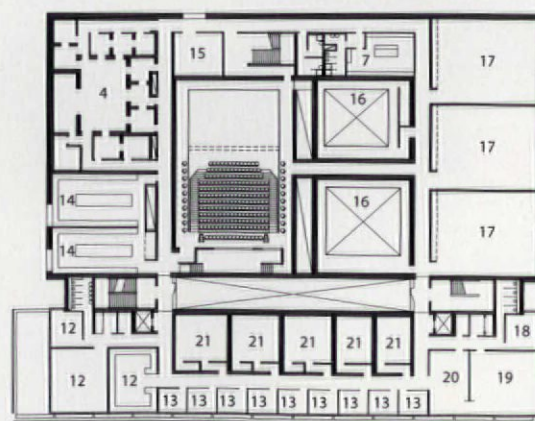
This has been a fast turnaround project, with the client side managed by enthusiastic academy director Vee Wilkinson. While there was not time for the long client committee sessions of some education projects, there was still plenty of client involvement. Wilkinson says she did not know until later that it was not normal for the client to be part of daily site meetings.

For RMJM this is a long way from the Scottish Parliament, and for Adrian Boot in particular it was a chance to loosen up in his first completed project since leaving Foster. There is evident warmth between architect and client, and for the architect the best sort of rapport with the college overall – repeat business. As well as the student union conversion, a new RMJM-designed School of Beauty, Sport and Tourism has just started on site: another landmark building for the college.

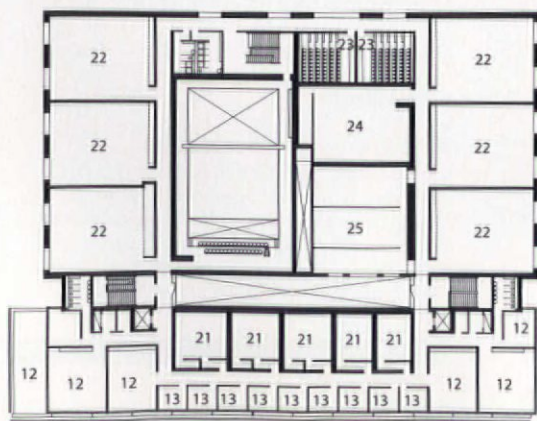




ground-floor plan



first-floor plan



- KEY**
- 1 student social space/foyer/bar
 - 2 box office
 - 3 radio station
 - 4 recording suites
 - 5 performance venue
 - 6 set dock
 - 7 changing
 - 8 tv studio
 - 9 music venue
 - 10 editing suite
 - 11 control room
 - 12 classrooms
 - 13 offices and tutorial rooms
 - 14 computer rooms
 - 15 store
 - 16 void
 - 17 acting centres
 - 18 meeting room
 - 19 staff workroom
 - 20 admin
 - 21 rehearsal rooms
 - 22 dance studios
 - 23 lecture theatres
 - 24 studio theatre
 - 25 IT suites

A second-floor dance studio



RMJM's design for the new School of Beauty, Sport and Tourism being built on the campus

Costs

Based on final account for gross internal area, excluding professional fees and VAT

SUBSTRUCTURE

FOUNDATIONS/SLABS £159.73/m²

Suspended RC floor slab onto ground beams. RC piles. Ground-bearing RC floor slab

SUPERSTRUCTURE

FRAME £176.58/m²

Steel-frame structure with exoskeleton truss

UPPER FLOORS £54.16/m²

Profiled metal decking with RC slab top

ROOF £33.21/m²

Double concrete slab over fly tower and performance spaces with single-ply membrane. Insulated profiled metal sheets on purlins. Single-ply membrane-clad steel gutters

STAIRCASES £29.25/m²

Internally – precast concrete flights and landings. Externally – in-situ RC concrete

EXTERNAL WALLS £38.83/m²

Back box – insulated profiled metal sheeting on cladding rails. Stair cores – in-situ RC concrete walls. Front box – powder-coated extruded aluminium curtain walling; twin-cell polycarbonate cladding with UV coating

WINDOWS AND EXTERNAL DOORS £59.92/m²

Powder-coated aluminium double-glazed windows. Powder-coated steel door sets generally. Steel-faced powder-coated aluminium door frames, with vision panels to front entrance.

INTERNAL WALLS AND PARTITIONS £199.43/m²

140mm-dense concrete block cavity wall to performance spaces to provide acoustic separation. Metal stud partition off floating-floor construction to rehearsal rooms and recording studios. Metal stud partitions to general areas

INTERNAL DOORS £37.61/m²

Proprietary painted steel doors to all areas; specialist acoustic steel-framed pivot door to set dock/backstage with integral pass door

INTERNAL FINISHES

WALL FINISHES £43.25/m²

Fire-retardant MDF panels to atrium; proprietary fabric-coated acoustic panels to performance spaces; fabric-coated acoustic panels with metal mesh over panels to rehearsal rooms and recording studios

FLOOR FINISHES £47.26/m²

Sprung oak strip flooring to performance areas, with overlaid specialist linoleum dance mat in dance spaces. Power floated concrete with trowelled dry shake finish to entrance foyer. Carpet tile to office areas, recording studios and rehearsal rooms; linoleum to corridors and general teaching areas

CEILING FINISHES £31.29/m²

Fully demountable perforated painted steel suspended ceiling tiles; painted aluminium tiles externally. Painted welded-steel mesh panels to corridors

FITTINGS AND FURNISHINGS

FURNITURE £74.83/m²

Retractable seating to performance theatre. Purpose-made joinery to bar/café, reception and box office

SERVICES

SANITARY INSTALLATIONS £6.67/m²

White ceramic WC suites and wash hand basins; stainless-steel wash troughs and urinals

MECHANICAL INSTALLATIONS £187.03/m²

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

ELECTRICAL SERVICES £135.09/m²

General electrical installation

LIFT INSTALLATIONS £14.40/m²

Two 21-person public lifts. Disabled chair lift to control room

BUILDER'S WORK IN CONNECTION £20.03/m²

EXTERNAL WORKS

LANDSCAPING £45.66/m²

In-situ concrete ramps and pathways. Asphalt to loading bay and car parking areas. Cycle racks. Planting

CONTINGENCY FUND

GENERAL CONTINGENCY £38.46/m²

EQUIPMENT

EQUIPMENT £175.80/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS, PROFIT £112.95/m²

COST SUMMARY

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	159.73	9.28
SUPERSTRUCTURE		
Frame	176.58	10.26
Upper floors	54.16	3.15
Roof	33.21	1.93
Staircases	29.25	1.70
External walls	38.83	2.26
Windows and external doors	59.92	3.48
Internal walls and partitions	199.43	11.59
Internal doors	37.61	2.18
Group element total	628.99	36.55
INTERNAL FINISHES		
Wall finishes	43.25	2.51
Floor finishes	47.26	2.75
Ceiling finishes	31.29	1.82
Group element total	121.80	7.08
FITTINGS AND FURNITURE	74.83	4.35
SERVICES		
Sanitary appliances	6.67	0.39
Mechanical installations, inc HVAC	187.03	10.86
Electrical services, comms	135.09	7.85
Lift installations	14.40	0.84
Builders' work in connection	20.03	1.16
Group element total	363.22	21.10

EXTERNAL WORKS	45.66	2.65
CONTINGENCY	38.46	2.23
EQUIPMENT	175.80	10.21
PRELIMINARIES, INSURANCE	112.95	6.55
TOTAL	1721.44	100.00

Cost data provided by Richard Bowie, Turner & Townsend Cost Management

CREDITS

TENDER DATE

January 2003

START ON SITE

March 2003

CONTRACT DURATION

20 months

GROSS INTERNAL FLOOR AREA

9,100m²

FORM OF CONTRACT

New Engineering and Construction Contract

TOTAL COST

£15,665,104 (exc professional fees and VAT)

CLIENT

Newcastle College

ARCHITECT, LANDSCAPE DESIGNER

RMJM

SERVICES, STRUCTURAL ENGINEER,

PLANNING SUPERVISOR

RMJM

RMJM TEAM

Adrian Boot, Adrian Carter, Brian Hipkin, Chris Jones, David Douglas, Elaine Somerville, Gordon Hood, Graeme Phillips, Graeme Sivell, Ian Brown, Ian McIntosh, John Simkin, Mark Marshall, Paul Stallan, Phil Gray, Rod Johnston, Simon Richards, Tamara Donnellan, Tommy Kenny, Tony Kettle

COST CONSULTANT, PROJECT MANAGER

Turner & Townsend

MAIN CONTRACTOR

Sir Robert McAlpine

ACOUSTIC AND THEATRE CONSULTANT

Sandy Brown Associates

ACCESS CONSULTANT

ADAPT Trust

FIRE ENGINEER

EFC

SUBCONTRACTORS AND SUPPLIERS

Curtain walling JMW (Aluminium); metal cladding Lakesmere; polycarbonate Rooflight Systems; exoskeleton truss Watson; steelwork Severfield-Reeve Structure; M&E H Malone and Sons; theatre fit-out Northernlight; partitions Decke; steel doors Accent Hansen; timber doors Leaderflush + Shapland; electrical Veale-Nixon

WEBLINKS

Newcastle College

www.ncl-coll.ac.uk

RMJM

www.rmjm.com

Sandy Brown Associates

www.sandybrown.com

ADAPT Trust

www.adapttrust.co.uk



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An acoustically isolated performance space

The Music Venue, a performing space for amplified music that will accommodate an audience of 200, opens off the foyer on the ground floor of the academy.

Although the main structure is a steel frame, the Music Venue, like other performing spaces, is enclosed in a 'box-in-box' structure to give acoustic isolation. The aim is to contain the sound within the room, rather than isolate it from external noise.

The venue is set on a 'floating' concrete floor slab – a 150mm concrete slab laid on ply and a 40mm mineral-wool resilient layer to isolate it from the main concrete floor slab below and prevent flanking transmission of sound.

The walls are double skins of 140mm blockwork connected in the cavity by two-part wall ties. They are acoustically isolated from the steel structure to avoid flanking and airborne sound transfer: the UCs are connected to the walls by ss cramps on slip joints and the block/steel interfaces are lined with bitumen-impregnated fibreboard set in 10mm joints with 10 x 10mm polysulphide seals at the ends.

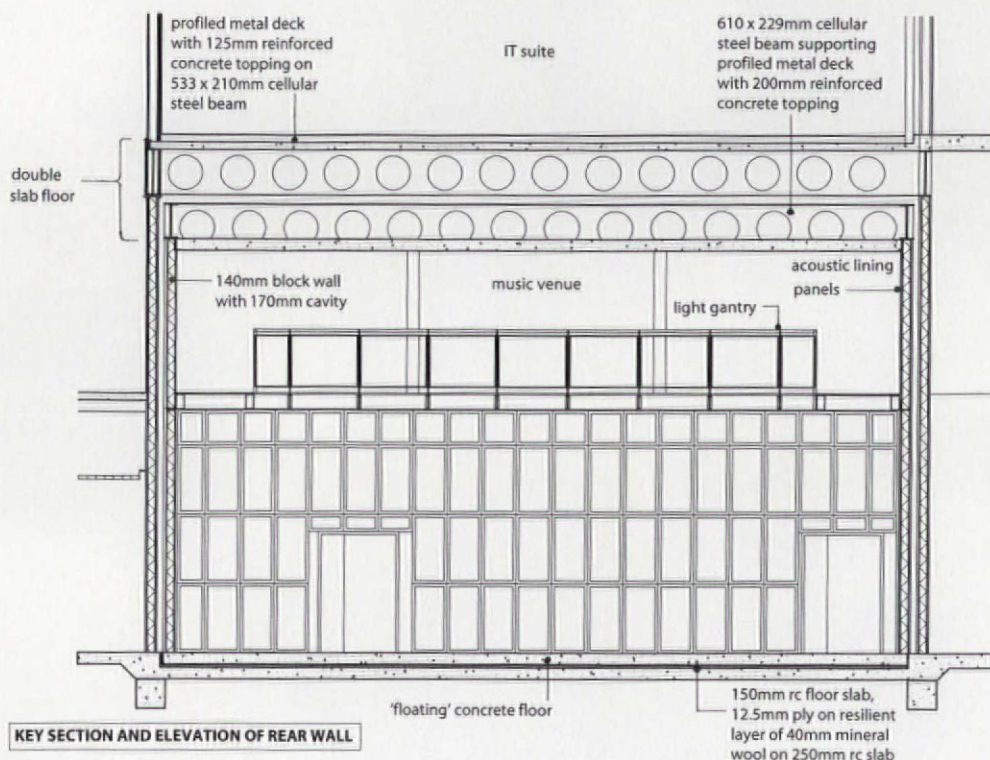
As it is expected that the amplified sounds produced will have high intensity, the venue is roofed with a double concrete 'lid'.

The upper lid is the floor of the IT suite – a profiled metal deck with 125mm reinforced concrete topping – resting on a 533 x 210mm cellular steel beam.

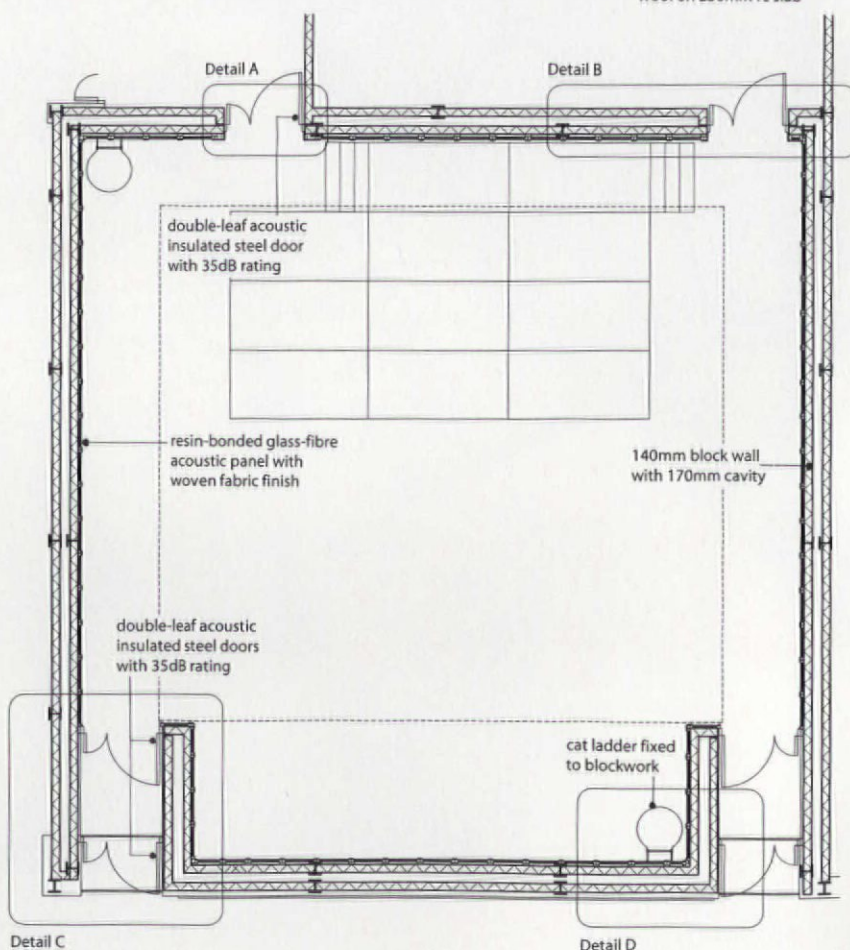
An additional 610 x 229mm cellular steel beam supports the lower lid – a profiled metal deck with 200mm reinforced concrete topping – which rests at the edges on the inner blockwork wall. The soffit is exposed as the ceiling finish.

To reduce airborne sound transmission, the Music Venue is lined on the inside with resin-bonded glass fibre acoustic panels with woven fabric finish.

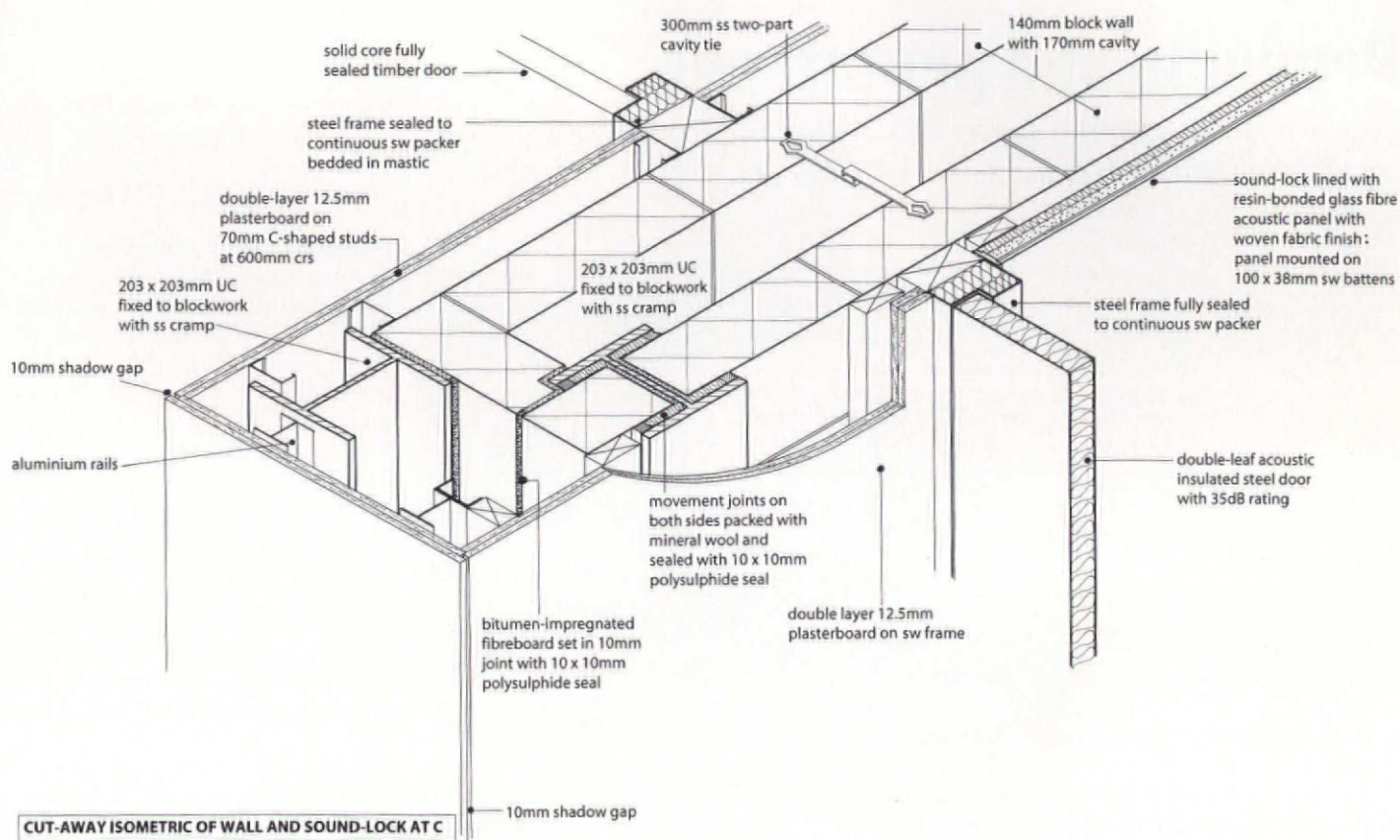
Susan Dawson



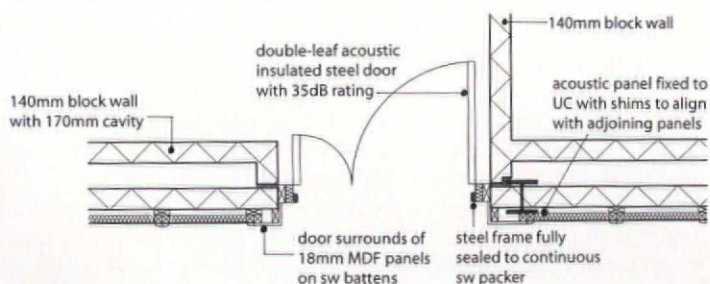
KEY SECTION AND ELEVATION OF REAR WALL



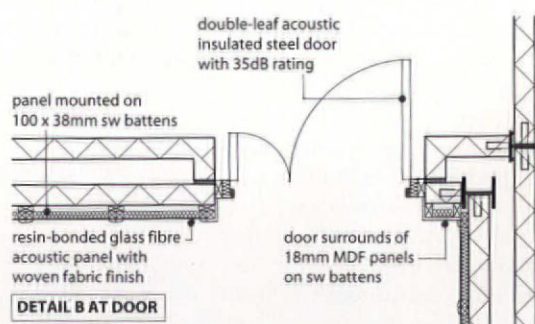
KEY PLAN OF MUSIC VENUE



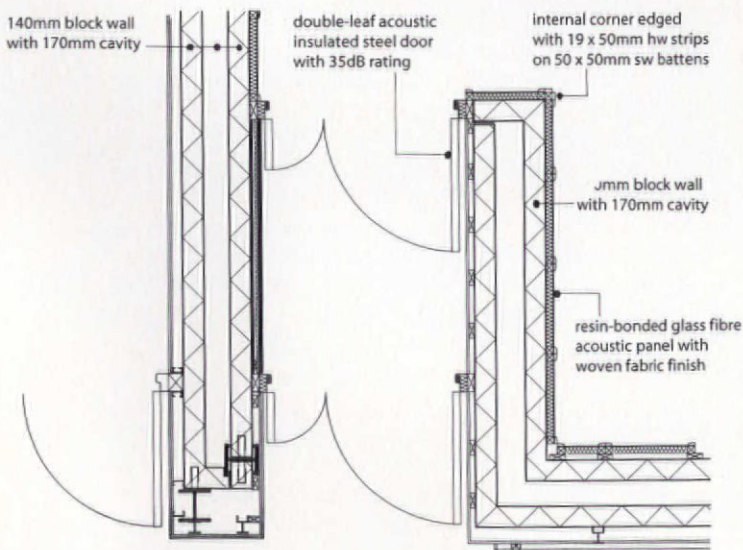
CUT-AWAY ISOMETRIC OF WALL AND SOUND-LOCK AT C



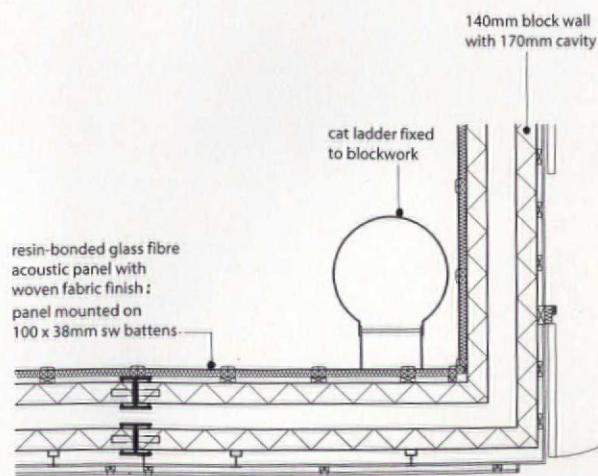
DETAIL A AT DOOR



DETAIL B AT DOOR



DETAIL C AT DOOR

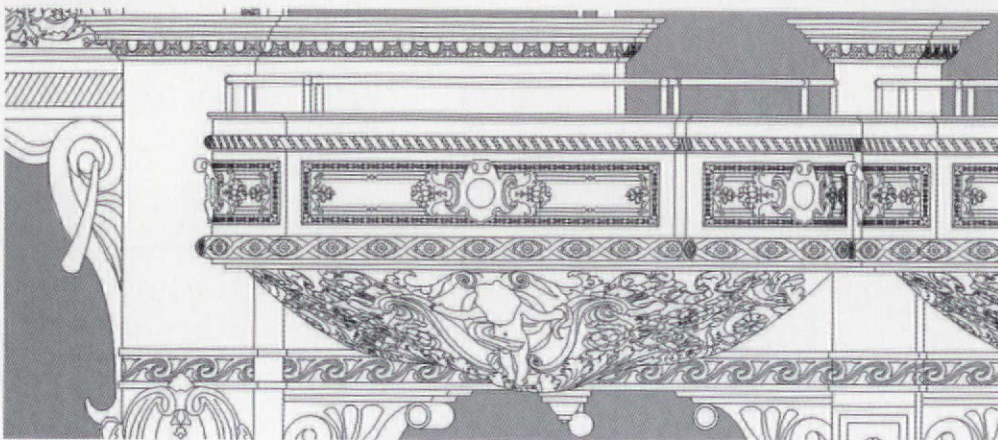


DETAIL D AT CORNER

Products and prototypes

Digital techniques and materials advances are offering faster and more accurate measurement and production methods

BY LIZ BAILEY



Once upon a time, if architects wanted to assess the deterioration of a building's exterior, they needed a shooting stick, a pair of binoculars, sunscreen and a lot of patience. They literally drew the cracks and shaded the areas of deterioration on their clipboards. Back at the office, they then had to enter their findings into CAD.

Now, 'with a high-quality, very detailed photo, it's no longer diagrammatic, it's the real deal', says architect Steve Krause of QPK Design in Syracuse, New York. 'You can see which mortar joints are cracked with

Large-format digital photos can see the state of the most intricate building details, then feed them into CAD

a lot less effort. This technology lets us photograph, as opposed to draw, the exterior of buildings.'

The technology – large-format digital photography – is one of two being applied to help architects capture and manipulate images of a building's structure and surface. New York photographer Tom Watson and his partner Rob Howard take large-format digital photos using a BetterLight scanback attached to an ordinary 4 x 5 view camera and a laptop.

The BetterLight gathers the information for an image in a continuous

scan, capturing light one row of pixels at a time and recording all three colours equally to achieve true RGB (red, green, blue representation). Capturing a single file of more than 144 megapixels can take several minutes.

Flashing photography

Ben Levine of King & King Architects in Manlius, New York, deployed Watson and Howard's large-format digital photography on a project that involved repairing damaged stonework on the M&T Bank building. King & King had designed cornice flashing replacements.

'We needed building elevations to scale so that the work needing to be done could be marked up and detailed and so the contractor could take off the extent of repairs and new materials to be applied,' says Levine.

To do this conventionally on the 10-storey building was impossible due to its sheer size. Measuring and drawing the building and then entering it in CAD would have required a massive expenditure of time and manpower.

So Levine enlisted Howard and Watson. 'While Tom's services at first seemed to be relatively expensive, this approach saved a lot of money and quickly provided information that could be obtained no other way.'

'Unlike smaller digital photos, the large-format images can be enlarged to lifesize and beyond on the desktop without degrading into pixels. This

INSTANT HOUSING

A new generation of rapid prototyping is set to further revolutionise the potential for architecture. Contour Crafting, developed by Dr Behrokh Khoshnevis, engineering professor at the University of Southern California, has developed a robot that its creator hopes will be able to build a 200m² house in 24 hours, working round the clock and requiring no food except concrete.

Rapid prototyping involves spraying layers of a polymer to form a physical 3D object based on a set of computational instructions. Thus, straight from your PC screen, it can create a scale model in essentially the same way your inkjet printer creates a document. The Contour Crafter's computer-guided, gantry-mounted nozzle emits concrete, or any other semi-liquid building material, in successive layers. Two moveable trowels on the nozzle then sculpt the material into practically any shape – geometrically regular or freeform – to form walls, curves and domes. The robot builds a hollow outline and, on the next pass, both raises the outline by one layer and fills in the previous layer.

Other semi-liquid materials under consideration include adobe (a Native American construction of mud, grass and sticks), plaster, plastic and even

a paste made of wood particles and epoxy. American science-fiction writer Bruce Sterling recently compared the Crafter to a termite, and mused that it would be ideal for construction in hostile environments such as the moon.

Khoshnevis foresees producing an 'instant house' by early next year. He is working with Düsseldorf-based multinational chemical giant Degussa – which makes everything from 'kiss-proof' lipstick additives that prevent moisture loss to super-powerful tile adhesive that works on the same nanostructures that geckos use to climb walls – to find just the right building material.

But rapid prototyping will not remain the preserve of multinationals. Dr Adrian Bowyer of the University of Bath's Centre for Biomimetics and his team are developing the RepRap (Replicating Rapid Prototyper), which can make copies of itself and other products for only a few pounds.

Conventional rapid prototypers cost around £25,000; Bowyer plans to put the 3D models that a rapid prototyper needs to copy itself on the web. In this way, conventional machines can create cheap copies of themselves until they become affordable enough for everyday use. Marrying Bowyer's and Khoshnevis' ideas could allow architects to extrude a house from a CAD file inexpensively and overnight.

provides very accurate information and documentation of existing conditions, allowing for a preliminary inspection from the office,' Levine says. No more hanging about on site, inspecting the building with binoculars.

And, as Watson said in a recent interview, architects can load his photos into an AutoCAD programme for condition surveys. Files of this size, loaded into CAD, can be scaled and have enough reserve sharpness to pinpoint individual cracks. 'For technical uses, there is no doubt in my mind that film is dead,' says Levine.

Krause has encouraged Watson and Howard to invest in another facet of this technology: large-format panoramic photos. 'Traditionally, it's very difficult to get good-quality imagery of building interiors because, in all but the largest interior spaces, it's impossible to get far enough away – so you seldom get an idea of what the space is like,' he explains.

Howard and Watson use a Better-Light Pano/WideView adapter – a motor that slowly turns the camera through 360°. They can take 1GB-plus images up to 8,000 pixels in height.

'The camera travels through an arc on a tripod, taking thousands of tiny incremental photos, little slivers that meld together into one apparently seamless image,' says Krause. 'With this technology you can get a great image of a hotel room.'

'Plus,' he adds, 'you can get wide-angle views of completed projects

with a "wow factor" – they capture the interest and imagination. All of our most recent high-profile projects were photographed this way.'

End of the tape

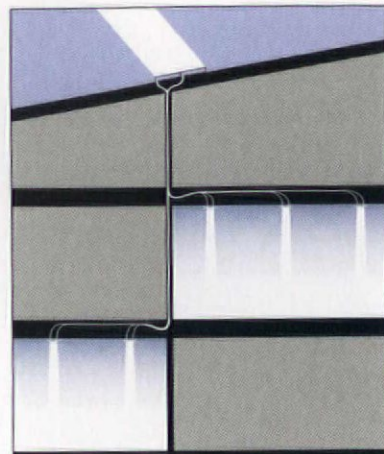
Krause also favours another imaging technology: laser scanning that captures details of every surface on a building's interior or exterior, which can be converted to CAD representations of its existing condition. Pittsburgh-based Quantapoint uses a laser scanner to collect, register and verify billions of rapid, but highly accurate, measurements to create 'as-built laser documentation' that architects can share across project teams as interactive, photorealistic 2D or 3D images.

'Traditionally we walk around with a tape measure and a clipboard,' says Krause. 'This is being supplanted by these guys' ability to shoot a whole room. They put targets on the walls and number them, then the computer builds models and prepares floorplans. The accuracy is far better than with tape measures.' Quantapoint guarantees quarter-inch accuracy.

Quantapoint's as-built documentation provides accurate dimensional information for prefabrication and for clash detection, thus reducing costs and, says the company, reducing construction rework by more than 80 per cent. Architects can extract piping and instrumentation diagrams, isometric diagrams, piping sections and elevations – the list goes on.

'The large-format images can be enlarged to lifesize and beyond on the desktop without degrading into pixels'

**Ben Levine,
King & King
Architects**



BRING ME SUNSHINE

A concept technology previously reported in this section has now gone from prototype to product. Parans Daylight AB (AJ 30.10.03) installed 'the first sunlight-transporting product of its kind' – a sun-collecting panel, fibre-optic cable and sunlight illuminator that lets you 'spray' sunlight indoors. It has been installed in IKEA's new Bilbao store.

In a similar development, Oak Ridge National Laboratory in the US has created a solar lighting and power system. Roof-mounted concentrators collect sunlight and separate the visible rays from infrared. The latter is converted through thermo-photovoltaic cells into electrical power, while the visible is distributed through optical fibres to hybrid lighting fixtures indoors.



IN THE BAG

One more development that could revolutionise the speed with which structures are erected is Concrete Canvas, conceived by William Crawford and Peter Brewin, industrial design engineering students at the Royal College of Art.

Just add water to their 'building in a bag' – essentially a plastic sack of cement-impregnated fabric weighing less than 250kg – inflate with air to give the thing its shape and hey presto! Twelve hours later you have a 16m², hardened emergency structure that one unskilled person can deploy in under 40 minutes.

The structure is easily sterilisable, making it ideal for field hospitals. UN agencies and Médecins Sans Frontières have expressed keen interest. Crawford and Brewin have applied for a patent, and their concept has won numerous awards.

Contacts

Tom Watson www.tomwatsonphotographer.com
Better Light www.betterlight.com
QPK Design www.qpkdesign.com
King & King Architects www.kingarch.com
Quantapoint www.quantapoint.com

Contour Crafting www.contourcrafting.org or
www-rcf.usc.edu/~khoshnevrp/CC/Contour%20Crafting.htm
Degussa www.degussa.com/en/
RepRap <http://staff.bath.ac.uk/ensab/replicator/>
Concrete Canvas www.concretecanvas.org.uk
Industrial design engineering, RCA www.designcreate.info

Parans Daylight AB www.parans.com
Oak Ridge National Labs hybrid lighting
www.ornl.gov/sci/hybridlighting/



By its nature, architecture generates enormous amounts of data that needs to be shared

Collaborative strength

With colossal amounts of data, Wilkinson Eyre needed a pretty impressive management system, and seems to have found it

By Sutherland Lyall

One of the strange things about architecture, says Chris Poulton, Wilkinson Eyre's CAD and IT boss, 'is that, although staff numbers are typically quite small, the amount of information they use is astronomical. With a staff of less than 100, we are currently running a bit less than a terabyte of data. So in conventional computing terms, it's serious stuff.'

A terabyte is a thousand gigabytes, or, if you prefer, a trillion bytes. Managing this involves quite serious software and, since the practice almost always issues drawings via email, it has to have a serious internet connection. As it happens, its internet service provider is just round the corner from the office and the two are connected by a dedicated, leased fibre-optic cable running at 2Mbps, with burst speeds of up to 10Mbps. Almost all contractors and consultants have broadband these days, and there have been only a few small contracts in the past couple of years for

'Although staff numbers are quite small, the amount of data they use is astronomical'

Chris Poulton

which the practice has had to print out and courier drawings.

Wilkinson Eyre stores its near-terabyte of files on a fault-tolerant RAID (redundant array of independent [or inexpensive] disks) subsystem, which, given the current low price of quite big hard drives, is less dramatic than it sounds and makes a back-up system with a similar capacity readily affordable. Poulton has looked at the possibilities of storing the data on an external host, but he says: 'It's quite expensive, especially when you need, as you do, a high-speed connection – hosting is probably not appropriate for a practice of our size.'

Although the size of the information whizzing around the practice electronically is what you inevitably get when you deal with CAD files, it still needs heavy-duty management, and Wilkinson Eyre has installed the Oracle Collaboration Suite. Poulton says: 'At the time we were buying, the only alternative was Microsoft

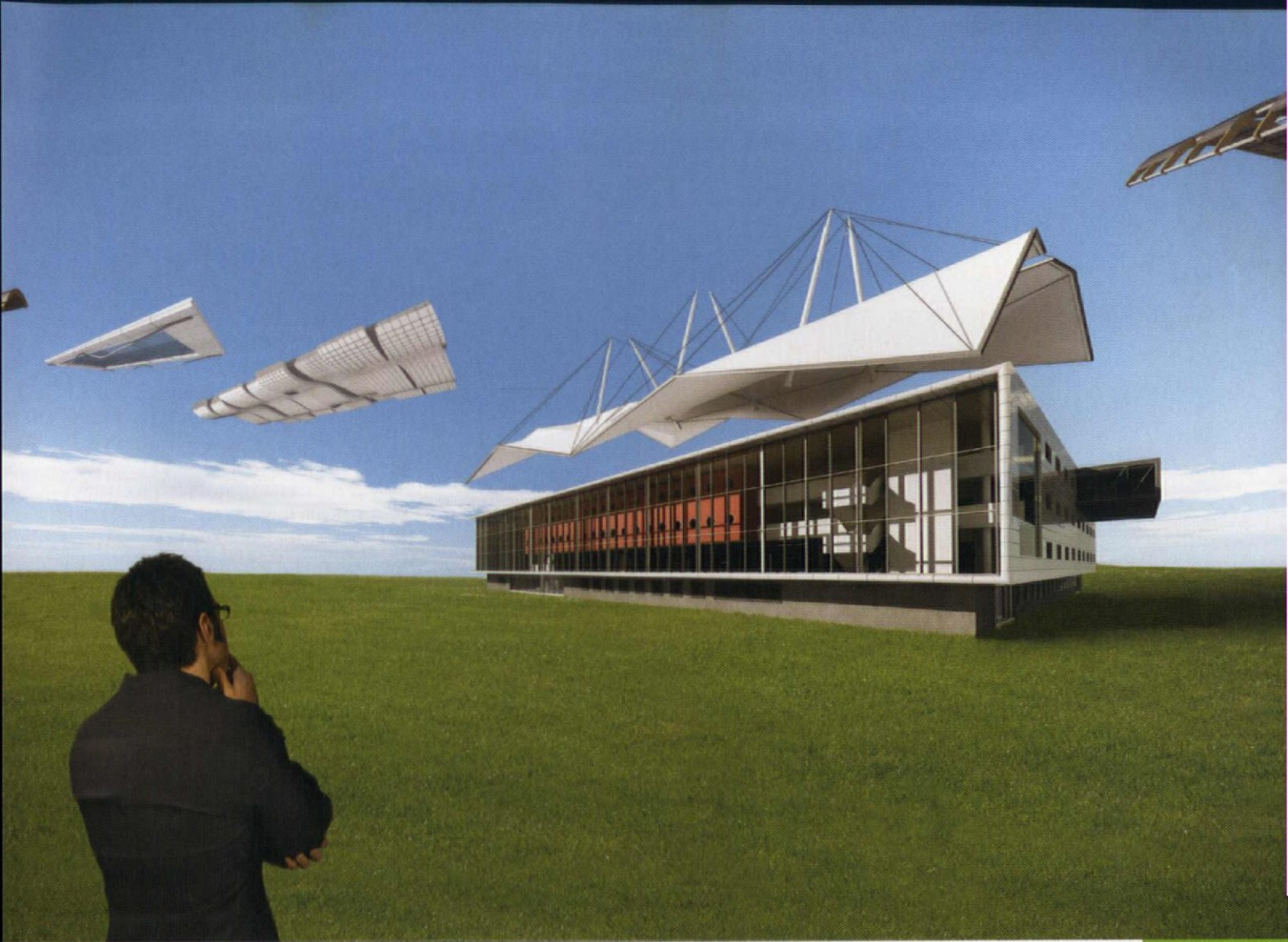
Exchange, and Oracle charged a one-off fee of £40 per user – we bought 100 licences.'

The main downside, apart from early teething problems, has been that Oracle is a very specialised system and needs outside support – from T-19 which, however, is excellent and is on call 24 hours a day. But, in practice, there have been few problems. 'We had a rogue email that went into a loop and bounced around the system for a bit, but apart from that it has been pretty stable,' Poulton says. But the thing about Collaboration is that its parent Oracle is a database organisation: size is not an issue because Collaboration is based on a sophisticated database.

The Collaboration Suite provides email, voicemail, conferencing and a calendar, all of which can be accessed from anywhere in the world – they have tested it from China. It stores files intelligently and has a fast search engine. The practice uses MicroStation, so its operating system is Windows. A small application on each desktop talks to Oracle, which then takes control of the whole office computing environment seamlessly – and invisibly. There are very close functional similarities between complex databases and operating systems. Collaboration talks to the database and the email clients and the web server, which deals with http access in and out of the office.

It sounds a bit convoluted, but Poulton insists that it's not difficult to set up. The practice has two main servers. The Oracle operations run from a Linux-based server and, for historical and 'if it ain't broke, don't fix it' reasons, there is a second CAD file network based on Windows, which Poulton may change to Linux when the licence runs out.

So far the practice has been working calmly through Collaboration's communications sections. Poulton says: 'The Oracle system has its own internal email system – accessible



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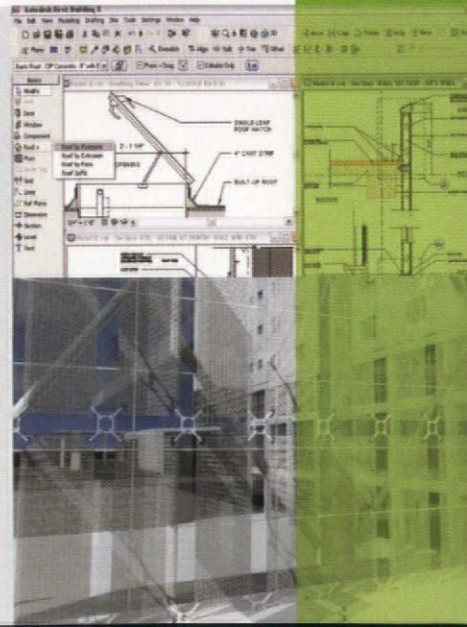
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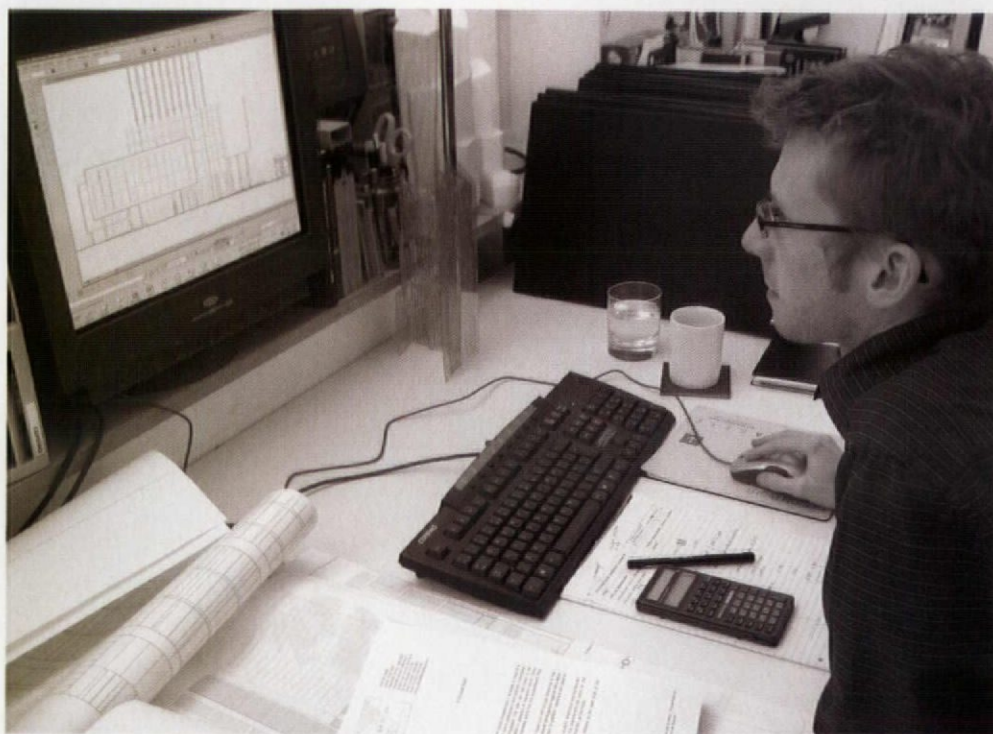
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from outside – which to the staff looks exactly like a Wilkinson Eyre internet service provider. It also does a calendar, so that if a PA wants to book a meeting for somebody, they can do it from anywhere – even from mobile phones.’ And there is capacity for the system to store voicemails, although that has yet to be implemented.

Currently Poulton is opening up an intranet – so far only for members of staff, especially those who need to work from home or who are on site in another city. And in the next incarnation of the applications, due out soon, it will be simple to take the load off email and set up an exchange from which people can access material remotely.

Although Poulton uses Linux for one of the servers, he is not likely to implement it for the desktop. ‘We are tied in to Windows because we use MicroStation – just as other practices are tied in to Windows because they use AutoCAD. And we have to stick with Microsoft Word and Excel, and have to use Explorer because quite a lot of the extranets we hook into during projects are set up to use only Explorer.’ There is also the disincentive of familiarisation and retraining – which the practice had to go through when it abandoned Macs. But the main sticking point about moving to

For reasons of practicality, desktop environments will remain Windows



open source working is CAD’s current Windows base.

Poulton is very security conscious. There is a wireless section in the office network for communication with laptops. But Poulton ensures that data passed between the network and individual portables is encrypted – and staff have accounts that they need to access before gaining access to the main data. His concern is not particularly about outsiders stealing drawings or maliciously altering either text or drawing data – although he does not want hackers looking at financial data. The new intranet will pose problems in terms of how far and in what way outsiders should be allowed to penetrate into the databank. But he is confident that Collaboration will enable him to cope – and to improve the quality of the practice’s lives as more and more of the system’s features are revealed.

PLUG IN THE LIGHTWORKS

The latest release of Softech’s three-dimensional graphics application, SPIRIT version 12, includes a new version of the Lightworks rendering toolkit. Now LWA-enabled users can download real-world materials, architecture-related files for colours, panelling, brickwork and the like, as well as other Lightworks plug-ins that are used in the many CAD applications that incorporate Lightworks, such as ArchiCAD, Caligari’s Truespace or VectorWorks. For details, see www.lightworkdesign.com

BIG BROTHER

Here’s one strictly for the directors. The latest incarnation of Mapaphone is available on all four major mobile networks. Mapaphone tracks the location of employees using their mobile phones or, as the press release puts it, is an ‘intelligent mapping and routing tool to provide step-by-step directions to lost field staff... the map also allows users to direct staff via landmarks such as pubs, schools and garages’. The new version allows users to locate several mobile phones at once, and can be set to capture and store information on the position of employees at specified times throughout the day. Hmm. For more information, visit www.mapaphone.com

UNDER THE BONNET

It’s one of the oddities of software that there exists a thriving publishing trade in secondary manuals about well-established applications. To coincide with the release of AutoCAD 2006 and its lite version, Upfront eZine Publishing has brought out *What’s Inside? AutoCAD 2006* and *What’s Inside? AutoCAD LT 2006* as e-books in PDF format. Prices are \$14.10 (£7.54) and \$11.40 (£6.10), and you can download them from www.upfrontezine.com/ebooks

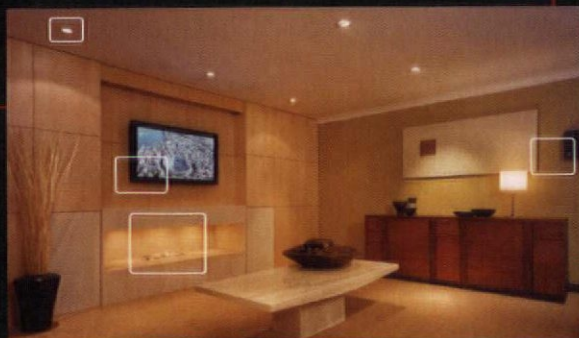
CAD CONVERSIONS

Bluebeam PDF Software is an AutoCAD plug-in that allows you to convert text generated in AutoCAD into PDF files. It also can be used in MS Office applications, where it operates as a virtual printer – you print your .doc or .txt file to it, and it becomes a PDF file. There is also a server version. Take a look at www.brightergraphics.co.uk

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11:45 That's Entertainment:

examines the technologies and techniques for designing and integrating home cinema and whole house audio systems within the fabric of the property.

14:00 Let There Be Light:

explores the approaches and benefits of advanced lighting control in the home. (RIBA CPD accredited).

15:15 Working With Custom Electronics:

offers practical advice for architects and interior designers on how the skills of custom electronics specialists can best complement their own.

Each session will last for 45 minutes with 15 minutes Q&A. Sessions are priced at £25 each (all four together £75). To pre-register and for further details email conference@cedia.co.uk or telephone 01462 627377 or visit www.cedia.co.uk/expo2005

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Protection racket

Security experts like to tell us that e-crime has got worse. So what can you do to reduce the risks – without going too far?

BY SUTHERLAND LYALL

There's an exhibition and conference, Infosecurity, in London next week (26-28 April) about computer security. Naturally, it will talk up the terrific dangers present on the internet. Yet it is true that things have changed, and because networks of traditional criminals seem to have replaced the hacker having fun or acting with random malice, it has probably got worse.

Over the past year e-crime has cost UK business at least £2.4 billion, with 89 per cent of businesses having experienced at least one incident – although that could be just one virus attack. The figures have to be read with caution in that they come from a survey sponsored by the National High Tech Crime Unit (NHTCU) and that the 200 Dun and Bradstreet-listed companies quoted were medium and large businesses, some of them almost certainly e-retailers and natural targets for online crime. The report is summarised at www.nhtcu.org/media/documents/publications/NOP_05.pdf.

The good-ish news is that small and medium businesses are less likely to be targeted, and although such companies fear a variety of attacks, from website vandalism through to fraud and denial-of-service, these did not happen very often. When they did, though, the cost of virus attacks and financial fraud (the two really significant types of online crime) each accounted for around £70 million in 2004. The figures for firms with more than 1,000 staff were higher.

Late last month a new generation of specialist malware was identified. This is a malicious code known as 'rootkits', which takes over control of organisations' databases. Hitherto this has been largely a Unix problem, but it is now being deployed in attacking databases and web applications. Needless to say, it can only be detected by proprietary software.

Apart from this, what has been worrying the security experts recently

The seamless integration of laptops, PDAs and smart phones into office networks is a cause for concern among security experts



(and remember they have a vested interest in keeping us worried about security) is the proliferation of information and media technology. It is not just the fact that people bring it into the office, but that increasingly it is designed for seamless integration with standard office kit.

It is a relatively straightforward matter for IT managers to maintain their servers, desktops and even laptops inside a security structure, even when wireless networks have replaced wired ones. What is much more difficult to do is to work out how to deal with handhelds, mobile phones, smartphones, VoIP phones, iTune-like devices (essentially plug-in memory devices with music-decoding circuitry bolted on), at least one of which the average practice staffer will carry around as a matter of course. What is the point of running heavy-duty security against virus attacks down the phone line and cable – and over the wireless waves – when every staff member carries a means of penetration in their knapsacks?

Rank risks

There is a natural tendency for practice managers to throw up their hands in despair and rely on the fact that they have a firewall installed between their network and the outside internet

world, that they have turned on the WiFi security buttons and regularly run anti-virus and anti-scamware cleaning sessions. What they have failed to do is a risk analysis.

It's not all that difficult to do. You set up a variety of scenarios involving possible online crime: denial of service, website defacement, data theft, unauthorised entry into the network, fraud, misappropriation of identity information, virus/Trojan/worm damage to the system, and so on. You then take a view about which ones are *real* business risks. Do you have any data worth stealing? Should you continue to provide outsiders with access to data, such as the company performance figures or the most recent building regulations? Is this data safe from some ex-employee altering critical figures and details covertly? You set costs against these attacks – money, time, damage to reputation. You take a view of the costs of guarding against the significant risks. And then you work out ways of guarding against them without spending much money.

Some firms rely on strict rules about staff never themselves installing applications on their office computers and about never inputting data from outside sources (once it was floppies, now it's CDs and DVDs) and MP3 player data, handheld data and phone data. But before you implement this kind of security, you have to ask whether such restrictions on staff interfere too grossly with their ability to use computers usefully. Computers should be an aid to people's work, not vulnerable points in an electronic security edifice.

Lifeboat drill

One thing any responsible practice director will call for is a damage limitation plan. What does the practice do when the electronic unthinkable actually happens? Like a good fire-evacuation plan, the computer catastrophe plan needs to be worked out, rehearsed and drummed into staff. Do you just pull the plugs? Do you do an orderly close-down retreat? What happens if the CAD people haven't saved the morning's work? What happens if there is a fire and a computer catastrophe? Back to the drawing board.



Save yourself time and expense and remember the three C's

Construction litigation is notoriously time-consuming and costly, writes *Kim Franklin*, particularly if all the knotty problems that can turn up on any project end up in court. Hence the introduction of the construction and engineering protocol, that encourages parties to settle before they begin proceedings, and the potential usefulness of adjudication during the course of a project to solve things as you go along.

But since these methods need the parties to behave in a sensible, commercial fashion, there are still occasions when the opposite sides end up slugging it out to the end. HHJ Wilcox recently gave judgment about costs in *Skanska v Egger* (2 March 2005). In this case, concerning construction of a factory that took less than a year to build, litigation took five years. The net winner was Skanska, which recovered about £2.8 million. The costs were about £9 million.

The path that led to this unsatisfactory result started with problems with contract administration. Egger decided (wrongly) that the employer's requirements enabled it to make changes without cost consequences, and its project manager failed to consider properly Skanska's applications for extensions of time until after the litigation had started.

So Skanska claimed, and Egger counter-claimed. The judgment refers to claims for 19 final account items (one of which comprised 1,700 'minor items'), six loss and expense items and 11 counterclaim items (one comprising 'minor items', which included 89 M&E claims).

This was a liability trial in the forlorn hope that, once responsibility was resolved, the parties could sort out between themselves the sums of money that should be paid. However, a further trial about quantum was needed.

The typical pattern seems to have been that before the quantum trial Skanska revised the amount of its claim downwards, while Egger moved its numbers upwards, but a gulf still remained, as did the antagonism between the parties. The judge said Egger's approach was epitomised when the draft quantum judgment was published, which contained sums awarded on the claim and counterclaim rounded up or down to the nearest pound. Egger tried to have the pence reinstated.

The argument at the costs stage ran along the lines of Egger saying that, compared with the original high amounts claimed by Skanska, it had not been very successful, and that should be reflected in the costs order.

To illustrate, at the quantum trial Skanska had pitched its claim for installing underground ducts at £120,000. Egger admitted £2,300. Skanska was awarded £30,500. So, Egger said, Skanska had only been about 23 per cent successful, which should be reflected in the costs order. But the judge pointed out that had Egger's admitted amount been the baseline, Skanska's recovery would have been 1,317 per cent.

Having reviewed the saga of each head of claim and counterclaim, the judge decided that Egger should pay 55 per cent of the total costs. In reaching that 'robust' conclusion he was critical of both parties. Egger had failed to administer the contract properly, and that was reflected in the costs order. In turn, Egger's behaviour had driven Skanska to take an absurd view of what had happened.

Despite the best efforts of the lawyers and some of the experts, the parties had failed to adopt a more reasonable approach as the dispute progressed. Neither party had made any offer to settle.

There is no real winning party in litigation like this. As well as there being lessons for those engaged in disputes, there are also wise words in the judgment for contract administrators.

The judge concluded that dealing with such things contemporaneously means that everyone has a clear recollection of what happened, a will to investigate the relevant matters economically, and, if not reach a solution, at least narrow the issues. As for Egger's misinterpretation of the contract, it is, of course, always open to a contract administrator to recommend that legal advice be sought at an early stage, and hopefully thereby avoid such misunderstandings developing into full-blown disputes.

So remember the three C's: resolve what you can contemporaneously; take a commercial approach to any dispute that arises; and think about cooperating with the other side to work towards a resolution.

Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit www.crownoffice-chambers.com

'There is no real winning party in litigation like this'

Hit me, hit me, hit me with those laser beams...

Here's some technology that could be useful in that continuing power struggle which is the new corporate architectural life. It is the VersaLaser (assume all the usual no-connection disclaimers). You can see a rather bad Quicktime movie demonstration at www.versalaser.com.

What it is, is a sort of modified printer run by your computer that lays down laser beams of varying intensity rather than ink – and on materials such as metal, stone and wood – though not paper, which would probably just catch fire. It can even cut thin materials or simply do a version of engraving. And, of course, it does images as well as text. The possibilities seem endless. Start sending in your competition entries as minimalist, etched aluminium sheets – or curlicued copperplate should you be of the other persuasion. You could cut stencils for that old Victorian house you are doing up. Me, I'm saving up for the next office accessory: the 3D printer. No more craft knives, cardboard and Cow gum. Bliss.

It used to be strictly the preserve of the Mac (no, please don't all write in), but like Microstation and most of the interesting graphics and CAD applications, Konfabulator has just been transmogrified into Evil Empire format. But only for users of Windows XP or 2000. Still, for them it could be a lot of fun. The download site is www.konfabulator.com/downloads, whence you can also download hundreds of widgets. Konfabulator? Widgets? Well, Konfabulator is the shareware application and widgets are the things that end up littering your screen – like a Felix the Cat, who stomps around vaguely and grins widely from time to time. He has to lift office morale. There are a couple of analogue clocks, a stock ticker, a weather forecast (for Palo Alto, California), the German news, a UK train departure board, the current wind direction in six Australian locations and 520 or so more. Not for the serious minded, obviously.

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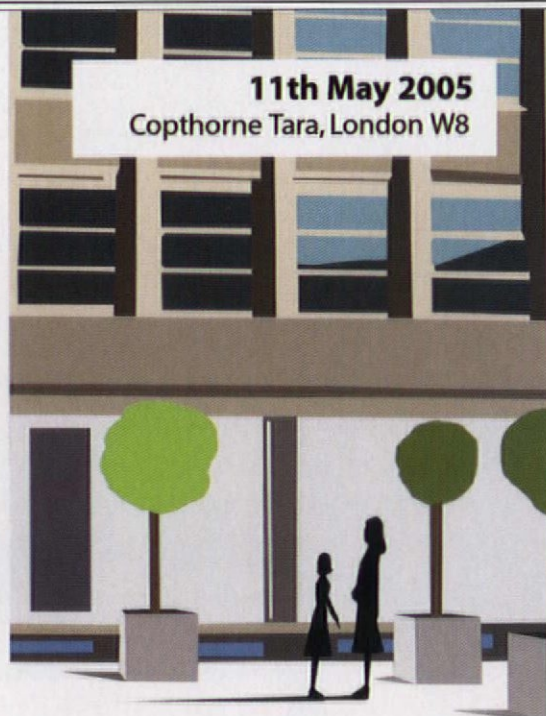
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Farshid Moussavi: FOA Monday 25 April, 18.30. An RA lecture at the Geological Society, Piccadilly, W1. Tickets 020 7300 5839.

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

Submission Documents That Win Wednesday 4 May (pm). A Colander course at a London venue. Details 020 8771 6445.

Past, Present & Future of St Martin-in-the-Fields Until 6 May. An exhibition in the crypt of the church, beside Trafalgar Square (020 7766 1100).

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

Architecture on the Ramp: MacCormac Jamieson Prichard Until 17 May. An exhibition at the Royal Academy, Piccadilly, W1. Details 7300 8000.

Rob Cowan Wednesday 18 May, 18.30. A lecture by the UDG director at The Gallery, 77 Cowcross St, EC1. Details www.udg.org.uk

AJ Small Projects Until 28 May. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Sculpture in the Workplace: Stone Until 3 June. A group exhibition at One Canada Square, Canary Wharf. Details 020 7418 2257.

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

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

East

The World, Abridged Until 1 May. A group exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

RIBA CPD Event: Fire Regulations Update Thursday 19 May, 13.15. At New Hall, Huntingdon Rd, Cambridge. Details 01223 566285.

Will Alsop: Art and Architecture Wednesday 25 May, 19.30. A lecture at the New Campus, Hertfordshire University. Details 07971 789882.

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

East Midlands

RIBA CPD Event: Party Wall Act Wednesday 27 April, 13.45. At the National Water Sports Centre, Holme Pierrepont, Nottingham. Details 01522 837480.



IN THE AUDIENCE

Argentinian artist Guillermo Kuitca's large intricate collages are based on theatre auditoria from around the world. They're on show at Hauser & Wirth, 196a Piccadilly, London W1 until 14 May, in what was formerly a Lutyens-designed bank. Details 020 7287 2300 (www.hauserwirth.com).

Richard Wentworth Thursday 28 April, 19.00. A lecture at the School of the Built Environment, Nottingham University. Details 07881 922537.

North

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

North West

Vito 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: Party Wall Act Thursday 12 May, 13.30. At Shinfield Grange, Shinfield, nr Reading. Details 0118 969 8051.

RIBA CPD Event: Conservation of Brickwork and Masonry Tuesday 17 May, 14.00. At the Town Hall, Reading. Details 0118 969 8051.

South East

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.

RIBA CPD Event: SmartPractice - Employment Law Thursday 19 May, 16.00. At Le Meridien, Gatwick. Details 01892 515878.

Timber Repair Workshop Tuesday 24 May. A course at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

Wessex

MBM Arquitectes: Footprints in the City Until 15 May. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

Kenneth Armitage Until 3 July. An exhibition at the New Art Centre & Sculpture Park, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

West Midlands

RIBA CPD Event: Powerful Presentations Wednesday 11 May, 13.30. At a Birmingham venue. Details 0121 233 2321.

RIBA CPD Event: Buildings Regulations Update Thursday 19 May, 14.00. At the Bishop Mascall Centre, Ludlow. Details 0121 233 2321.

Yorkshire

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.

Skyscraper Sculptures Wednesday 18 May, 18.00. A lecture by Stephen Morant at the Brunswick Building, Leeds Metropolitan University. Details 0113 283 2600 x4106.

Bill Woodrow + Richard Deacon Until 5 June. New sculptures at the Yorkshire Sculpture Park, West Bretton. Details 01924 832631.

Scotland

Sacred Sites on Skye Until 29 April. Photographs by Caroline Dear at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

Glasgow International Festival of Contemporary Visual Art Until 2 May. (www.glasgowinternational.org)

RIAS Convention 2005 5-6 May. At Glasgow, with speakers including Fumihiko Maki, Glenn Murcutt and David Mackay (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 (0141 221 6362).

Evergreen Until 3 July. An exhibition at Inverleith House, Royal Botanic Garden, Edinburgh (0131 248 2983).

Wales

Patrick Shanahan: Paradeisos Until 22 May. Photographs of the construction of the Eden Centre. At Ffotogallery, Turner House, Plymouth Rd, Penarth. Details 029 2034 1667.

International

Robert Mallet-Stevens 27 April-29 August. A major retrospective at the Pompidou Centre, Paris. Details www.centrepompidou.fr

Architecture Biennale Rotterdam 26 May-26 June. On the relation between water and architecture. Details www.biennalerotterdam.nl

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

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

Record books

ALAN POWERS

Jørn Utzon Logbook, Volume I: The Courtyard Houses

Edited by Mogens Prip-Buus. Edition Bløndal, 2004. £35

Jørn Utzon Logbook, Volume III: Two Houses on Majorca

By John Pardey. Edition Bløndal, 2005. £35

From the publisher of Richard Weston's majestic monograph on Jørn Utzon (AJ 4.4.02) come two slimmer volumes, both belonging to a series of Utzon 'logbooks', dealing with groups of related buildings, with Weston as one of the editors. Volume I, by a former Utzon assistant, Mogens Prip-Buus, covers three schemes for courtyard houses, and Volume III, by John Pardey, is devoted to the two houses built successively by Utzon for his own occupation on Majorca.

The term 'logbook' suggests a detailed documentary study of the genesis of each project, and perhaps, like a car logbook, a record of performance in use. Neither of these aspects is absent, but these are in fact building monographs not unlike Phaidon's Buildings in Detail series, in their mixture of project history, analysis and appreciation, illustrated with design drawings and record drawings of the project as built, together with copious colour photos.

The latter are not quite as glossy as the Phaidon equivalents, but they do very well for taking the reader on a desktop tour of each of the projects.

In his winning design for the Swedish Skåne competition in 1954, Utzon adopted a courtyard plan as a way of humanising standard dimensions and details, and providing adequate privacy and flexibility. This was the springboard for two subsequent projects.

Generous government subsidies for low earners with families in Denmark allowed for the realisation of a low-budget scheme at Kingo, near Helsingør, known as 'The Roman Houses', each based on a square walled plot, with two ranges of lean-to, single-storey accommodation. By 1959, 63 houses were completed. Photographs of children playing bring to life the early years of the scheme, which in 1987 became protected.

The houses at Fredensborg, 1962-65, another suburban small town north of the capital, were commissioned as retirement homes for Danes who had worked overseas. Children under 16 were excluded, and the result is formally more perfect, if less

Below: sunlight penetrating the living room of Can Lis.
Right: Can Feliz and its landscape





lively. The built forms are similar to those at Kingo, with garden walls individually shaped to suit the view, using dimensions from the Modulor. One can find echoes of both schemes in British housing of the 1960s, especially schemes such as The Ryde, Hatfield, by Phippen Randall & Parkes, 1964-66, and Peter Aldington's Turn End, Haddenham, with their concealed courtyards and unified materials.

Utzon's own Mediterranean houses were built later, after the Sydney Opera House lifted him to world fame and then dropped him as suddenly. Can Lis, designed in 1972, stands in succession to the Danish courtyard houses, in its rigorous use of materials (the house was modelled by Utzon using sugar cubes, but is built of local sandstone blocks) and interplay of indoor and outdoor space. Here the view is directly across the ocean and the climate allows for generous shaded courtyards. Pardey takes the reader through the levels of detail, down to the positioning of the furniture, with infectious enthusiasm.

Can Feliz, the second house, was planned in 1989, when Can Lis became too noisy and public (Utzon's son lives there and so nothing is altered). The later house, also facing the ocean but from a higher vantage point, is a tighter design on plan, with projecting porches and verandas that give a primitive Classical flavour in tune with the landscape. 'It is like standing in the temple of Apollo above Delphi,' writes Pardey.

Both books put their projects in context, positioning them in the wider oeuvre and throwing light on Utzon's design philosophy. They are easier to chew on than the full Weston, even if Utzon's career resists separation into bite-size pieces. Cumulatively, all these books will help to build the reputation of an architect who seems to have much to offer as a correction to our image-driven architectural culture.

Alan Powers is an architectural historian



Architectural Guide: Christian Sacred Buildings in Europe Since 1950

By Wolfgang Jean Stock. Prestel, 2004. 320pp. £22.99

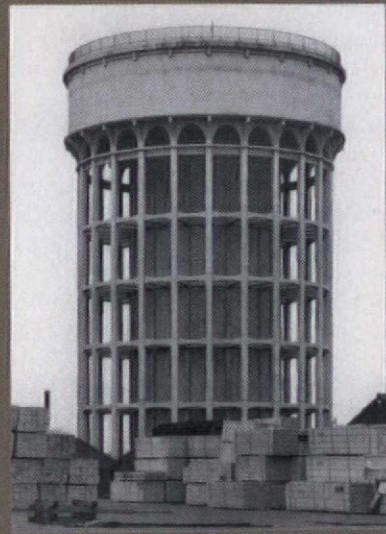
Wolfgang Jean Stock's *European Church Architecture 1950-2000* was well received in AJ 1.5.03. Now he offers a guide to 130 examples of 'sacred architecture' from 20 European countries. As those figures suggest, this is a highly selective book, with a strong weighting in favour of Germany. Whereas Great Britain gets just four entries (Spence's Coventry Cathedral; Maguire and Murray's St Paul's, Bow Common; Gillespie, Kidd & Coia's St Bride, East Kilbride; MacCormac's Fitzwilliam College chapel), and France only six (one being Ando's Meditation Room at UNESCO), there are 40 German inclusions.

But the guide is practical, with plans, sections, brief apposite texts, and details of location and access; and it is particularly well produced, with excellent photographs by Klaus Kinold and an elegant layout. It is clear from recent projects such as Peter Kulka's House of Silence in Meschede (pictured), and Andreas Meck + Stephan Köppel's Hall for the Last Blessing near Munich, that the 'sacred' is still a source of grave, resonant architecture.

Basic Forms of Industrial Buildings

By Bernd & Hilla Becher. Thames & Hudson, 2005. 144pp. £19.95

The Bechers' photographs of industrial structures on the verge of disuse or demolition have become increasingly familiar in the last few years, not just in museums and galleries, but in the complete works being published by MIT Press. Those volumes, each devoted to a specific building type, are beautifully produced, but expensive. Here, from Thames & Hudson, is a cheap alternative, offering a survey of the Bechers' work, with more than 60 good-quality reproductions.





Candidates for the fourth plinth? Venturi and Scott Brown in Trafalgar Square

Art of self-promotion

ROBERT HARBISON

Architecture as Signs and Systems

By Robert Venturi and Denise Scott Brown. Harvard University Press, 2004. 251pp. £22.95

The real subject of this book is the careers of Robert Venturi and Denise Scott Brown. To a degree, it is the acknowledged subject, but it is also the subject in ways not planned or intended. The invitation from Harvard to give the lectures on which the book is based apparently suggested a backward look on their lives in practice, and this called forth from Venturi an unhealthy interest in his place in history.

His extremely valuable books of the 1960s and early 1970s, *Complexity and Contradiction* and *Learning from Las Vegas* (written together with Scott Brown), become bugbears, tormenting the reader of the present book. They are frequently mentioned by name, and their titles are also buried as phrases in the text which pop up in a conversation about something else. Looking at present architectural confusion, Venturi wonders if it could all spring from a misunderstanding of the ideas promulgated in *Complexity and Contradiction*.

Talking about writers who articulated his ideas before he did, like Henry-Russell Hitchcock, he calls them precursors. Elsewhere he refers to 'the idea he introduced over 50 years ago which dominates architectural thinking and practice today'.

Scott Brown is not given to such exaggerated claims on her own behalf, but asserts that Bob taught Louis Kahn all the older

man knew about history, contrary to what you may hear outside this book. Her account of growing up in South Africa and bringing a non-Western perspective, first to the Architectural Association in the Smithsonian years and later to Las Vegas, casts a new light on the populism of the firm's work – a populism that has previously seemed primarily aesthetic, not conscience-stricken. Here she links it to the civil rights movement, a connection that may mean more to her than it does to her husband.

Venturi's half of the present production comes first and constitutes a kind of rolling advertisement for the work, not just the books, but the ideas borrowed from them and distorted by others, and the buildings that embody them. For many people who liked the books, the buildings were a stumbling block from the start. Work like Guild House in Philadelphia did not seem to contain the richness advocated by the criticism, but rather to offer a two-dimensional and jokey travesty of the ideas.

I have not traced the first appearance of the idea of the billboard in Venturi's writing. I do not think it loomed large in *Complexity and Contradiction*; in that book, the author had the tact to save his own work for a later chapter. Now this work clamours for entry from early on and seems to rely more and more on oversized graphics, advertising not

a product in the normal sense, but the name of a university building or the badge of the institution. It is as if the ideal client would be a corporation with a logo it wanted to smuggle into everyone's head.

Late in the book a fulfilment is reached with a McDonald's in Florida by the Venturis, more fun than usual, but larger and more obtrusive than usual too – the price you must pay for architecture.

Billboards surface repeatedly in Venturi's skating-trips through architectural history. Egyptian pylons are pre-Information Age billboards; Gothic cathedral facades are 3D billboards in the middle of cities; Elizabethan prodigy houses are billboards advertising their owners; and if only medieval stained glass artists had had neon, what couldn't they have done? His prose style has come under the influence of the billboard; now he turns to bullet points when he has something important to say – bullet points enhanced by lots of capital letters for important and unimportant words alike.

The new book is self-consciously Advertisements for Myself and Setting the Record Straight, but it also, unwittingly, shows a progress from lively curiosity about the world and responsiveness to it toward defending the old perceptions as intellectual property and personal identity.

Now the old Las Vegas they described in 1972 is good and the new Las Vegas that replaced it is bad. Now he tries to formulate a theory that will get the world back on track following those ideas he laid out so many years ago, that everyone else has been thoughtlessly deviating from ever since.

Robert Harbison is a professor at London Metropolitan University

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Senior Architect - City London - Perm - £45-50K (Based on Experience)

This large well established practice is seeking a design architect for its City London office. Specifically they are seeking registered architects who are capable of managing projects and the client interface, have good conceptual design skills and a thorough knowledge of technology and build ability. Previous experience within the air, rail or education sectors would be advantageous. Additionally you will be a team player, with good interpersonal skills and enthusiasm for delivering a high quality product. To apply please attach your CV and send to: georgie@aps-recruitment.co.uk (Southern Consultant)

Architectural Technician - SW London - Perm - £25K+

This RIBA Award winning practice is seeking an architectural technician to join an expanding and thriving office in London. You will have a sound knowledge of AutoCAD, Building Regulations and UK construction practice. A desire to succeed is required along with long term commitment to a new employer. All applications will be treated with the strictest of confidence. To apply please attach your CV and send to: georgie@aps-recruitment.co.uk (Southern Consultant)

Pt II / Pt III Architect - East Sussex - Perm - £ Negotiable

A small practice based in Hove part of a larger group is currently seeking a Pt II or Pt III architect to assist the principle design architect working on projects to stage D planning. Because of its nature you will be seeking a design orientated role with exposure to both planning regulation and the construction of urban master plans and urban regeneration plans. The work undertaken is predominantly mixed use residential and commercial buildings so a desire to work within these sectors is a must. Full fluency in AutoCAD is also required. Apply now! Attach your CV and send to: simon@aps-recruitment.co.uk (Southern Consultant)

Newly Qualified Part III Architect - Hampshire - Perm - £30K

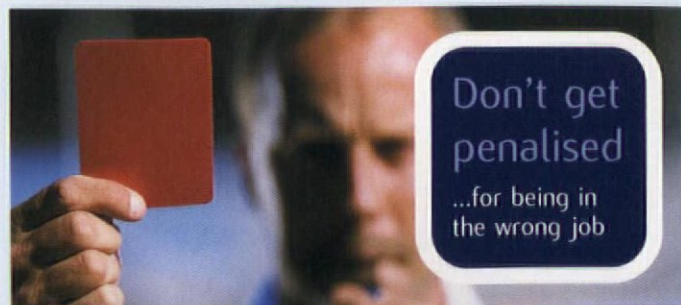
A large multi office practice is currently seeking staff for its head office based in Fareham. To be considered you will need to be interested in a number of architectural sectors ranging from marine architecture right through to commercial and residential mixed use developments and master plans. This practice has a large portfolio of different works and is ideally seeking a candidate who can demonstrate a true all round ability. A good knowledge of UK building regulations is a must alongside a fluency in CAD. This is an excellent opportunity to join an award winning practice. Apply now! Attach your CV and send to: simon@aps-recruitment.co.uk (Southern Consultant)

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Sukhi Singh t. 0121 265 2555 e. ssingh@bbt.co.uk Ref: SS2104

Architects/Senior Arch Technicians/Parts I & II Architects £20,000 - £40,000 - Birmingham

This Architectural practice works on a broad range of projects including retail, commercial, residential apartments, refurbishments, mixed used, leisure, sport and master planning. With an office also in London, both are computer based operating the latest versions of MicroStation and AutoCAD. You do not necessarily need to be MicroStation proficient, although it would be preferable. Candidates who require a work permit or have no UK experience need not apply.

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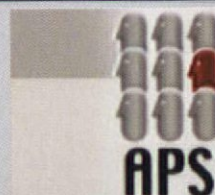
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Architects / Technicians - East Midlands - Perm - £30k - £40k

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Architects / Technicians - Liverpool - Perm - £25k - £35k

Do you fancy a new challenge? Looking to move for new inspiration? Whatever your reason for looking, please read on to find out more about this excellent opportunity. Based in Liverpool, this national practice with staff numbers approaching 50 is keen to attract dynamic individuals, architects & technicians. Who will hopefully stay and grow with the practice. Suitable applicants will be AFB registered / RIBA qualified, although they are not discounting Part 2 Architects with at least 5 years experience. As well as technicians at all experience levels. To give you a feel for the work the practice undertakes, presently they are working on a dozen of 40+ apartments projects (including new build, Grade 1 refurbishment and large retail/commercial work), schools refurbishments, a large commercial master planning project along with small private client 1-off housing schemes. In terms of computing skills all candidates will need to feel 100% confident on AutoCAD - if you have sound 3D skills as well that would be advantageous. To apply please attach your CV and send to: dans@aps-recruitment.co.uk (Northern Consultant)

Architects & Technicians - Leeds - Perm - £25k - £36k

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

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

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

Project & Senior Architects, London - to £38,000 + Benefits

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Ref: 10151

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Ref: 10153

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Ref: 10110

Senior Technician, Hertfordshire - to £22ph

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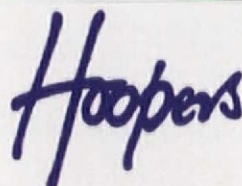
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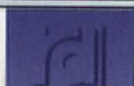
Peterborough Vacancy

Senior Technician

Vac ref 0504-56

Permanent

My client is a private practice specialising in the Commercial sector who are now seeking a Senior Technician to join them. The ideal candidate will have a background in the commercial arena coupled with a thorough knowledge of Autocad and a minimum of 5 years UK based "in-practice" experience. In return the company can offer a friendly, supportive working environment and interesting projects.



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NASH Partnership, Bath

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

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



Recruitment Agency of the Royal Institute of British Architects

EXPERIENCED PROJECT ARCHITECT - LONDON JOB REF 0642

This practice has recently started to expand into the education sector with the refurbishment and new build of universities and libraries. Their background is one of a strong commercial practice working on offices, hotels and mixed-use developments. A project architect with around 5 years post part III experience is required to work on a mixed-use project in London. Candidates should possess 'design flair and commercial experience'. They use AutoCAD. Salary c. £35k

PART 2 ASSISTANTS / ARCHITECTURAL TECHNICIANS - SW LONDON JOB REF 0625

A medium sized architecture and product design practice: this busy practice is currently working on the production design of several airports. In addition, they do commercial office fit-outs and take on the occasional one-off residential project. They are looking for several new members of staff to work on an immediate need for a large airport project. These positions can be negotiated on a temporary or permanent basis, preferably starting asap. Using AutoCAD.

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David Kaunitz has been promoted to director at **Jefferson Sheard Architects'** London office, and **Gordon Benzie** has been promoted to director at its Edinburgh office.

Cole Thompson Associates has changed its name to **Cole Thompson Anders**.

Architects and interior design specialist **Red Box Design Group** has appointed a new director, **Guy Pritchard-Davies**, to its London office.

Mander Structural Design has merged with **Pilotis Consulting Engineers** and been renamed **Integral Structural Design**.

Graeme Dodd has become chairman of **Napper Architects**, and former chairman **Eric Carter** has become director in charge of design delivery management.

Jochen Kauschmann, Nigel Horan and **Wayne Malcolm** have been appointed associate directors at environmental engineering consultant **Atelier ten**.

Price & Myers Consulting Engineers has appointed **John Helyer** as a new partner, and **Tom Steel, Mark Tillett, David Lockett** and **Paul Longdin** as new associates.

Cube Design has appointed **Jackie Perrett** an associate director of the practice.

Fereday Pollard Architects has moved to 34-35 Great Sutton Street, London EC1V 0DX.

Featherstone Associates has moved to 25 Links Yard, Spelman Street, London E1 5LX.

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



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

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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.

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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:

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St John's House
2-10 Queen Street
Manchester
M2 5JB
www.mcaslan.co.uk

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Applicants should be fully conversant with AutoCad 2000/05

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E-MAIL: office@brockcarmichael.co.uk
WEBSITE: www.brockcarmichael.co.uk

SENIOR ARCHITECT: Hampshire
Qualified Architect or Technologist (or equivalent experience).
Minimum 5 years post-qualification practice experience. High level of self motivation and initiative required. Working knowledge of IT, in particular AutoCAD management and software application tools. Must demonstrate high standards of design, through all project development stages. You should be able to lead, motivate and manage the design team. This is an excellent position for the right individual within this well respected and expanding practice.

ARCHITECTURAL ASSISTANTS: Hampshire
This would suit a recently qualified Architect or Technologist (or similar experience).
Capable of working within a design team, you will work under the direction of senior staff in accordance with the client's brief. You will have first class communication skills and possess a high level of self motivation. A good working knowledge of AutoCAD and associated packages is required.

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Good knowledge of Autocad is essential.

Reply to: Emma Harwood
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Seacourt Tower, Botley, Oxford, OX2 0JJ
e.harwood@mcbainscooper.com
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Urgently needed for a busy practice in West London specialising in housing and educational projects. AutoCAD skills essential and a knowledge of local Planning and Building Regulations requirements. There will be an opportunity for the right person to progress within the firm.

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Tel: 00353 214309299

Email: Info@cda-architects.ie

Recruitment enquiries

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

Nick Roberts
Tel: 0207 505 6737
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Artwork 12 noon Tuesday
Cancellations 12pm Monday

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Architectural Recruitment Nationwide

Permanent Opportunities

3d Visualiser Dorset - To £35k pa

This nationally renowned practice who specialise in Residential, Commercial, Educational and Retail sectors are looking for a highly experienced 3d Visualiser to join their Bournemouth office. The ideal candidate will should have over 5 years experience, and should be highly proficient on AutoCAD and Photoshop. Ref AR7

Project Architect Central London - To £35k pa

Our client is a medium sized practice in the heart of the City of London and they specialize mainly in the Rail sector. Due to an expanding workload they are looking for qualified architects with 3years+ PP3 experience and a strong proven background in job running to work to strict standards on transport projects. AutoCAD abilities are essential. Ref AR3

Architect Central London - To £40k pa

This leading practice seeks qualified Architects to join their expanding Education division. With an impressive range of work including major PFI projects, SureStart schemes, Student Residential Blocks and Sports Centres you will need to demonstrate excellent job running and AutoCAD skills, combined with the strong design flair required to work on such award winning projects. Ref AR8

Contract Opportunities

Architect London - To £24/hr

Located in Central London, our client is an International Practice, highly acclaimed in the Hospitality sector. They are looking for a number of Architects, with a minimum of 3 years PP3 experience, to work on a Tourist resort project. Essential skills include AutoCAD and Photoshop proficiency with strong design and technical skills. 1 year contract. Ref AR5754

Architectural Technician London - To £22/hr

The UK office of this large US practice has an immediate vacancy for an experienced AutoCAD Technician to work on a prominent commercial project - picking up red lines, checking drawings and doing mark ups. Excellent AutoCAD skills are essential. This is a 2 month ongoing contract. Ref AR2516

Residential Technician Central London - To £21/hr

This mid size practice specialises in very ornate, bespoke Residential projects. They are currently recruiting for an Architectural Technician, with strong AutoCAD abilities, to help on a portfolio of prestigious housing developments. Successful candidates will have experience of similar projects or historic/ listed buildings. This is a 6 month contract opportunity. Ref AR6

Nationwide Opportunities

Landscape Architect Liverpool - To £30k pa

This leading Landscape practice with offices in Southern and Northern England is looking for an experienced Landscape Architect to join their Liverpool office. You should be educated to Part III or IIII status, be proficient on AutoCAD and have over 3 years experience. Ref AR4

Architectural Technician Manchester - To £30k pa

This medium sized developer based in Manchester is looking for an experienced Architectural Technician to help co-ordinate a series of Residential projects. The ideal candidate will be proficient in AutoCAD, a strong knowledge of UK Building Regulations and strong Residential experience. Ref AR4

Architectural Technician Leeds - To £30k pa

Our client, a medium sized practice based in the heart of Leeds, is looking for an experienced Architect to co-ordinate a series of Mixed-Use projects. As a chartered Architect you will have over 3 years experience, good job running experience and proficiency on AutoCAD. Ref AR4

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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 0RA.
or e-mail recruitment@bhmarchitects.com

Architect/ Assistant Architect

Young, Lake District practice seeks motivated, dynamic staff with minimum 2 years experience to help convert a large estate on the shores of Lake Windermere into a prestigious, contemporary residential and leisure development. Vectorworks/Mac proficiency preferred. Please send CV to Phillip Hubbard at:
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T: 01539 488066/431448
E: phillip.hubbard@virgin.net



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

A qualified architect to act as practice project co-ordination manager and to develop feasibility and design studies. The role would be part time, and would suit a person wishing to return to architecture and still be able to manage a family.

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

Please send CVs and examples of recent work to Jane Thornton at the address below or email jthornton@taylor-design.co.uk.



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Fluency with AutoCAD and relevant office experience important.

Good opportunity for developing project administration skills and for career growth.

Please apply, enclosing a CV and indication of current salary to:

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

Designing & Building Architectural Careers

Sheffield Vacancy

Architectural Technician

Vac ref 0504-55

Permanent

This client is going places fast. A combination of high quality design, attention to detail and a refusal to accept second best in any area has led to a rapid growth in orders within their specialist sectors of Pubs, Clubs Hotels and Offices. This expansion has meant a need to recruit an experienced Technician to work alongside the Company Architect on a range of New Build projects. The ideal candidate will have experience gained in one or more of their specialist sectors coupled with a sound knowledge of Autocad. An interest in the interiors sector would also be useful. This is a prime opportunity for an ambitious and enthusiastic Technician to join a company with a reputation for producing high quality projects.

Manchester Vacancies

2 Technicians

Vac ref 0504-50

Permanent

This client is a small vibrant practice specialising in Residential Design and student accommodation as well as some Commercial work. Continuing expansion has led to a requirement to recruit two Technicians. One person will be able to demonstrate a track record within the area of Residential and Commercial projects, the other will be more junior and seeking a position that will offer them the opportunity to build their skills and experience.

Dundee Vacancy

Architect

Vac ref 0504-16

Permanent

This practice is well known for the quality of work they produce within the area of Residential and Retail projects. Further expansion has led to a requirement for an Architect with at least 1 years post part 3 experience to join them. The sector in which you gained your previous experience is not as important as your enthusiasm and flare for design as the client sees this as a key role for the long term development of both the successful applicant and the Company.

Leeds Vacancies

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 in Lichfield with a value of £80m and one in 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.

Plymouth Vacancy

Technician

Vac ref 0504-57

Permanent

My client is a rapidly expanding practice with offices in 2 locations in Devon. They currently employ 50 Architectural staff and are still unable to cope with both the volume and quality of the projects they are winning. The range of work encompasses a number of sectors including MoD, Commercial, Educational, Healthcare and luxury Residential Apartments. The role will involve Scheme Design, including Detailing, Production Information and Planning Drawings. Ideally you will have Microstation experience, but the client will cross-train suitable applicants.

Glasgow Vacancy

Technician

Vac ref 0504-15

Permanent

This well respected practice is seeking a Senior Technician with job running experience. The applicant must have previous experience of design within a number of new build and refurbishment projects, along with a very good technical knowledge established from working within the structures and M+E domain. Experience of contract tendering and managing bids for new projects would support any application.



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Recruitment enquiries

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

Nick Roberts
Tel: 0207 505 6737
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DIVE architects Ltd are looking for a self-motivated and dynamic post-graduate Architectural Assistant to deal with commercial and residential projects in the UK and abroad. Relevant degree essential with at least three years relevant work experience. Knowledge of Mac/VectorWorks essential, must also be skilled in the use of AutoCad and Office software. Ability to create high quality full project drawings, applicants should be creative with a sound technical knowledge. Must be responsible, outgoing, with good communication and organisational skills. Salary £24-28K. Please send CV's with examples of work by 12 May 2005 to:

Andy Nettleton
DIVE architects Ltd
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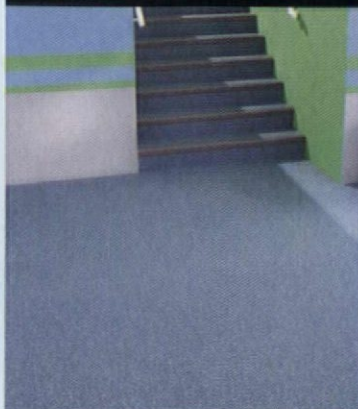
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AJ ENQUIRY NO: 301



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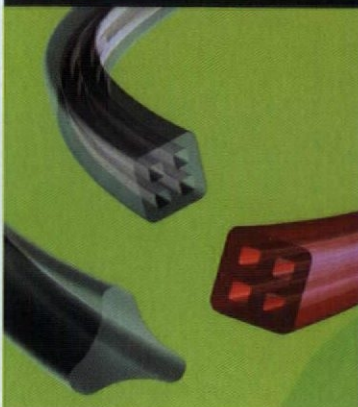
AJ ENQUIRY NO: 302



A four storey housing complex in Eston near Redcar has been fitted with Pilkington Activ self-cleaning glass as part of a wide-reaching refurbishment programme undertaken by Coast & Country Housing. The units, installed by main contractor Wrekin Windows of Telford were selected for Lindrick House as an ideal solution to strict safe access regulations regarding window cleaning.

ANTRON

AJ ENQUIRY NO: 303



INVISTA showcases the diverse nature of ANTRON Carpet Fibre at the Domotex Contractworld 2005 exhibition January 15-18 in Hannover, Germany. The Antron stand is designed to create a warm and welcoming ambience for visitors. Visitors can view four areas of topical interest - Office; Health, Care and Wellbeing; Transportation; and Invent 2005.

BEWATOR

AJ ENQUIRY NO: 304



Since the acquisition of Molynx Videmach in 1999, Bewator have rationalised and redesigned its Video product portfolio and introduced products such as the SOLARIS mini dome and Eventys Digital Video Recorder (DVR) to the international security market. The Video product division now comes under the direct control of the parent company Bewator AB in Solna, Sweden.

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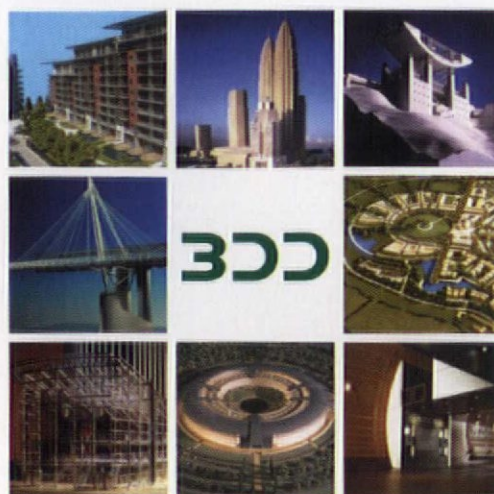
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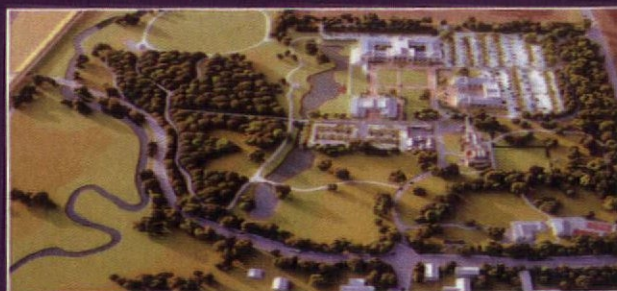
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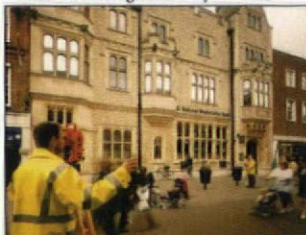

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Carry on councillor

A meeting of Westminster City Council's venerable planning applications sub-committee last week included heated debate about air-conditioning units. One case in particular left chairman **Robert Davis** confused. 'I don't see how you need 24-hour cooling for computer equipment. I have computer equipment and I don't need 24-hour cooling.' In leapt councillor **Tim Mitchell**, who, as a computer consultant in his spare time, understood that large equipment did need to be kept constantly cool. This provided a prime opportunity for Davis to exercise his wit, with the innuendo: 'Are you saying I've got a small office?' In response, and in a style that would have done Kenneth Williams proud, Mitchell came in for the kill: 'I wouldn't know, councillor.' Inspiring.

Cool response

The RIBA's London region is set to get a new chairman for the first time in several years, following **Simon Foxell**'s decision to step down. The new broom comes in the form of **Andrew Hanson**, founding partner of Hanson Cribb Architects and one time collaborator of sadly missed Harper Mackay Architects. He has a raft of ideas meant to freshen up the aims, strategies and ambitions of the region. All are excellent, except perhaps one: that of making the institute 'cooler'. If only active members of the RIBA would stop attempting to force the organisation to become more trendy. It is, and always has been, a great organisation, but it has never been cool. Any effort spent in this direction is a waste – it would be better directed at highlighting the good work carried out in Portland Place, not attempting to brand it as something it is clearly never going to be.

Commons touch

Talking of the RIBA London Region, I see that its long-term director **Stephen Robinson** is standing for Parliament in May. The

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 14.4.05) was **Ellis Williams' Baltic Centre for Contemporary Art, Gateshead**. **Bengt Ericsson**, of **Ericsson Architects, Dalkeith**, was the winner.

Liberal Democrat candidate for Chelmsford West, who has just a small Conservative majority to overturn, should be ready for the Commons culture if he wins. There can be little better preparation than hours spent in RIBA council watching the profession's backwoodsmen dribbling, dozing and debating the minutiae of some little-known policy. It makes a late-night pensions debate in a sparsely populated Commons sound positively invigorating.

Who goes home?

Speculation is growing over the make-up of the next government. Assuming Tony and his cronies make a return to government, it will be interesting to see who takes up the posts relating to architecture. If **John Prescott** is sidelined, as some observers have predicted, and the all-powerful ODPM is broken up, where will we find the planning portfolio? One hopes

it won't be shoehorned into somewhere it doesn't belong. And as for ministers, there must be the hope that **Keith Hill** remains with the housing and planning brief – he really does seem to understand architecture. One minister who might be forced out is construction's **Nigel Griffiths**, defending a very small majority in his Edinburgh constituency. Not many tears would be shed – there is a lot of cynicism at how effective he's been since taking over from the ever-popular **Nick Raynsford**.

By the book

Hidden in the corner of St James' Square is a little-known architectural gem that is just about to undergo a major refurbishment. The London Library, one of the world's largest subscription libraries, was set up by journalist and writer **Thomas Carlyle** in 1841 and is a labyrinth of literary rarities and unseen nooks and crannies. And it's

bursting at its seams. The tricky task of making extra room for the ever-increasing number of books has been given to architect **Haworth Tompkins**. It appears one architectural critic has already sneaked inside. Gleaming from among some 14 miles of shelves of ageing tomes dating back to the 19th century was **Dan Cruickshank's The Critics' Choice**. Worth the annual £180 membership alone?

Shanghai surprise

So there we were thinking that the biggest threat to the world's great cities from global warming was flooding. Well, it would seem we were wrong. It has emerged this week that the underground fresh-water reserves of many of these great conurbations, including Shanghai, are at risk from the rising sea levels. If these reserves are flooded, it is predicted people will be forced to desert their homes, turning them into 'ghost cities'. Bad luck for **Will Alsop**, who last week revealed his plans for a 250m observation tower in Shanghai itself. Everyone's favourite blob merchant is due a bit of good fortune, surely?

Sandy stories

A splendid turn-out at the Royal Academy for the launch of a scholarly book about the work of **Colin St John Wilson**. **Richard MacCormac** made some thoughtful remarks about his time at Cambridge, where Sandy was his unit master, teaching him the value of self-criticism. Anecdotes from the authors, **Sarah Menin** and **Stephen Kite**, included the story about how Sandy, along with critic **Alan Colquhoun**, once broke into Corb's Villa Garches (unoccupied at the time), not of course to steal anything other than the spatial experience – and Sandy, the son of a bishop! The excellent news is that he has been appointed to design an extension to the north of the British Library, including a book conservation centre. 'If they hadn't given me the job, I might have burned the whole place down,' he joked. At least, I think it was a joke...

astragal

STANNAH LIFTS

AJ ENQUIRY NO: 201

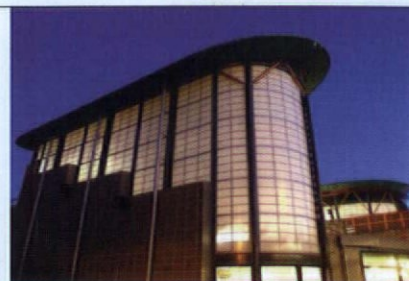
Stannah Lifts has installed a vertical platform lift to help towing and leisure specialists TowSure, in Southampton, to meet the requirements of the Disability Discrimination Act and ensure all their customers can reach the goods on display. The Stannah Access Lift range includes vertical platform lifts travelling up to 6.5m and inclined platform stairlifts for individual travel over straight and curved stairways. For DDA advice and product information visit www.stannah.co.uk



STOAKES

AJ ENQUIRY NO: 202

This is the second phase of Hounslow East underground station – a dramatic example of daylight-diffusing Kalwall in a public facility. Architect Acanthus Lawrence & Wrightson has made clever use of curves and capped it with another interesting roof. Back-lit at night, the Kalwall glows like a beacon. By day, the foyer is flooded with evenly distributed natural light. Tel 020 8660 7667 or visit www.stoakes.co.uk



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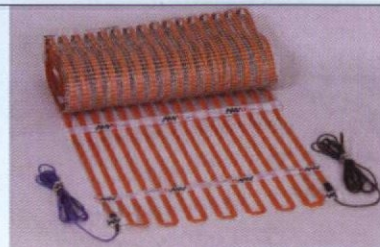
Expanded polystyrene supplier Vencel Resil's Jablite brand sponsored the small housebuilder category in the Built In Quality Awards 2005 for north Wales. Malcolm Parry Construction of Mold was named winner in the small builder category for its development at Waen Farm, Flint Mountain. For further information, go to www.vencel.co.uk



ADVANCED HEATING TECHNOLOGIES

AJ ENQUIRY NO: 204

A revolutionary underfloor heating system has added another distributor to its UK network, Flintshire-based Allbrite. Using ribbons rather than wires, the system from Advanced Heating Technologies (AHT) was developed from Soviet-era space technology. The ribbons provide highly efficient energy transfer and because the heating element behaves like a liquid, it can be rolled out like a carpet. For further information, contact Mark Wilson on 01795 876568 or wilson.mark@tinyworld.co.uk or go to www.aht-heating.com



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RUUKKI

AJ ENQUIRY NO: 207

Ruukki UK is leading the growth in off-site assembled building envelope solutions. Ruukki's off-site roofing element includes a pre-installed single-ply external membrane, saving installation time and cost. Its off-site walling element can accommodate almost any form of conventional cladding, including rainscreens and profiled sheets. Ruukki will be a main sponsor of Offsite2005 at BRE, Watford, from 6-9 June.



SOLUS CERAMICS

AJ ENQUIRY NO: 208

Solus Ceramics meets the needs of today's specifier. Its extensive range of porcelain, ceramic, glass and natural stone products, combined with its knowledge and expertise, will ensure the success of your project. If you are looking for a competent supplier or would like to join the growing team, visit www.solusceramics.co.uk





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www.ajplus.co.uk/ajdirect

Nude Coffee Shop, Georges Quay, Dublin.

DORMA's innovative sliding partition system, the HSW-G has been fitted to the Nude Coffee Shop at Georges Quay.

The HSW-G gives an uninterrupted view from both inside and outside the coffee shop so the nearby square can be enjoyed.

When open, the system allows staff and customers to relish the climate. However when the weather changes, the panels can be closed quickly and simply.

For all your access needs, talk to DORMA.

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