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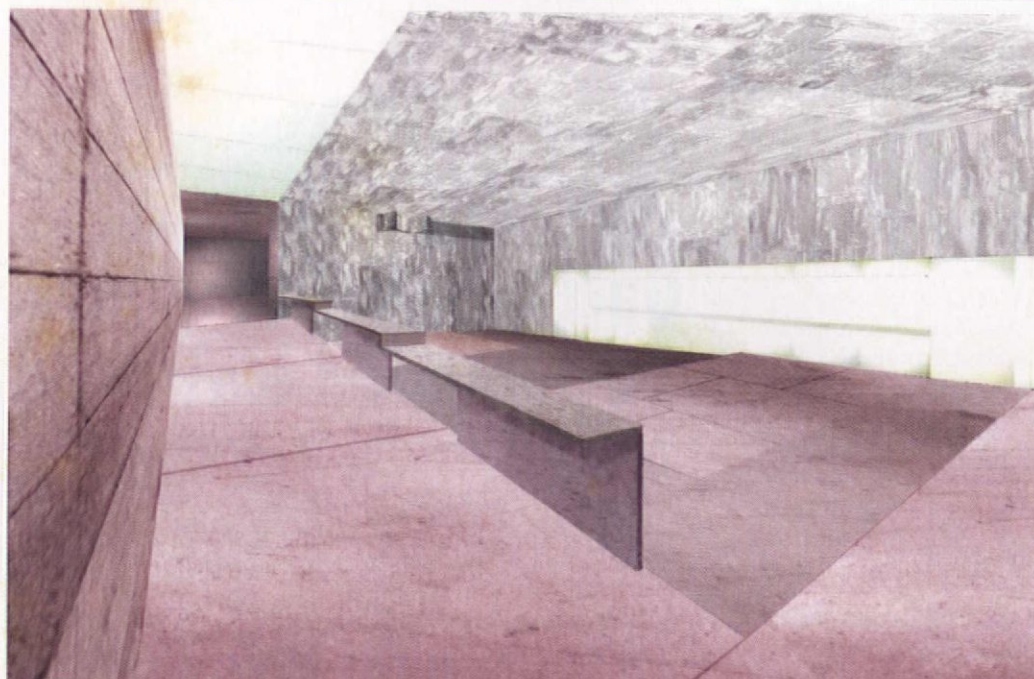
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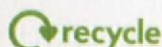


A drawing by Bae Sang Soo and Min Jun Kee of the jazz hall in the Pojagi building – a project in South Korea by Florian Beigel and the Architecture Research Unit (see *Building Study*, pages 24-33).

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**Cover**

Pojagi building, Heyri Art Valley, South Korea  
Photograph by Jonathan Lovekin



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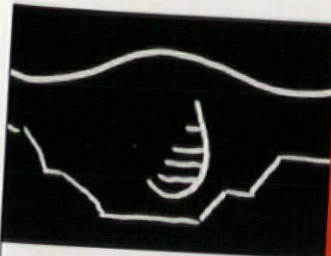
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Designs on  
the Mary Rose  
» pages 6-7

**aj** news

**“It's like giving Sooty a soda siphon and expecting him not to squirt you in the face”**  
Paul Morrell on expecting developers not to overdevelop » page 10

#### SWISS RE FAULT FOUND

A faulty opening mechanism on 'an operable window' was responsible for a pane of glass falling from the 28th storey of Norman Foster's Swiss Re building (AJ 28.4.05). However, a spokesman for the company managing the building refused to confirm who was responsible for the defect. +

#### CABE SLAMS CORBY PLANS

CABE's design review panel has criticised DLG Architects' plans for Corby town centre. The panel thought the project was not 'of sufficient quality to match the high regeneration aspirations for the town'. +

#### BRITS BEATEN TO CAMPUS

Two North American practices have seen off some of Britain's best-known offices in a high-profile competition in Vancouver. Santa Monica's Moore Ruble Yudell Architects & Planners and Vancouver's Hughes Condon Marler Architects have seen off the likes of Richard Rogers, Zaha Hadid and Allies and Morrison to design a new University of British Columbia campus. +

#### DIANA FOUNTAIN REOPENS

The Diana, Princess of Wales memorial fountain is due to reopen tomorrow (6 May) after 10 months of trouble. The £3.6 million granite monument in London's Hyde Park became blocked by fallen leaves, suffered a broken pump and had to be closed after two weeks when visitors slipped over while paddling. +

#### AIRPORT SHORTLIST

Pascall+Watson Architects has been shortlisted as the only British architectural practice in a design competition for a new terminal at Abu Dhabi International Airport. The terminal will handle 30 million passengers a year. The other shortlisted firms are Kisho Kurokawa, SOM and ADPi. +

## Gateway Bridge may be heading for troubled waters, says Rogers

Richard Rogers has highlighted potential problems on one of the capital's most important infrastructure projects.

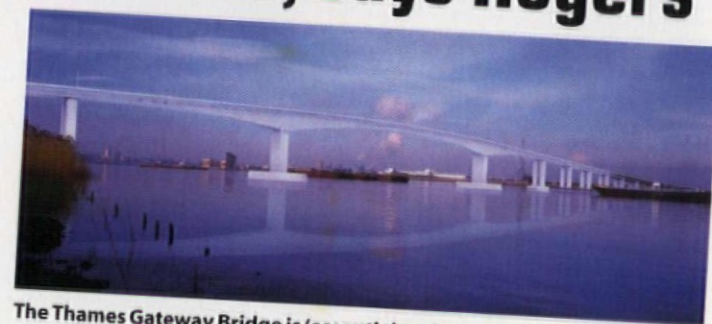
The author of the government's high-profile Urban Task Force report has warned that 'serious constraints' could damage the aesthetics of the Thames Gateway Bridge.

He said there were various problems on the scheme that threatened the concept work being carried out by Marks Barfield Architects, the firm behind the Millennium Wheel.

If the scheme – expected to go to a planning inquiry later this year – gets the go-ahead, a massive bridge will span the Thames Estuary and link the further reaches of east London with north Kent.

But Rogers, who now works part-time in London mayor Ken Livingstone's Architecture and Urbanism Unit and chairs the Thames Gateway cabinet committee, told the AJ he was concerned by the financial backing the scheme was receiving.

He said: 'I am disappointed



The Thames Gateway Bridge is 'essential to the regeneration of the area'

by the limited cost constraints. There are also other limitations causing problems, such as height restrictions for the flights and shipping limitations.'

However, Rogers insisted that all was not lost on the project. 'There has got to be hope that someone will be able to find an innovative design solution,' he added.

Rogers' comments won guarded support from Maurice Green, a director at the Design Research Unit, which is currently advising Mott MacDonald, one of the scheme's potential engineers.

'These comments do seem to make sense, as we're not entirely

sure what is going on at the moment,' Green said.

'Often you hear nothing from the government for some time and then suddenly it is going ahead,' he added.

But the project's Transport for London director, Mike Clarke, dismissed the criticism, insisting that the priority was to get on and build.

'The Thames Gateway Bridge is essential to the regeneration of the Thames Gateway,' Clarke said in a statement. 'The preferred design for the bridge is slender, modern and functional and takes into account findings of the public consultation in 2003.'

Ed Dorrell

## Urban Design Group launches manifesto

The Urban Design Group made a late entry into the election frenzy last week by launching its own manifesto.

Supported by the likes of Terry Farrell, Tom Bloxham of Urban Splash and CABE commissioner Les Sparks, the document urges the new government, elected today (5 May), to implement a new 12-point programme to prioritise good design.

One of the manifesto's key demands is for the deputy prime minister to set up a new bursary to help 'professionals study for postgraduate qualifications in urban design' – a scheme similar to that currently on offer to planners.

The group, founded in 1978, is also calling on every planning authority to appoint a local design champion and at least one urban designer by 2007.

Other points include uniting 'decision-making on planning and transportation throughout all levels of government from cabinet down' and requiring authorities to produce 'an urban vision plan' as part of their development framework.

Robert Cowan, the group's director, believes the manifesto's strength comes from its focus on achievable goals. He said: 'We're not just thinking generally about design, but about specific things. These points are very doable and quite precise.'

Cowan knows it is unlikely the manifesto will get talked about before the election, but he feels whoever is in power will be very interested in many of the issues raised. He said: 'We don't expect ministers to stew over it now. But we'd hope that following the election it will get a response.'



Mies' missing masterpiece  
» page 14

**“The planning system is open to corruption at every level”**  
SAVE's Adam Wilkinson on Moscow's rampant development » pages 18-19

# Architect demands ARB apology

An architect cleared of seven charges of serious professional incompetence has spoken of his 'personal hell' as he battled to prove his innocence.

A fortnight ago, 62-year-old Anthony Rodgers was found not guilty on all counts by the ARB's professional conduct committee in a case that Rodgers believes 'should never have been brought' (AJ 21.4.05).

Now the architect, who has been in practice for 35 years, is demanding an apology, after being put through a year of emotional and financial misery.

'The whole thing was trumped-up rubbish and I certainly don't intend to let it lie,' he said.

'It was handled appallingly

by the ARB. Now it's over, I feel extreme anger that I was ever put through such an experience.'

Rodgers – a partner at Market Harborough-based practice B+R Partnership and a former Part 3 examiner at De Montfort University – was dragged before the committee for failing to check whether a plumber on a scheme in Rutland was Corgi registered.

However, Rodgers feels the odds were stacked against him from the beginning.

He said: 'The ARB starts from the basis that you are guilty. Someone should have said, "hang on a bit", before they let the dogs out.'

'Some of the charges were the same as those that would face an architect who was a

criminal. For that to be levelled at me was totally unacceptable,' he added.

The defence costs have already run into 'many, many thousands of pounds' – most of which he will never see again.

'I'm a partner in a 20-strong practice. But, if I was a sole practitioner, the time and cost to prove my innocence could have been utterly catastrophic,' Rodgers said.

The trauma has also affected his health. Late on the first day of the hearing, after a two-and-a-half hour interrogation, the case had to be adjourned because Rodgers was suffering from chest pains.

The architect's representative, former RIBA president

Paul Hyett, was also appalled by the handling of the case. He said: 'The ARB cannot continue to operate with such staggering incompetence.'

'It is not enough to rely on the intelligence of its professional committee – whether it finds for or against an architect.'

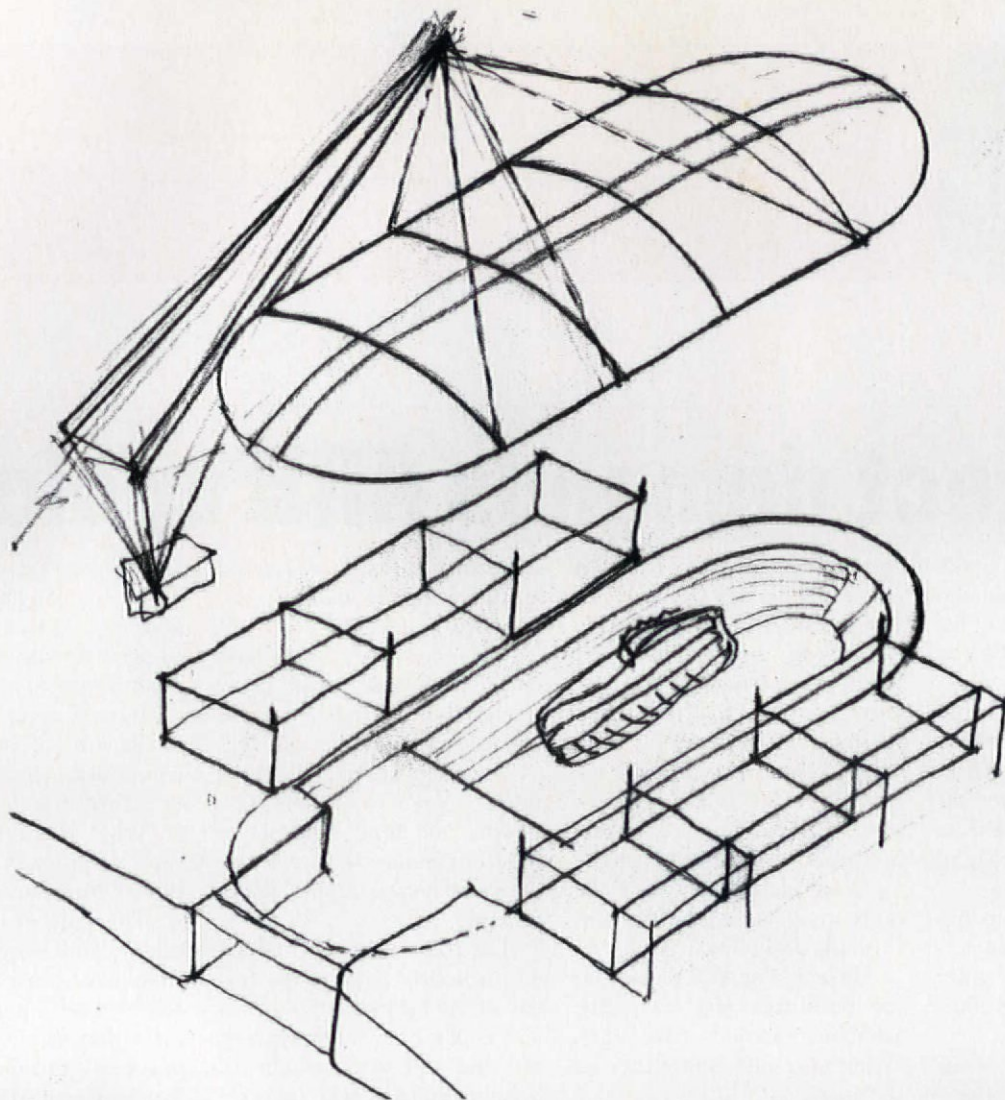
'What is important is that cases are properly assessed at the time of complaint.'

'The work of the ARB prosecutor and solicitor advocate should form a competent and reliable basis upon which those cases that should proceed will proceed – and that those cases, like this one, are narrowed to the issues that really matter, or are discontinued,' Hyett added.

Richard Waite



Fletcher Priest has revealed images of an extraordinary new e-digital cinema in Newcastle-upon-Tyne. The proposals transform the Tyneside Cinema – opened in 1937 and the only purpose-built 'news theatre' still operating as a cinema in the UK – to include a translucent box on the roof and a fourth screen and provide facilities from the production to presentation of moving images for film and media businesses as well as the local community. This follows the practice's work for the Screen cinema chain, Madame Tussauds' London Planetarium, the Science Museum's 3D Imax cinema and Europe's leading digital post-production company, the Moving Image Company.



# INSIDE OUT HOME FOR MARY ROSE

A team led by Wilkinson Eyre Architects has won the competition to design the new Mary Rose Museum in Portsmouth's historic dockyard.

The winning alliance, which includes Pringle Brandon and Land Design Studio, saw off entries from Austin Smith: Lord, Higgins Gardner & Partners and a joint bid by Wilford/Schupp/Dyson (AJ 28.4.05).

Masterminded by the Mary Rose Trust, the museum is set to become the permanent home of Henry VIII's favourite warship and is expected to open in 2011 to coincide with the 500th anniversary of the ship's first voyage.

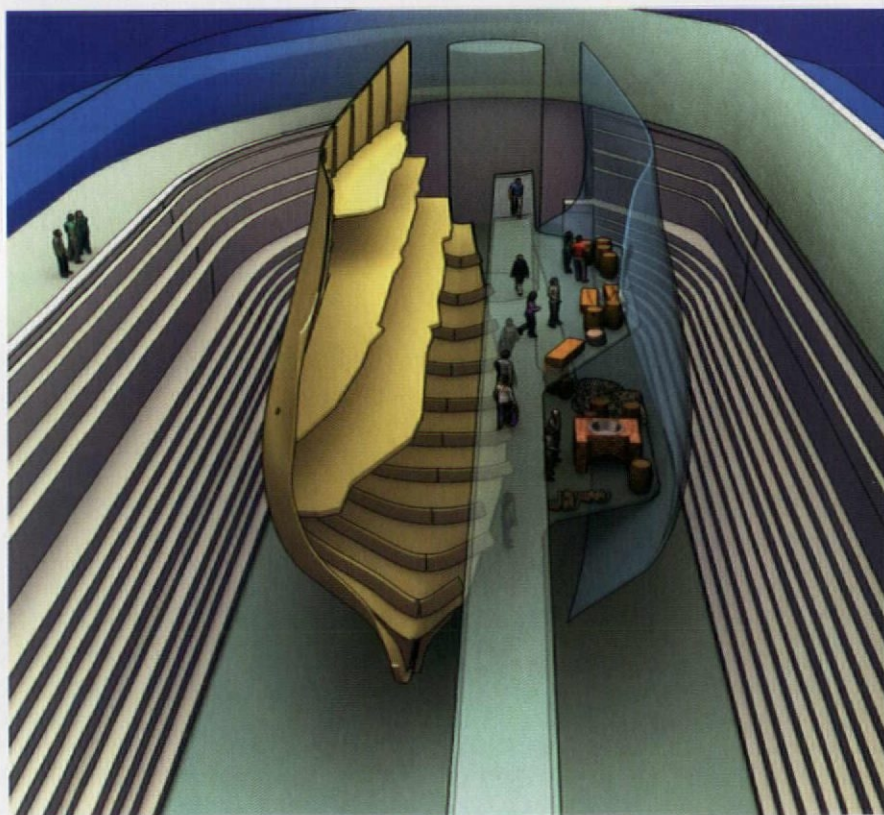
Built between 1510 and 1511, the *Mary Rose*'s wooden hull has required constant conservation since it was raised from the bed of the Solent more than 20 years ago.

The museum will display a collection of 19,000 objects raised from the wreck and there are proposals to enclose the dry dock on either side with educational, conservation and support spaces, as well as a shop, restaurant and café.

A trust spokesman said: 'This "inside out" approach... cradles the hull at the centre of an arena that reunites the original artefacts with the ship by placing them in context within a virtual glass hull representing the missing section.'

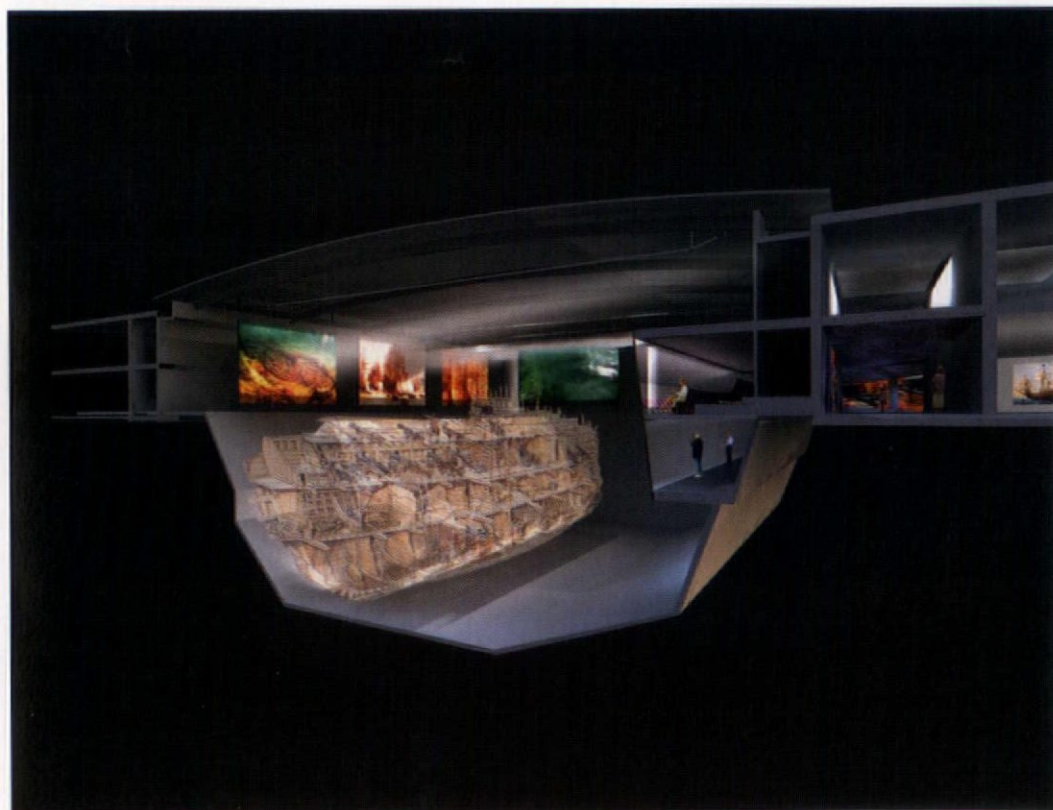
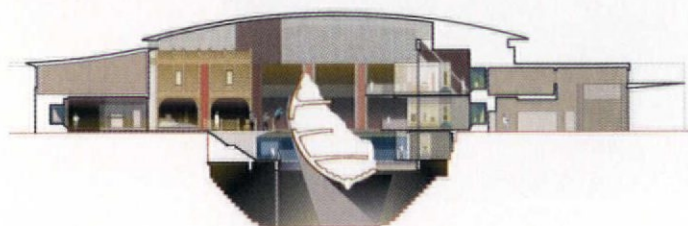
'Deck galleries run down the length of the ship in layers, corresponding to the original deck levels and lead into further gallery space at the end of the dry dock in Portsmouth, where the hull has lain since she was raised from the seabed in 1982.'

Richard Waite





Left: the winning scheme by Wilkinson Eyre Architects.  
Above: an external view of the runner-up design by Wilford/Schupp/Dyson.  
Right: a cross-section of the scheme submitted by Higgins Gardner & Partners



Left and above: the shortlisted scheme by Austin Smith: Lord



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# 'Procure 21 is safe' vows Labour

The government has vowed that its much-vaunted procurement route, Procure 21, is safe, despite the imminent demise of NHS Estates. In a letter seen by the AJ, junior minister Lord Warner said the Department of Health was committed to maintaining and expanding the programme.

The statement will come as a major relief to many specialist healthcare architects who have invested heavily in ensuring their offices and work are compatible with the system.

Up to this point, the future of various arms of NHS Estates – which is still in its final death throes – has been entirely unclear.

The new ministerial commitment also flies in the face of recent concerns over cashflow problems being suffered by firms working heavily within the Procure 21 structure.

'I am fully aware that the programme is being embraced across the NHS and is delivering good-quality, value-for-money health facilities that are being delivered on time and within budget,' Warner said in a letter to Alan Kennedy of the Construction Manufacturers Partnering Association and construction minister Nigel Griffiths.

'I firmly support the Procure 21 programme and, following the abolition of NHS Estates, will ensure that it is placed where it can continue to be most effectively delivered.

'Officials in this department's commercial directorate are reviewing this at present and will make recommendations as to where responsibility for the programme should be located. I should like to reassure you that we recognise the value of the programme and that we are taking steps to ensure that the many benefits and significant potential are not lost in the review process,' he added.

Warner – a long-term supporter of Procure 21 – said he was delighted that the government had finally promised to ensure the procurement method would continue.

'This is very much early days – Procure 21 is still getting up and running,' he said after receiving the letter. 'We are very keen to see it rolled out to other areas so it's great news that it's being retained. We really weren't sure what was happening to Procure 21 because it's been so unclear what's been happening to NHS Estates,' he added.

Ed Dorrell



Gareth Hoskins Architects has been given the go-ahead for its new visitor centre at Culloden – the site of the last major battle fought on mainland Britain. The scheme, for the National Trust for Scotland, will house an 'interpretation of the battle' as well educational and conference facilities, a café, restaurant, shop and staff accommodation. The practice has worked closely with archaeologists, landscape architects and the Inverness planners to develop a strategy for the entire 65ha site. A scheduled ancient monument, the battlefield was the scene of a bloody rout of Jacobite forces by government troops on 16 April 1746. The centre is due for completion in time for Scotland's Year of Highland Culture 2007, and construction work on the competition-winning project will start later this year.

## CABE man attacks 'simple' developers

A CABE commissioner has labelled developers 'simple people' and called on greater communication between architects and clients.

Talking after the 'Does London Need More Office Space?' debate last week, Paul Morrell told the AJ: 'Giving a developer a site and expecting them not to overdevelop it is like giving Sooty a soda siphon and expecting him not to squirt you in the face.

'Developers are very simple people, operating on a very simple equation, in terms of what will make the most money, fastest. In design terms they will often not consider the context of a building. They will want to build big. But equally they don't get out of bed in the morning saying, "I'm going to build a crap building today."

Architects didn't escape Morrell's ire either. He said: 'There's always a bit of grandstanding that goes with office design, without understanding what it will do for the occupier.

'People want to be different without understanding how a space will be used; namely how a design reflects the brand of a business. Architects need to engage developers in conversation rather than adopting the *Changing Rooms* approach of returning in a year and it all being done.'

Morrell is a partner at chartered surveyor Davis Langdon and is president of the British Council for Offices.

## Window blunder pain for conservation area

Angry residents have condemned 'a mistake' by the Crown Estate that threatens a conservation area in Hackney.

Conservation campaigners last week hit out over the inadvertent destruction of Victorian windows in a property last year, and deemed their replacement with double glazing as 'the thin end of an insidious wedge'.

The local authority granted post-hoc planning permission for the gaffe after Victorian sash

windows were replaced by modern double-glazed windows at 104 Gore Road in east London.

In a letter to Hackney council's head of planning, Sue Foster, the angry residents wrote: 'In the event your actions have authorised the fitting in a conservation area of modern pastiche to a single property in the middle of a Victorian terrace – where all the other properties have had their original windows repaired and repainted.'

In correspondence seen by the AJ, Hackney councillor Muriel Purkiss said: 'A meeting of the Crown Residents' Association on 20 May 2004 was attended by Ross Houston, area manager of the Crown Estate, and Giles Clarke, head of residential Estates at the Crown Estate.

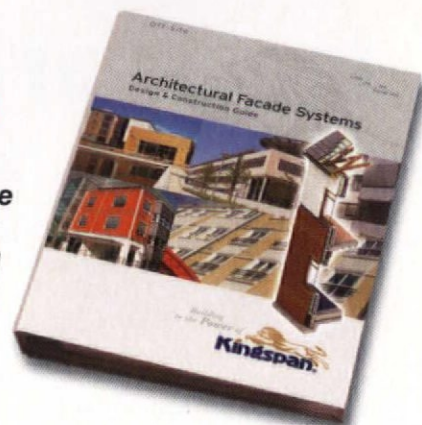
'Both these officers confirmed the facts in the foregoing paragraph and that the modern windows had been used "by mistake",' she added.

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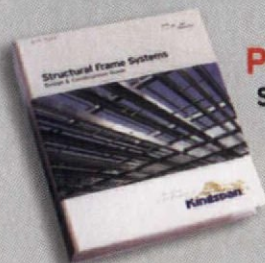
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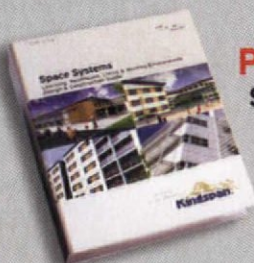


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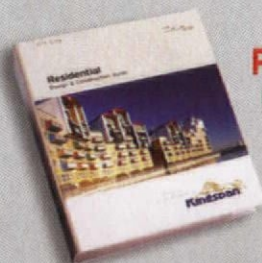
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The AJ has obtained this picture of a new 23-storey tower designed by Eric Parry Architects on London's South Bank. Part of a larger, mixed-use scheme at 185 Park Street, Southwark, the development will create around 110 apartments as well as a new public space. A planning decision is expected soon.



# RMJM chief's 'extended leave' prompts concern

Rumours surrounding Brian Stewart's future as head of RMJM have intensified after it emerged that the practice's under-fire boss has gone on 'extended leave'.

It is believed the Edinburgh-based firm's chief executive could become a casualty of the Scottish Parliament fiasco, which has already cost taxpayers nearly £440 million.

There is also widespread speculation that RMJM is losing employees at an alarming rate, with one report claiming that 16 members of staff have recently handed in their notice.

A source close to the controversial Parliament project said: 'There are a lot of empty desks at RMJM. They really have taken a hit.'

The latest rumours come after the practice announced in March that it had made a 'one-off' loss of £1.3 million in 2004.

A spokeswoman for RMJM

denied there had been a mass exodus from the practice, but refused to comment on Stewart's position.

She said: 'It is completely false that 16 people have handed in their notice. Perhaps that amount have done so over the past two years, but there is no mention of timescale in recent reports.'

She added: 'I can confirm that Brian is on extended leave, but that is all I can say on the matter. And there will be no announcements in the near future.'

Whatever the current situation, the fallout from Lord Fraser's report to the Scottish Parliament on the Holyrood project has not been kind to the practice.

Speaking about the co-operation between RMJM and the EMBT team led by Benedetta Tagliabue in Barcelona, Fraser wrote: 'In short, the joint relationship was a misnomer. In reality, the picture discloses

two teams separated by geography and working in quite different ways.

'The consequence was that the performance of the architects fell well below what could reasonably have been expected.'

It was also claimed that a lack of a coherent leadership resulted in 'non-existent' morale among the more junior architects.

Meanwhile, even though the building has now been occupied for more than six months, design problems continue to emerge.

Last week politicians complained about a plague of pigeons nesting in air vents, causing droppings and feathers to land on their desks.

Officials have now commissioned a survey into the problems and are considering measures to deter the birds, such as fencing. It is understood that some windows have already been sealed shut.

Richard Waite

## RIBA backs Bath Tsunami students

The RIBA has given its backing to a group of students from the University of Bath who are hoping to gain professional experience in one of the Tsunami-affected countries.

The students have already met twice to 'narrow down the field of possibilities' and have been sharing information and contacts for investigation through RIBANet – the members' internet forum.

Gregory Cowan, the institute's education projects co-ordinator, said: 'We would like to support students' interests and professional development in architectural voluntarism, disaster recovery and community development.'

'The approach would be to seek to support members' initiatives of capacity building and to support international collaboration, approaching development work with careful assessment of context, and being involved with colleagues abroad ethically and sustainably.'

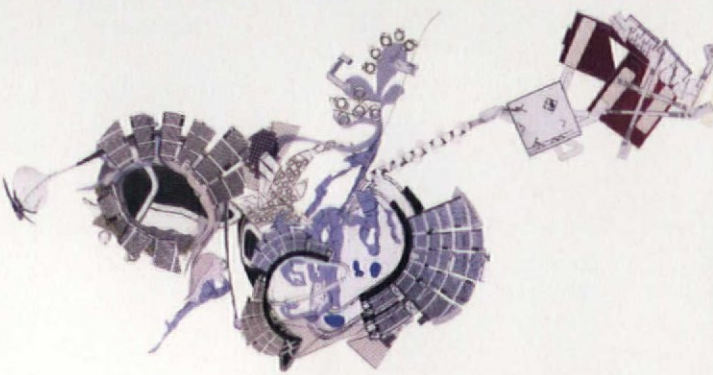
He added: 'There are so many NGOs and voluntary sector organisations that it is difficult for those students interested to know where to begin.'

The project follows a similar scheme set up by the University of Edinburgh, which will see a group of seven architecture students travel to Tanzania to construct a new youth vocational training centre.

The team will be working in conjunction with Quest Overseas, which has helped to organise grass-roots projects in the country involving students since 2001.

More details of the Tanzania scheme can be found at [www.questoverseas.com/project/quest/tanzania\\_1.htm](http://www.questoverseas.com/project/quest/tanzania_1.htm)

STUDENT SHOWCASE



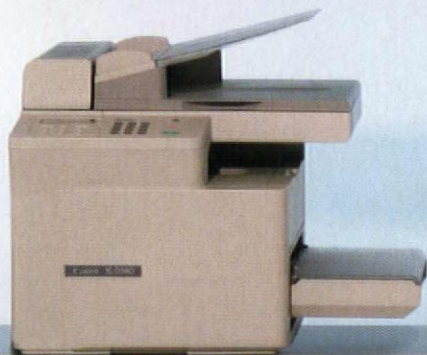
Jonathan Dallas, a second-year architecture student at the Royal College of Art, proposed this scheme for using the 2012 Olympics as a catalyst to weave the Thames back into the urban fabric of London. It examines ways of dispersing the games' polycultural dynamic along the river to unite the city.

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



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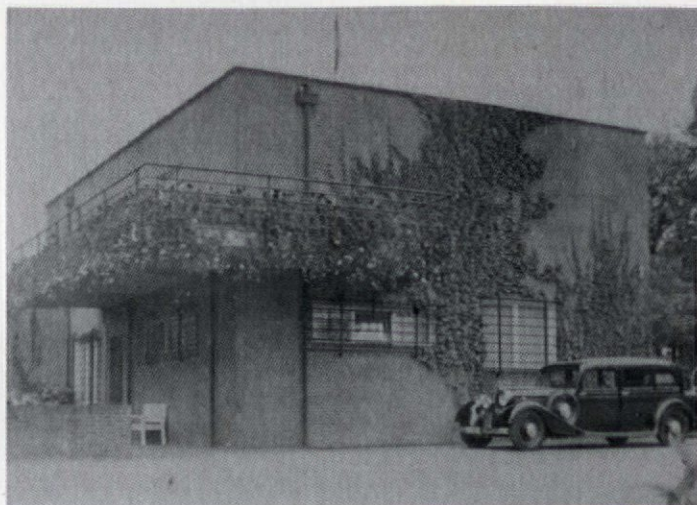
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# HIDDEN MIES HOME ON SHOW

An exhibition detailing an almost unknown home by Mies van der Rohe, one of his earliest Modernist schemes, is set to be the focus of a new show this year.

Unearthed fragments of the Wolfhaus – once a bustling family home, before it was destroyed during the Second World War and its aftermath – are set to form part of an exhibition that will travel through Central Europe.

The show will transport archaeological treasures from the house's remains in Gubin, on the Polish-German border, through Germany, before returning to Poland.

The tour – through Berlin and Dresden and ending up in the Polish cities of Wrocław and Gliwice – will mirror the collaborative nature of an unnoticed archaeological dig that revealed the remains in 2002.

The project uncovered the house's basement still intact and containing fragments of china that the 1925 home's original owner – textile manufacturer Erich Wolf – would have used to eat his breakfast with his daughters Christine and Bärbel (pictured).

The clinker brick building sat over the Neisse River, offering a panoramic view of the surrounding countryside. The architect developed an open, asymmetric composition of low-lying brick blocks on the west side, while keeping the eastern entrance closed with a small number of windows, a modest entryway, and a clinker-brick facade spanning two to three stories.

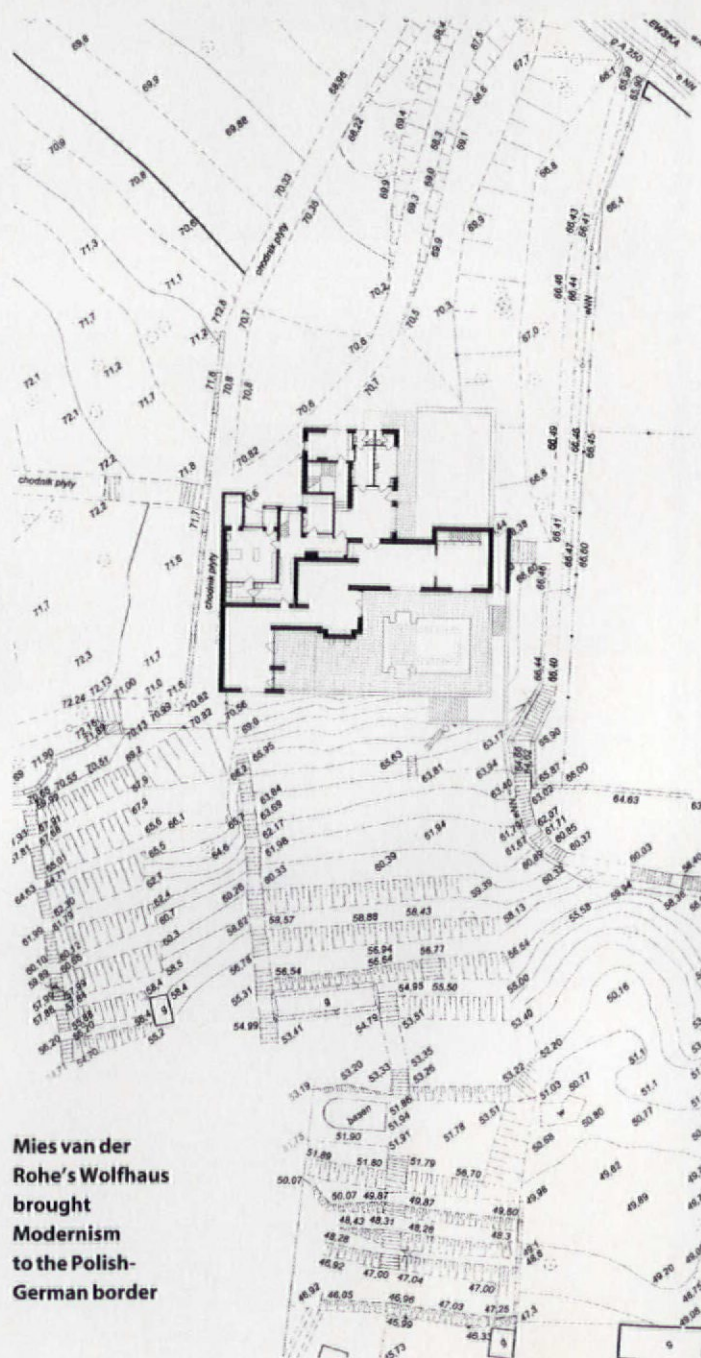
Gubin was severely damaged during the final throes of the Second World War. It is thought that on Teichbornstrasse, on the slopes of the Neisse, a German Wehrmacht unit resisted a rapidly approaching Red Army. Caught in the crossfire, the house was completely gutted, but by this time the Wolf family had already fled Gubin, leaving all of their possessions behind.

After the war, Gubin became a divided border town, split between German and Polish administration. In the early post-war years, many dilapidated buildings in Old Town Gubin, as the city became known, were dismantled to recover building materials for the reconstruction of Polish cities. According to eyewitness reports, what remained of the Wolf residence was also taken away. All that is left of the building today is a brick wall and part of the terrace.

Of the present site, Terence Riley of MoMA, New York, writes: 'It has a curious atmosphere. In what one might refer to as the darkest corner of provincial Lusatia, Mies had for the first time experimented with Modern architecture in its full scale.'

The mobile exhibition, which will be entitled 'Mies memory box' and will be curated by Rolf Kuhn, former director of the Bauhaus Dessau, will aim to raise funds with which to continue the excavation of the Modern masterpiece. Among the objects displayed will be items found in the house's cellar, including original china, marble, bricks and steel.

Rob Sharp





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AT SOME TIME... MAKE MISTAKES



NAH, HUMPH, 'E'S A NASTY,  
PREMEDITATED VILLAIN!



YOU COULD END ALL THIS UNPLEASANTNESS  
IF YOU TELL US QUIETLY WHY YOU DID IT



YEAH!  
CONFESS,  
TO ERAG!!



WE'RE WASTING  
OUR TIME, ROB



YES, I DON'T THINK HE DID KNOW THE  
PLUMBER'S CORGI CERTIFICATE WAS FORGED



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## who said what

### 'I jumped for joy when the window fell out of the Gherkin'

Evening Standard property correspondent Mira Bar-Hillel speaking at a Bene debate on London's office space, 28.4.05

'When people come here for interview, you ask, "Why do you want to leave?" And they say, "Well, you're not appreciated. I can't stand being shouted at, I have to work all night, and no one says thank you." Some of them feel persecuted – this is people from lots of offices'

Ken Shuttleworth. *Guardian*, 2.5.05

'In reality a tower is never so much a gift to a city as a money machine'

Nigel Coates. *IoS*, 1.5.05

'Skulking, for the best part of two decades, like an urban Quasimodo in the shadow of posh Harvey Nichols-anointed Leeds'

Jay Merrick on Bradford. *Independent*, 27.4.05

## vital statistics

- The Organisation for Economic Co-operation and Development (OECD) has labelled the British state-pension system 'cheap'. The OECD ranks Britain's system 26th out of 30 in terms of the income an average worker could receive on retirement.
- Corporate insolvency fell by 7 per cent in the first quarter of 2005. The number of insolvent companies reached 637, compared with 688 in the same period in 2004. From January to March 2005 there were 2,556 insolvencies in total, says PricewaterhouseCoopers.
- Court actions to repossess homes of people failing to meet their mortgage payments have hit a 10-year high, a new government survey has found. Lenders made 25,900 court applications to repossess homes in the first quarter this year.
- Taxpayers will have to foot a £200,000-a-month bill for the failed government plan to build the £1 billion Paddington Health Campus. The public purse has already spent £7.7 million to keep the project afloat.

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## Climate change and the indoor environment

### What will the effect of hotter summers be on your buildings?

A new CIBSE/RIBA publication identifies how existing types of dwellings, offices and schools will cope with projected rises in day and night-time temperatures. Whilst all buildings will be affected, some common types of building are particularly vulnerable to excessive indoor temperatures during the summer. The book outlines adaptation strategies to make such buildings more tolerable to live or work in.

To purchase your copy for just £28 CIBSE / RIBA members or £56 non-members (plus P&P) call CIBSE on +44 (0)208 772 3618 or visit [www.cibse.org/publications](http://www.cibse.org/publications)



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# RED ALERT FOR MOSCOW

In the face of corruption and ignorance, the great buildings of Russia's capital are being destroyed and replaced by poor pastiches, writes **Adam Wilkinson**

In the 17 years since I last visited Moscow, much has changed, with the city becoming an essentially Western one with Western problems, such as a road infrastructure designed for a 1930s Communist state struggling to cope with the traffic brought by the new-found wealth of the city. This wealth, and the desire to add to it, is evident everywhere, from the advertising hoardings that despoil streets and squares which have the potential to compete with those in the most beautiful Western cities, to enormous pressure to redevelop every inch of the city.

Some things, however, do not change; in particular, the patronage of architecture. From Peter the Great's dictum banning the use of stone as a building material outside of St Petersburg, to Stalin's announcement of the adoption of the Soviet Imperial style, the Big Man in Russia has always directed architectural development. Yuri Luzhkov, the mayor of Moscow, is just such a Big Man,

responsible for the illiterate Post-Modern excrescences from his favourite architect, Mikhail Posokhin. It is ironic that his father was one of the most talented architects of the Soviet era, whose work is much admired. The profession – or rather its patrons – have, in the main, lost the plot over the past 15 years.

Luzhkov's lack of architectural sensibility and sensitivity is having disastrous effects on Moscow's historic environment. Many buildings that have not been maintained since the collapse of the Soviet Union are often at risk of destruction (as well as those that have been destroyed), with impunity. The planning system is, in theory, capable of producing the right results for the historic environment, but it contains wild cards, all held by Luzhkov. In this respect, he is above the law. If he likes a plan, it gets built (frequently by his wife's companies, which officially control 11 per cent of construction in Moscow, though probably more), in spite

of the professional committees established to ensure that conservation is given a chance. The architects, engineers and historians who give their time to these committees continue to do so out of the often futile hope that they will have a positive outcome. The State Committee for Scientific Methodology, which assesses the effects of plans on the historic environment and should be able to block plans if they are damaging, meets every week, considering, on average, 10 cases in detail. It is a thankless exercise in damage limitation, made no easier by the power of the mayor and occasionally the interests of committee members themselves.

## Don't repair – demolish

Historic buildings are put at risk for many reasons. The first is the way in which property in Moscow works. Only 49-year leases are available on land and buildings. A developer can buy the land on which a building sits, but not the building. The developer can then apply to demolish the building in spite of the wishes of the owners of the building, and can then buy them out. This is a long way from the intention, which was to stop mass property speculation.

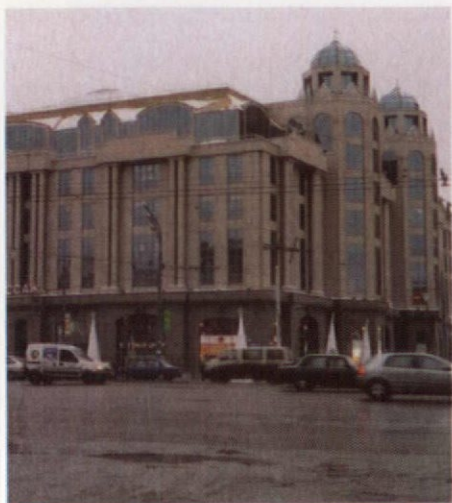
Secondly, the mechanism for declaring a building structurally unsound is flawed, with the solution being demolition not repair. Many thus declared are blatantly not so.

Thirdly, 15 years without proper maintenance does no favours to any building, let alone one that has to withstand an annual temperature range of -20°C to 30°C. Buildings are in need of proper investment, and so cannot compete in pure economic terms with massive new blocks.

Fourthly, there is a complete lack of vision on the part of the authorities regarding the future appearance of the city. Moscow's new General Plan (up to 2020) envisions it as a great world city and is slowly de-industrialising its centre. But on a more practical level, there is no recognition that historic areas attract tourists or that visual continuity of historic buildings, areas and sense of place can provide the foundations for a safe and confident society. There is no understanding of the value of historic fabric.

And, fifthly, the planning system is open to corruption at every level.

Not all the destruction is down to grasping Russian capitalism. Much of it is a result of a misinformed attempt at conservation on the part of the mayor. Entire 19th-century



Posokhin is mayor Luzhkov's architect of choice

## THE MANEZH

The burning of the Manezh last March went unnoticed in the West, in spite of this being the most high-profile building in Moscow to be seriously damaged in recent years. The Manezh, beside the Kremlin, dates from 1817. The fire was seen as arson, due to the high number of such attacks by, or on behalf of, Moscow developers each year. The outrage was such that Luzhkov ordered its rebuilding in time for the 60th anniversary of the end of the Great Patriotic War (Second World War). Men are working on a project that employs modern materials and techniques to recreate its great roof, with a concrete ring beam and laminate timbers. A farce from beginning to end, but one so typical of Moscow today.



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#### DUSHKIN: A MASTER OF THE STYLES

Alexei Nikolaevich Dushkin is important as the only architect to have experienced both Stalin and Khrushchev's dictates on architectural style (from Constructivism to Empire to pared-down Classicism) and to have stayed at the top of the tree throughout. His work was recently given a retrospective at the vigorously active Moscow Schusev Architecture Museum, marking the 100th anniversary of his birth. Despite having designed some of the best stations on Moscow's Metro system, his work is increasingly under threat. Two, Mayakovskii and Kropotkinskaya, are in increasingly bad condition, while his 'Children's World' department store, an intelligent response to an awkward site on Lubyanka Square (across from the KGB headquarters), is threatened with a facade job, in spite of its splendid interior. The European Bank for Reconstruction and Development is to sponsor this disaster.

streets are torn down and rebuilt, with bad attempts at copying the original facades. This destruction is in the name of tidying up areas and meeting the expectation of modern retail, and some of the most charming streets and lanes in Moscow have become places that are only good for oligarchs' Gucci-bagged wives. The roots of this unfortunate trend can be found in the reconstruction in the 1990s of three central Moscow monuments destroyed by Stalin: the church of Christ the Saviour, the 16th-century Resurrection Gate leading onto Red Square, and, on Red Square, the church of Our Lady of Kazan.

Almost as insidious as the destruction is the upward extension of historic buildings. This most frequently requires the complete destruction of the original building and the construction of a new 'old' building. It results in a poor pastiche of the original, and the scale and rhythm of the surrounding area is interrupted: 19th-century and early 20th

century Moscow is a place of domestic scale and low horizons. Likewise, new buildings rarely respect the established scale in historic areas. The third horse of this dreadful troika is destruction of historic buildings and their replacement with a Dr Frankenstein-style attempt at what the original architect might have done, had he been asked to build something twice the size.

Muscovites do not like what is happening. But the civil society that is so well embedded in the West has yet to be realised in Moscow. For a politician to grant an audience is a favour not a duty. There have been a few dissenting voices over the past 30 years, such as Alexei Klimenko, who somehow survived the Soviet era while campaigning against the destruction of historic buildings. But there is some hope. Historic walks of the town organised by Sergei Nikitin are immensely popular with the Moscow youth ([www.moskultprog.ru](http://www.moskultprog.ru)). The website [www.moskva.kotoroy.net](http://www.moskva.kotoroy.net) (which

translates as 'the Moscow that is no more') attracts thousands of visitors and has resulted in direct action to save several buildings, such as flashmobs at threatened buildings. Innovative as this campaigning may be, it is tackling the symptoms, not the disease.

At a tactical level, the Moscow Architectural Preservation Society ([www.maps-moscow.com](http://www.maps-moscow.com)) is acting to tell the wider world about the fate of the city, and Muscovites are rallying to its call. The Architects' Union has written to the newspapers, deploring the destruction, and the architectural magazine *Project Russia* contains in-depth discussion of the issues in their broadest terms. SAVE Europe's Heritage, a sister body of SAVE Britain's Heritage, will launch a report on the situation in summer, and is helping to advise campaigners in Moscow. To turn the tide will require a huge effort, but where Moscow treads, Russia follows.

*Adam Wilkinson is secretary of SAVE Europe's Heritage*

#### CONSTRUCTIVISM IN THE FIRING LINE

Some of the most extraordinary buildings of the Soviet era are those that sprung up as a result of the New Economic Plan, a period of economic and artistic flowering. Constructivist buildings, such as Melnikov's House (1927) and Narkomfin (1928), are unappreciated by the mayoral regime, yet they rate among the best avant-garde buildings in the world. Only three 20th-century buildings in Moscow are protected, all of them at the lowest level. Narkomfin is the most at risk of these buildings. Despite the filling-in of the open ground floor in the 1930s, the original form of the building is entirely legible. It is still partially inhabited, but is falling apart at the seams.





## Show off your expertise and help save Moscow from the monstrous

For a certain sort of architect, Moscow is a land of opportunity. This capital city is an economic free-for-all where the adventurous can flex their muscles.

Rem Koolhaas, Zaha Hadid and Will Alsop are all making their mark on Moscow. But at what cost? As Adam Wilkinson says in his article on pages 18-19, the gung-ho mentality that has embraced the avant-garde has been just as quick to obliterate its architectural heritage and accommodate the monstrous, the superficial and the truly vile. Intent on reinventing itself as a great world city, Moscow favours impact for impact's sake – the distinction between radical architecture and crass monstrosity is neither here nor there.

In a culture of top-down decision-making, dissenting groups can only watch as development continues at an astonishing pace. Statistics newly acquired by the Moscow Architectural Preservation Society suggest that over 1,000 city-centre buildings have been destroyed in the last five years. In a bid to stem the flow, the society is working with SAVE Europe's Heritage to stage an exhibition of 'best practice', designed to demonstrate ways in which conservation and redevelopment can be intelligently reconciled. The exhibition 'Saving Moscow', planned for September, will showcase high-profile buildings such as Tate Modern alongside smaller projects that demonstrate a more generally applicable approach.

The wealth of conservation lobbies and heritage groups that operate in the UK sometimes encourage undue conservatism, but rarely allow for thoughtlessness. Projects that pass for 'everyday' in the UK could be held up as exemplary in Moscow. The exhibition organisers are keen to hear from practitioners who have completed projects which could be relevant.

This could be your chance to energise Muscovites into taking a more thoughtful approach to development, and to show off your expertise to a society with a shortage of relevant experience and an enormous hunger to build.

Isabel Allen

To submit a project for the Saving Moscow exhibition, contact Clementine Cecil on [clem@maps-moscow.com](mailto:clem@maps-moscow.com)

### Some projects will only ever get expo exposure

I enjoyed your piece about Foreign Office Architects' pavilion at the Japanese expo (AJ 28.4.05), and I have some sympathy with your conclusion that expos 'have turned into corporate trade fairs, grossly oversized and impossible to digest'. But I don't buy the argument that they've now become obsolete.

I have strong memories of the Hanover expo in 2000, and though much of it was run-of-the-mill, two things stood out: the clever building by MVRDV, with its stack of different landscapes, and the lovely Swiss pavilion by Peter Zumthor, all wood, with a fragrance I can almost still smell. Both these pavilions were what your article would call 'holistically conceived'; and I can't think that their designers would have had the chance to build them in any other setting than an expo.

So, by all means give these events a clearer focus, and cut out some of the razzmatazz, but please don't sacrifice the chance to experiment that they offer.

Ivor Patterson, Banbury, Oxford

### Sky-high ambition bound to cause controversy

Not all residents of the existing Beetham Tower in Liverpool are against the recently approved West Tower (AJ 28.4.05); many of us are in favour of the proposal.

You use the controversy over several skyscrapers as evidence that Liverpool's regeneration is 'stuttering'. Am I to assume that your correspondent would expect 40-storey and 50-storey developments close to a World Heritage Site to be uncontroversial?

Liverpool's regeneration is already achieving a critical mass in terms of quantity. The great battle now is to raise expectations and to demand the highest quality of new architecture, while safeguarding the

city's unique townscape. With this in mind, developers such as Grosvenor and public authorities such as the city council are encouraging wide participation and debate.

The scale of development is astonishing, more controversy is inevitable, and the battle for design quality is ongoing. Could the AJ join in, rather than just heckling from the sidelines? Perhaps it's time for a special issue focusing on the city as a whole, or on the Paradise Project in particular.

Trevor Skempton, Beetham Tower, Old Hall Street, Liverpool

### Register your protest by deregistering ARB

After the havoc of the early '90s we worked to have ARCUK continued. Parliament agreed to this with minimal terms of reference; registration cost £30.

Instead we have the ARB, with a minority representation of architects and dominated by government appointees. It is clearly either empire building or having empire thrust upon it, and no amount of mock-innocent letters from Robin Vaughan (AJ 31.3.05) will alter this. It is a regulatory watchdog carrying out government interpretation of public interest, at our expense.

It is pushing at its boundaries to see if it can reduce architectural education to a battery of tick boxes, excluding imagination, enterprise and ethical intent. It unleashes on small practices and sole practitioners a framework designed to protect individuals against multinational corporations and monopolies.

It is not content with wrapping its activities in a smokescreen of undemocratic practices and secrecy, but has gone to considerable expense (ours) to hamstring the RIBA and stifle and prepare to eject Ian Salisbury, the only person with the patience and

dedication to unravel its methodology, had he not resigned first.

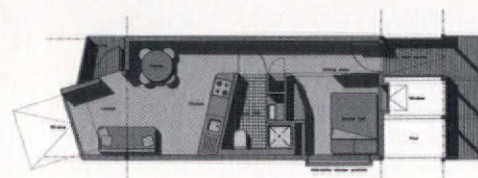
This year's increase in subscriptions from £70 to £74.50 can be entirely accounted for by the cost of the legal shenanigans and expected loss of 1,200 registrants. If I am typical of those leaving, I may be ageing, but, more relevantly, I am unwilling to pay for the activities described.

With the internet we can all state easily who we are and what we do or have done, and clients can easily access it. There is no shortage of work. The other 29,400 of you can make 2005 the last year of the ARB by deregistering.

The RIBA could then consolidate its historic and international role of maintaining educational standards and advising its members of current issues, including PI. The RIBA could likewise recognise the difference the internet has made to the information world and backtrack from much of the commercial activity that has drawn it away from being a learned society with an orderly approach to how architects obtain, and are paid for, work. We could even become so cooperative within the profession that we could make a serious stand against other government interference through planning, prescriptive building regulations, the long-term cost of PFI and the fig leaf of its 'sustainability policy'.

We could temporarily appoint one part-timer with a laptop to keep a record of people with RIBA Part 3 or equivalent qualifications and maintain a website for about £1.50 a year. I am now an xArchitect, but the record could include uArchitects (unattached) and nArchitects (in all but name), as well as chartered architects. With the ARB dead and the 1997 act repealed, we could just use plain English.

**Chris Morton, Colwall, Worcestershire**



**In its search for the £60k house, the ODPM has ruled out Piercy Conner's Micro Flat as too small**

### 'Low-cost' housing could actually cost the same

It was interesting to see the contestants limbering up for the ODPM/English Partnerships (EP) £60k house competition (AJ 1.4.05). Now the particulars have been published, it is probably worth pausing for a few breaths before jumping out of the blocks.

It has been correctly reported elsewhere that the £60k refers to the build-cost of the house only – excluding land purchase, overheads and developer profit – but the brief now gives some additional constraints that clarify this proposition and perhaps make it seem a little less ambitious.

The minimum unit size for the qualifying £60k homes is 76.5m<sup>2</sup>, which works out at £784/m<sup>2</sup>. This will sound quite straightforward to most volume housebuilders; indeed, away from the south-east some will regard it as generous. Assuming Project Orange's catchily titled '4 x 8 House' has an

internal area of only 64m<sup>2</sup>, and that it weighs in at, or very near, the £60k target, it could cost up to £930/m<sup>2</sup> – so they have some work to do.

Given that at the 'economy' end of the market many housebuilders will be cheerfully squeezing three bedrooms into a 64m<sup>2</sup> house (the 4 x 8 House only has two), it is also a bit disappointing that the ODPM/EP brief doesn't stipulate what accommodation their 76.5m<sup>2</sup> unit is expected to provide.

So, is this competition misconceived? Definitely not, but it is perhaps misrepresented. The headline publicity around the idea of the £60k house implies that the aim is to produce cheaper housing, but this is not really the case.

The project is about producing better-designed housing at a competitive price. By ruling out improvements involving the small (such as Piercy Conner's

Micro Flat) and the expensive (such as Proctor Matthews' work at New Hall in Harlow), the ODPM is now challenging architects and innovative developers to meet housebuilders on their own terms and come up with something better and widely applicable. This is entirely laudable – and, indeed, well overdue.

The interesting bit about this, of course, is one's definition of 'better'. If it has to cost the same as a 'normal' house, just what is it about a modern architect-designed home that makes it so different, so appealing? I look forward to finding out.

**Matthew Wood, Wymondham, Norfolk**

*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](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication.*



## Campaigning needs to jettison jargon and improve debate

A contractually difficult week ended at the RIBA, with honorary fellowships awarded to critics, curators, consultants and clients: a cheerful occasion with institution recognising individual. The profession should never own architecture, so it is right to recognise those who are not architects, but who support architecture (rather than simply the profession). The sooner we forget protection of title, and promote the RIBA as an independent, multi-headed, critically intelligent gathering of experts, the better.

The pejorative 'trade union' tag leaves me confused: surely like-minded people standing up for something they believe in is democracy in action – maybe that's the problem. In our era of rights promulgated by a government obsessed with regulating happiness through statistics, the RIBA stands out for its inability to be 'on message'. But, if an institution is only ever on message, it is likely to lose its core value to society. We need more members and honorary fellows to give credence to our model of the professional institution as an anarchic but articulate think tank, espousing related, but sometimes contradictory, views.

I would rather pursue this potential, hard though it will sometimes be, than compromise by taking the lowest possible common denominator on issues, such as the irrelevancies that are being discussed in the general election. The turgid debate suggests there is cross-party agreement that European constitutionalism, the NHS and concomitant implications for taxation are best ignored. That way, politicians can debate the irrelevant issues that swing marginal seats and then, once in power, get on with the real business of ensuring they retain control for as long as possible. The successful party machines offer a good model of what is to be avoided.

The level of debate was highlighted when *Newsnight* came down my way for

a 30-second slot on housing. The debate was not on the infamous 4.4 million homes and the flood plains, oversimplified as 'brownfield good, greenfield bad'. Housing, for that night's TV, was a question of who might cut stamp duty and whether this tax cut would reduce prices or further inflate the market.

The £60,000 home was also mentioned. This is another distraction, the real issues being land cost and availability, planning, building regulations, construction and the need for deregulation and long-term thinking on describing cost, and therefore 'sustainability' (whatever that is). The familiar architectural offerings of flat-pack or volumetric units, all drawn in case-study-style isometric (with updated graphics), are an irrelevance and a demonstration of our profession's willingness to churn out images and ideas for nothing, without dirtying our hands by engaging with politics. This is what a freethinking collection of different individuals is all about. So to hell with the hope for 'joined-up thinking'; the more it's mentioned, the more I cringe, and the less likely it is to happen. Indeed, the more alliterative and catchy the phrase, the less it means. No wonder so few architects become embroiled in party politics, preferring to leave it to barristers, whose professional codes enshrine the philosophy that the medium is the message.

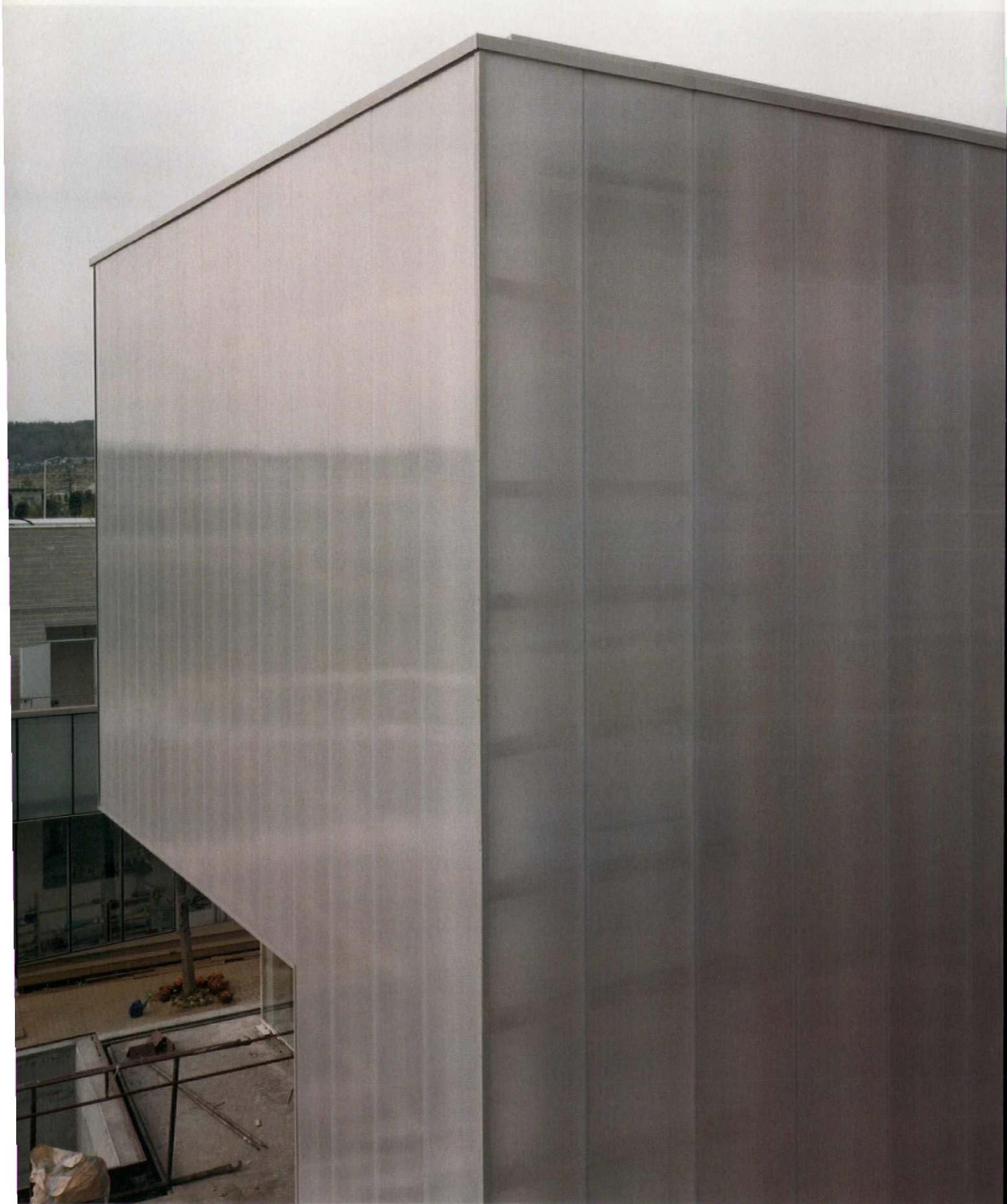
Slogans have moved on and difficult messages are now concealed. 'Brownfield bad, greenfield good' is alliterative and catchy, and reflects current government thinking, but is electorally unpalatable. So, instead, we have the suspiciously titled 'Sustainable Community Plan' (for new towns somewhere else): a short-term solution that will create long-term problems disguised as a new moral model. It is frightening stuff: enough to make you vote, but for what?

muf was photographed by Tim Soar at 3.40pm on 24 August 2004 in Central Street, London

'This was a beautiful day, and Carolina, Katherine and Mark came together to comb their hair and look in one direction. Illustrating the critical interdisciplinary discourse that has made muf a name, even in faraway places, we were also pondering the inconsistent beauty of a South African diamond and mechanisms for fair trade. Other things hidden from your view are a table tennis-sized model proposal for an elegant and useful mound of earth, a playful reinterpretation of an Edith Piaf classic playing on a French cassette player and a breeze of fresh air wafting through a sheep-shaped hole in the wall. This was a moment of exceptional calm and abundant luxury.'

'Brownfield bad, greenfield good is alliterative and catchy, and reflects current government thinking, but is electorally unpalatable'





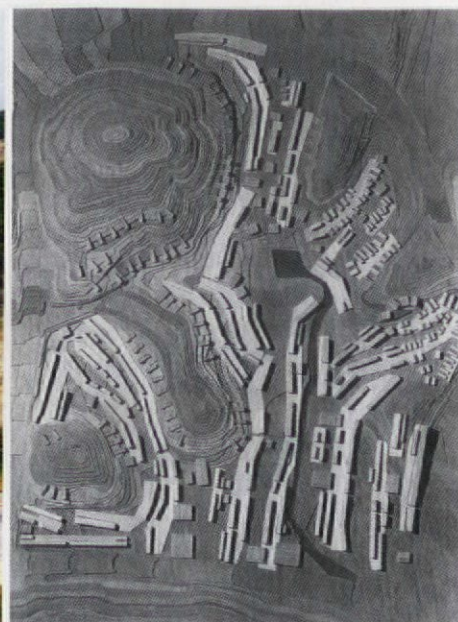


# KOREA PROSPECTS

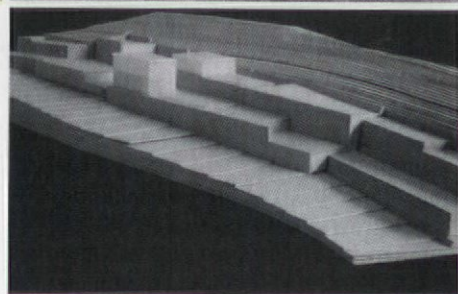
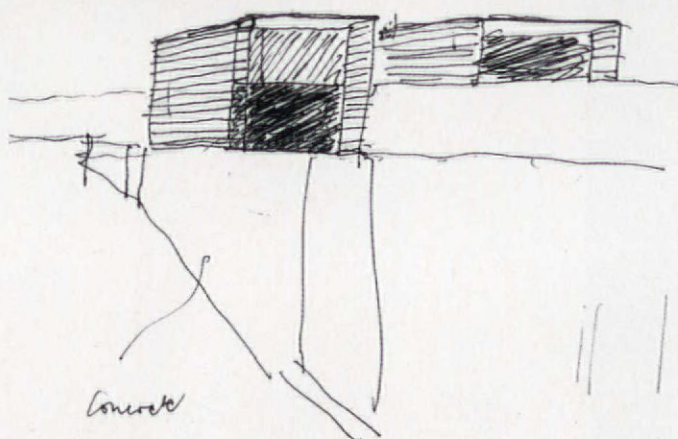
**On a terrace in Heyri Art Valley, a new cultural development in Korea, Florian Beigel and the Architecture Research Unit's Pojagi building reflects their thinking about space, materials and landscape, while meeting an unusual brief**

By Andrew Mead.

Main photographs by Jonathan Lovekin



Clockwise from top left: Heyri Art Valley before development began; model showing Kim Jong Kyu's proposed 'patch' system; Beigel + ARU's land-terracing design study for their hillside patch at Heyri; a sketch by Florian Beigel of the basic concept for the Pojagi building



Heyri Art Valley in South Korea is a cultural oasis – or at least that's the plan. Quite close to the border with North Korea, it's conceived as an eco-friendly arts colony, with housing, workspace and exhibition areas meant to epitomise good design.

Korean architect Kim Jong Kyu drew up the guidelines for Heyri's development, in a form that reflects the period he spent as a research fellow with Florian Beigel and the Architecture Research Unit (ARU), at what was then the University of North London. Now one of his country's leading architects, Kim invited Beigel + ARU to make more detailed proposals for a section of the valley, which led to them building there as well. With a most unusual programme, that building is now complete: the Pojagi gallery, jazz club, studio and house.

Heyri is an hour's drive north from the South Korean capital, Seoul, on a motorway beside the broad River Han. Housing blocks give way to rice fields in a landscape that stays flat until the wooded slopes of Paju Mountain appear. Here, on ground reclaimed from the river, is the site of Paju Book City, for which Beigel + ARU produced the design guide, and where they built the Youl Hwa

Dang Publishing House in 2004. After a few more kilometres comes the turn into Heyri Art Valley: clearly a landscape in transition, with completed buildings and construction sites, raw red earth and fir-clad hills.

Kim wants Heyri's development to take place on a series of 'patches': irregular strips of land (none quite the same in shape or area), which are tailored to the contours of the valley, given a hard surface, and subdivided into plots. Half of each plot should stay 'green', while 40 per cent of each building should be cultural space open to the public. Scattered among the patches – singly or in loose configurations – are a number of 'object' buildings, while a 'green network' of paths and parks runs throughout the valley, whose creeks and swamps are being conserved or improved.

This strategy resembles Beigel + ARU's 'landscape infrastructure' approach in such schemes as Paju Book City and Lichterfelde Süd in Berlin (AJ 3.4.03). In the latter they subdivided an ex-military site into 'landscape fields' for housing of different types, which can be built incrementally as the market permits. With deference to the landscape's history and ecology, they set parameters for development without being too prescriptive.

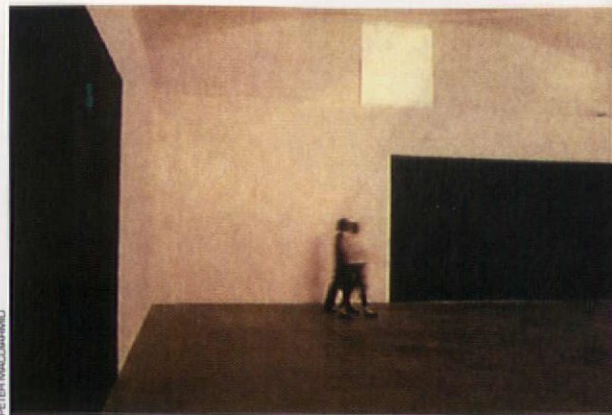
The Heyri project is the initiative of a 'community' – originally some 30 people, now more than 250 – who purchased the site cheaply from the Korean Land Corporation, and whose members include Yi Ki Yung, the client for Beigel's Youl Hwa Dang Publishing House. It all sounds rather utopian: like an Asian version of Darmstadt's Matildenhöhe, but a century later and on a much bigger scale. In a car-owning culture, the audience for Heyri's cultural facilities is expected to come from Seoul. Already there are several galleries, but 30 are envisaged, along with concert halls, theatres, cinemas, bookshops and studios.

Already, too, there's a sense of architects (and their clients) wanting to do their own thing, which Beigel contrasts with his attempt, at both Paju and Lichterfelde, to establish typologies that buildings should follow. 'But that's easier to do at an industrial estate like Paju than at Heyri, where there are so many personal programmes,' he says. 'Heyri can take it, as long as the patch is present, as a kind of glue, a unifier.'

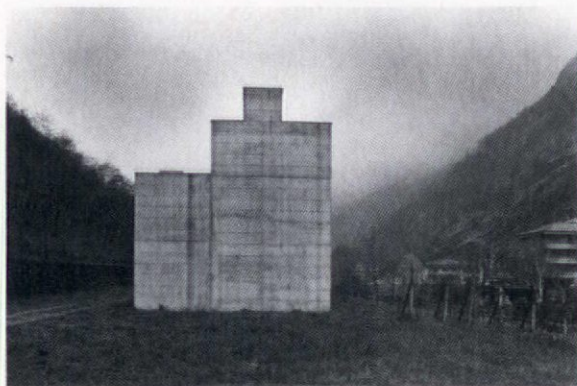
With long retaining walls that resemble rock strata, Beigel + ARU's patch at Heyri will be terraced into plots for nine houses. Sloping gently from one end to the other,



LEE WON SEOK



PETER MÄRKLI



MARGHERITA SPILLITINI

Clockwise from far left: construction of the Pojagi building; Richard Serra's installation at the Serpentine Gallery; Märkli's Congiunta Foundation – a model for the treatment of the concrete of the Pojagi building; reddish concrete to match the nearby earth in Kim Jong Kyu's Ma Gallery at Heyri Art Valley

as well as being built into the hill, the site becomes a series of broad steps or platforms. In his guidelines, Kim recommends that buildings on patches like this should form a single volume at right angles to the hill, which Beigel + ARU have subverted by splitting their Pojagi building into two. But they justify this by referring to a central tenet of their practice: the primacy of space.

'We see space rather than the object as the *raison d'être* of architecture,' says Beigel, 'and we want to enhance people's lives by the quality of spaces, whether they're the size of a room or a piece of the city.' This harmonises completely with the Korean emphasis on *kong gan* (emptiness or in-between space); the interrupted volume of the Pojagi building creates just such an in-between space.

It's an idea that Beigel often illustrates with still-life paintings by Morandi, in which the space between the bottles and vases is pregnant, but he cites too an installation at the Serpentine Gallery by Richard Serra, whose black paintstick oblongs on two adjacent walls – the paintstick dense and heavy like tar – made the intervening space palpable.

Beigel's clients wanted a jazz club and café, a gallery for showing *pojagi* (patchwork-like

textiles), a studio and a place to live – but were otherwise open to suggestions. What Beigel proposed was in essence very simple: a pavilion on top of a podium. Each element was to have a distinct materiality, with concrete for the podium and polycarbonate for the pavilion. 'We liked the idea of putting ice cubes on the terraces, or really one ice cube split apart. A strong tectonic concept,' says Beigel.

The simplicity and strength of this first idea survive in the finished building. The dark grey concrete walls are blank and emphatically solid; built analogues to natural exposures of rock. They have the aura of something archaic, in part because Beigel rejected the familiar concrete of Ando *et al*, with its grid of boltholes, as 'too mechanical – you could think that prefabricated concrete planks have been screwed into place', and opted instead for the shuttering method used by Peter Märkli at his Congiunta Foundation in the Ticino (see *Architect's Account*).

In the rear wall behind the living quarters, the concrete is interrupted by a cryptic rectangle of masonry, which Beigel likens to 'a blocked-up door or cavemouth', though he'd wanted the stones to be more rubble-like. This conceit is a little fanciful (though it

photographs well). There's a resemblance to some works by the Arte Povera artist Jannis Kounellis, which, if not intended, is nonetheless apt, given that Beigel and Kounellis have much in common in their way with materials: a feeling for their intrinsic qualities and for what happens when they're combined.

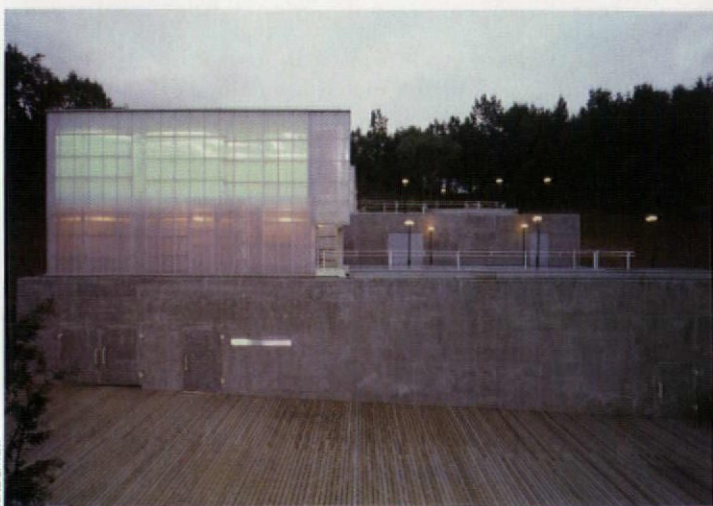
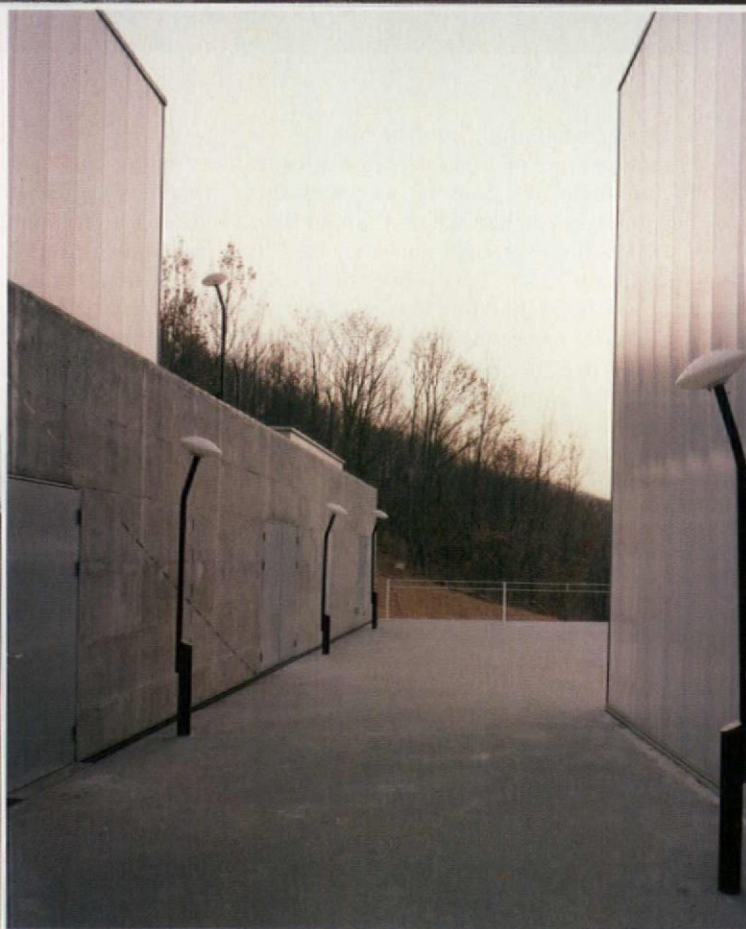
In the front wall, which conceals the jazz club, it would have been better to taper the concrete garage doors to fit the sloping site, keeping the sense of solidity intact. Beigel would have preferred the colour of the concrete to match the red earth of the valley – an effect that Kim Jong Kyu has now achieved in one of his Heyri buildings.

In its lightness and translucency, the polycarbonate that surrounds the gallery above the jazz club, and the studio in the living quarters, contrasts strongly with the concrete. So the building has a dual identity. Whereas the concrete seems to be immutable, the polycarbonate is alive, responding to any changes in the light and weather. The sheets are fluted, which blurs reflections, making them more 'atmospheric' than a mirror image. In the right conditions, these pavilions really do evoke the 'ice cubes' Beigel mentions. Seen from a distance when illuminated at night,

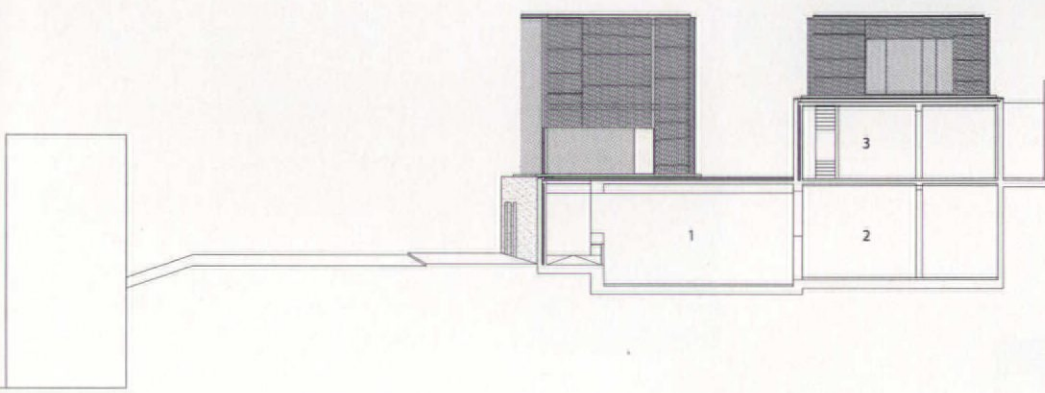


JONG DH KIM

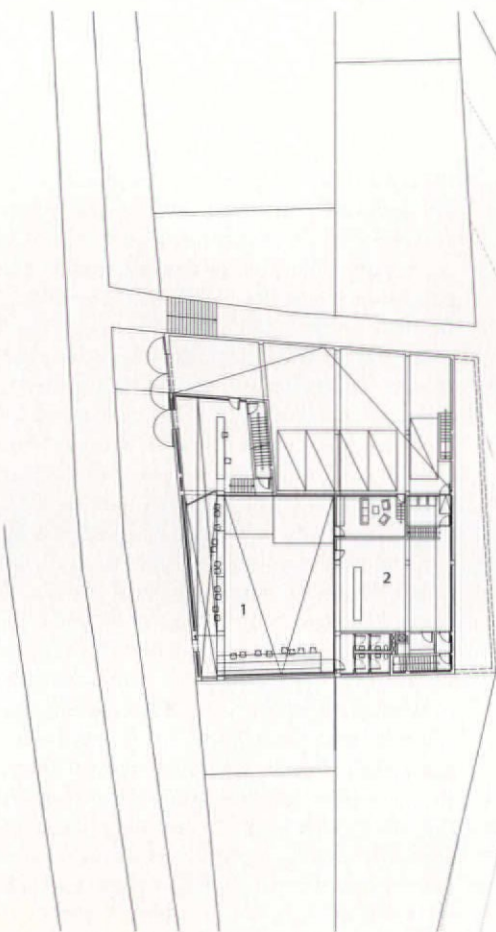
**Above:** the west facade of the gallery, with its neon sign for the jazz club. **Right:** the gap between the house and the gallery pavilion. **Below:** evening view of the front elevation, taken from the building across the street



JONG DH KIM



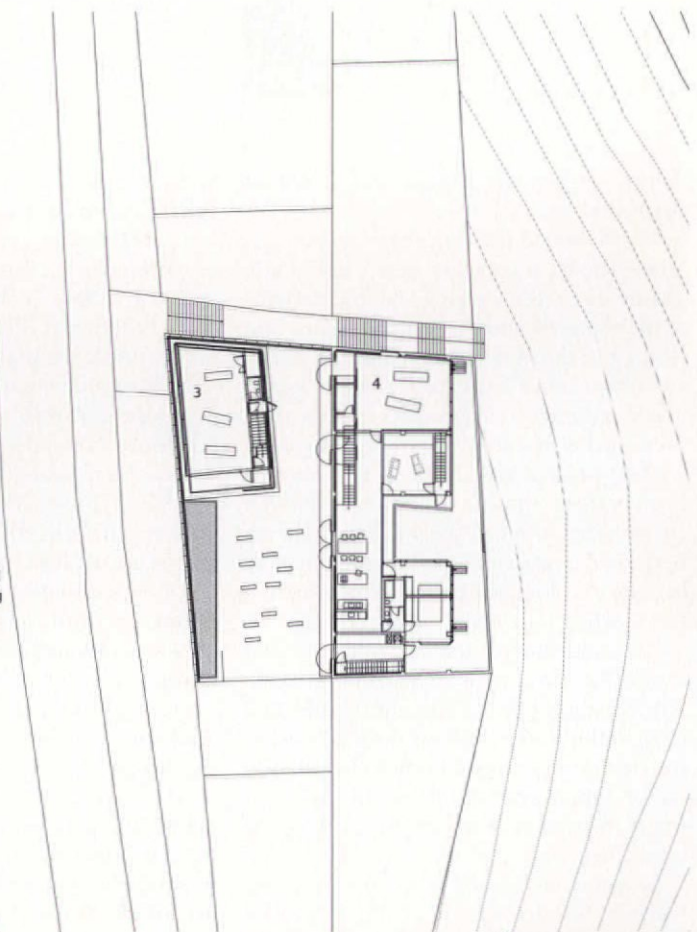
- KEY**  
 1 jazz club  
 2 parking  
 3 house



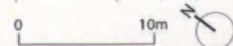
jazz club level plan

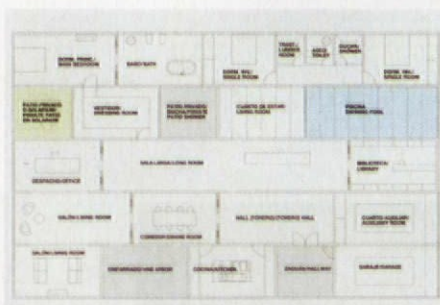
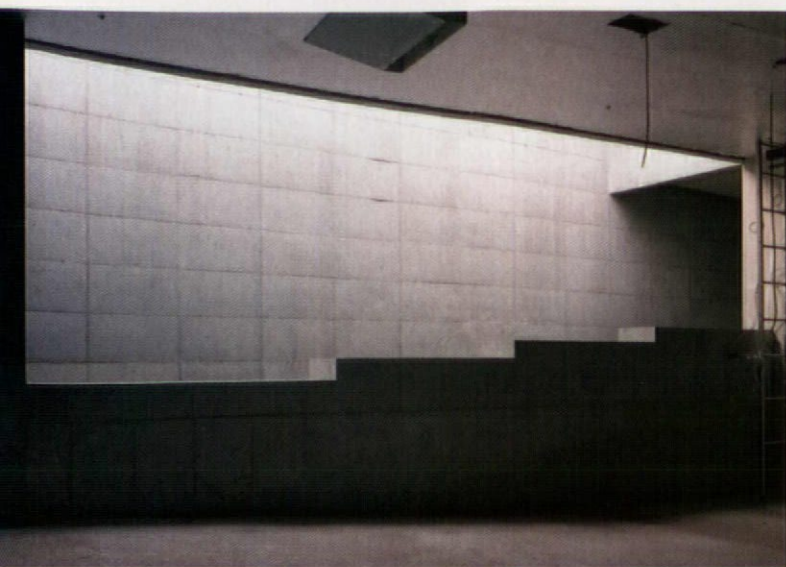
5 May 2005

- KEY**  
 1 jazz hall  
 2 cooking  
 3 gallery  
 4 studio



podium level plan





Clockwise from top left: view towards ramp from the jazz hall; the foil-covered wall in Andy Warhol's studio; a detail of the aluminium foil used in the jazz club; plan of Ábalos & Herreros' Casa Mora, Cádiz; the Korean paper floor and mobile furniture in the Hampstead apartment

they're as glowingly insubstantial as one of Noguchi's paper lamps.

Veiled but visible through the polycarbonate are its supporting steel frame and a 'lattice' of timber battens. Like the patterns of the *pojagi* on show inside the gallery, and which give the building its name, the geometry of the lattice is irregular. *Pojagi*, used for wrapping and covering things, are often made from patches of leftover cloth – squares or triangles – which are stitched together into new asymmetrical wholes. The timber battens are arranged in much the same way, though Beigel had to persevere to use wood not steel, because it seldom figures in Korean construction and had to be engineered in London.

This unorthodox timber frame hints that something interesting is happening inside – it intrigues; but the jazz club's solid wall gives nothing away. Behind the club's heavy concrete door, a ramp descends immediately on the right to a bar along the end wall, from where the jazz-hall floor slopes gently in the other direction.

Beigel remembered a photo of Andy Warhol's studio, in which the walls and ceiling were covered in aluminium foil, which appealed to his client, so he has done

the same here – the shiny, silver, crinkled surface of the foil offsetting the matt concrete by the ramp.

'I don't think that a precise room for jazz is right,' says Beigel. 'The foil blurs the corners of the room and is better for the experience of the music.' At present, he is still fine-tuning the sound, intending to reduce reflection from the concrete with fabric stretched on an insulated wooden frame (the fabric decorated with photos of jazz musicians).

Poised above the club, the two-storied gallery gains warmth, character and intimacy by the use of plywood on its walls and ceiling – it's not just neutral space – while the evenly diffused light through the polycarbonate is good for displaying the *pojagi*, which can be hung on the timber battens, if desired.

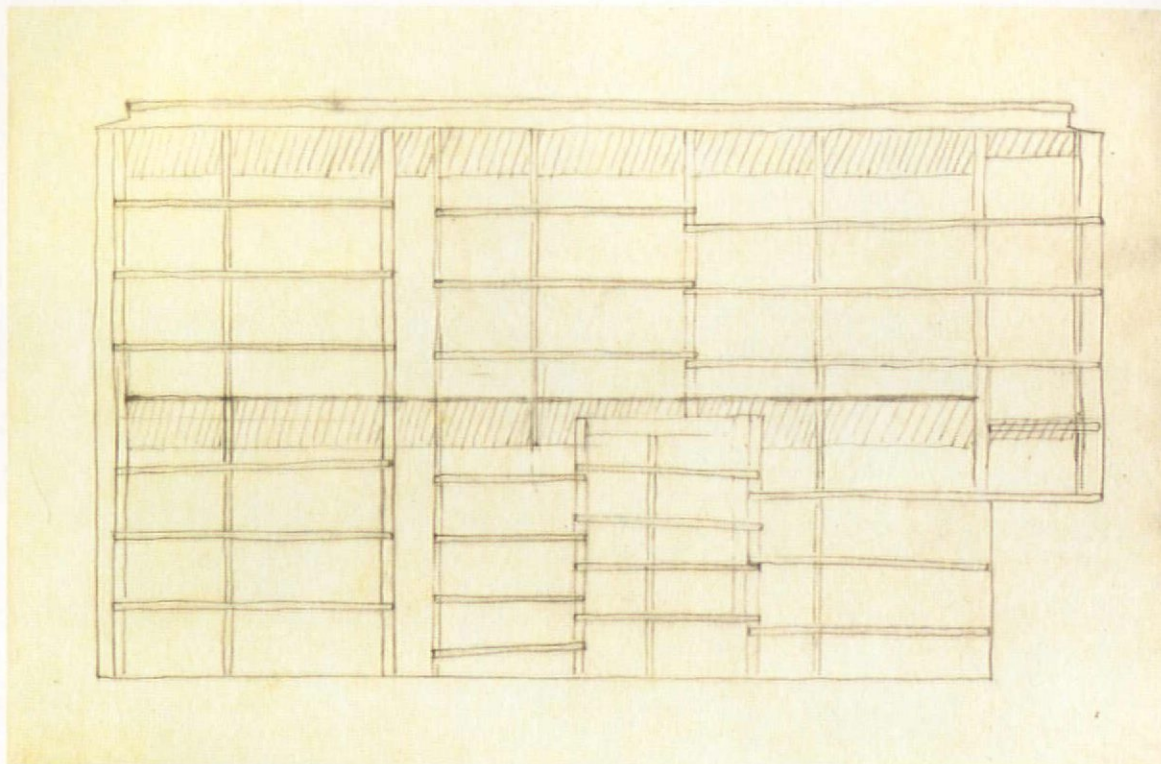
In organising the living quarters of the building with his clients, Beigel had in mind Ábalos & Herreros' seductive plan for the Casa Mora, Cádiz (sadly still not built). This offers an alternative to both the Modernist free plan and the more usual corridor-and-rooms, by treating the house as a group of juxtaposed rooms (some unroofed), which lead directly one into another and become more private the further you move through the house. At

the centre is an exaggeratedly long room with no designated function, which you would cross continually in the course of a day.

'A house like this has many routes and geographies,' says Beigel. 'It's a bit like walking through a very small city. And though each room has its own particular character, that character isn't dictated by a specific use, so the house can easily accommodate change.'

Beigel has already explored this concept, though on a much smaller scale than Casa Mora, in a Hampstead apartment (2003), where rooms are differentiated not just by size and proportion but by their floor materials – American white oak, steel plate, and Korean paper – and where beds, cooking facilities, showers, etc, are all mobile ('they're visitors to the space, they can come and go').

Though again on a modest scale and less radically than Casa Mora, the *Pojagi* house also reflects this idea. Immediately on entry, there's a long hall-like room off which all the others open, and while their uses are currently clear – a studio, a living room, two bedrooms (which Beigel prefers to call 'personal rooms') – one could envisage them being rethought in the future, at least to a degree. At a pivotal place in the whole scheme



Below left: a typical example of a Korean hand-crafted *pojagi*, made from small pieces of thin cotton, which are stitched together in abstract compositions. Left: a sketch by Philip Christou of the north facade of the gallery, showing the timber battens in a *pojagi*-like pattern



## ARCHITECT'S ACCOUNT

Park Chan Min and Kim Chang Sook are more patrons of the arts than clients. Mr Park is one of Korea's outstanding experts on jazz music – when we first met we gave him a recording of Thelonious Monk, which was a good start. We are very fortunate to have been recommended to them by our Korean architect friend Kim Jong Kyu (JK) and by Mr Yi, the chairman of the Paju Publishers' Association, who also owns a house in Heyri. It's a relationship of mutual trust that we treasure.

The brief was to design a jazz café, a gallery for fabrics and a house – a typical brief for Heyri. I'm looking forward to seeing the new public realm unfold in this example of the dispersed city. It is an impressive experiment in building a community where coexistence prevails – a special case in the international debate about diversity and communality in architecture. JK has designed a topographical pattern of building 'patches' that have maximum planning envelopes associated with them. The plan determines where *not* to build in this landscape. There is ample scope for individual interpretation of these design guidelines.

Our building is on a stepped patch of nine houses on the north-facing slope of one of the

hills. In designing the terracing of this patch we have kept close to JK's design guide. Two of the other eight houses were nearing completion when I last visited. There is more diversity than communality and it remains to be seen if the newcomers can be persuaded to adopt the design guidelines more wholeheartedly.

We very much like JK's design attitude to the built landscape. This patch is a stepped podium type, with material differentiation between the earthbound elements and the elevated ones. Perhaps we accept gravity a bit more than him. We are content with the land walls/terraces, with pavilions perched on top of them. It is a topographical architecture.

Our only variation from the guideline was to divide the pavilion in two and sit them down on the terraces. Making a twoness out of a oneness is for us the first move from architecture to city.

We see the little buildings perched on top of the land-wall terraces as buildings of light – lanterns in the landscape. Their hazy wrappers reflect the daylight and give you a blurred image of the timber sticks (*pojagi* pattern) and the plywood inner walls. At night the spatial volumes behind the wrappers become more clearly visible. The size of the lanterns is small

in relation to the terraces, and they are slightly set back from the edge, as is the minimal roof parapet. The gap between the upper 'light house' and the lower one is 'a positively charged void', like those of the Economist Building in London.

We wanted the concrete of the land walls to say 'wall' and not 'mechanically fastened panels'. We are not very fond of the notion of architecture as a machine. That is why we have chosen a concrete shuttering similar to Peter Märkli's lovely La Congiunta, house for the sculptures of Hans Josephson, in the Swiss Ticino. We have painted the clipped-off metal ties in a doughy colour. They look a bit like stitches in a patchy wall, an association we prefer. The shuttering of the concrete doors picks up the pattern of the rest of the walls.

We have been extremely fortunate that JK's office has been our partner architect. It is somewhat frustrating not to be able to make a stronger personal contribution to the design process on site, so one has to find ways of working with these limitations. One strategy is to refer to architectural precedents that both the partner offices admire. This makes communication faster and easier.

**Florian Beigel**



is the dining table, placed strategically in the long room by the shutters that open onto the timber-boarded terrace, and with a view onto the private courtyard as well – a dual connection between inside and out.

To cut cost, there's less material distinction between the rooms than Beigel had anticipated – more white-painted plaster and less plywood. But, while the floors are epoxy throughout, there's some variation in colour (though not quite the Morandi shades seen in ARU's early model).

As for the integral 'in-between spaces', the little courtyard between the living room and bedrooms is already a true outdoor room, its open side framing the boundary wall with its puzzling masonry insertion. The space between the gallery pavilion and the house, which then opens out as a roof to the jazz club, is somewhat undetermined at present, though that should change once the outdoor jazz café is in action, and Beigel's clients begin annexing this area in whatever ways they choose.

Was it wise to light these in-between spaces with Lewerentz lamp standards, straight from Klippan? They're so personal to him that they risk being alien or unintegrated, even in a scheme by an admirer. Beigel explains this as

a way to specify at a distance: 'It's a bit cheeky, but I knew that they would look good and that Mr Lewerentz wouldn't kill me for it.'

In Beigel + ARU's approach to this Korean project, one can't but be reminded of the Smithsons. For Beigel + ARU, as it was for them, architecture is about thinking, researching and writing as well as building, which means that when a commission does come, what they build has a gravity that much other work lacks. It embodies ideas.

Like the Smithsons too, Beigel consciously situates his practice, not just in an architectural context in which certain forebears and contemporaries are an acknowledged source, but in a broader visual culture, in which artists supply a constant stimulus. Both deal with the dimension of time, accepting change and letting occupants make their own mark. The Smithsons tried to encourage 'the art of inhabitation': Beigel too, though more overtly, provides a frame for others to fill.

Just as with the Smithsons, there's a wish to accommodate building to the landscape as deftly as possible: 'to treat the landscape kindly', as Beigel puts it. Moreover, there's the same emphasis on the space between buildings: the

title of the Smithsons' *oeuvre complète*, *The Charged Void*, makes that clear.

But notwithstanding Beigel + ARU's stress on space rather than object, their Pojagi building has a most distinct presence. Without any attention-seeking gestures, it commands attention nonetheless, through its composure, reticence and studied materiality.

However things turn out in Heyri, and whether or not Kim's patch system keeps development there cohesive, those qualities will surely still make themselves felt.

#### CREDITS

##### CLIENT

Park Chan Min, Kim Chang Sook

##### ARCHITECTS

Florian Beigel with Architecture Research Unit, London: Philip Christou, Bae Sang Soo, Min Jun Kee, Park Chi Won  
Kim Jong Kyu with Metropolitan Architecture Research Unit, Seoul: Choi Jong Hun, Lee Won Seok, Yim Hyun Jin

##### MAIN CONTRACTOR

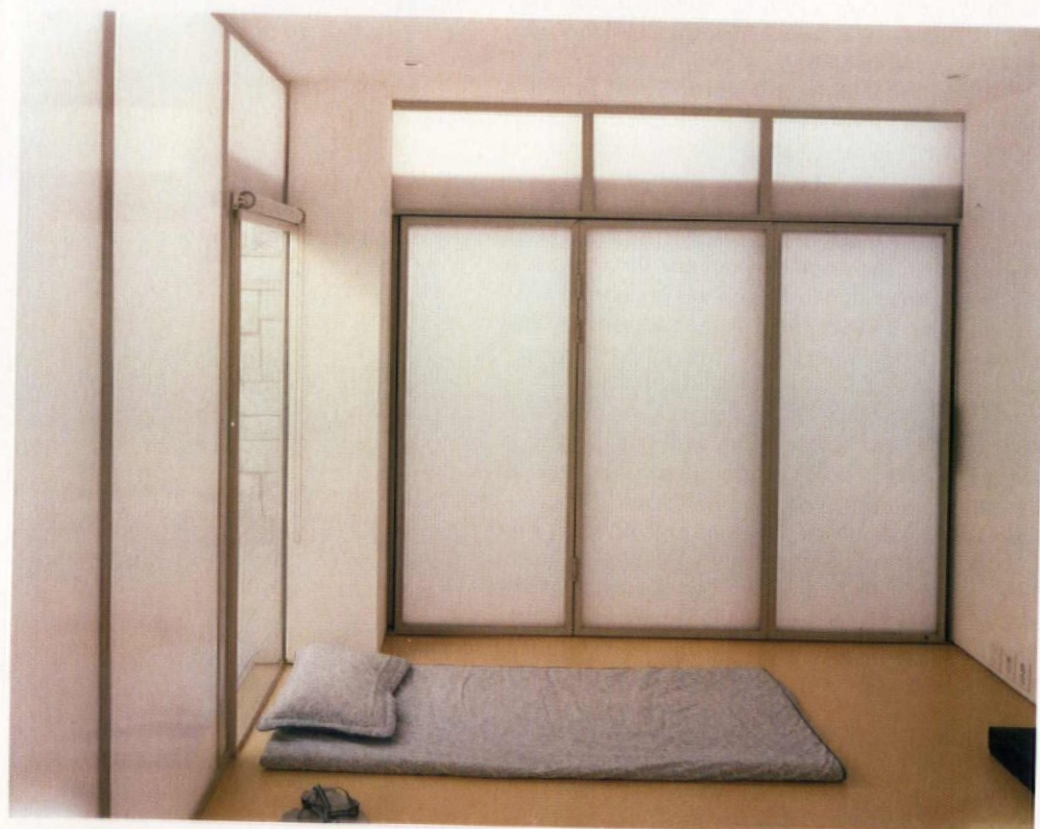
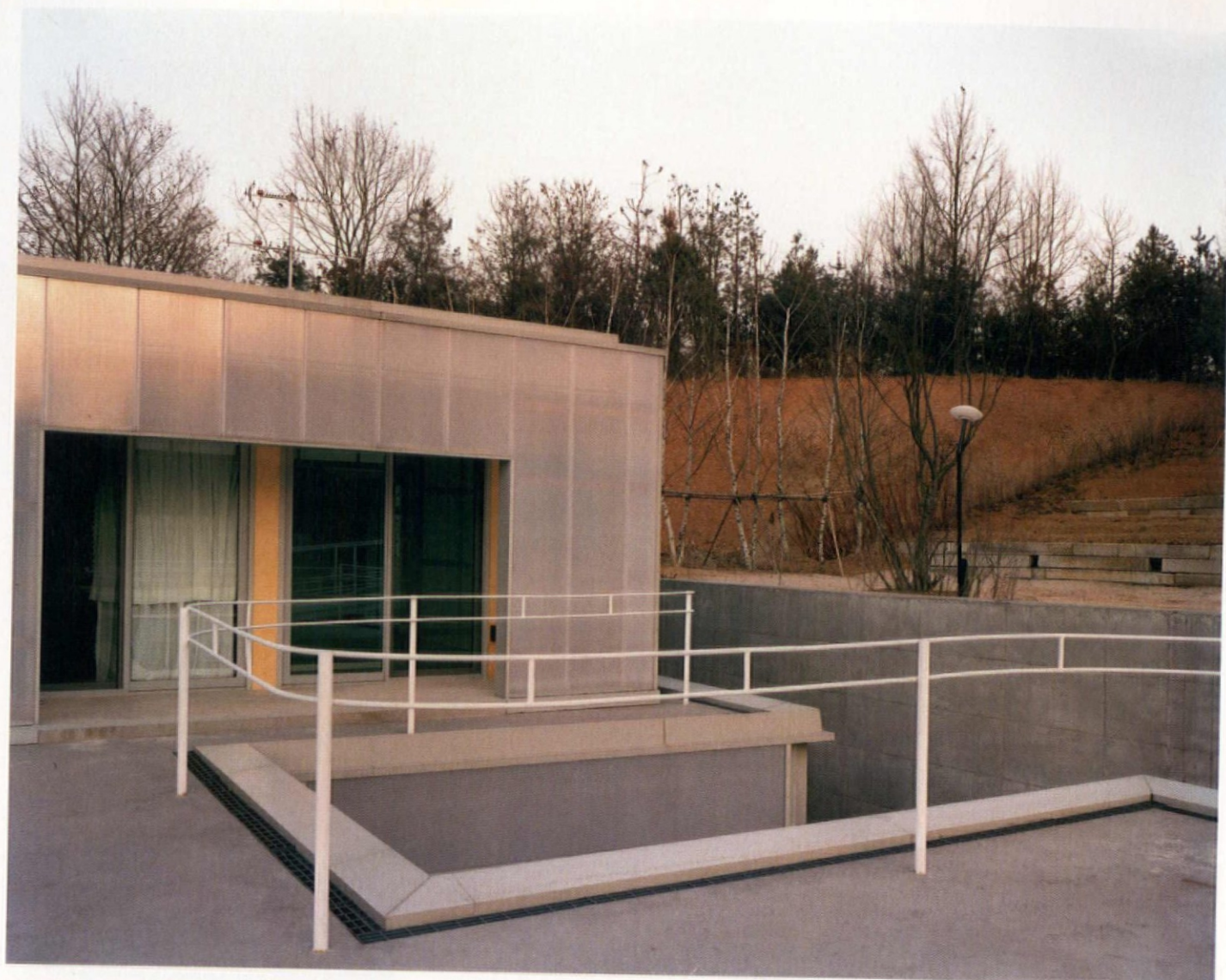
Family C&D

##### STRUCTURAL ENGINEER

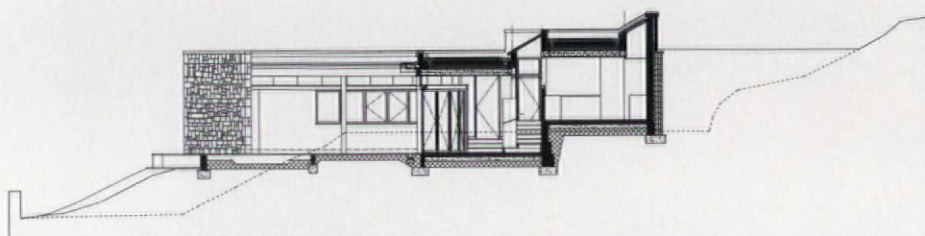
Millennium Structural Engineering, Seoul  
Capita Symonds: David Tasker

##### SERVICES ENGINEER

Chung Woo Electrical Engineering, Seoul; Bo Woo Engineering, Seoul



Opposite page: a corner of the patio at the south of the house. Above: view from the roof terrace, looking towards the upper pavilion of the house and the hillside garden beyond. Left: a 'personal room' beside the patio



## UNDERGROUND MOVES

Thomson House, the first of two small projects this week by Richard Murphy Architects, addresses Edinburgh's conservation battle by taking this new build below ground

By Neil Gillespie. Photographs by Richard Murphy Architects

Thomson House is situated to the south-west of Edinburgh city centre, in an area of substantial villas and extensive gardens that tumble down steep banks to the Water of Leith. The Colinton area has been said to 'still have the feeling of being next to the country... in short, the perfect suburb'.<sup>\*</sup> The architecture tends to the Arts and Crafts. By its own admission, Richard Murphy Architects' reputation and formidable trawl of RIBA awards 'was built on highly crafted and innovative domestic work in the Edinburgh area'. Murphy is well placed to work here.

Edinburgh – ever vigilant through its conservation network, a kind of architectural home guard – wages war on any development that attempts to question its villa policy; that is, no building in gardens. Murphy, like some wily urban fox with years of forays into Edinburgh's leafy suburbs, has managed somehow to build a substantial retirement den in the garden of the Thomsons' original home (now for sale). Using the stealth tactics deployed by many architects in a city resistant to change – it can't be seen from outside the site – the house skilfully uses the steep site to disappear. Murphy cites Rogers and Foster's Creek Vean as an influence.

The house displays the characteristics of Murphy's well-published repertoire. Linear plans step down the site, expressed and articulated by continuous top light, introduced along the circulation fault lines; open views connect one space to another. Each space is intimate, yet associated with the next, lit by a variety of carefully located windows and slots.

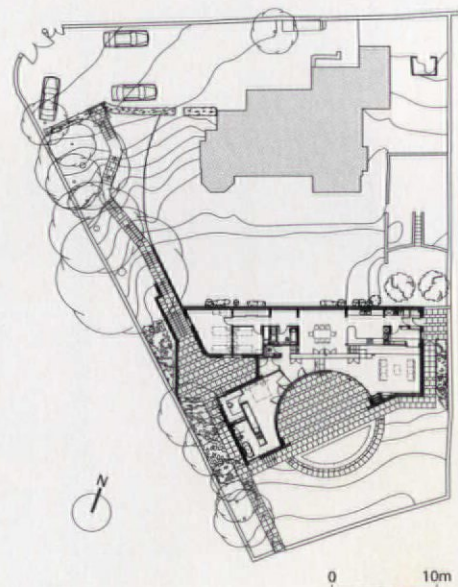
The result is a considered, light-filled sequence of comfortable, eminently liveable rooms for enlightened and wealthy professional clients.

The innovation, though, of Murphy's first extensions and houses seems somehow disturbed. The introduction of the patio, expressed as a semicircular intrusion into the plan, is troubling. Murphy's plans have always been well wrought, richly loaded with movement, layering and transitional spaces. Previously, and still apparent in recent larger projects such as Eastgate Arts Centre in Peebles, the use of the sliding screen and ambivalent framed wall elevated the plan by smudging the notion of threshold. Many of those qualities are in evidence here. However, the primary geometric form produces a touch of petrification to the plan and a certain awkwardness in the resultant internal spaces, as well as a formerly avoided overt sense of a distinct inside and outside.

The clients, however, are justifiably thrilled. 'It's like being on holiday every day,' says Marion Thomson. 'I can't wait to get up in the morning.'

Edinburgh has a problem, not only with contemporary society and how it might imagine living; there is also a desperate shortage of decent affordable houses. Murphy, with his proven ability to make houses of character that are genuinely enjoyed by their open-minded owners, would seem to be well placed to contribute to a bigger picture.

<sup>\*</sup> *The Buildings of Scotland: Edinburgh, Gifford, McWilliam and Walker, Yale University Press, 2002*



site plan



Left: the new courtyard, with original house in the background  
Above: the upper tier.  
Below and right: the lower tier, compressed and divided by curved patio wall

#### CREDITS

##### TENDER DATE

12 May 2003

##### START ON SITE

18 August 2003

##### CONTRACT DURATION

37 weeks

##### GROSS INTERNAL AREA

203m<sup>2</sup>

##### FORM OF CONTRACT

Scottish Building Contract Contractor's Design Portion Edition with Quantities

##### TOTAL COST

£532,184

##### CLIENT

Neil and Marion Thomson

##### ARCHITECT

Richard Murphy Architects: Craig Amy, Bill Black, James Mason, Richard Murphy, Wattie McCallum

##### STRUCTURAL ENGINEER

SKM Anthony Hunts

##### QUANTITY SURVEYOR

Thomson Bethune

##### MAIN CONTRACTOR

Thomas Johnstone

##### SUBCONTRACTORS AND SUPPLIERS

Structural steel Martec Engineering Group; windows Crittall; sliding/folding door ID Systems; rooflights Lareine Engineering; green roof Bauder; stone Forth Stone; render K-Rend; external paving EJ Stone; internal doors Leaderflush & Shapland; external doors, internal joinery Thomas Johnstone; bathroom Victor Paris; kitchen Kitchens International; electrical Thomas Johnstone Electrical Division; mechanical Meadowburn Mechanical Services; gas fire Real Flame; underfloor heating Thermalfloor Underfloor Heating Systems

#### WEBLINKS

Richard Murphy Architects

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

SKM Anthony Hunts

[www.anthonyhuntassociates.co.uk](http://www.anthonyhuntassociates.co.uk)

Thomson Bethune

[www.thomsonbethune.co.uk](http://www.thomsonbethune.co.uk)

Thomas Johnstone

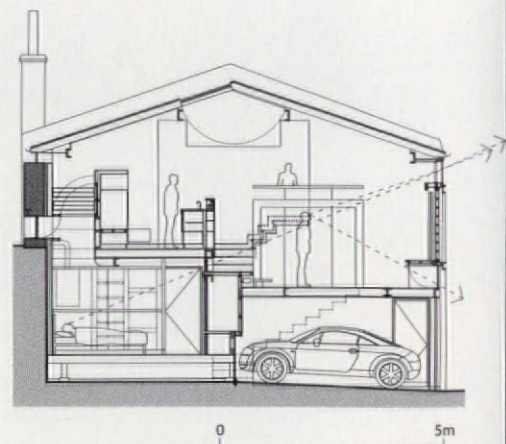
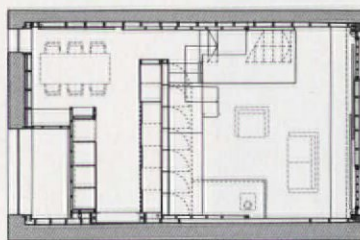
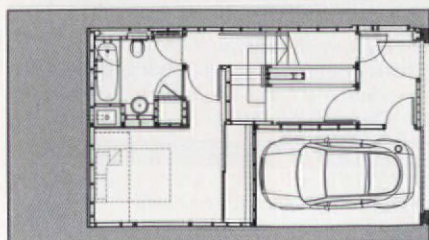
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# HOME WORK

In 1995, Richard Murphy converted an Edinburgh mews into a single-bed house and moved in. The exercise has been repeated in a mews opposite

By Barrie Evans. Photographs by Alan Forbes



Left: from the living room toward the kitchen. Below: view to the front. Right: more-sculptural use of fitted furniture



Built of Caithness granite in the 1820s, these two of many 8 x 5m terraced buildings lining Royal Terrace Mews originally each comprised a high ground floor for carriage and horses, with a low hayloft above. Murphy's two shells differed mainly in their facades. For the earlier conversion (AJ 21.09.95), a concrete lintel spanning the whole facade had already been inserted at the old first-floor level, with original stone and windows above, and these had to be retained. Murphy set back a new facade beneath it, a second lintel (in steel) marking a new, lower floor level and supporting the sliding garage door on big rollers.

The facade of the latest house was more dilapidated, so there was permission to rebuild, allowing a more balanced composition, though with less sense of layering. Two steel joists now define the original and new floor levels. Above, the stone required by the planners was, says Murphy, 'against our wishes' and has been designed as 'an ironic element' between RSJs, with glass block panels either side.

The sections of the two houses are broadly similar, but occupied differently. The ground-floor rear space is inevitably rather cut-off behind the garage and entrance, but had nevertheless been made into the dining room and kitchen the first time around. In the new mews, this space is the en-suite bedroom. Its isolation is also addressed, both by sight lines above the fitted wardrobes to the clerestory windows of the front facade and by a light slot down from

the kitchen above. (The rear ground level is too high to allow a bedroom window.)

This use of less-than-full-height wardrobes is part of a general moving on from one house to the other, from more straightforward, well-detailed fitted units earlier to more free-standing elements with a sculptural life of their own (also providing much more storage). With such a small building, the temptation might have been to maximise sight lines and transparency by minimising such solid elements and using transparent balustrading between levels. By contrast, Murphy's use of solidity is more complex and subtle – spaces are to some extent self-contained, while maintaining a Loosian connection, creating a succession of shifting vistas as you move around the total volume. This effect is enhanced by a new layer here, in the form of an office platform perched above the living space. The use of mirrors, such as on the gables immediately below the ridge and on some front-window shutters, adds to this complexity, and increases the house's apparent size.

It is instructive to compare Murphy's approach with the many conversions and extensions of Georgian and Victorian houses we visit, where the near-universal response is toward a simplifying minimalism and transparency. This does add a new type of spatial experience to a dwelling. But Murphy's mews houses suggest other light-filled possibilities of space-defining and connecting, of enjoying spatial complexity.

## CREDITS

### TENDER DATE

November 2002

### START ON SITE

April 2003

### CONTRACT DURATION

36 weeks

### GROSS INTERNAL AREA

86m<sup>2</sup>

### FORM OF CONTRACT

JCT 98 Traditional Contract

### TOTAL COST

£170,000

### CLIENT

Dunton Property Trust

### ARCHITECT

Richard Murphy Architects: Richard Murphy, Matt Bremner, Gareth Jones, Stephen Mulhall, David Stronge

### STRUCTURAL ENGINEER

SKM Anthony Hunts

### QUANTITY SURVEYOR

McLeod & Aitken

### MAIN CONTRACTOR

Inscape Joinery

### SUBCONTRACTORS AND SUPPLIERS

Structural steel and steelwork Gordon Bow Engineering; windows Crittall, Gordon Bow Engineering; sliding shutters/doors, rooflights bespoke hearth, external joinery, internal joinery, kitchen Inscape Joinery; electrics Brain Rigg Electrical; glass blocks Luxcrete; solid fuel fire and flue Morso; radiators Hudevad; light fittings Mike Stoane Lighting; ironmongery Allgood

## WEBLINKS

Richard Murphy Architects

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

SKM Anthony Hunts

[www.anthonymurphyassociates.co.uk](http://www.anthonymurphyassociates.co.uk)

McLeod & Aitken

[www.mcleod-aitken.com](http://www.mcleod-aitken.com)

Inscape Joinery

[www.inscape-joinery.co.uk](http://www.inscape-joinery.co.uk)

## The facade of a mews terrace house

Ten years ago Richard Murphy Architects converted an 1820s mews terrace into a single-bedroomed apartment with garage (*Working Detail*, AJ 21.9.95). Another conversion, with an identical brief for the same client, has just been completed on the opposite side of the mews. The volume is the same, but the bedroom is now situated on the ground floor with kitchen and living spaces on the first floor.

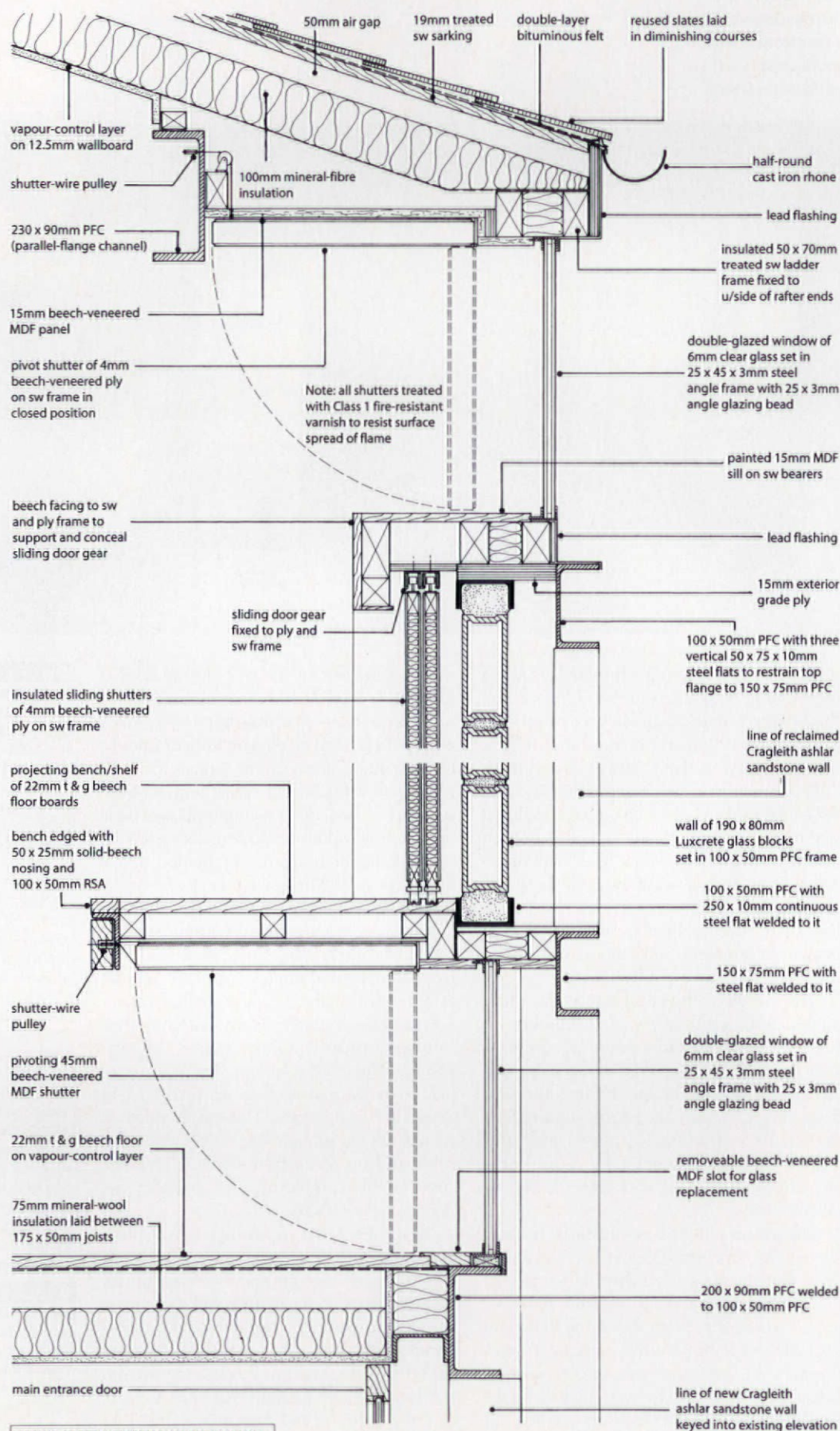
Like the earlier conversion, the new front facade is expressed as a 'layering of materials and openings', using a similar palette of materials. Both facades are framed by a series of exposed steel channels; the lowest, a 200 x 90mm PFC, serves as a runner for the wheels of a timber sliding door to the garage and supports the new first-floor joists, defining the new interior level.

A layer of glazing runs the full length of the facade at floor level and terminates behind an upper 150 x 75mm PFC. This creates the appearance of a larger opening, which aligns with the original stable-door scale. The glazing can be screened by lowering three hinged shutters concealed by a projecting bench/shelf.

A planning condition of the new mews conversion was that a proportion of the upper facade should be clad with stone. The reclaimed Cragleith ashlar sandstone panel is set between two 150 x 75mm PFC channels and aligns with adjacent masonry walls. They are flanked by panels of glass blocks, fitted with mirrors, so that they appear to be sliding behind the stone panel.

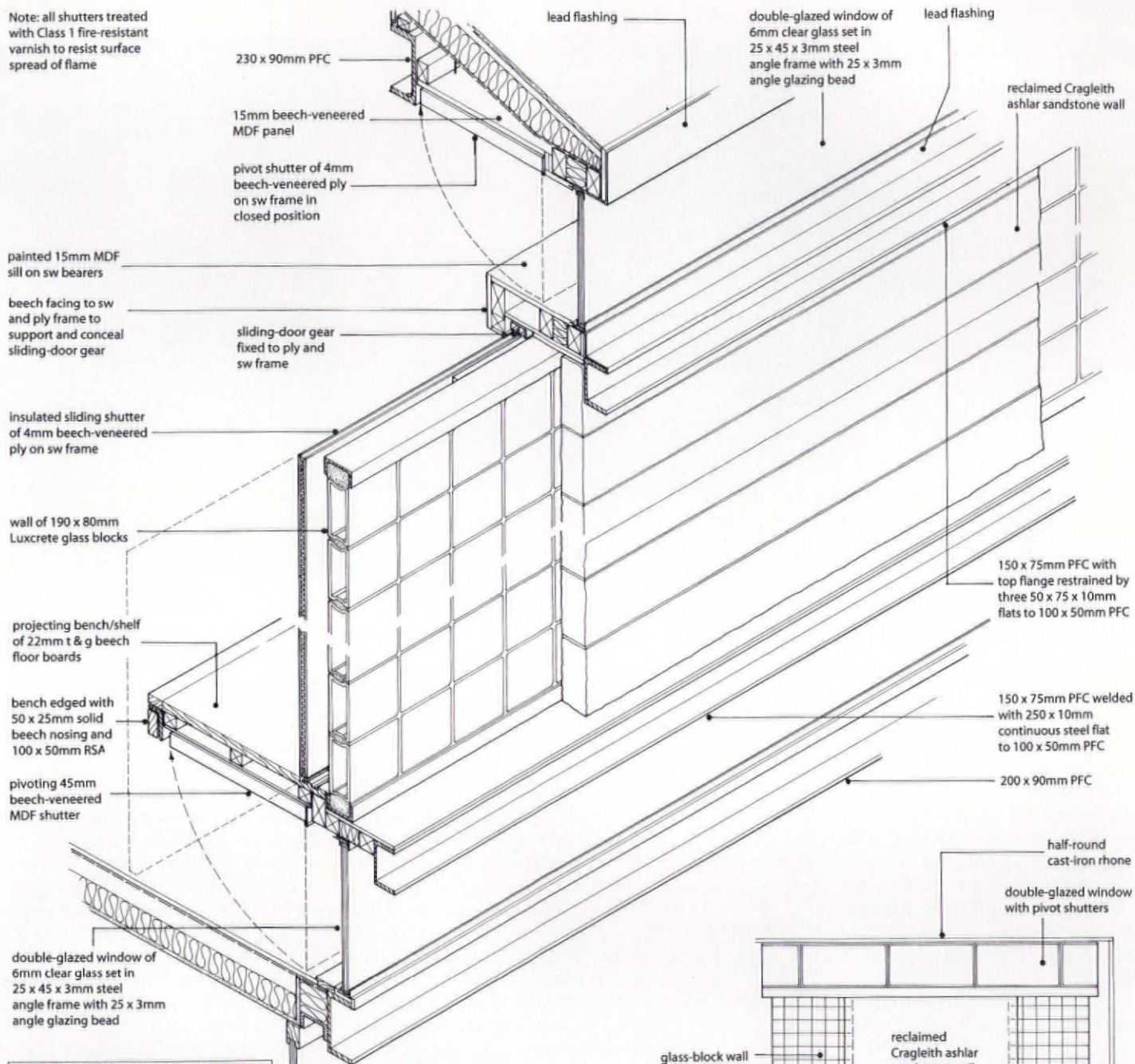
On the inside, the blocks can be screened by a pair of insulated sliding shutters, which stand behind the stone panel. A recessed plane of clerestory windows, also fitted with hinged shutters, runs just below the eaves.

Susan Dawson

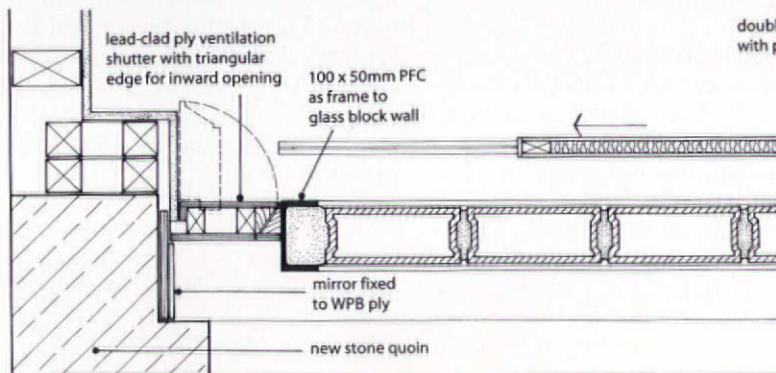


DETAIL SECTION THROUGH FRONT FACADE

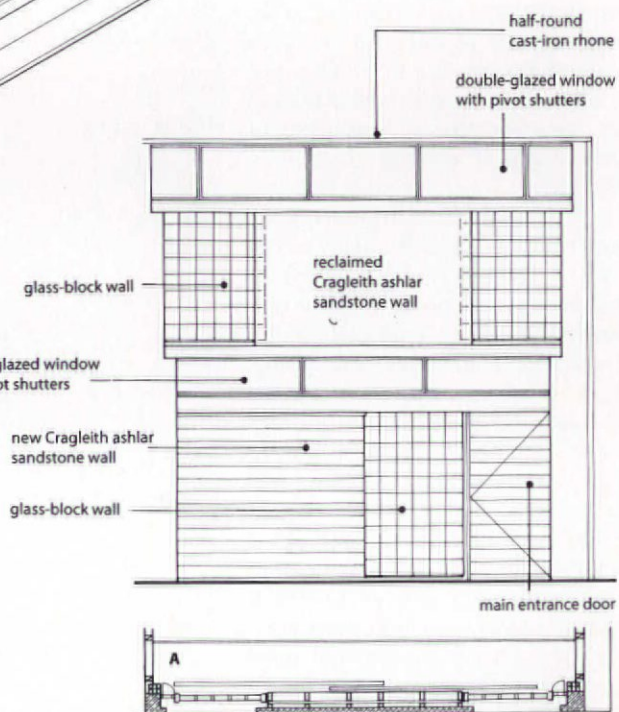
Note: all shutters treated with Class 1 fire-resistant varnish to resist surface spread of flame



**CUT-AWAY ISOMETRIC OF FRONT FACADE**



**DETAIL PLAN AT A**



### KEY ELEVATION AND PLAN



## Time to stop the rot

When your project is confronted by evidence of timber rot, do you panic, spend loads of money, or defy the report?

BY NICK CLIFFORD

Chemical remedial treatments for timber decay and damp problems are an unnecessary, avoidable expense in the vast majority of cases, yet architects and other construction professionals continue to waste thousands of pounds on treatments for refurbishment or redevelopment projects throughout the UK.

At best, chemical treatments are expensive, and at worst totally unjustified. Thousands of woodworm treatments are specified every year, many of which are simply not needed. Inaccurate damp diagnoses frequently lead to money wasted on injected chemical damp courses. Our modern understanding of decay organisms such as dry-rot and wet-rot fungi has enabled building techniques to evolve, and traditional approaches – for instance, chemical treatments of dry-rot infected masonry – have been shown to be completely unnecessary.

There are far 'greener' and more cost-effective methods of dealing with timber decay and dampness problems. So why haven't architects woken up to this fact?

'It simply does not follow that because a building has a degree of insect damage, then chemical "woodworm" treatments are needed'

The combination of a lack of understanding of the decay organisms on the part of architects and others and, possibly, comments from salesmen working on behalf of the chemical treatment firms, have doubtless led to the slow rate of uptake by construction professionals of the lower-cost eradication and prevention methods available. The tendency for construction professionals to stick with familiar methods also contributes to the problem, and this needlessly adds to redevelopment/refurbishment costs.

### Dried and tested

A wider appreciation of the conditions required by wet-rot and dry-rot fungi would help. Dry-rot 'lives' in damp walls and consumes damp wood that is in contact with the wall. In the past it was thought that the fungus could transport water from damp areas to attack wood that was otherwise dry. Timber scientists now know that the dry-rot cannot transport sufficient water to attack dry wood, and that the wood has to be damp due to water from another source. Often the

source is dampness in the wall soaking into the wood, or water ingress from defective roof coverings and rainwater goods, cracked renders or plumbing leaks. Dry-rot also needs unventilated conditions to thrive. If the wood is prevented from becoming damp, and ventilation is provided, then conditions in the building will be such that dry-rot will simply not occur. Any ongoing decay will be eradicated, and future out-breaks avoided.

Isolation and ventilation techniques are the best and most cost-effective methods of dry-rot prevention and cure. These include the use of joist hangers combined with damp-proof membranes, instead of building timbers into the masonry.

Joist plates could be isolated from the masonry using a damp-proof membrane, thus preventing the wood from becoming damp enough for rot to occur, even if the wall is damp. Combined with ventilated dry-lining details or the installation of airbricks at floor-void level, this approach can easily prevent dry-rot.

Increased ventilation also minimises the risk of wet-rot, which requires that the wood be wet for prolonged periods. Ventilation details allow wood to dry quickly, even if wetting occurs in the future. If detailed correctly, these methods are fail-safe and can make buildings virtually rot-proof without any chemical remedial treatments.



From left: These oak trusses on a church roof in Kent had widespread historic insect damage to sapwood zones, but the chance of a further attack was practically nil. 'Woodworm' treatments, which had been recommended, would have been money wasted

Bridging, due to ponding, plant growth and high external ground levels, caused dampness to penetrate, but rising damp had been misdiagnosed

Dry-rot had entirely decayed this skirting board, which was in contact with the masonry of a damp wall. The dry-rot could have been avoided if the skirting had been isolated from the wall using damp-proof membrane, which would have prevented the wood becoming damp enough for fungal decay to occur

## You are what you eat

Most buildings have a degree of wood-boring insect damage. However, the lack of understanding of the conditions needed by the insects, those persuasive chemical-treatment salesmen, and unfamiliarity with the 'problem', result in money being wasted on insecticide treatments by architects and their clients.

In the absence of fungal decay, only the sapwood of timbers, structural or otherwise, is vulnerable to insect attack. The moisture content of the wood is also critical, and must be above a particular threshold or the insects cannot survive. In most cases, drying infested timbers to below the threshold for attack will ensure that the insects die out naturally.

If wood-boring insects were not selective about the wood they attacked and the condition of the wood in terms of moisture content and decay state, then all timber in buildings, particularly older ones, would have been entirely eaten away. But self-evidently, this has not happened.

It simply does not follow that because a building has a degree of insect damage, then chemical 'woodworm' treatments are needed. Damage from an insect attack is permanent, but insect attacks are not, and the culprits may have died out naturally many years ago. It may also be the case that the wood is now too

dry to support insect attacks, so is no longer vulnerable. The breakdown of starch in sapwood cells over time also makes wood less attractive to 'woodworm'. In the vast majority of buildings, insect damage is historic, and no longer ongoing, so remedial treatments are not necessary, but when was the last time a chemical treatment firm advised you that no work was required?

'Preventive' treatments may be offered. However, it is not due to luck that a building which has stood for a century has little or no 'woodworm' damage; it is because the condition of the timber (sapwood/heartwood, decay state, moisture content and age) is not attractive to the insects and will not be attractive in the future. It seems crazy to pay for a 'preventive' treatment against a problem that will not occur anyway. It is money wasted.

## Worm food

Chemical remedial dry-rot and wet-rot treatments are *always* avoidable, but 'woodworm' treatments are not. It is fair to say that in some circumstances chemical treatments are the best approach. Take the example of a built-in bearing end of an oak beam in an external wall of an old cottage or mansion house. Over the years, dampness in the wall has soaked into the wood and caused the beam,

including the heartwood, to partially decay, allowing a deathwatch beetle attack. Given the location, it is not possible to encourage drying of the bearing end by increased ventilation, so the fungal decay and therefore the deathwatch attack may continue.

Insecticide pellets or pastes inserted deep into the core of the timber would be the best option available, although even this would not be 100 per cent certain to eradicate the insects. That said, chemical treatments along the full length of the beam would be unnecessary, as only the damp and partially decayed parts of the wood are at risk. If specialist timber surveying techniques have established that structurally significant damage is present, the affected bit of the beam should be cut back and then re-supported clear of the wall face.

Architects may think that chemical remedial companies can always be relied upon for good advice about 'woodworm'. Think again. Unfortunately, this is not always the case, as a recent condition survey of a church roof in Kent suggested. The roof comprised oak trusses, dating back 150 years or more. The sapwood of the truss components had been entirely eaten away by woodworm and deathwatch beetles, but the heartwood remained virtually unaffected and in reasonably good order, with very little fungal decay and no evidence



of structural movement. It was likely that the insect damage had occurred soon after construction, or in the following decade or two, and there was no evidence of any recent or ongoing infestation. In fact, given the general absence of fungal decay, there was virtually no risk of insect damage to the oak heartwood. Nevertheless, representatives of two well-known and widely used remedial treatment firms both recommended that smoke treatments be carried out.

One even suggested that the treatment should be repeated annually for five years in order to guarantee results. Such advice is barely credible. In reality there was very little risk of further insect damage to the wood, and the client could have wasted thousands of pounds on the treatments if he had not sought independent advice. Any self-respecting timber expert could have told the client this, but the representatives of both of the chemical treatment companies did not. One would have to seriously question their representatives' expertise.

### Unable to read

Dry-rot and wet-rot are inextricably linked to dampness, and damage to internal decorations due to dampness is common. It is therefore important to address damp problems in buildings, and this means that an accurate assessment of the extent and source(s) of any dampness is vital in order to avoid them.

**Window frames, internal linings and architraves should also be isolated from damp or potentially damp masonry using a damp-proof membrane, to avoid dry-rot**

The 'surveyors' employed by chemical treatments firms commonly use electrical capacitance-type moisture meters to 'diagnose' dampness in buildings. Architects take note: these meters can be prone to false readings – they can give high readings on masonry that is bone dry, which often results in misdiagnosis, the most common of which is for rising damp. Chemical treatments for rising dampness, such as injected damp-courses, are expensive, and may well be very profitable.

In the vast majority of cases like this, it is far more likely that penetrating dampness is the cause. Even the manufacturer of a very widely used damp meter seems to be aware of possible problems with misuse and misinterpretation of readings from its meters, judging by the caveats on some websites.

In some instances, accompanying salt-tests are needed for a more reliable diagnosis, but have you ever seen a damp contractor carrying out salt-tests? Rarely, I would suspect.

Without question, there are respectable chemical remedial treatment contractors. But, if a damp treatment company diagnoses rising damp on one of your projects and recommends an injected damp-course, it might be advisable to get an independent dampness assessment done, for confirmation or otherwise, by people who do not rely on profit from the sale of chemical damp treatments. Spend money to save money.

### Cooking the results

The ultimate method of damp measurement is oven-dry testing of masonry samples, in accordance with BRE guidelines. This method enables an accurate moisture profile for the building to be established, and any necessary remedial works to be recommended. In short, this is the best way of avoiding unwarranted expense. Even if dampness problems are diagnosed using oven-dry testing, chemical damp treatments are rarely the most cost-effective control method. Consideration should always be given to the use of breathable plasters, ventilated dry-lining and isolation of vulnerable timbers from damp walls, to avoid the problems caused

by dampness in buildings, and as an alternative to chemical treatment. The use of French drain details, for example, can also help control dampness while minimising costs.

If architects and other construction professionals do not wake up to the problems that relying only on 'advice' from some of those who profit from chemical treatments can bring, then they continue to risk wasting many thousands of pounds every year on completely unnecessary remedial treatments. They must recognise that membership of a chemical treatment industry body is no guarantee that they are assured of getting sound advice from contractors. Architects should always seek truly independent advice about timber decay, insect attack and dampness, from experts.

Respected independent authorities such as the Timber Research and Development Association (TRADA) agree that chemical remedial treatments for dry-rot, including irrigation of infected masonry, are by no means an absolute requirement, and that a non-chemical approach can be just as effective. It is time architects also recognised this. After all, the non-chemical approach is far cheaper.

Failure to question the common assumptions could be costly, yet many persist in sticking with what (they think) they 'know'. For years, construction professionals, such as Jeff Howell, who writes for the *Sunday Telegraph*, have been highlighting the problem of unnecessary treatments for woodworm, dry-rot and damp (see [www.ask-jeff.co.uk](http://www.ask-jeff.co.uk)). But it remains a big issue.

So, come on architects, you wouldn't buy a house solely on the basis that the estate agent, who stands to profit, said it was in good condition. Truly independent expert advice is a far better prospect. Such advice could well save thousands of pounds, and avoid even more money being wasted on chemical remedial treatments for refurbishment/redevelopment projects in the UK.

Nick Clifford is a former TRADA technical consultant and buildings investigator, and is managing director of Checkwood Environmental Solutions. For further information, email [info@checkwood.co.uk](mailto:info@checkwood.co.uk) or telephone 020 8393 7997



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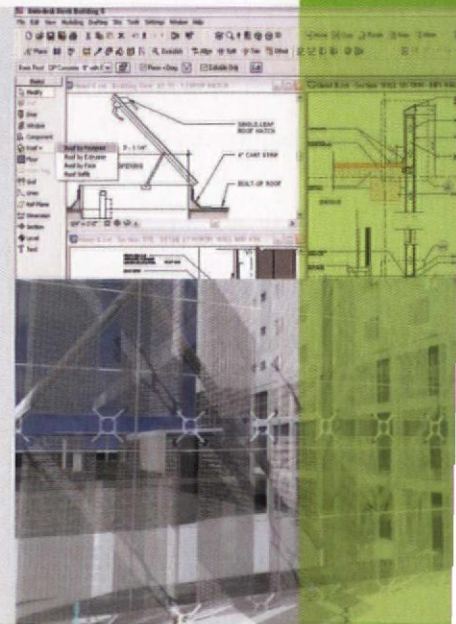
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# Stock exchange

A further amendment to Part L has just come into effect that will add additional capital costs to central-heating systems

BY AUSTIN WILLIAMS

Anyone intending to install a new gas-fired boiler or replace an existing one (in England and Wales) will need to comply with the clauses of amendment to Approved Document L1 (2002) and use a condensing boiler as opposed to exchanging like for like. Well, actually, you might not have to, if it can be shown that it is unreasonable to do so. I'll come back to that later.

Similar revisions are on the cards for replacing oil-fired or solid-fuel boilers, although presumably, because there is more infrastructure work required, these changes will not come into force until 1 April 2007. However, because of technical requirements for the correct installation of condensing boilers – the restrictions on the siting of flue outlets, for example – compliance with the need to install a condensing boiler may entail significant additional enabling costs.

The legislation does not, as yet, require clients to strip out and replace non-condensing boilers – although that might only be a matter of time – but the legislation has been set up to improve boiler performance and, therefore, improve the thermal as well as the financial efficiency of domestic central-heating systems.

Condensing boilers convert 86 per cent of energy into heat compared with normal boilers, which convert significantly less, maybe 78 per cent. Older-generation boilers have a heating efficiency of around 60 per cent.

## Totally exhausted

The efficiency of condensing boilers is provided by an extra heat exchanger that reclaims much of the heat from erstwhile hot exhaust gases. This is used to pre-heat the water in the boiler system. So far, so good – but there are two complications: one is that the exhaust gases are much cooler and therefore do not rise as readily. Once released from the flue pipe, the flue gases tend to settle in the air around it, meaning that flue positions in areas of stagnant air, or near windows, must

'The legislation does not, as yet, require clients to strip out and replace non-condensing boilers – although that might only be a matter of time'

be avoided. The other problem is that the water vapour that is produced in the combustion process condenses back into liquid, or condensate, which is usually slightly acidic, and so has to be discharged to a combined drain or soakaway. But the guidance document notes that the acidity level is only 'similar to tomato juice'.

## Eight months of confusion

The ODPM notes that the new Approved Document Part L1 will be introduced 'by the end of this year'. Nobody seems to know the exact date, but it's a badly kept secret that the calculation methods for appraising U-values and SAP ratings will be altered.

Not only will the U-values be tougher, but also the target U-value and elemental U-value method of assessing a given scheme will be withdrawn. The carbon index method will then be the sole mechanism for calculating the U-value of a scheme.

However, this current amendment has been introduced at a time when it is perfectly legitimate to use the target or the elemental methods. The problem is that the need for higher-efficiency boilers will have significant effects on the results when using these two methods. And it seems reasonable to question why the ODPM has rushed out this amendment to a regulation that is going to be void in eight months.

## Calculating scheme

Tony Bryer, of Survey Design Associates, highlights the dilemma when using the target U-value method to show compliance on a scheme that has been designed but has not yet received Building Regulations approval or its equivalent. 'Don't forget that the target method was intended to allow a designer greater flexibility – it takes into account the overall insulation level of the building fabric, heating system efficiency and solar gains, etc, and is applied to the whole building. For this reason, it is a very popular tool,' he says.

'The changes caused by this amendment mean that, typically, boiler efficiency goes up from 78 per cent to 86 per cent and the target method sets these as reference figures. The target U-value figure is modified by the actual percentage efficiency divided by the reference percentage efficiency.

'So, if your unadjusted target U-value was 0.5 and you were already choosing to install an 88 per cent efficient boiler to make the building comply with your adjusted target, then before 1 April 2005 it was  $0.5 \times 88/78 = 0.56$ , but now, after 1 April 2005, it becomes  $0.5 \times 86/88 = 0.49$ . In other words, you have to reduce the heat loss by 13 per cent. If you have chosen to use the carbon index method then the threshold goes up from 8.0 to 8.3 – an 8.3 per cent reduction in CO<sub>2</sub>,' Bryer continues.

'On our model house, if you have a standard boiler and all the solid elements have standard elemental method U-values, your door/window/rooflight limit is (with AD U-values) 25 per cent of the floor area, viz 27m<sup>2</sup>. Pre 1 April, if you opted to install a 90 per cent efficient boiler, the target U-value went up from 0.467 to 0.539, which could be translated into an increase in the permissible opening area from 27m<sup>2</sup> to 37.2m<sup>2</sup>. If, post 1 April, you want to keep the same opening area, you have to reduce the heat loss somewhere else; for example, by reducing the wall U-value from 0.35 to 0.24. Alternatively, you have to reduce the opening area by 6.8m<sup>2</sup>,' he adds.

The National Home Energy Rating states that it is concerned that 'the ODPM chose not to inform the industry about these proposed changes.' The fact that the ODPM has introduced a form that can be filled in to show why it is unreasonable to change to a condensing boiler should be quite a common sight on building control officers' desks, until next January, when the real Part L revisions will probably be introduced.

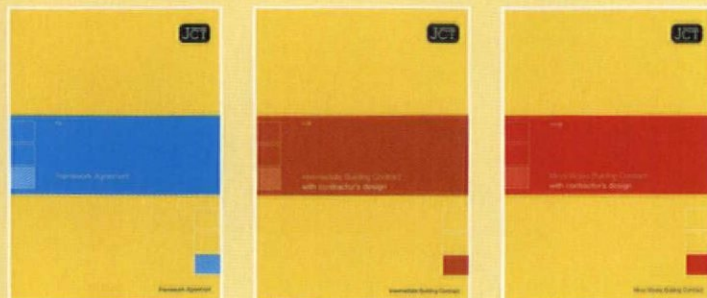
Thanks to Tony Bryer of Survey Design Associates. Email: [tonyb@sda.co.uk](mailto:tonyb@sda.co.uk)

## Notes:

Guide to the Condensing Boiler Installation Assessment Procedure for Dwellings, ODPM 2005

Building Regulations 2000: Amendments to Approved Document L1 (2002)

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## London

**Robert Harbison: An Unhistorical Approach to History** Tuesday 10 May, 18.30. A lecture, discussion (and refreshments), sponsored by the Masters in Architectural History course at LMU, 40-44 Holloway Rd, N7 (r.harbison@londonmet.ac.uk).

**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

**Bartlett Rogues & Vagabonds Dinner** Monday 23 May, 19.00. At UCL with guest speaker Simon Allford. Details rachel.stevenson@ucl.ac.uk

**Ecobuild 2005** 24-25 May. Conference and exhibition at the QEII Conference Centre, SW1. Details 020 8822 6918.

**Can Buildings Curate?** Until 27 May. An exhibition at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

**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.

**Edgar Martins** Until 18 June. Urban photographs at Photofusion, 17a Electric Lane, SW9. Details 020 7738 5774.

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

## East

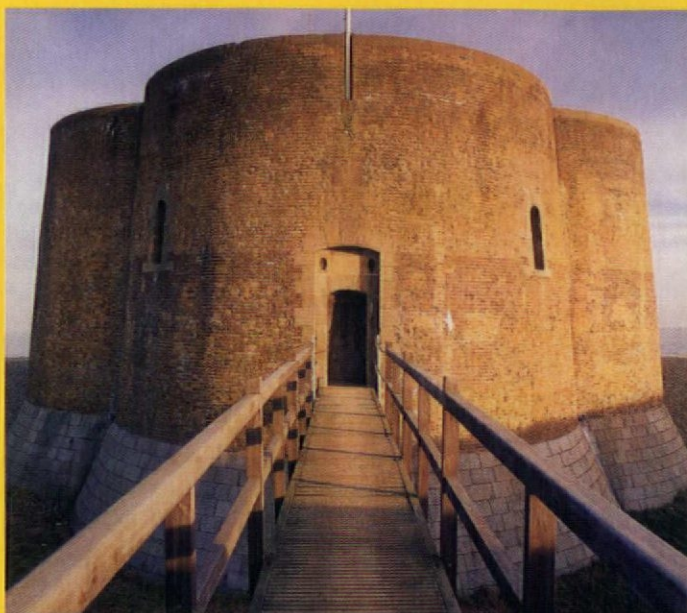
**Fred Sandback** 7 May-26 June. An exhibition of Sandback's acrylic yarn sculptures at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

**Connected Space** 14-15 May. An interdisciplinary conference at Cambridge. Details www.arch.cam.ac.uk/connected/

**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.

**RIBA CPD Event: Subsidence,**



### OPEN DOORS

On the weekend of 14-15 May, the Landmark Trust will let the public visit more than 30 of its historic properties across the UK, which are otherwise available as holiday lets. They include the Martello Tower at Aldeburgh in Suffolk (above). Details 01628 825925 (www.landmarktrust.org.uk).

**Foundation Failure and Underpinning** Wednesday 8 June, 13.15. At New Hall, Huntingdon Rd, Cambridge. Details 01223 566285.

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

## East Midlands

**George Ferguson** Thursday 12 May, 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.

**Using Heritage & Cultural Assets in Regeneration** 8-9 June. An EHTF conference at Gateshead and Newcastle. Details Samantha Shore 0117 975 0459.

## North West

**Sean Griffiths (FAT)** Wednesday 25 May, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details 0161 833 2037.

**Parks for People** Wednesday 8 June. A conference at the Maritime Museum, Liverpool. Details 0118 946 9068.

**Vito Acconci: Self/Sound/City** Until 12 June. An exhibition at FACT, 88 Wood St, Liverpool. Details 0151 707 4444.

## 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.

**The Place of Place** Friday 20 May, 13.30. Glenn Murcutt, Peter Clegg, Meredith Bowles and Ken Shuttleworth will speak at the University of Bath. Details 01225 874700.

**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.

**RIBA CPD Event: Town Planning** Tuesday 24 May. A seminar at Wakefield Town Hall. Details 0113 245 6250.

## Yorkshire

**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

**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 taking the Scottish coast as its starting point. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Evergreen** Until 3 July. A group exhibition at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

## Wales

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

## International

**Architecture Biennale Rotterdam** 26 May-26 June. On the relation between water and architecture. Curated by Adriaan Gueze. 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

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

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



## How much protection does a protective covenant provide?

The family weekend cottage, together with its close neighbours, enjoys uninterrupted views from a rare Suffolk hilltop, over farmland to the village in the valley below, writes Kim Franklin. The nearest residential outcrop, a smart cul-de-sac of modern detached houses, is shrouded by shrubs and trees. Even the view of the church is masked by several sizeable dark Lebanon cedar trees. It is very lovely. But lately the neighbours have been getting twitchy.

The field, which lies between them and the village, has been earmarked as 'the next to go'. Certain that no arable farmer would be able to resist the lure of developers' millions, it has been suggested that the neighbours buy the field to protect their view. They would gladly agree to a restrictive covenant against development of any kind – that, after all, is the whole point. But how effective are such covenants, if, for example, the planners are prepared to permit the development, and what can the holder of the covenant do if it is breached?

These points were considered in a surprising judgment by the Court of Appeal in the case of *Mortimer v Bailey* (judgement 29.10.04). The Mortimer family owned The Heugh and The Old Barn, adjoining properties in North Yorkshire. When Gary Mortimer wanted to sell The Old Barn to the Baileys, he entered into a covenant with the owners of The Heugh, binding on the property and its subsequent owners, not to carry out additions or alterations to The Old Barn without the prior written approval of the Mortimers. Their approval was not to be withheld unreasonably.

In 2000 the Baileys wanted to extend The Old Barn. The Mortimers described the proposals as 'horrendous', not least because the extension would cut off their light and close them in. The Baileys concluded that the Mortimers were acting unreasonably and would never approve any development. They decided to go ahead with their plans without their neighbours' consent.

Despite the Mortimers' objections, planning permission was granted. The planning officer, who recognised that the extension would reduce direct sunlight into the kitchen, would not refuse permission on those grounds. Work started in

June 2003. The Mortimers' solicitors required the Baileys to cease work immediately, failing which legal proceedings would commence. The Baileys relied on the granting of planning permission and carried on. In late July, when the works were some seven days from completion, the Mortimers applied for an interim injunction to suspend the works temporarily while their application for a permanent injunction was brought before the court. The judge refused the interim injunction, but said that had the application been made earlier it might have been different.

The application for a permanent injunction was heard later that year. The judge found that the Mortimers had not been unreasonable in their objections. The loss of direct sunlight during the winter afternoons was a significant matter which alone justified the refusal. Furthermore, planning considerations were quite different from those that affected the Mortimers. Two experts in the case both agreed that the extension had an adverse effect on the value of The Heugh. The judge calculated the financial loss to the Mortimers to be in the region of £40,000, but concluded that damages of that level would not represent adequate compensation for the Baileys' 'riding roughshod over their rights'. The Baileys, he said, had 'taken an enormous and costly gamble, and had lost'. He ordered that they restore The Old Barn back to its former state.

The Court of Appeal, upholding the decision, said that, had the Baileys been sensible, they could have found out, by reference to the court if need be, whether the restrictive covenant applied or whether consent had been unreasonably withheld. They took a chance that the Mortimers had been unreasonable and lost. The short delay in applying for the injunction did not affect this and the order requiring demolition and restoration of The Old Barn was reasonable.

This decision, it seems, offers hope for the Suffolk neighbours and others who want to use restrictive covenants to protect their view. Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)

'The only just and proper approach was to restore the situation to what it had been before'

## Enough to make you turn to something else

It never rains but it pours: I get an email suggesting I take a look at the new FaulknerBrowns site at [www.faulknerbrowns.co.uk](http://www.faulknerbrowns.co.uk) and then another comes in straight after.

The first email comments: 'This seems to me to get a lot wrong. Not least having to turn your head on one side. And you have to go through about three stages of looking at a project before you find out what it is.' The other says, in part, 'one of those "intuitive" – ie guess what's going on – sites', and points out that once you click on a topic a fuller-sized image comes up on the right-hand side and the topic label disappears on the left-hand side, never to reappear.

Okay, the home page is a tall rectangle with the practice name and a very pale multicoloured strip down the left side, the injunction to enter the site and, in a faint, pinkish sans-serif text, a note to download the Flash 7 plugin. And then in similar text, so faint that I missed it the first time around, 'site by the Roundhouse'.

Intrigued, you click on this and discover a similar penchant for really pale and thus semi-readable text and multicoloured selection bars – which here at least are horizontal. Back at the architect's site you wait while various things upload, then the rectangle gets a series of explanations for the sections of the vertical multicoloured bar, a new strip on the right and two think bubbles: the top one 'imagination' and the bottom one 'reality'.

Deep stuff this. The bad news is that the text on the left is pale blue, non-resizable, and sideways. With books and magazines at least you can physically turn them 90 degrees. But to read sideways screen text you have to turn your whole body and head sideways. It is not only the disabled (the new Disability Act applies to websites as well as door handles) who will find the prospect of gyrating in their seats to the FaulknerBrowns tune so irritating that they won't bother.

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

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**ANALYSIS** SHOULD QS FIRMS BE PAID FOR WHOLE LIFE COSTING? PAGES 10-11

**INTERVIEW**  
"I'M NOT CONVINCED THE RICS IS VALUE FOR MONEY"  
PATRICK A. GOULDING RICHARD HALL  
PAGE 5-7



## Five firms win sole access to £billions in public contracts

FIVE OF THE UK's biggest project managers have won exclusive access to billions of pounds of public sector contracts.

BY ANITA HOWARTH

A controversial government list of approved firms drawn up by the Office of Government Commerce will allow public sector clients to avoid putting new project management work out to tender.

Instead, they can simply appoint one of the five listed firms or hold a mini-tender between the companies on the list, which have already been through "a rigorous tender process which complies with all OGC procedures," according to the OGC.

QS Week has learnt that the five project managers on the list are Bovis Lend Lease, Drivers Jonas, EC Harris, Gardiner & Theobald and Turner & Townsend.

The government's aim is to slash the cost of public procurement but critics warn there is a danger that the move will squeeze smaller firms out of public sector work altogether.

OGC sources said the project management framework has an "estimated limit" of £25 million. But the Office has left it up to individual clients to decide whether they want to try projects "considerably in excess" in the pipeline.

There is no cap on costs and the flexibility in the framework reflects the range of services project managers can provide. These include front-end services and design.

CONTINUED Page 2, Column 1



### VICTORIOUS IN VICTORIA

John Shreeves & Partners is providing project management and cost advice to the Co-operative Insurance Society for this mixed-use scheme next door to Victoria Station in central London. The project, designed by architect Sheppard Robson, received detailed planning approval from Westminster City Council. Almost 10,000 sq m of office space and 1640 sq m of retail will be built.

GRAPHIC: SHEPPARD ROBSON

Scottish firm heads south  
NEWS PAGE 3

Planning for problems  
HINDSIDE PAGE 9

Government schools spending comes under fire

"Interbuild is great for high-quality leads. We book early to get the best space – and sponsor the entrance to the hall."

**MAPEL** Sarah Rose  
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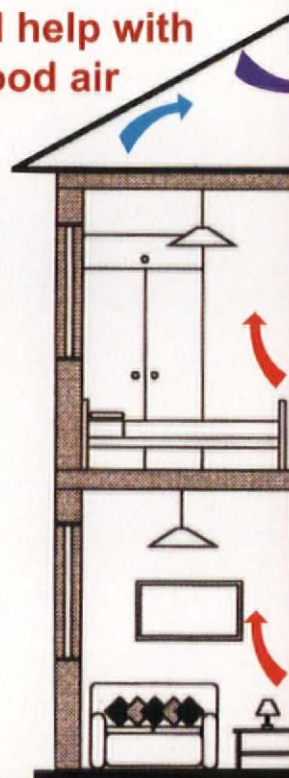
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# Filling a void

JONATHAN SERGISON

## The Charged Void: Urbanism

By Alison and Peter Smithson. Monacelli Press, 2005. £45



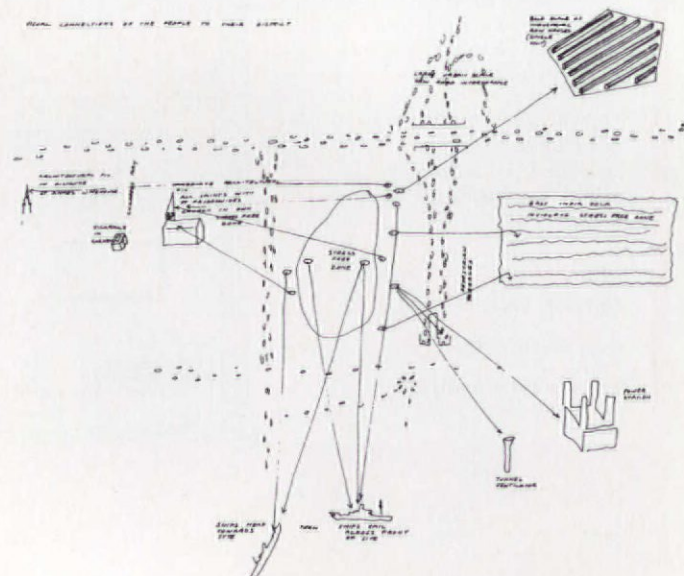
The last five years have seen a renewed interest in the work of Alison and Peter Smithson. Supporting a re-examination of their production, there have been numerous articles, publications and symposia (as often happens with the loss, or imminent passing, of a great artist). Certainly the Smithsons' currency has never been greater, and it is a daunting task to offer fresh insights into their work, to accompany those of some great thinkers who have been reconsidering the Smithsons' practice.

Bruno Krucker, Thomas Schregener, Irénée Scalbert and Dirk van den Heuvel enjoyed privileged access to the Smithsons' archive, and have produced some of the most helpful interpretations, while Peter Salter and Louisa Hutton have described the experience of working in the Smithsons' studio. (All are contributors to a new book from the Architectural Association, *Architecture is not Made with the Brain: The Labour of Alison and Peter Smithson*.)

*The Charged Void: Urbanism* is the second of two volumes that order and catalogue the Smithsons' archive (the first being *The Charged Void: Buildings*, AJ 6.6.02). For me, what makes this publication so eagerly awaited is that it is very much a work by the Smithsons themselves.

Alison Smithson is quoted as saying: 'For us, a book is a small building.' The initial compilation was made by her in April 1980 and was revised numerous times through to the summer of 1993. Peter Smithson continued this project until summer 2002. I understand from Derek Brampton of the Triangle Bookshop that Peter Smithson greeted the arrival of *The Charged Void: Buildings* with a rare excitement. Sadly, he did not get to see this second volume and Alison never saw the completion of the project she initiated.

Organised chronologically and thematically, *The Charged Void: Urbanism* provides a clear insight into a unique way of thinking and working. There is a certain amount of doubling up, as projects appear in both volumes – and don't be misled by the covers, the books have a striking similarity; which, of course, was intentional.



**Above:** Alison Smithson surrounded by members of her office and site staff at the Economist Building in 1964. **Left:** a drawing by Alison Smithson of the central mound at Robin Hood Gardens ('a stress-free zone'), with visual links to nearby features

The Smithsons' definition of 'urbanism' is broad, ranging from the scale of a footbridge across the Thames in Oxfordshire, or a gateway through the old city wall in Urbino, to the 'Citizens' Cambridge' project (a study of a small city) or 'Transportation Net South, London' (a transport study in London).

In all their work, there was a careful study of existing situations and a freedom to draw upon reference to illustrate a concept. Some of their projects read now rather naively and feel as if they have suffered from too much introspection. It is a shortcoming that perhaps came from not building enough, and is recognisable too in the work of the Smithsons' contemporary, Cedric Price.

But the Smithsons and Price also shared a great ability to use drawing to express architectural concepts. What is impressive in this book is the richness of drawing technique. I can think of very few current practitioners who have the ability to ask what a drawing is trying to express and find a means of doing this; Tony Fretton and East are the only ones who come to mind.

All of the drawings in this book are carefully credited to the author, which makes for a fascinating record of the characters that passed through the office. Some drawings were made by many hands; others were made years after the intensity of working on a 'live project'. The Smithsons were great archivists of their own production, as this book testifies. Above all else, it is a wonderfully clear record of an unparalleled way of thinking about the city and the place of buildings in it.

My only regret is that there will not be a third volume, collecting together all of the Smithsons' writing, because it was through their texts and articles that they were able to develop a powerful position. Their writing is lucid and evocative, drawing on a wide choice of references to make a point clear. This freedom to examine existing conditions is part of a great architectural legacy.

*Jonathan Sergison is a partner at Sergison Bates Architects and visiting professor at ETH Zurich*

5 May 2005



Two paintings from the latter part of Morandi's career: *Still Life*, 1949, and *Landscape*, 1959

### Giorgio Morandi: The Art of Silence

By Janet Abramowicz. Yale University Press, 2004. 268pp. £40

'City architecture has affected few modern artists as much as the urban landscape of Bologna influenced Morandi, and it became subject matter to be transformed into his still-lives,' writes Janet Abramowicz in this new study. 'In a Morandi still-life, bottles become architectural facades or melt into the background, and shadows become substance.'

Le Corbusier, Aldo Rossi and Carlo Scarpa are among the architects who have admired Morandi (d. 1964), and the artist returned the compliment, responding not just to the historic matrix of Bologna – the city where he spent most of his life – but publicly supporting such schemes as Frank Lloyd Wright's proposed palazzo on Venice's Grand Canal (commissioned by Count Cini, but, of course, unbuilt). Florian Beigel and the Architecture Research Unit often cite Morandi, particularly the way he makes the spaces between things as telling as the things themselves (see *Building Study*, pages 24-33). One can see this in his landscapes as well as in his still-lives.

Abramowicz was a teaching assistant to Morandi and a longtime friend. Her account is strong on biographical detail, on Morandi's



friendships and affiliations, on his exhibition history and critical reception, and on the political climate in which he worked. It's less successful in analysing or evoking his paintings. To say of one late group of works, for instance, that it's 'a fascinating series of variations on the same theme', really isn't enough.

Reproductions are variable, but mostly quite good in quality, and the book is attractive overall, each chapter prefaced by a full-page detail of Morandi's bedroom, where he painted, with the countless dusty bottles and tins that served as his props. There's enough here to understand why he touches people so deeply.

*Andrew Mead*

Paolo Soleri's design  
for a house known as  
Arizonian Nest, 1948



## Wright to Gehry: Drawings from the Collection of Barbara Pine

At Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2, until 27 August

Is the British public getting interested in architectural drawings? writes *Matt Shinn*. There are more opportunities than ever before to see them, with the RIBA's collection now having a home in Britain's first permanent architecture gallery at the V&A. That collection includes work of undoubted historical importance – architectural sketches, plans and elevations, which stand as proxies for the famous buildings that were made from them. But Barbara Pine's collection, part of which is currently on view at the Sir John Soane's Museum in a show curated by Neil Bingham, is not a huge, institutionally owned archive. It reflects a personal taste and, just as with private holdings of fine art, this is a collection with a character and coherence of its own.

Being seen in Europe for the first time, it has representative samples of most of the architectural movements of the last 100 years, with work by such 20th-century luminaries as Le Corbusier, Frank Lloyd Wright and Mies van der Rohe. More recent examples include three sheets of sketches by Daniel Libeskind for the Jewish Museum in Berlin and a design by Frank Gehry for a typically fishy table lamp. In many cases, Pine has had the advantage as a collector of knowing the architects and designers personally.

Some drawings are produced to a high level of finish – a moody

rendering by Hugh Ferriss of the Municipal Asphalt Plant in New York, for example, would make a good cover for a Raymond Chandler novel. But the collection focuses particularly on concept sketches, often made very early in the design process – the first scribbles that an architect makes, to capture the line of a roof or curve of a wall. In Pine's own words, what these designs reveal is 'the essence of an architect's work'. She is interested in the process of creation, in the way that architects think, as revealed in the first marks they make when trying to nail down an idea.

These are not just ephemeral bits of paper, then, to be swept away by the finished building; they have aesthetic and intellectual value in their own right. Some plans were never realised, such as Paolo Soleri's house in the Arizona desert, which looks like a spaceship that has landed on its way to Nevada. Other designs were only ever meant as fantasies, like Billie Tsien and Tod Williams' new setting for the Statue of Liberty. With those drawings that did result in building, the contrast is extreme, between the solid, seemingly inevitable structure, and the fleeting thought that lay behind it.

This is a fascinating exhibition, which suggests new ways of looking at an old form of representation.

*Matt Shinn is a writer in London*



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The successful candidate will need to demonstrate the ability to work on his / her own initiative for an internal client as well as undertaking the role of architect on a variety of projects working with both internal multi-disciplinary design teams and external design organisations. The candidate must be prepared to travel overseas on short-term assignments. The candidate should be a fully qualified registered architect (ARB) and have at least 10 years experience in the design and management of architectural works. A good working knowledge of all environment design codes of practice and Construction Regulations is required. Experience in the use of overseas design codes would be an advantage, although not essential. The candidate should have very strong graphic skills and be AutoCAD proficient. Must have design flair and the ability to creatively resolve problems, undertake project design and have a commitment to explore and promote new approaches to design solutions. If you feel you have the skills and drive to succeed within a reputable company at a high level Apply now! Attach your CV and send to [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk) (Southern Consultant).

### Part III Qualified Architect - Newcastle - Perm - £36K

Our client is a large established architectural practice with 4 offices throughout the north of England. The practice has gained a reputation for producing innovative and cost effective design and management solutions whilst providing their clients with high quality professional services. Our client recognises the importance of the contribution made by all of their staff to the success of the practice both in the past and in the future. Looking ahead it is their intention to keep pace with the changing face of architecture, the technological advancements and the way in which building are procured by employing enthusiastic professionals with a passion and commitment to the creation of inspired buildings and urban environments. Our client is now looking to recruit an qualified architect with a minimum of 3 years post qualification experience. The successful candidate will be working on a broad range of projects from conception to completion. AutoCAD literacy essential - To apply please attach your CV and send to [dans@aps-recruitment.co.uk](mailto:dans@aps-recruitment.co.uk) (Northern Consultant).

### Architect & Architectural Technologist - Liverpool - Perm - £35K

Our client is a leading architectural practice with over thirty years experience and a varied portfolio of clients in the fields of education, healthcare, local government, leisure and residential, as well as public and private companies.

The practice's commissions range from multi-million pound developments to small refurbishments. They incorporate the same high levels of care and attention to detail irrespective of the scale of project. The practice's design expertise is a matter of record with prestigious awards from both the Civic Trust and Royal Institute of British Architects. Our client needs an enthusiastic talented architect and technologist to assist with their exciting expanding workload including education, healthcare and local authority projects. Remuneration dependent on experience and ability, the successful applicants will demonstrate strong design and technical skills and preferably have at least 2 years post qualification project experience in the UK - to apply please attach your CV and send to [dans@aps-recruitment.co.uk](mailto:dans@aps-recruitment.co.uk) (Northern Consultant).

### Senior Architect - London West End - Permanent - £38-42K

Senior Architect managing a design team and projects. Using previously gained specialist knowledge to lead projects within either the education or healthcare sectors as well develop additional expertise within our other specialist sectors. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).



**www.aps-recruitment.co.uk**

## Design your next career move

**0845 226 3455**



### Architect - Surrey - Perm - £38K + Benefits

A large multi disciplinary Practice is currently seeking a fully qualified Architect to manage and carry out the design of architectural projects including:

1. Ensure technical and professional accuracy of your project work.
2. Delivery of project work on time and within quality requirements.
3. Understand and keep up to date with technical and legislative progress.
4. Interface with third parties and clients in a professional manner

The candidate should be a fully qualified architect with registered status - APB and have at least 5 years experience in the design and management of architectural works.

A good working knowledge of all environment design codes of practice and to Statutory Regulations is required. Experience in the in transport projects would be an advantage, although not essential. The candidate should have very strong graphic skills and be proficient in AutoCAD. This is an excellent opportunity to join a large corporate company within a role which will lead to senior management level progression. If you feel you have the skills to succeed apply now! Attach your CV and send to [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk) (Southern Consultant).

### Architectural Technician - Manchester - Perm - £27K

Our client is a well established private practice based in Manchester. The practice works on a broad variety of projects mainly throughout the central Manchester area. The practice is now looking to recruit an experienced architectural technician to join their existing design team. You will predominantly be working on a range interesting new build and conversion residential/housing projects in the Manchester area. Candidates must have a recognised architectural qualification, either in the form of a technical certificate or degree, be fully CAD literate, and have excellent knowledge of UK building regulations and a minimum of 2 years private practice experience. The successful candidate will work almost totally unsupervised and for this reason my client requires someone with excellent technical knowledge - planning and building regulations. Our client offers an excellent salary and friendly working environment - To apply please attach your CV and send to [dans@aps-recruitment.co.uk](mailto:dans@aps-recruitment.co.uk) (Northern Consultant).

### Part III Architect - South Wales - Perm - £29K+

A practice in the city of Cardiff with a growing reputation in a number of sectors are currently looking to recruit one or two staff to support a small professional team on a number of varied projects in the health, industrial and community sectors. Ideally candidates would have recently graduated before or after RIBA Part III stage or be suitably qualified in architectural technology. If you are an experienced Part II you will be given the support to progress to Part III. To apply for this position please attach your CV and send to [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk) (Southern Consultant).

### Architect Assistant (PII) - Chelsea London - Permanent - £22-25K

Architectural Assistants - This is a great opportunity if you are looking for responsibility early on in your career and the prospect of working on a series of exciting b-spoke residential projects. This medium sized and friendly design-led Practice based in the SW London, with a hands-on approach, are currently experiencing an increase in project and workload. This is certainly an attractive position with plenty of future career opportunities. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).

### Architect - City London - Permanent - £35-40K

This is a great opportunity for a qualified Architect to join this busy city Practice that has an abundance of work across many sectors spanning Commercial, Industrial, and Residential projects. You will ideally be an Architect with 3 years PQE. This is an ideal opportunity for an architect looking for a new challenge and wanting to further their career. Your responsibilities will be to provide design expertise, and support to a wide range of projects. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).



## people & practices

Property consultancy **Ingleton Wood** has appointed **John Dixon** as a director and **David Thompson** as an associate of its architectural sector.

**Sarah Harrison** has joined **PRP Architects'** project services division.

**Marchini Curran Associates** has moved to 1 Sampsons Yard, Halifax Place, Nottingham NG1 1QN.

**Evans Vettori Architects** has moved to 31 Knowleston Place, Matlock, Derbyshire DE4 3BU, **Robert Atkinson** has been appointed as a director.

**DKS Architects** has appointed **Caroline Atkinson** as an interior designer.

Leading European specialist logistics property developer **Gazeley** has appointed **Jean-Fleury Garel** to the new post of development director for Italy, based in Milan.

**FJ Architects** has appointed **Nigel Torrance** as associate to assist existing directors **Ian Dickenson** and **Simon N Jones**.

**Charter Architects** has appointed **Eric Sey** as a main board director.

**Page & Park Architects** has appointed **Colin Glover**, **Karen Pickering**, **Chris Simmonds** and **Paul Sutton** as associate directors, and **Andrew Bateman**, **Oona Boyce**, **Ian Hamilton**, **Alistair King**, **Malcolm Mitchell**, **Karen Nugent** and **Nicola Walls** as associates.

**Rob Walker** has been appointed as consultant to **Frederick Gibberd Partnership**.

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

## Just Architecture

Tel: 0800 043 6000

Fax: 0800 043 7000

E-mail: [register@justarchitecture.com](mailto:register@justarchitecture.com)

### Permanent Vacancies

#### Architects, London - to £33,000 + Excellent Benefits

Our client, currently seeks applications from intelligent, talented and pro-active architects wishing to work at the top of the profession on projects which get built, win awards and influence people's lives. Their current portfolio includes projects from the Cultural, Education, Housing, Sport & Leisure and Transportation sectors. To be successful, you will have a minimum of 3 years post qualification experience, will be an excellent all-rounder and will have the drive and ambition to succeed in one of the UK's top practices. Microstation/AutoCAD literacy and a good freehand sketching ability is essential. Ref: 10269

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

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

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

This top 5 AJ 100 practice, with a reputation for landmark buildings, seeks applications from design focused RIBA/ARB qualified architects wishing to work on a high profile £30M academy project in London. The successful candidate will be responsible for the coordination and delivery of this innovative and high quality development. To be successful, you will have a proven track record delivering similar scale projects to site within the UK, will have sound building construction knowledge and be a keen motivator of design teams. A hands-on approach to your work and AutoCAD literacy is essential. Ref: 10267

#### Job Runners, SW London - to £36K

Fancy working on projects for the rich and famous? Our client, a leader in the field of bespoke residential design, seeks applications from individuals wishing to work on an interesting range of £multi-million one-off houses. With at least 2 yrs residential and job-running experience, you will also have sound technical knowledge and be AutoCAD literate. A fantastic career opportunity! Ref: 10267

#### 2 x Senior Architectural Technicians, London - to £35,000

Do you have proven technical knowledge coupled with the ability to produce clear thinking, innovative technical design solutions? If so this leading architectural and planning firm would like to hear from you regarding roles on large-scale aviation and healthcare projects. You will need to be skilled and knowledgeable regarding complex technical issues and be competent in providing integrated package information. You should have excellent interpersonal skills together with knowledge of relevant building codes and a high standard of CAD skills in either Microstation or AutoCAD. Ref: 10273

### CONTRACT VACANCIES

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

**Senior Technician, London - to £22ph**  
£Multi-million office development - AutoCAD.  
Ref: 10105

**Mid-Weight Technician, London - to £20ph**  
Retail fit-out projects - AutoCAD/Microstation.  
Ref: 10109

**Senior Technician, London - to £22ph**  
Residential and commercial projects - AutoCAD.  
Ref: 10151

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

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

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

**Mid-Weight Technician, Berkshire - to £18ph**  
A range of commercial projects - AutoCAD.  
Ref: 10051

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

## DAVID CHIPPERFIELD ARCHITECTS

### Architects 5 years experience

We are seeking architects with at least 5 years post Part 3 experience for projects in the UK and abroad. You should be highly motivated, have excellent design skills, project running and detailing experience. Knowledge of Microstation is preferable but not essential. We are an equal opportunities employer.

#### Please apply with full CV:

Paul Crosby,  
David Chipperfield Architects,  
1A Cobham Mews, Agar Grove,  
London NW1 9SB  
Email: [paul.crosby@davidchipperfield.co.uk](mailto:paul.crosby@davidchipperfield.co.uk)

## ARCHITECT/ ASSISTANT/ TECHNICIAN

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

Salary: to 30k depending on experience

#### Please write with CV to

### BOWER DESIGN

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

## Recruitment Agency of the Royal Institute of British Architects

### PROJECT ARCHITECTS - BAKER STREET JOB REF 0648

A firm of 20 people with a good mix of work, including retail, office space and leisure schemes. They are looking for 2 immediately available architects to work on a large retail project. Candidates should have 2 years post part 3 and retail experience. The office uses Microstation.

### EXPERIENCED PART 2 ASSISTANT - PUTNEY JOB REF 0649

The size of projects at this firm are larger than one might expect of a small practice of around 5 people. Their schemes mostly include the design and planning stages of medium to large scale residential projects. Candidates should be able 'to demonstrate sound knowledge of urban design issues and possess good communication/analytical skills'. Vectorworks + salary c. £28k.

### NEWLY QUALIFIED ARCHITECTS - LIVERPOOL STREET JOB REF 0654

A successful medium sized practice close to the city with a substantial portfolio of projects. Architects are required to run their own high street fit-out schemes. Competitive salary on offer.

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

RIBA

# Appointments

[appointments@riba-enterprises.com](mailto:appointments@riba-enterprises.com) [www.riba-jobs.com](http://www.riba-jobs.com) 020 7496 8371

## FOLIO RECRUITMENT

Architecture, Design, Sales & Marketing

020 7836 0090

[folio@foliopersonnel.com](mailto:folio@foliopersonnel.com)

### Silvester Ashton Partnership

#### ARCHITECTS, TECHNOLOGISTS & TECHNICIANS \* URGENTLY REQUIRED \*

for 2 permanent positions to assist busy practice currently designing a New Secondary School and 2 New Primary Schools. Work also includes other Education, Health and Leisure projects. All candidates to be minimum 2 years post qualified.

Contact: K.S Ashton - 77 High Street, Eston, Middlesbrough. TS6 9EH  
Tel: 01642 469999 - Email: [kas@sap-architects.co.uk](mailto:kas@sap-architects.co.uk)

### ARCHITECTS / PART II ARCHITECTS

We are currently looking to recruit design led architects/part II architects, with excellent graphic and digital presentation skills and an interest in housing innovation and sustainability.

Please send a C.V. with a covering letter and some examples of your work to:

Richard Partington Architects  
First Floor | Fergusson House  
124-128 City Road | London EC1V 2NJ  
or  
[post@rparchitects.co.uk](mailto:post@rparchitects.co.uk)

[www.RPArchitects.co.uk](http://www.RPArchitects.co.uk)



**Recruitment enquiries**

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

Nick Roberts  
Tel: 0207 505 6737  
Email: nick.roberts@emap.com

**Deadlines**

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

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

## Allies and Morrison Architects

We are seeking recently qualified part 3 architects and part 2 assistants to join us to work on a number of interesting new projects.

Please send c.v. to:

fao Allies and Morrison Architects  
85 Southwark Street  
London SE1 0HX  
email seberle@alliesandmorrison.co.uk  
web www.alliesandmorrison.co.uk

architects • building surveyors • building services consultants • planning supervisors

## Ingleton Wood llp

Ingleton Wood

Ingleton Wood is a fast-growing and innovative multi-disciplinary practice of construction consultants. We are currently seeking the following staff:

- Senior Architect to manage our new Peterborough office
- Design-oriented Project Architect for our Norwich office

We can offer a competitive salary and benefits package, with opportunities to progress within the practice for the right applicant.



Please send CV and illustrations of work to:  
Rachel Greenfield, Ingleton Wood, 43 All Saints Green, Norwich, NR1 3LY

## Need a more structured career?

BBT can help.

### Architects

Up to £42,000 – London

We are seeking ambitious and talented Architects with good communication skills and a track record in contemporary design. We have an interesting and expanding workload and can offer attractive employment packages and working conditions. CAD literacy is essential, Microstation experience an advantage. Aaron Pacitti t. 020 7881 2700 e. apacitti@bbt.co.uk Ref: APA56

### Architectural Assistant

£15,000 - £25,000 – North East

An exciting opportunity has arisen for a talented, self-motivated Architectural Assistant with good field knowledge, to work for a large company in the North East. You will have at least 2 years' experience and a background in the commercial and residential industry. You must also have a practical approach to problem solving, a modern creative flair and possess strong organisational skills.

Trevor English t. 0191 227 6422 e. tenglish@bbt.co.uk Ref: NCL4023

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BBT operate as both an Employment Agency and an Employment Business.

# Architectural Recruitment Nationwide

## Permanent Opportunities

### Urban Designer Surrey – To £35k pa

This leading Residential specialist based in a picturesque village in Surrey is looking for an experienced Urban Designer to join their team. An experienced Urban Designer, you will have a MA in Urban Design and will be highly proficient on AutoCAD. Ref AJ7

### Architect/Part2 Central London – To £35k pa

Our client is a well established commercial practice based in SE1. Due to an expanding workload they are looking for talented candidates with good presentation skills to work on commercial & hotel projects. Proficient Microstation skills are essential in return our client offers excellent benefits & career progression. Ref AJ3

### Project Architect SW London To £37k pa

This prolific Fulham based Design Practice prides itself on an impressive portfolio of high brow residential projects throughout London. They are currently seeking an experienced Architect with strong job running skills to work on several major Grade One listing building refurbishments in South Kensington. AutoCAD skills are highly desirable but not essential. Ref AJ7

## Contract Opportunities

### Architects/Assistants London – To £22/hr

This leading Architectural practice requires skilled and readily available Architects and Assistants, fully proficient with Microstation and able to hit the ground running. This is a fantastic career move for those experienced within Transport, Rail and Leisure. Based in South East London, the initial contract length is 3 months with further opportunities for the right candidates. Ref AJ6

### Technical Architect London – To £22/hr

Our client is a specialist in the Hospitality sector and is offering an exciting opportunity to work on a large scale project. The role will be London based for the next year but there is a possibility that the contract will be extended to working on site in the Middle East for a further two years. Candidates must be Part 3 qualified with a minimum of 10 years experience with strong technical ability and be proficient on AutoCAD and Photoshop. Ref AJ5

### Microstation Technician London – To £22/hr

Located within Zone 1, this established Architectural practice has a vacancy for two experienced Microstation Technicians to work on a major Shopping Centre scheme. Excellent Microstation ability and construction knowledge is essential. Retail experience is preferred. This is a 6 month contract involving the production of working drawing packages. Ref AJ2535

## Nationwide Opportunities

### Architectural Technician Oxfordshire – To £30k pa

This well-known developer needs a Technician with Residential (preferably developer) experience to work on a number of new projects within Oxfordshire. You will be AutoCAD literate with a clean driving licence. Job running experience preferred but not essential. Ref AJ4

### Architectural Technician Isle of Man – To £21/hr

Beautiful scenery and unrestricted roads make the Isle of Man the place to be this Summer. Working mainly on Healthcare and Education projects, our client requires a Technician with AutoCAD experience to join their busy team for 6 months+. Flights and assistance with accommodation costs will be included. Ref AJ4

### Architectural Technician Manchester – £30k+ pa

This is a small office supported by a larger head office function. Our client gets involved in mixed projects, mainly Healthcare and Sports related. The ideal candidate will be proficient in AutoCAD, with detailing and job running ability. Ref AJ4

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## Architects Assistants Technicians

**Central London**  
**£27,000-£45,000 (DOE)**

As a result of growth from recommendations and repeat business, a medium sized practice seeks talented and enthusiastic architectural staff of all levels of experience to join their growing team. Having historically specialised in high end residential works based in some of London's most exclusive areas, the practice has recently diversified into mixed use, education and high end retail schemes along with the core of residential work. The ethos has always been to deliver a quality product and service which exceeds their clients expectations. In return for your commitment and skills you will receive full support if studying for industry qualifications, a competitive salary and excellent career progression opportunities. Ref 1469025

For more information on these opportunities please contact the London office on

T 020 7259 8730 • E [victoria.architecture@hays.com](mailto:victoria.architecture@hays.com)  
Ebony Gate, 23 Lower Belgrave Street,  
London, SW1W 0NT

Specialist Recruitment [hays.com/architecture](http://hays.com/architecture)



**Manchester Metropolitan University**

**MANCHESTER METROPOLITAN UNIVERSITY  
& UNIVERSITY OF MANCHESTER**

### Head of the Joint School of Architecture

The School of Architecture is a joint School of the Manchester Metropolitan University and the University of Manchester and we are seeking to appoint a Head of School.

You will have overall responsibility for the leadership and management of a dynamic School with a strong teaching profile and a growing research capability.

You will demonstrate one or more of the following characteristics:

- National/international reputation for academic leadership in the field
- International research standing
- Professional achievements and recognition

You will have outstanding management skills and excellent interpersonal skills and will ideally be able to show evidence of successful leadership, particularly related to the management of change.

Salary will be dependent upon experience and professional standing.

The title of Professor will be awarded to an appropriately qualified candidate.

The Head will be an employee of the Manchester Metropolitan University but will be required to report to the Dean of Faculty in each University.

Further particulars are available from Mrs Julie Butler, Secretary/PA to the Human Resources Director, The Manchester Metropolitan University, All Saints, Manchester M15 6BH.

Tel: 0161 247 1562, email [j.butler@mmu.ac.uk](mailto:j.butler@mmu.ac.uk) quoting reference number JB075. Alternatively download from our website <http://www.mmu.ac.uk/jobs>

The closing date for applications is Friday 27 May 2005.



MMU values diversity and welcomes applications from all sections of the community.



Part of the Avebury Group, Avebury Architects is a leading UK housing architectural practice with over 15 years sustained growth. Award winning for design and innovation and a Deloitte and Touche Indy top 100 winner, we are looking for people like you to grow with us.

#### Associate / Architect Team Leader.

Lead a team on a variety of projects requiring innovative solutions. Strong client skills are essential to continued growth, as are your team management skills, contribution to design philosophy and the forward strategy of the business. Direct progression to Head of Architecture / Directorship. **Based Milton Keynes**

#### Architect / Designer.

Join a busy team working on a range of innovative design and production drawings. With good CAD and presentation skills and circa 3+ years post qualification experience. Ambition, enthusiasm and talent will be rewarded through clear career progression opportunities. **Based Milton Keynes**

#### Architectural Technician (Temp or Perm)

Utilise your existing skills whilst develop new ones. 1 year+ direct housing architectural experience with good CAD skills required, as is the ability to learn and a desire to succeed. **Based Milton Keynes**

#### Project Manager.

Join the client management team, critical to the successful delivery of our South East projects. Good knowledge of PM processes as well as construction and contractor law required. **Based Milton Keynes**

\* Excellent Salaries, Bens & Career Development \*

Phone Keith Anderson on 01908 557 500 for an informal discussion, or send applications direct to:

Clare Wilson

E-mail: [cw@avebury.com](mailto:cw@avebury.com)

Fax: 01908 230070

Post: Avebury, 417 Midsummer House, Midsummer Boulevard,  
Milton Keynes, Bucks, MK9 3BN

## ARCHITECT

Exciting opportunity to join small department at the heart of our future in hotel, commercial and residential developments and refurbishments.

Must be self-motivated, highly creative and able to work to strict deadlines.

Please send C.V. and salary expectations to:

Michael Marten, Britannia Hotels, Halecroft, 253 Hale Road,  
Hale, Cheshire, WA15 8RE

Tel: 0161 904 8686 Fax: 0161 980 3877

Email: [recruitment@britanniahotels.com](mailto:recruitment@britanniahotels.com)

Visit our website [www.britanniahotels.com](http://www.britanniahotels.com)

## 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:

Nash Partnership, 23a Sydney Buildings, Bath, BA2 6BZ  
[mail@nashpartnership.com](mailto:mail@nashpartnership.com) tel.01225 442424

**Recruitment enquiries**

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

Nick Roberts  
Tel: 0207 505 6737  
Email: nick.roberts@emap.com

**Deadlines**

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

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



The Kent Institute of Art & Design is planning to merge with The Surrey Institute of Art & Design, University College to create a specialist university for the creative arts. This new university will have 6,500 students and will be the only arts university in the UK to have a School of Architecture which includes the study of Interior Architecture and Interior Design.

The Canterbury School of Architecture, which forms an integral part of the Kent Institute of Art & Design, received RIBA/ARB five years unconditional approval in 2003, and in 2004 was awarded the highest rating of 'broad confidence' by the Quality Assurance Agency. The School currently consists of 300 students spread across four courses - BA (Hons) Architecture (Part One), Graduate Diploma in Architecture (Part Two), BA (Hons) Interior Architecture and BA (Hons) Interior Design. An MA in Design for Regeneration has recently been validated.

## Professor of Architecture/Interiors

### Negotiable salary

Ref:ARC/01/05

Applications for this exciting post are invited from Architects and Designers with strong experience in teaching, research and knowledge transfer wishing to take up the challenge of leading the Canterbury School of Architecture. You will need qualifications and experience appropriate for this senior post, a thorough grasp of contemporary practice and theory in the field of Architecture/Interiors, along with the vision and leadership required to maintain and develop the School's national and international profile. In addition you would be responsible for creating and developing links with the other specialist Art & Design subjects in the new University and for developing joint research projects.

## Course Leaders

Circa £43,000 pa

**BA(Hons) Architecture (Part One)** Ref:ARC/02/05

**Graduate Diploma in Architecture (Part Two)** Ref:ARC/03/05

Leading the above courses, you will provide full-time academic leadership and maintain and develop the educational goals of the course. You will be responsible for the management of all teaching staff assigned to the course, the development of students, and the efficient and proper use of resources in support of the course. In addition, the Course Leaders will actively participate in the development, planning and organisation of the School of Architecture.

## Lecturers in Architecture, Interior Design and Interior Architecture

£27,000 - £40,000 pa dependent on experience

Ref:ARC/04/05

As a part of the continued development of the School of Architecture's Interior Design and Architecture courses, we are seeking to appoint experienced, talented and motivated individuals to teach on the BA (Hons) Interior Architecture and BA (Hons) Interior Design courses on a full or part-time basis. Working closely with the School's academic, technical and administrative team, you will be helping to create the proactive and attractive learning environment needed to engage students in a positive learning experience. You will be able to draw on the skills and experience found in the other specialist Art & Design subjects throughout the new University. The work will involve you in project writing and tutoring, as well as the preparation and delivery of significant and appropriate learning programmes.

The School is seeking applications from a wide variety of backgrounds in teaching and/or professional practitioner experience, preferably in an HE environment. Applicants will need excellent verbal and written communication skills to motivate and challenge students and be able to demonstrate an understanding of current and contemporary developments in the fields of Architecture/Interiors. They will also be expected, encouraged and supported in ongoing personal professional development and the pursuit of their own research interests.

For an informal discussion, please telephone Professor Vaughan Grylls, Director, Kent Institute of Art & Design and Chief Executive-designate of the new Institution on 01622 621130.

For further details and an application form, please contact the Human Resources Department, Kent Institute of Art and Design, New Dover Road, Canterbury, Kent CT1 3AN, telephone 01227 817469 (24 hour answer phone), email [recruitment@kiad.ac.uk](mailto:recruitment@kiad.ac.uk) or visit the KIAD website [www.kiad.ac.uk](http://www.kiad.ac.uk)

Closing date for receipt of applications will be Friday 13 May 2005.



THE KENT INSTITUTE SERVES THE EDUCATIONAL, PROFESSIONAL AND ARTISTIC NEEDS OF THE COMMUNITY AND IS WORKING TO BECOME AN EQUAL OPPORTUNITIES EMPLOYER.  
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The scope of consultancy would be:

- Lead as champion of urban design and quality of the built environment,
- Lead on the development, implementation and review of an urban design framework and area design proposals
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- Monitor and comment on planning applications, to assess impact of schemes and ensure design quality.
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Your firm will be expected to have experience in working in an urban design/planning advisory role, have excellent presentation and communication skills and you will be expected to demonstrate your design abilities in a creative way.

The consultancy will be permanent for two years with an annual review.

The council is preparing a project brief for this consultancy. Initially they are seeking expressions of interest from firms indicating how they could offer this continuous service by 3rd June 2005. The likely budget for the service would be up to £30,000 per annum.

For further information please contact either:  
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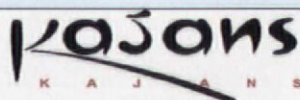
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**Tenders in writing to:**  
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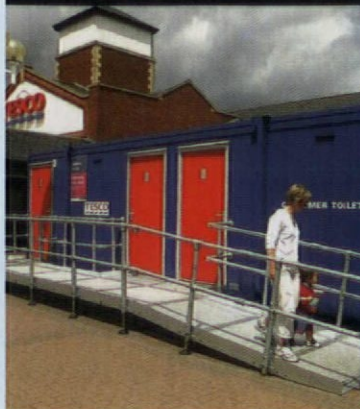
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Formerly the site of a disused timber yard, Hampton Wick Riverside near Kingston has been converted into an exclusive development of residential apartments and commercial space. D R Services manufactured and supplied it's glazing systems and products for the internal bathrooms in keeping with the high quality, contemporary design of the project.

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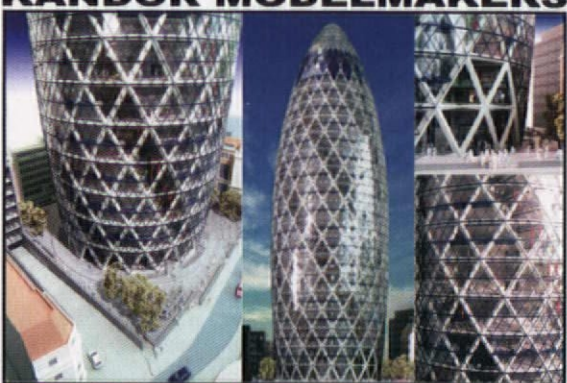
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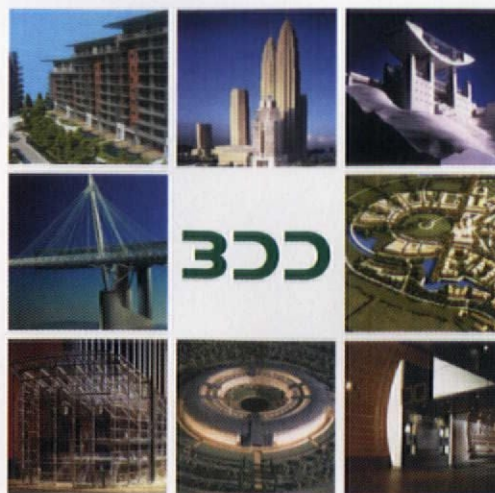
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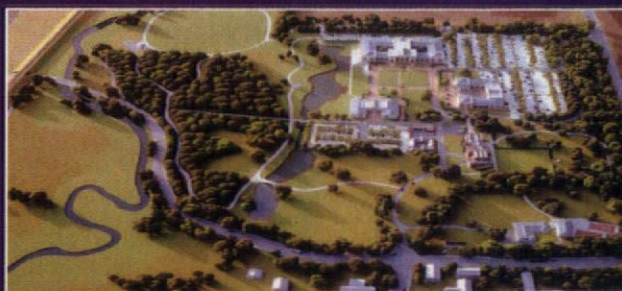
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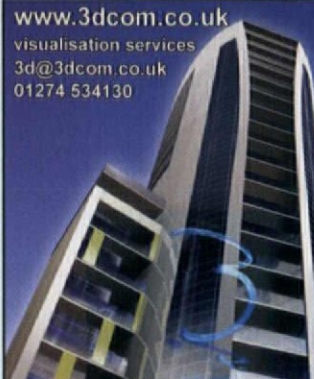
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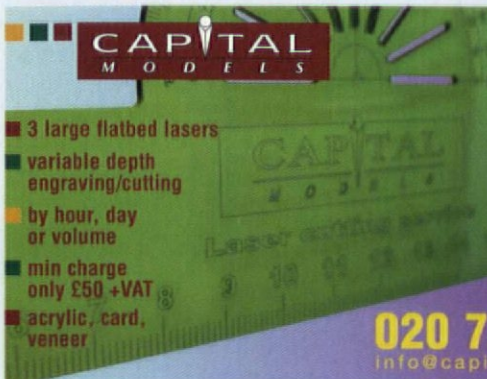


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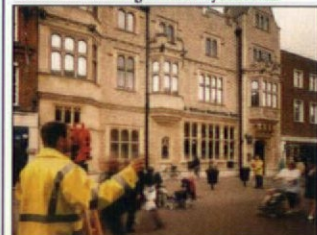
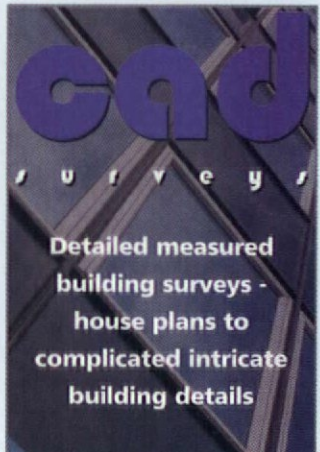
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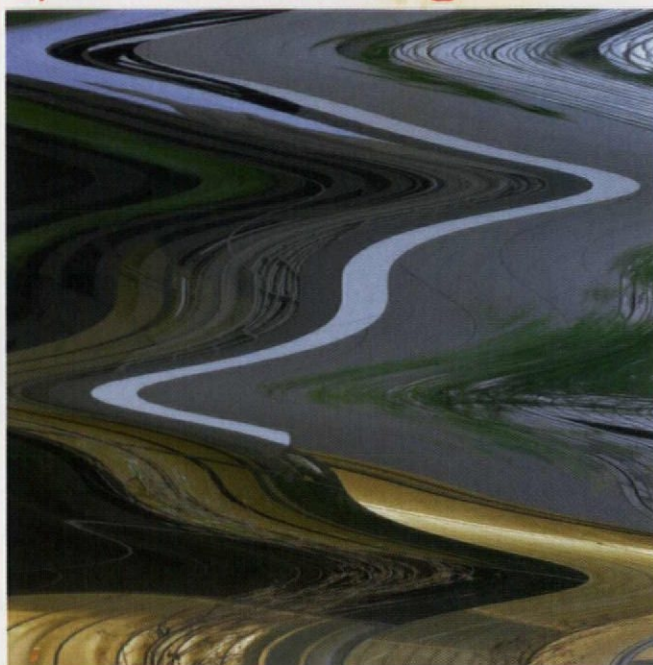
## An ovine affair

The opening of next summer's **London Architecture Biennale**, a bigger and better version of last summer's Clerkenwell extravaganza will, like its predecessor, have with a livestock theme. But following the bureaucratic nightmare of getting permission to bring cows into the City, next year will focus on more docile and smaller creatures. No less a figure than **Norman Foster** is pencilled in to lead a flock of sheep over his Millennium Bridge and onto Smithfield Market. Apparently, however, architecture's most distinguished lord is wobbling, nervous about the possible headlines. So let's put him out of his misery by getting them out of the way now: 'Foster leads flock without a wobble'; 'Wobbly bridge architect is followed by unprotesting flock'; 'Foster's sheepish expression'; 'Baa humbug'...

## Space odyssey

The glitterati were out for a debate on London's office stock at Bene's headquarters on St John Street in Clerkenwell last week. They included cosmopolitan fop and former RIBA president **Maxwell Hutchinson**, president of the British Council of Offices **Paul Morrell**, heritage heart-throb from SAVE **Adam Wilkinson**, and **Lee Mallett**, property adviser extraordinaire. Needless to say, prompts by Hutchinson for any gleaming insights and searching questions from the audience fell on stony ground. That is, of course, until the beam of his searchlight fell on the RIBA's **Charles Knevitt**, who was coerced into ad-libbing a statement on the proposition 'does London need more office space?' The diplomat in him came to the fore, so he sat on the fence, uttering that, well, both sides had a bit of a point, really, and that 'shouldn't everyone just get along?' It was a thankful escape from a debate over varied reports regarding how much office space actually is vacant in London – the figure ranged between 1.8 million sq m and 4.6 million sq m, with no one seeming to know the true statistic. This appeared to cloud

## 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 28.4.05) was the Sainsbury Centre for Visual Arts in Norwich, by Foster and Partners. Ted Brand of Brand Associates in Cambridgeshire was the winner.

the judgement of those present, with no one asking the vital question: why was all this dross built in the first place?

## Snails, anyone?

Astragal is not saying that the **Matisse: The Fabric of Dreams** exhibition at the Royal Academy wouldn't draw the crowds on its own, but the offer of champagne and quality canapés certainly helped last Thursday night. Organised by **MacCormac Jamieson Prichard**, the event attracted high-flyers from art, media and architecture. Following its work on the revamped Broadcasting House, it was unsurprising that there were also lots of BBC superstars in attendance, including current Beeb boss **Michael Grade**. But it was the world's 81st treasure, broadcaster **Dan Cruickshank**, who made the biggest splash of the night, with a swipe at **Norman Foster's** uninspiring scheme in Spitalfields, east London. After

speaking affectionately about MJP's original – and unbuilt – plans for the market back in the 1980s, Cruickshank turned on the new Foster office scheme, claiming it was 'just bland'. Not one for his next series, then.

## Stiff competition

The Sir John Soane's Museum was packed for a party to mark the retirement of its much-loved director **Margaret Richardson**. **George Ferguson** made the first speech and, given the red walls of the Soane's dining room, this was probably the only time in his presidency when his trousers were in harmony with the decor. George praised a stewardship that had seen the new gallery by **Eva Jiricna**, continuing restoration by **Julian Harrap**, the acquisition of Soane's house next door for use as an education centre, shows by the likes of **Libeskind** and **Gehry**, and more than double the number of annual visitors. Margaret recalled a story of the

museum before her arrival, when one 80-year-old warder had a heart attack in his chair outside the Monk's Parlour and no one noticed before rigor mortis set in. No danger of that today. But, said Margaret, Soane set exacting standards for the staff there to live up to. 'We think he would have approved of Libeskind – he's fairly intellectual.' Not sure that Danny would approve of the 'fairly'.

## Smashing tale

One extraordinary story from the other side of the pond last week: apparently **Mies van der Rohe's** grandson, **Dirk Logan**, has won an auction to smash a 3m window in his grandfather's Crown Hall at the Illinois Institute of Technology. Don't be shocked, though; it's all in a good cause, as the money will go to the building's refurbishment.

## Metal gurus

On a final note, I heard a couple of architects at a party the other day bouncing an idea around as a way of resolving the long-term friendly (?) rivalry between the practices of our two noble architectural lords. The plan involved bringing in the design talents of both **Fosters** and **Rogers** to give them free rein in a **Meccano** building competition. This idea got the architectural duo fairly animated, as they speculated on what the teams might design, given the limited resources at their disposal. Unfortunately, before long a few potential problems emerged. 'Who'd actually do the building?' one asked the other. 'Well, they'd have to get a contractor in,' was the obvious reply. The same went for the all-important structural engineering – perhaps **Hanif Kara** and **Phil Dilley** might have to be present. Then an even more fundamental question emerged: 'Who'd do the designing, given there will probably be no Part IIs present?' Good point. 'How do you think Meccano would respond to a letter from an architect demanding a bespoke new piece to solve a design problem?' was the final and interesting difficulty. Still, in spite of all these drawbacks, it's really not a bad idea at all.

astragal

## DW WINDSOR LIGHTING

**AJ ENQUIRY NO: 201**

DW Windsor has launched a new range of contemporary urban furniture. The range uses a wide variety of materials, from timber to stainless



steel. DW Windsor's aim is to offer an exceptional collection of innovative and distinctive designs to complement all types of environments. To request a copy of the new Urban Furniture catalogue, visit [www.dwwindsor.co.uk](http://www.dwwindsor.co.uk) or call 01992 474607.

## KALWALL PROJECT OF THE WEEK

**AJ ENQUIRY NO: 202**

We cleared the children from this image so AJ readers could fully appreciate the dramatic effect Kalwall has on their canteen area. This is Mulberry School, designed by Norman & Dawbarn for London Tower Hamlets. Here, the highly insulating daylight-diffusing Kalwall system creates an ambience without shadows or glare – one of many school projects from Stoakes Systems, as [www.stoakes.co.uk](http://www.stoakes.co.uk) shows.



## CDX

**AJ ENQUIRY NO: 203**

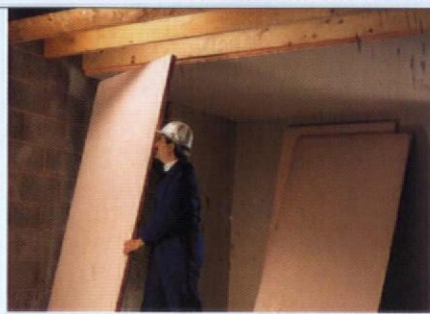
Cdx has launched a collection of mirrors, cabinets, shelves and accessories for discerning consumers, designers and developers. Whether you are creating a new bathroom, or refurbishing domestic or hotel installations, Cdx mirrors, cabinets, shelves and accessories offer the highest-quality materials, stylish designs and a wide choice of sizes, shapes and formats. Each piece has been carefully designed to stand alone or complement the other items in the collection, so you can mix and match to create each bathroom in a unique style.



## KINGSPAN

**AJ ENQUIRY NO: 204**

Kingspan Insulation is setting new standards in the performance of insulated dry-lining boards, with the launch of its two new premium-performance rigid phenolic insulation products. Kooltherm K17 and Kooltherm K18 both have an insulation core rated as Class 0 to the Building Regulations, and a smoke obscuration rating of less than 5 per cent – vital attributes in lining applications.



## LUCITE INTERNATIONAL

**AJ ENQUIRY NO: 205**

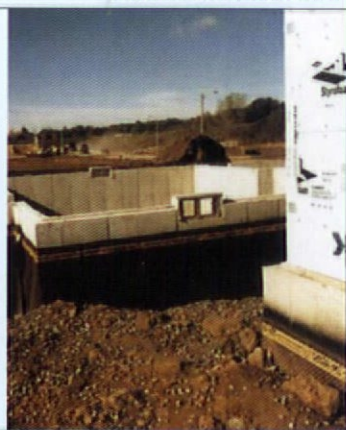
Perspex from Lucite has been used to create a truly contemporary staircase, as well as being used in several design features in the Lymm Water Tower. Perspex from Lucite features strongly in the house, having been used to create a staircase, the curved balustrades on the roof terrace and the windows at the top of the tower. Lymm Water Tower is a Grade II-listed building and has been renovated to create a design-led, minimalist family home of the future.



## DELTA MEMBRANE SYSTEMS

**AJ ENQUIRY NO: 206**

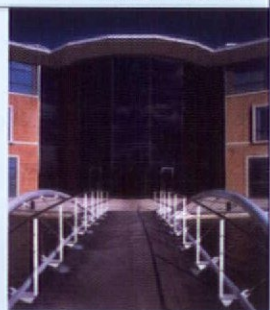
Delta Membranes has introduced Delta Geo-Drain, a high-performance system for the protection of bituminous foundation waterproofing. It also provides an excellent drainage capability to prevent build-up of water. Installation is simple and quick. Geo-Drain can be used at depths of up to 10m. Delta Membrane Systems markets the Geo-Drain in the UK and Ireland.



## HANSENGROUP

**AJ ENQUIRY NO: 207**

Creating original designs and adding vision to buildings throughout the UK are key elements in the HansenGlass philosophy, and the company's ThermoSpan structural glazing range offers architects these exact elements. The inherent benefits of this range enable architects to take originality to greater heights, using the toughened glass product in any planes from vertical through to horizontal. ThermoSpan is available in single-skin, double-skin and now triple-skin options. For details of HansenGlass products call 0151 545 3000 or email [sales@hansenglass.co.uk](mailto:sales@hansenglass.co.uk)



## VANCEVA

**AJ ENQUIRY NO: 208**

Vanceva is the only laminated safety glass available in more than 1,000 colours. Architects and designers can now use Vanceva to create almost any shade or tone of coloured laminated glass, whether transparent, translucent or opaque. Visit the interactive design studio at [www.vanceva.com/design](http://www.vanceva.com/design) for details.



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