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Allford Hall Monaghan Morris partner Paul Monaghan, a Liverpool FC fan, has produced this morphed visualisation of the practice's Unity development on the Mersey waterfront to celebrate his team's astonishing victory against AC Milan in the Champions League final last week. The project, which is currently under construction, involves the development of some of the most luxurious and expensive flats in two of the tallest towers the city has ever seen.

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The Campus, Weston-super-Mare
Photograph by Morley von Sternberg

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“The payment of £200 for a half-day would be attractive for any hard-pressed architect”

Long-term critic of the ARB Ian Salisbury takes the board to task following revelations of its expenses payments → page 7

Bennetts steps up to a university challenge → page 10



aj news

ANDO WINS UIA GOLD MEDAL

The International Union of Architects has announced that the 2005 UIA Gold Medal will go to Japanese architect Tadao Ando. The jury citation praises Ando's 'powerful passion'. ➕

HOSPITAL DECISION PENDING

A decision on the future of Quinlan Terry's designs for the replacement of the infirmary building at the Royal Hospital in Chelsea (AJ 12.5.05) was still pending at the time of going to press. Despite a 21-day delay being issued, an ODPM spokesperson said: 'We are still awaiting a decision and are not sure when it will be made.'

LIEBERMAN TO HEAD SCHOOL

Strathclyde University's Oren Lieberman has been appointed to head the troubled Canterbury School of Architecture, part of the Kent Institute of Art and Design. He will succeed Don Gray, who left Canterbury in a surprise move to establish a new school for the University of Kent (AJ 7.4.05). ➕

EX-MINISTER SLAMS PRINCE

Nick Raynsford, the former local government and construction minister, has hit out at the Prince of Wales over his opinions on architecture. Speaking on GMTV's *The Sunday Programme*, Raynsford branded the prince 'old-fashioned' in his campaigns to preserve the architecture and community lifestyles of the past. ➕

RMJM AND EMBT WIN PRIZES

RMJM and Enric Miralles' practice EMBT have jointly picked up the award for Best Publicly Funded Building and the top architectural award, the Architecture Grand Prix, at the Scottish Design Awards, for the highly contentious Scottish Parliament building. RMJM's design director Paul Stallan, head of the firm's Glasgow office, won the prestigious 'Architect of the Year' prize.

Questions over £1.3m spent in Clissold dispute

The London Borough of Hackney has spent a massive £1.3 million so far in its legal battles over Hodder Associates' Clissold Leisure Centre, it has emerged.

The huge figure was revealed in a Freedom of Information bid by the AJ to see details of the lawyers' bills racked up over the last three years.

The £1.3 million covers legal battles undertaken by the council against Hodder, the contractor Gleeson and engineer WhitbyBird.

The total should cover almost all the legal costs, as it is understood that the arbitration undertaken by the different parties over the controversial centre has almost come to an end.

The breakdown will also include both the council's bid to regain some of the value of the cost and budget overruns during the original construction programme and the legal battle over Clissold's long-term closure due to 'defects'.

But it is understood that the settlement largely favours Hodder and WhitbyBird, so local taxpayers will inevitably question the value of the legal work.

It is also understood that Hackney dropped the legal team headed up by international practice Herbert Smith in the middle of the proceedings, and gave the job to in-house lawyers.

It is uncertain how much the council spent with Herbert Smith before the split, but one observer estimated that it would 'definitely be hundreds of thousands of pounds'.

Stephen Hodder of Hodder Associates said the hefty bill could have 'probably been avoided'.

He said: 'I only wish that Hackney council had discussed the fact that there were problems or had contacted me or the contractor in the usual way.'

'If they had done this, they may not have had to spend this large amount of money.'

'Sometimes it really felt like they were using a sledgehammer to crack a nut,' he added.

However, a spokesman for Hackney council refused to be drawn. 'We are stuck in the middle of legal proceedings and can't make any statements at the moment,' she said.

Ed Dorrell and Richard Waite

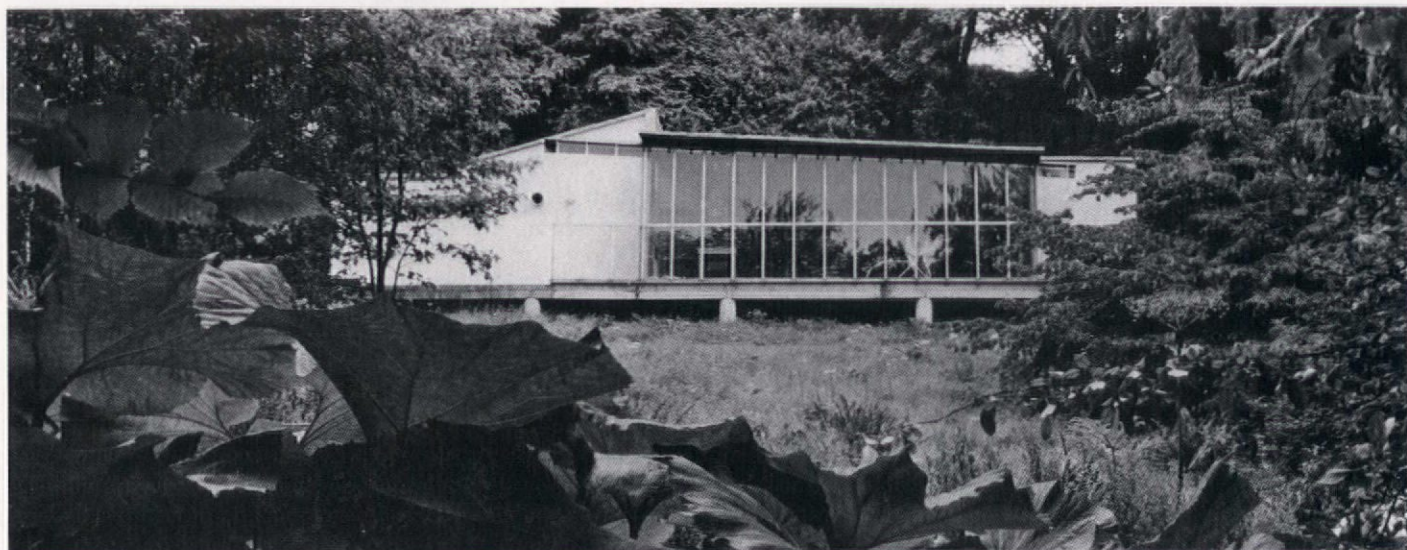


Assael Architecture has revealed this image of its competition-winning scheme for a large site on Globe Road in Leeds. The project, on a 2ha site, includes a series of medium-rise 'finger buildings' designed to knit into the surrounding urban fabric. Also part of the project is a 35-storey residential tower designed as a 'series of folded plates' wrapped around one another in an effort to accentuate the slenderness of the design.

“I know I was born in November 1958, how old does that make me? Am I 46 or 47? I don't know”

Newly elected AA president Brett Steele struggles with the minor details of his life » page 14

m2r breathes new life into Archway » page 16



Seminal Cullinan house remains under threat

The owners of a seminal Ted Cullinan house are refusing to sell the property to an estate agent that would save the house from the current threat of demolition.

The landowners appear to be unconcerned about selling the house to buyers keen to use an existing permission to knock it down.

It is known that at least one local agent has approached the occupants of the 1958 Mervyn Horder house with several offers to save the property, including one using the original architect to build an extension. His approaches have been met with refusal.

But after an outcry within the architecture community, led by Penoyre & Prasad director Sunand Prasad, there is an increasing possibility that the house could be listed.

Such a move would nullify the planning permission that allows demolition of the

£850,000 property. This would reduce the house's value by thousands of pounds.

A veil of secrecy has remained around the owners of the house, who, when contacted by the AJ, claimed to have already sold the property and moved away.

The Twentieth Century Society submitted an application for spot-listing of the house in January, but claims that English Heritage refused the application. English Heritage, however, maintains that its consideration of listing is still ongoing and that no decision has been made.

Sunand Prasad said: 'I have just heard that this wonderful house is threatened with demolition. I had expected that it was securely on its way to being listed as an early architectural example of a key period of British Modernism.'

'In this period the International style gave way to a more pluralist architecture, much more concerned with the specialness of the place, with the use and relationship of materials and, above all, with a close reflection of the patterns of use and occupation.'

Robin Nicholson, a senior director at Edward Cullinan Architects, said: 'We will do anything we can to get this house listed. We became anxious about its future last autumn and I'm really shocked they got planning permission to demolish it without us knowing.'

'This is symptomatic of the culture we live in – I think there should be a level of respect.'

'No Cullinan house has ever been listed, which is pretty strange. I'm optimistic that the building will be retained, even if another is built on the site.'

Rob Sharp

CZWG considers suing council over 'questionable' planning rejection

At the time of going to press, CZWG's Piers Gough was on the verge of suing the Royal Borough of Kensington and Chelsea over what he claims was a dodgy planning decision.

The practice is to decide whether to press charges for costs accrued during the reworking of proposals for a controversial residential conversion rejected by planners in February 2004.

CZWG won approval from the council on 10 May for a toned-down version of the power station conversion after an initial appeal was thrown out by the High Court.

The original refusal cited residents' concerns over the 'bulk, mass and scale of the building', which is located on Alpha Place, close to London's famous King's Road.

But Gough insisted there was no reason the practice should have had to suffer the financial hit of reworking the scheme.

'We've got another 10 days to rethink our position and at the moment we are discussing what to do,' he said.

'We've now got planning for a scheme that's not as good as the one we were told we couldn't have,' Gough continued.

'The new project is not as flamboyant on the east side, which was the closest to the most vociferous neighbours.'

'We've increased the distance between the building and the neighbours, even though there was no legal reason to do so.'

'It's a disappointing scheme and we felt the council's comments were completely out of order,' he added.

Trellick Tower clocks up third try

McAslan + Partners has had to resubmit its refurbishment plans for Ernö Goldfinger's famous Trellick Tower, in west London, for the third time, due to continued pressure from residents and the Twentieth Century Society (C20).

The resubmission comes in the wake of complaints regarding the quality of samples provided by the architect during a consultation with residents, the quality of drawings provided, and the detailing and installation method of new windows.

The residents' and society's objections came to light in March (AJ 10.3.05) after it emerged that the architect intended to replace all 800 of the Grade II*-listed building's distinctive windows.

Plans were resubmitted by the architect for a second time in May, to address some of the concerns. But in a letter late last week to the Royal Borough of Kensington and Chelsea, C20 argued that the architect's work was still not up to scratch. In the wake of this correspondence, the application has since been resubmitted a third time.

In the letter, dated 24 May, C20 caseworker Cordula Zeidler writes: 'The society would like to object to the application as it stands. We are not convinced that the applicants have given sufficient

evidence to justify so great an intervention, and the proposed new windows differ from the original windows to an extent the society finds unacceptable.'

Zeidler went on to criticise the quality of sample windows that were provided by the architect during a public consultation, which she claimed were of limited use as 'they were not fitted and were not produced 1:1'.

The architect's elevations are also criticised for their 'lack of fine detailing' and Zeidler refutes claims by McAslan + Partners that a comprehensive refurbishment of the tower is necessary because of the high costs of scaffolding the entire building. The society concurs with residents' claims that a suspended cradle could be used to carry out the work instead.

Project architect Kevin Murphy hit back at C20's complaints regarding the quality of sample windows, stating that 'the windows had to be scaled down slightly in order to fit through the door'.

He continued: 'The decision to resubmit was taken with the entire design team and it's a decision we've taken unilaterally in order to make progress on the application.'

Rob Sharp

London seeks velopark designer as Olympic bid cycle continues

The London Development Agency (LDA) is looking for designers for an Olympic velopark.

The velopark will contain state-of-the-art cycling facilities at the Olympic Park site in east London, including a velodrome and a BMX racing track.

The designer for the velopark

will be appointed regardless of the outcome of the London 2012 Olympic bid, due on 6 July. Funding for the facility has already been agreed by Sport England, the Lee Valley Regional Park Authority, Transport for London and the LDA.

In addition, the LDA, which

is the lead backer of the bid, is looking for an adviser to monitor the environmental impact of all engineering, remediation and demolition work at the site.

London mayor Ken Livingstone said: 'London already has outline planning permission in place for its Olympic Park. This

means we would be ready to start work from the moment the International Olympic Committee makes its decision.

'The Olympic Park will not only be world-beating in design, but also respectful of the environment now and for generations after 2012,' he added.



South Buckinghamshire District Council has approved these designs from BurlandTM to redevelop, expand and enhance the famous Pinewood Studios in Iver Heath, Buckinghamshire. The ratified plans propose the development of 95,000m² of modern studio facilities, including stages, post-production spaces, workshops and offices. The design allows for the replacement of 27,500m² of existing facilities, with a net increase of 67,200m² on completion, which will provide up to a total of 169,000m² of facilities for media production. Pinewood Shepperton chief executive Ivan Dunleavy said: 'This approval represents another significant step to ensuring our business remains the market-leading media services provider in Europe.'

EPR Architects has won planning permission for this new church proposed for London's Docklands. The scheme – which is being developed through an unusual procurement method allying a private developer with local community groups – will replace the existing St Luke's Church. The project also includes 19 new affordable homes on the site. EPR's Brendan Phelan said: 'Based on feedback from the local community, we wanted the church itself to have its own identity and to be airy, light and welcoming. We therefore created a contemporary church, while including traditional elements such as a new spire.'



ARB expenses increase exposed

The ARB's expenses payments to board members over the last two years have been revealed, after a bid under the Freedom of Information Act.

The accounts expose a dramatic increase in payments from 2003 to 2004. In 2003, 23 board members claimed a total of £48,170, while just 12 months later a reduced 15 members managed to take home nearly £54,000.

The papers also show sudden payment increases to individual members. Most dramatically, Alan Crane, a lay member and chair of the prescription committee, has seen his payments

rise almost tenfold from £800 to £7,900 in the 12 months.

Other high recipients include Michael Starling, a lay member and industrial designer, who took home £6,100 last year. In 2003 he received £2,800.

At the other end of the spectrum is John Spencely, the former chair of Reich and Hall, who has consistently refused to make any claims.

Deputy chair Soo Ware, a Bartlett School of Architecture teacher, claimed £3,200 in 2003, a figure that jumped to £5,060 a year later.

Humphrey Lloyd, the judge who became chair in 2003,

has a lower claim for 2004 – at £1,000 – than in the previous 12 months, when it was £1,200.

Board members do not just receive expenses, they can also claim 'emoluments' – payment for work undertaken for the board. This is understood to be £200 per half-day. This includes days spent reading documents in preparation for board meetings.

The figures came to light this week as a result of a Freedom of Information bid by former board member Ian Salisbury. In 2004, Salisbury received £1,200 in expenses.

'I did not feel comfortable taking this money, so I gave all

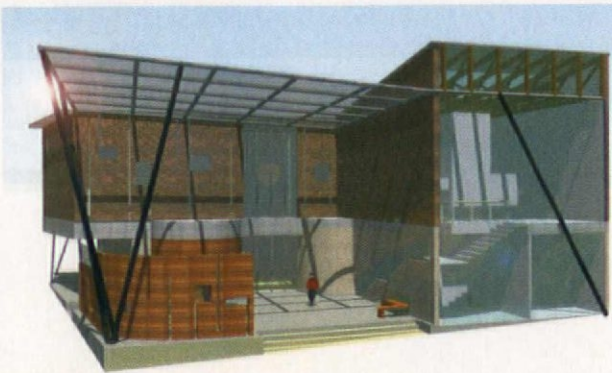
the payments I received from the ARB to the Architects Benevolent Society,' Salisbury told the AJ. 'This is why I was so astonished by the amounts some members were taking.'

'The comparison that I would like to make is with the thousands of people who give their time for nothing to such institutes as the RIBA because of their love of architecture. The comparison is not favourable.'

'The payment of £200 for a half-day would be attractive for any hard-pressed architect and that's why I find these details distasteful,' he added.

Ed Dorrell

STUDENT SHOWCASE



Keir Alexander, a first-year student at Liverpool University, designed this project with the title 'Cop Shop'. The idea was to offer a more community-based police station that would act as a beacon and help police/community relations on a small site near the centre of Liverpool. Inspiration came from the Japanese system of Koban police boxes.

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





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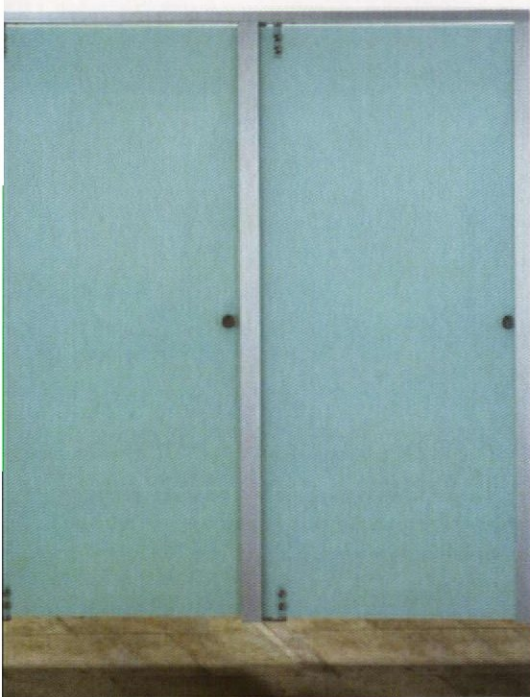
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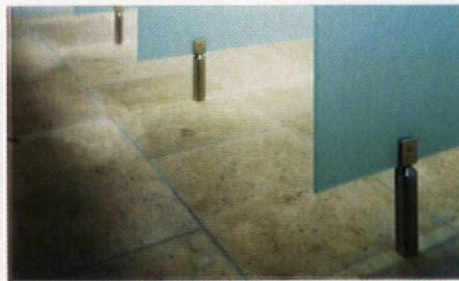
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Bennetts adds to Spence campus

Bennetts Associates has unveiled these images of a 25,000 m² mixed-use addition to Basil Spence's 1960s Edinburgh University city-centre campus.

As the major component of the university's masterplan for the George Square/Bristo Square area, the project replaces a windswept car park with buildings, courtyards and reinstated streetlines.

The academic space is relatively uniform and readily adaptable to potential future uses, while a lot

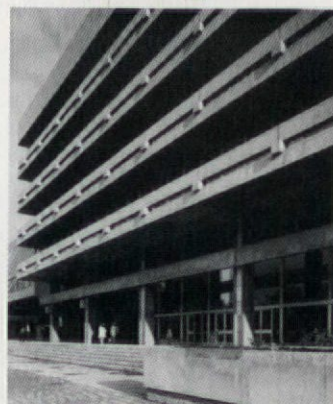
of the accommodation is cellular. As such, the floorplates have been laid out to ensure that pedestrian circulation routes engage with a variety of viewing points, open-plan break-out spaces and double-height volumes.

Construction will reflect the simplicity of this plan, using an energy-efficient strategy based on exposed concrete slabs and air supplied from the floor, which is supplemented by opening windows.

Externally, the elevations play on the distinction between the stone-faced streets of Edinburgh and the need for more light-reflective surfaces in the courtyard.

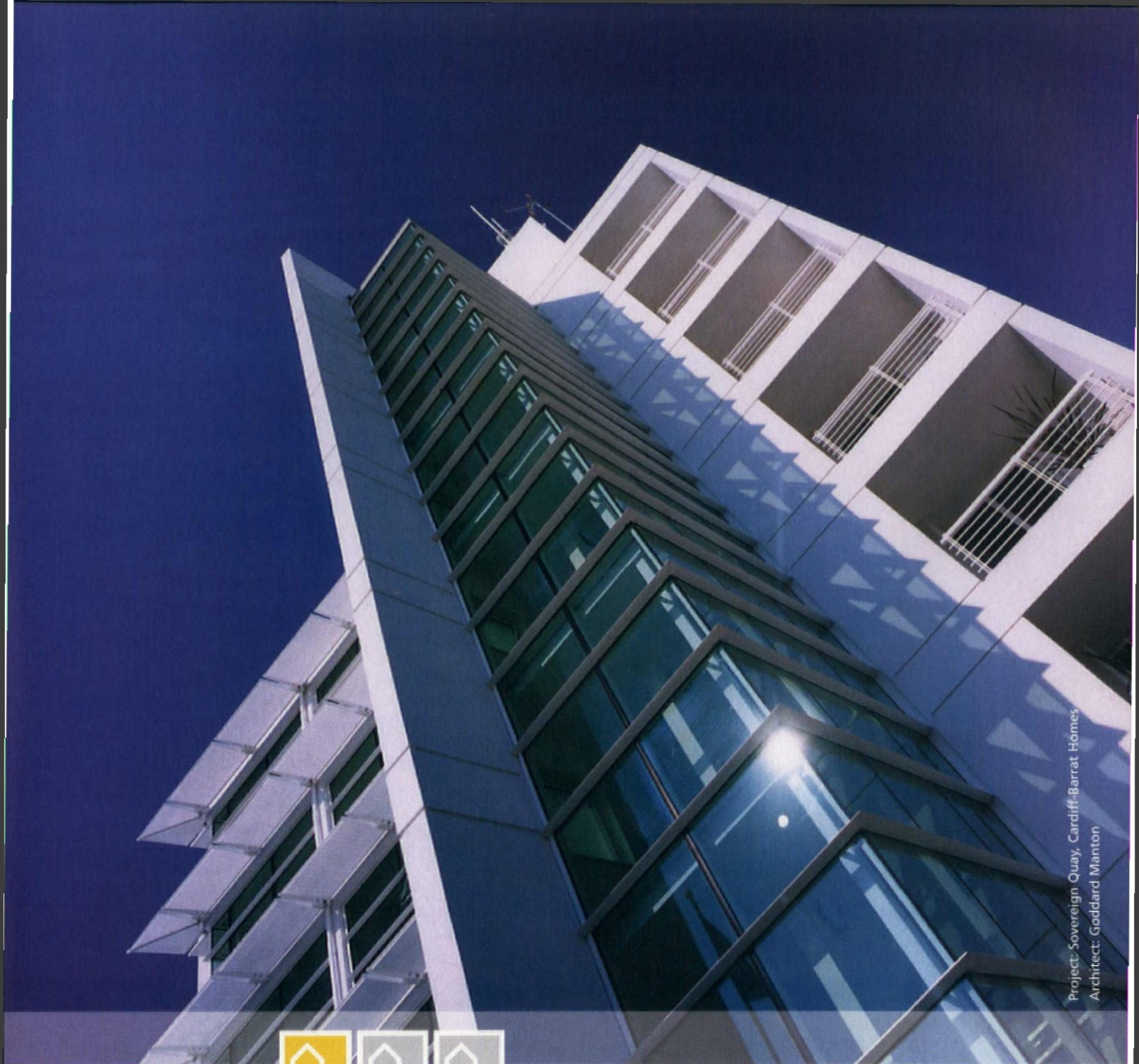
Different types of stone cladding and contrasting ratios of solid to void in the facade are used in different contexts. For example, Charles Street on one side has a greater need for animation, while Potterrow requires something more regular.

Rob Sharp

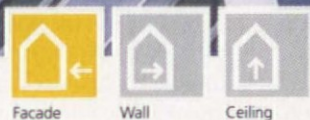


Bennetts Associates plans to use an energy-efficient strategy and different types of stone cladding for its mixed-use addition to Edinburgh University's campus in the city centre, which will work alongside the current 1960s Basil Spence-designed buildings (top right)





Project: Sovereign Quay, Cardiff-Barrat Homes
Architect: Goddard Manton



Facade

Wall

Ceiling

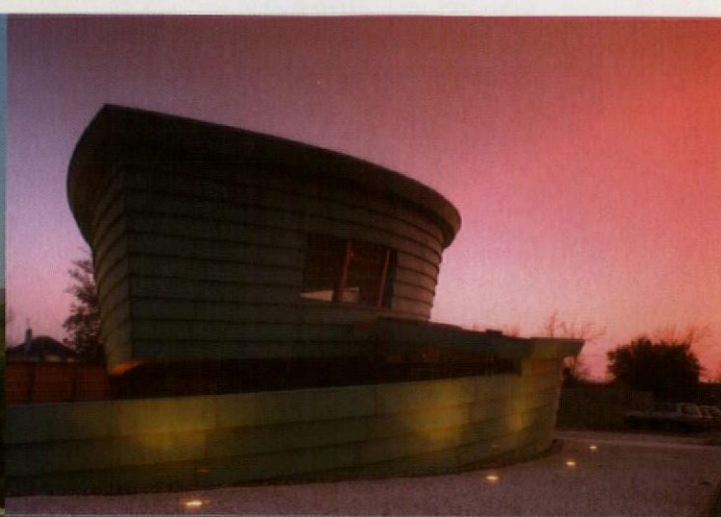
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This new Maggie's Centre in Inverness, designed by Page\Park with input from Charles Jencks, will open later this month. The Glasgow-based practice has already designed one Maggie's Centre, which offers cancer care. 'We were surprised we got the second one,' said director David Page. 'I'm not sure if they felt sorry for us.' The centre has been set back from the surrounding streets with what Page describes as a 'modesty strip of grass', designed by Jencks, which offsets it from nearby houses. 'If you look out of the window there's this curving landscape that takes presence away from the cars passing by outside. That's the point, so that it's made easier for you to have peace with your own thoughts,' said Page. The centre will be officially unveiled this week and will open on 25 June, to coincide with this year's Architecture Week, which will run from 17-26 June. Page\Park also designed the Maggie's Centre at the Western Infirmary, Glasgow. The Inverness Centre was completed in April of this year, after receiving planning permission in 2002.

Developers desert 'chaotic' city

Liverpool's chaotic planning policy is forcing developers, investors and architects to turn their backs on the city, an influential lobby group claims.

The uncompromising attack, launched by Downtown Liverpool in Business (DLB), follows another 'bemusing move' by the city's planners (AJ 10.2.05) – the latest in a long line of controversial decisions in the city.

Planners are recommending refusal for a scheme by the Ratcliffe Groves Partnership to demolish a dilapidated Welsh Presbyterian chapel and replace it with a smaller substitute and 37 new apartments. This proposal is a resubmitted version of a previous scheme that was thrown out at committee last October.

These latest designs have faced heavy local criticism and it appears the planners have bowed to the pressure of the protesters, who want to see the vandalised chapel fully restored.

However, elsewhere in the city large swathes of good-quality Victorian terraced housing are being bulldozed, despite local objections, to make way for modern homes, as part of the government's Pathfinder project (AJ 12.5.05).

According to DLB chairman Frank McKenna, the situation is 'madness' and is putting off future investment in the city. 'Planning policy for Liverpool is totally flawed and needs to be rethought as a matter of urgency,' he said.

'It's not business-friendly to allow a developer to spend half a million pounds, only to pull the rug from under the proposal at the last minute. It sends out all the wrong signals to potential investors. If that continues, there is a real risk that they will turn their backs on the city just when it needs them most.'

'The chapel would have to close without this project to support it, and [the developer] was encouraged to work up and present this scheme, which cost it £500,000,' he added.

McKenna is also pointing the finger at deputy prime minister John Prescott and the Housing Management Renewal Initiative guidelines for scuttling the chapel project.

'Central government cannot dictate to developers where they can build,' he said. 'We should be embracing forward-thinking, dynamic developers, not turning them away.'

Richard Waite

Six practices fight it out in Castleford regeneration competition

Six British architects have been shortlisted to design a new museum and library building in Castleford, West Yorkshire.

Bauman Lyons Architects, Feilden Clegg Bradley, Niall McLaughlin Architects, OMI Architects, Richard Murphy Architects and Terry Pawson Architects will battle it out in the

competition to design the Castleford Forum.

The scheme forms one of the pivotal projects in the £50 million regeneration of the town, which will be televised this year.

The winning design will include the development of a new library, museum and gallery for the town.

Peter Box, leader of Wakefield council, said the shortlist was an exciting development.

'The shortlist to design this building combines the very best of experienced and up-and-coming architects in the country, who have all developed innovative and inspirational designs,' he said.

'This is a very exciting time for Castleford – a town centre where major regeneration is already happening, with more on the horizon,' Box added.

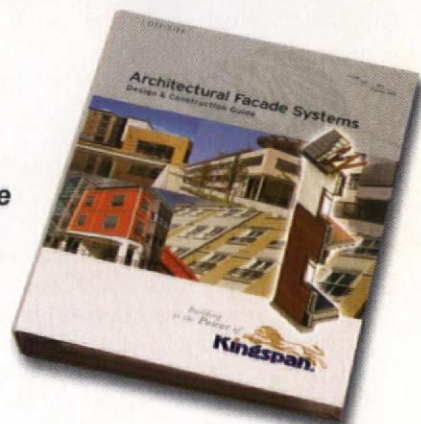
Concept designs are expected to be made available for public comment this month, and the jury panel will select a winning designer in July.

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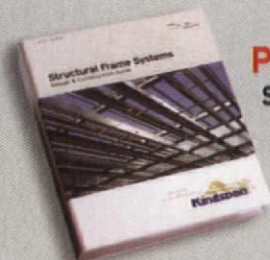
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Steele to prove his mettle at AA

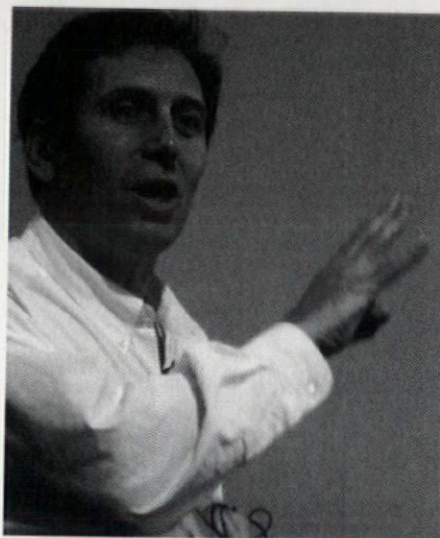
After his overwhelming election victory, the AJ talks to the Architectural Association's new chairman, American Brett Steele, and is impressed by his unfaltering confidence

Brett Steele breezes into the Architectural Association's (AA) satellite building just off Gray's Inn Road in Holborn, central London, looking a little warm – it's one of those stuffy, humid days that London does so well. His is an incredible image – just about as stereotypically American as I have ever seen. He's sporting a get-up that screams 'roller-blading through Central Park to work': dark stylish suit, nondescript white shirt, sunglasses, headphones from an iPod and, the icing on the cake, a white baseball cap.

The newly elected AA chairman starts talking as soon as he spots me, in the confident and fast yet relaxed manner that the more intelligent of our North American cousins have perfected – all while removing the sunglasses, taking out the headphones and doffing the baseball cap. He then welcomes me into his office, the central control room of the AA's Design Research Lab, the graduate department that Steele has been heading up for the decade since its inception. Only it's seemingly less an office and more a shambolic storage room for three-dimensional concept models and structures that resemble DNA chains.

Steele magics two chairs from the architectural carnage that surrounds us and continues discussing his background, his plans for the school, the weather and anything that appears to enter his mind. While many of his stream-of-consciousness speeches over the next 30 minutes are entirely logical, there is also an endearing scattiness to Steele's style that leaves you feeling more comfortable with him than might have been expected. The best example of this is that he claims he simply does not know how old he is. 'I know I was born in November 1958,' he says, scratching his head. 'How old does that make me? Am I 46 or 47? I really don't know.'

But don't let this fool you into assuming he lacks confidence or is self-effacing. Asking him about how it felt to have overwhelmingly won the AA election against two other runners – Farshid Moussavi with Kari Jormakka in a joint bid, and Sheffield's head of school Jeremy Till, both of whom were considered more likely winners than himself – draws an unexpected reply. 'I knew I was the best candidate and it was just nice to see that the rest of the school agreed,' he says, looking me in the eye.



Steele: 'I knew I was the best candidate'

Where does this certainty come from and what in his background qualifies him to take over the reins at one of the world's most august architecture schools? Born in small-town Idaho, Steele spent the first phase of his architectural education on the other side of the pond, settling in New York's East Village. There, he says, he met 'some guys' who said that if he wanted to continue with this career he should do so at the AA – advice that he soon followed. Once in London he buckled down and, before long, found himself working at Zaha Hadid 'in the early days'. After some time with architecture's first lady he moved back stateside to teach at a Harvard. It's fair to say that he was not entertained by my insinuation that his decision to desert Blighty might have been triggered by the 'hardcore' working conditions at Hadid's place – he is still clearly devoted to the Pritzker Prize winner.

Then in 1995 came an opportunity to return to the AA. Within two years he was setting up the Design Research Lab, which offers qualified architects the opportunity to study for an MA. This new department was clearly an effective launchpad for Steele's campaign to take over the rest of the school.

And there seems to be no doubt that his first five-year term will be interesting. 'What I'm really keen to do is have a look at the unit system that we have at the moment,' he tells

me. 'While I completely accept that this system is fantastic and does work well, I'm also certain that there is more opportunity for collaboration and integration.'

'After an incredible 30 years' experience with the unit system, the time has come for it to evolve. The school has grown and developed to an incredible extent over the last decade and I'm determined that the time has come to make it more collaborative, perhaps with five or six clusters of courses based on different themes every year. This, I think, would lead to more cross-fertilisation of ideas,' he adds, with the look of a zealot in his eyes.

Anyone who doubts whether Steele can achieve these reforms – changes that would be nothing short of an organisational revolution – should take the time to have a chat with him. The energy field surrounding him is palpable.

Ed Dorrell

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m2r plans to revitalise Archway

These are the latest proposals by up-and-coming practice m2r architecture for the transformation of Archway in north London.

The scheme proposed by the practice, which has offices in London and Berlin, is one of a number of radical options for the site that are being considered by Islington council.

Among them is a controversial plan to knock down the 16-storey tower – labelled a '1960s disaster' – build a large commercial development in its place and re-route the nearby A1.

However, Axel Rostock, one of the three directors of the practice, wants to breathe new life into the existing building by cladding the structure with glass in various colours and opening up a new sky garden and restaurant on its roof.

Rostock said: 'Rather than replacing it, we have designed a newly clad tower that will connect with an urban plaza.'

'By removing the low-rise building next to the tower, the scheme will open up a new centre for the area.'

Although the council is still carrying out public consultation, if the £10 million scheme is given the go-ahead work could start on site as early as next summer.

Richard Waite



m2r hopes to breathe new life into the 1960s Archway tower (above) by cladding it in coloured glass and opening a sky garden and restaurant



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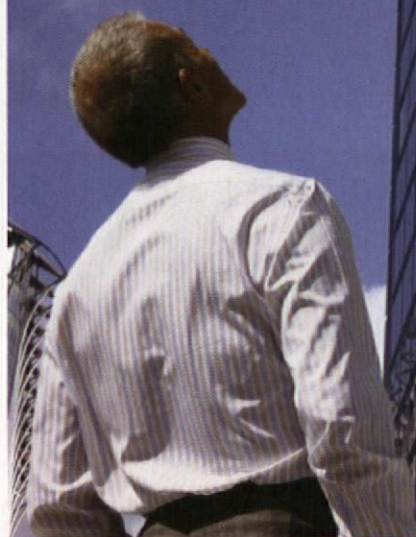
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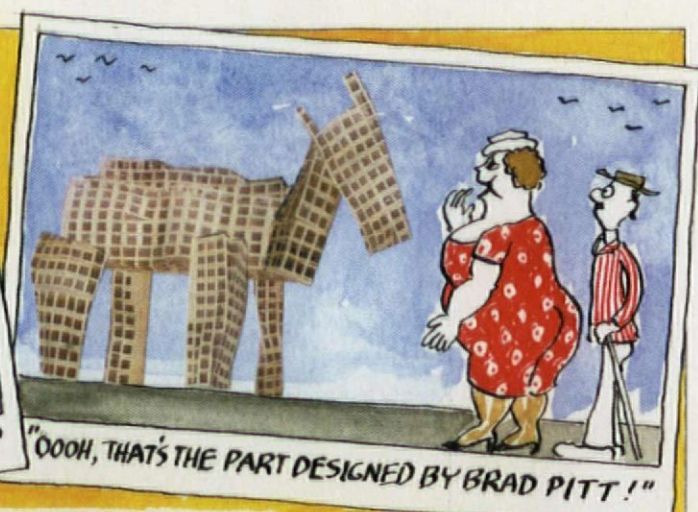
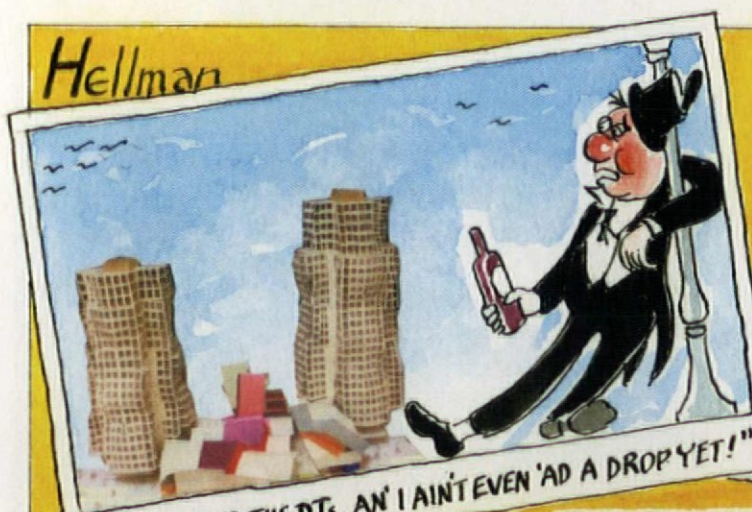


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who said what

'In Whitechapel, Alsop has aimed for architectural transcendence with a proto-sublimity that might be an example of what Ms Dworkin defined as "well-meaning ineptitude that rises to empyreal absurdity"'

The 'thoughts' of Jay Merrick on visiting Alsop's new laboratories for Queen Mary College in London. *Independent*, 25.5.05

'You might imagine that the 41-year-old movie star is to architecture what Wayne Rooney is to brain surgery'

A profile of Frank Gehry's new collaborator, Brad Pitt. *Sunday Times*, 29.5.05

'In their different ways, Richard Rogers and Quinlan Terry are fundamentalists. They just happen to believe in different architectural religions'

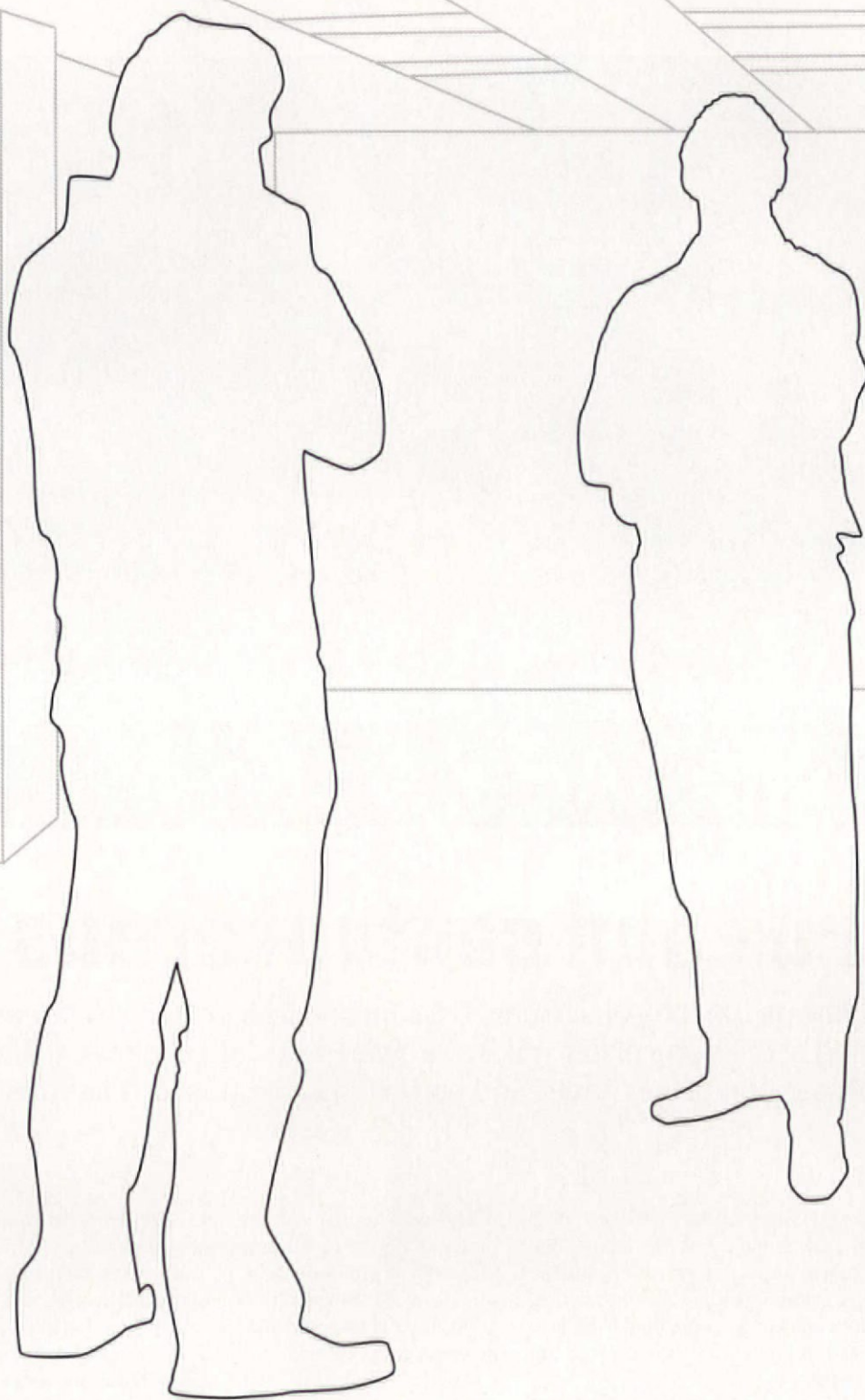
Hugh Pearman. *Sunday Times*, 29.5.05

'Part of his frugality is that he doesn't believe in paying tax – which is why he lives in Lucerne'

Terence Conran on Ikea founder Ingvar Kamprad. *Times*, 25.5.05

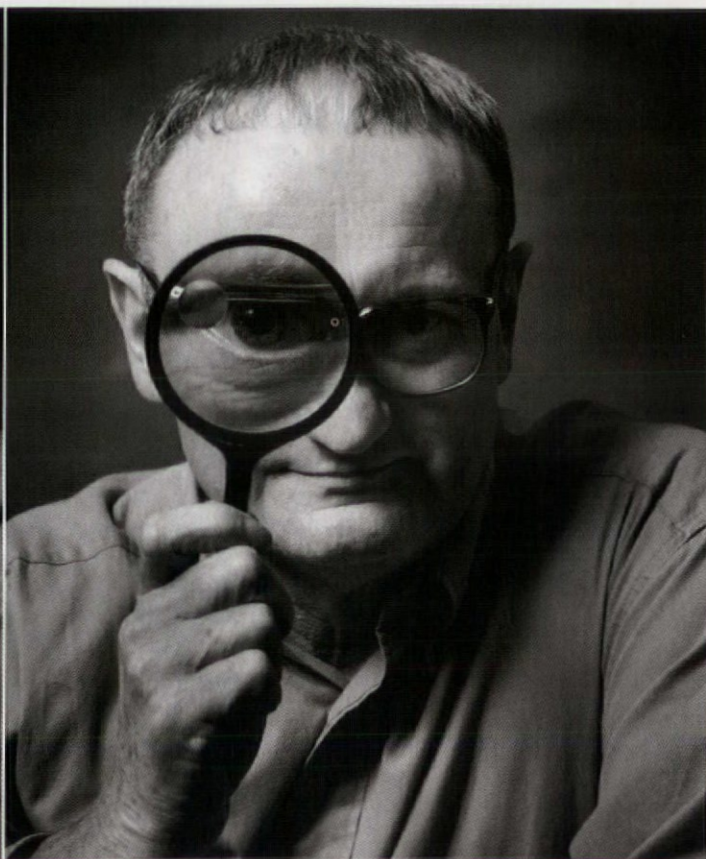
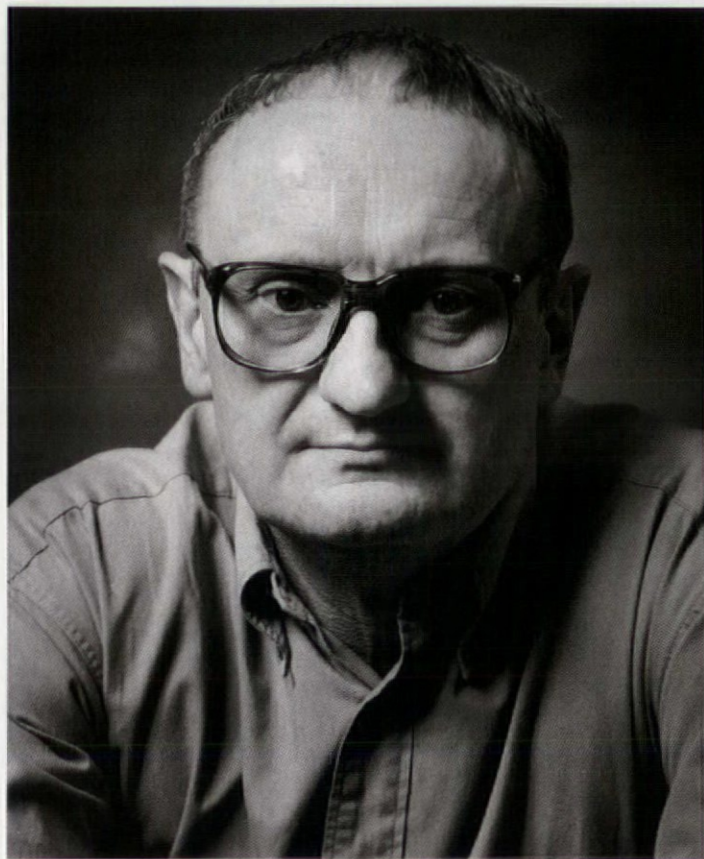
vital statistics

- Nelson's Column in Trafalgar Square is to undergo a £380,000 renovation. London mayor Ken Livingstone ordered the repairs after experts found the 61.5m statue needed a clean-up.
- Since May 1997, 162 planning applications were allowed in the UK's green belt. From 1997 to 2001, development went ahead in more than 39km² of green belt. In 2002, 4 per cent of all new housing in England was on green-belt land, the Campaign to Protect Rural England has said.
- New research by YouGov has found that 1,915 kidney transplants took place over the last 14 months, 526 from live donors who were relatives or friends of the patient. But 6,000 people remain on waiting lists.
- Figures from the Sparsity Partnership for Authorities Delivering Rural Services show that the average council tax rate for a house in England in 2005-2006 is £1,009. In London the average is £1,078, in other metropolitan areas it is £840, while in the shire counties it stands at £1,048.



Not long to go

The new AJ
Out June 9



'Courteous and cantankerous'

After writing 500 columns for the AJ, ill health has forced Martin Pawley to resign. One of Britain's leading architectural journalists, Pawley's varied career has seen him advise a South American government and battle cockroaches in Tallahassee

Martin Pawley has written his last AJ column, after an 11-year stint. He has decided to quit before the combination of Parkinson's and dementia with Lewy bodies (a precursor to Alzheimer's) begins to impair his thinking and writing. Right now he looks and sounds fine. He is as courteous and cantankerous as ever. But even the people who knew and avoided him will be sad to know that such a significant architectural critic is withdrawing from the fray.

It is particularly poignant for us here at AJ because, for a couple of years in the late 1960s, Pawley, straight out of the Architectural Association (AA), cut his writing teeth as assistant AJ editor before returning to the AA as a tutor. In the early '70s Pawley established an international reputation in the use of waste material for low-cost housing, which was bolstered by publication of *Architecture versus Housing* in 1971 and *Garbage Housing* in 1975. In between these he was appointed to advise the Chilean government about emergency steel housing, a project that was abruptly terminated when socialist president Salvador

Allende was murdered in the right-wing Pinochet coup. Pawley then became a UN consultant and taught at Cornell and Rensselaer, ending up a tenured professor at the Tallahassee-based Florida A&M University. He would talk about the size of the cockroaches and the humidity.

At the beginning the next decade he was back in London, where he took on the editorship of *Building Design* when Ian Martin was news editor. Two-and-a-half years later he threatened to walk out once too often and re-emerged as the AJ's news editor. Since then he has done many things: correspondent for several nationals, adviser to the BBC, and contributor to a bewildering range of magazines and organisations. He has also written a prodigious number of articles and columns: he twice won the Periodical Publishers Association Columnist of the Year awards and was runner-up another year. You wonder how that crumpled face and rusty voice managed it. And you put up with the cantankerousness in amazement.

Sutherland Lyall



IAN MARTIN REMEMBERS THE 'GLORY DAYS' UNDER PAWLEY'S ECCENTRIC EDITORIAL REGIMES

Sutherland Lyall gave me a job at BD in 1981 and I think Martin must have taken over as editor later that year. He'd been teaching in the US and his book, *Garbage Housing*, was being cited by all those proto-community architect types and students – two sets of people Martin has been more or less constantly at war with. We'd heard he was a Marxist who voted Tory, but he turned out to be more complicated than that.

A card-carrying Modernist, he is completely unsentimental about everything. I remember the fuss when he commended the rational beauty of a nuclear missile – 'shorn of design functions, it has only kill functions' – and his ability to escape political pigeon-holing.

When the Brixton riots happened in 1981, Martin was writing about architecture for the *Guardian*. In the same sentence he called for an Asian sub-postmaster

who'd died after barricading himself inside his post office to be awarded the George Cross, and castigated the police who'd clamped down on drug-dealing in the area for destroying the local economy.

Martin arrived on the scene at a pivotal moment. Lubetkin had been given the Royal Gold Medal, and Terry Farrell's little flower shop had appeared in Covent Garden. Post-Modernism and community architecture dominated the professional agenda and Martin was having none of it. And, for someone who'd had no journalistic training, he was quick to grasp the mischief theory of news reporting (rule one: fill the space; rule two: upset someone.) He was, at times, utterly unscrupulous. Indeed, he kept a printed quote pinned up in the newsroom, something about scruples being the enemy

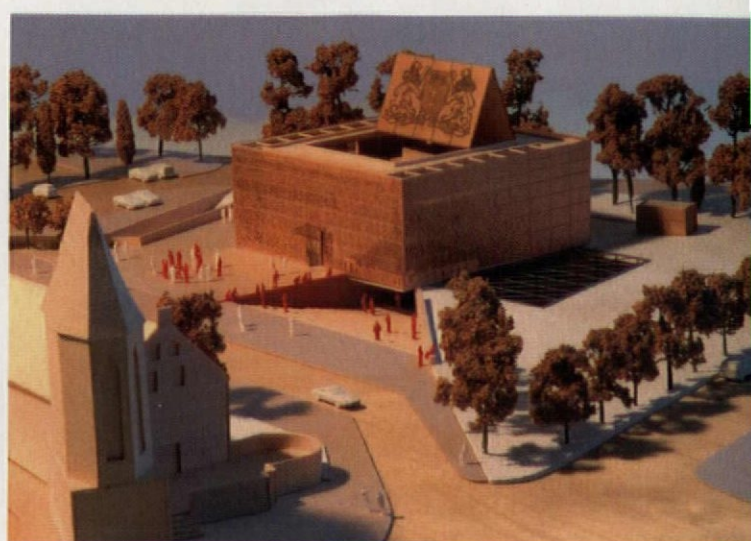
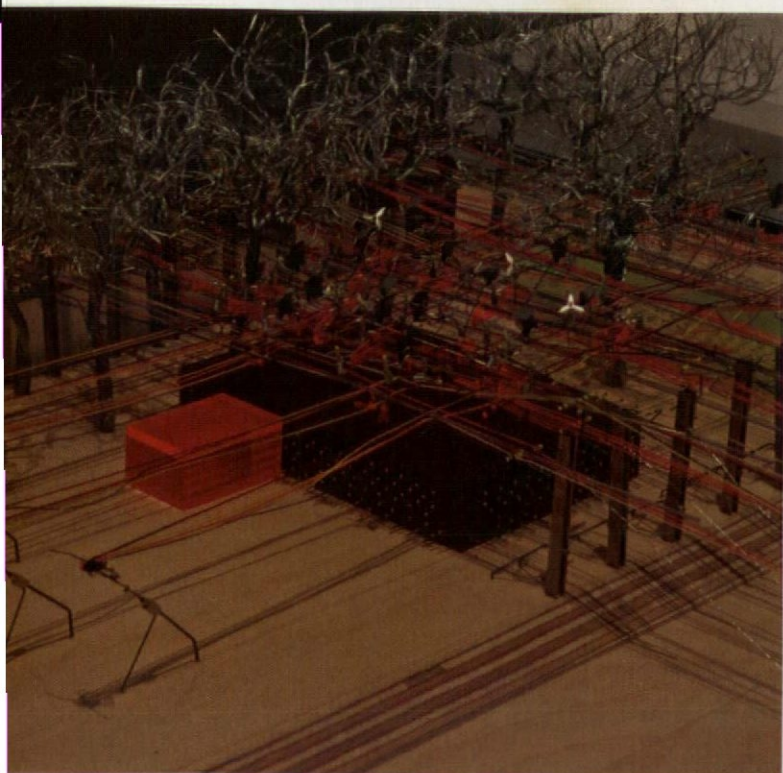
of productivity – I wish I could remember who it was from.

His departure from BD was as sudden as his arrival. In the most amicable circumstances imaginable, I'd resigned as news editor on a point of principle: an RIBA presidential election was looming and Martin favoured one of the candidates. Both had been invited to submit a manifesto piece for the magazine, but Martin's guy didn't have an idea in his head, so Martin got the other bloke's piece in early and let his man pore over it for the weekend, to produce a model of pre-emptive thought. Then Martin had a row with the publisher – he was always having a row with the publisher – and threatened to resign if he couldn't nominate my replacement. The publisher called his bluff and he was gone.

His glory days came when he moved to the AJ as news editor.

The AJ was then being run out of a rambling Georgian Gormenghast in Queen Anne's Gate, which came complete with its own basement pub. Working conditions were brilliant if, like me, you were a freelance hack. Martin didn't care if you got pissed at lunchtime, or spent the day at the RIBA tripping on acid, as long as the news pages were filled and we got a steady stream of irate callers on publication day.

Martin's Wednesday morning editorial meetings were unlike any I'd ever attended. His approach to sifting through the raw material and planning what to write had, as its point of departure, a series of headlines he'd invent – 'What I really want this week is a story with a headline like "Prince Charles Praises Nazis", or "Minister Calls For Student Cull" or "Every Home In Dorset Filled With Deadly Radon Gas"' – and we'd all do our best.



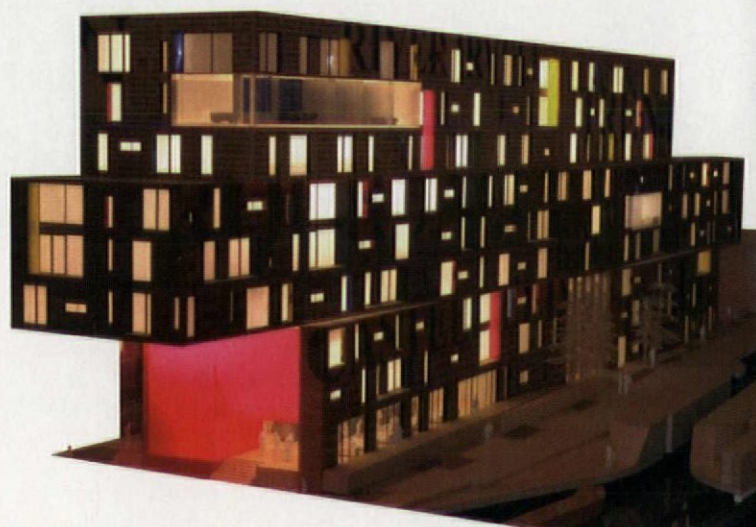
◀ The model of Niall McLaughlin Architects' Preston Pavilion, laden with cables and pylons bearing solar collectors and wind turbines, is the antithesis of the woody school of 'green' architecture. The model was made by Olivia Gorden.

▲ Design Engine's presentation of its competition-winning design for a Shakespearean theatre in Poland is outstanding for its dynamic relationship with the historic context and its bold use of pictorial imagery and graphics.



▲ Foster's addition to the Free University of Berlin contains echoes of his early work, including Climatroffice developed with Buckminster Fuller.

▶ Will Alsop's model of Urban Splash housing for east Manchester. The RA refused to include live goldfish swimming in the water.



SHOW TIME AT THE RA

The Royal Academy Summer Exhibition opens next week. The AJ/Bovis award for the best exhibit in the architecture room was won by Smout Allen, with high commendations going to Stanton Williams and Stephenson Bell, while CJ Lim won the award for the best submission by a first-time exhibitor

By Kenneth Powell. Photographs by Charles Glover

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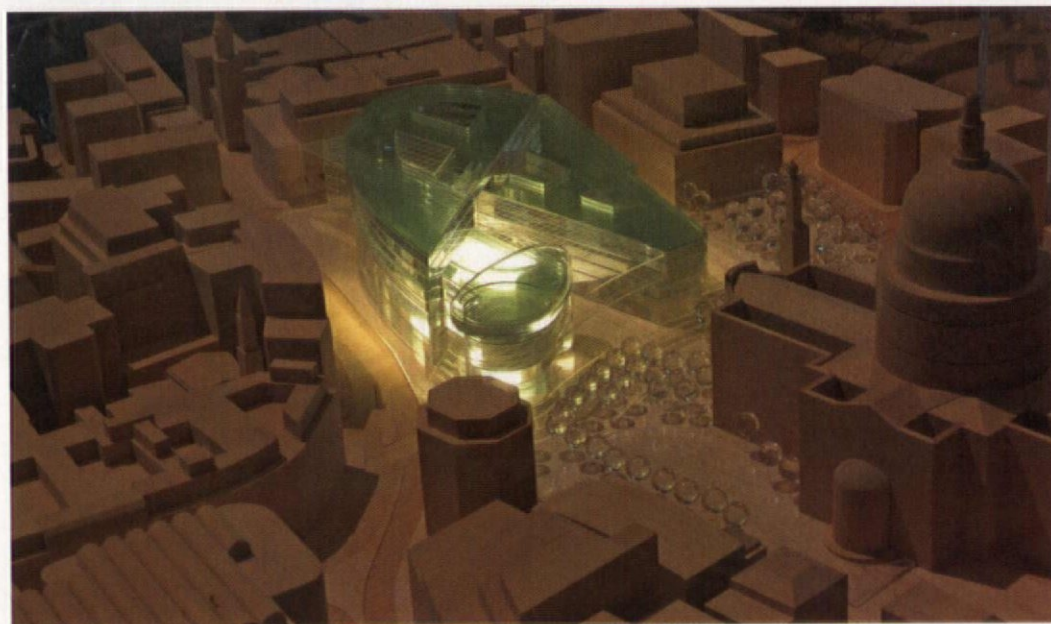
Nicholas Grimshaw
Richard MacCormac
Peter Cook
Isabel Allen, AJ
Paul Finch, AR
John Spanswick of Bovis



◀ *The Heart of Slough* shows a well-considered proposal for a medium-rise commercial building by first-time exhibitor Graham Hickson-Smith.



▲ *Anatomy of London - Secrets* by Peter Hull shows Terry Farrell's M16 headquarters in Vauxhall in ruins after what appears to be a nuclear or 9/11-style attack.



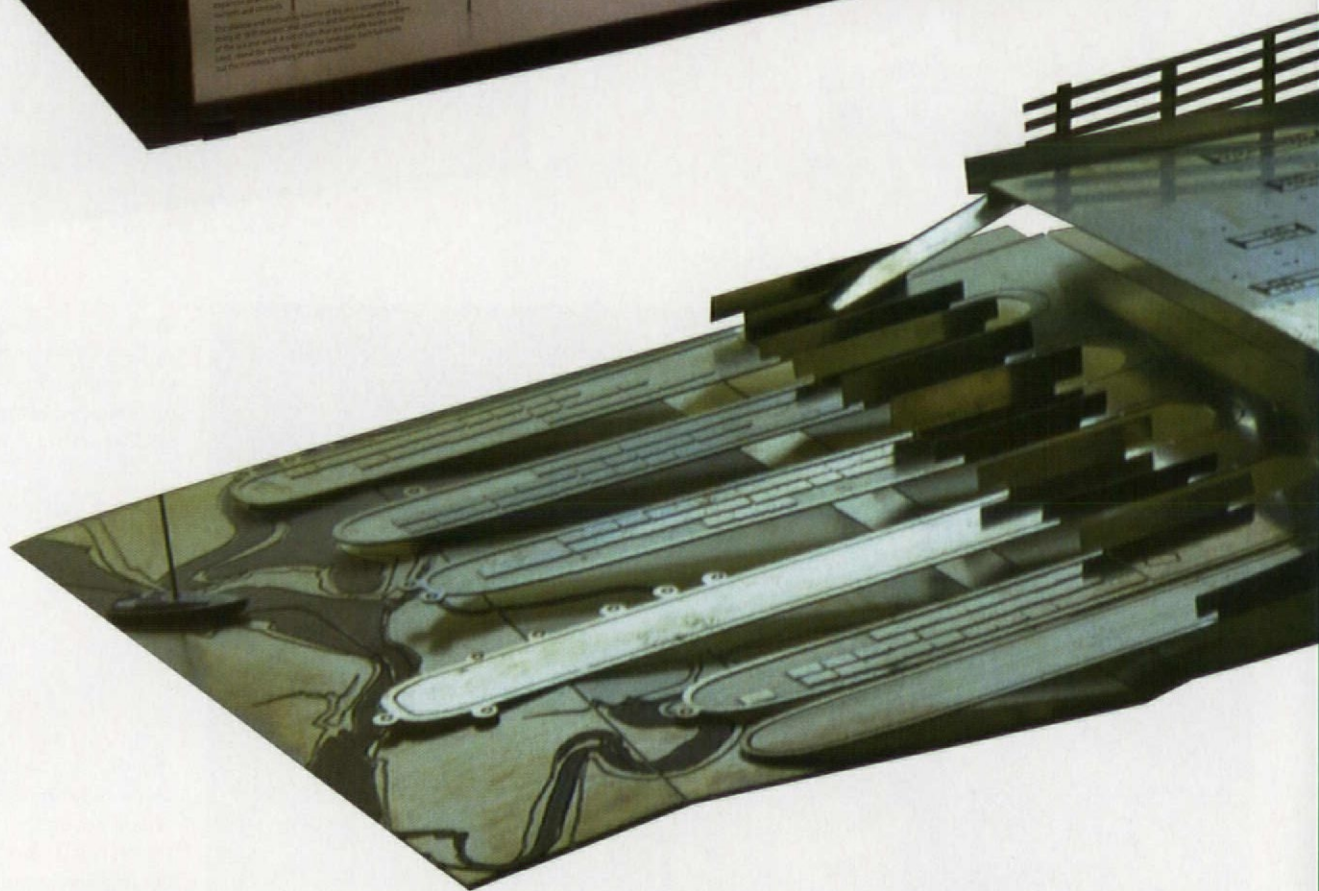
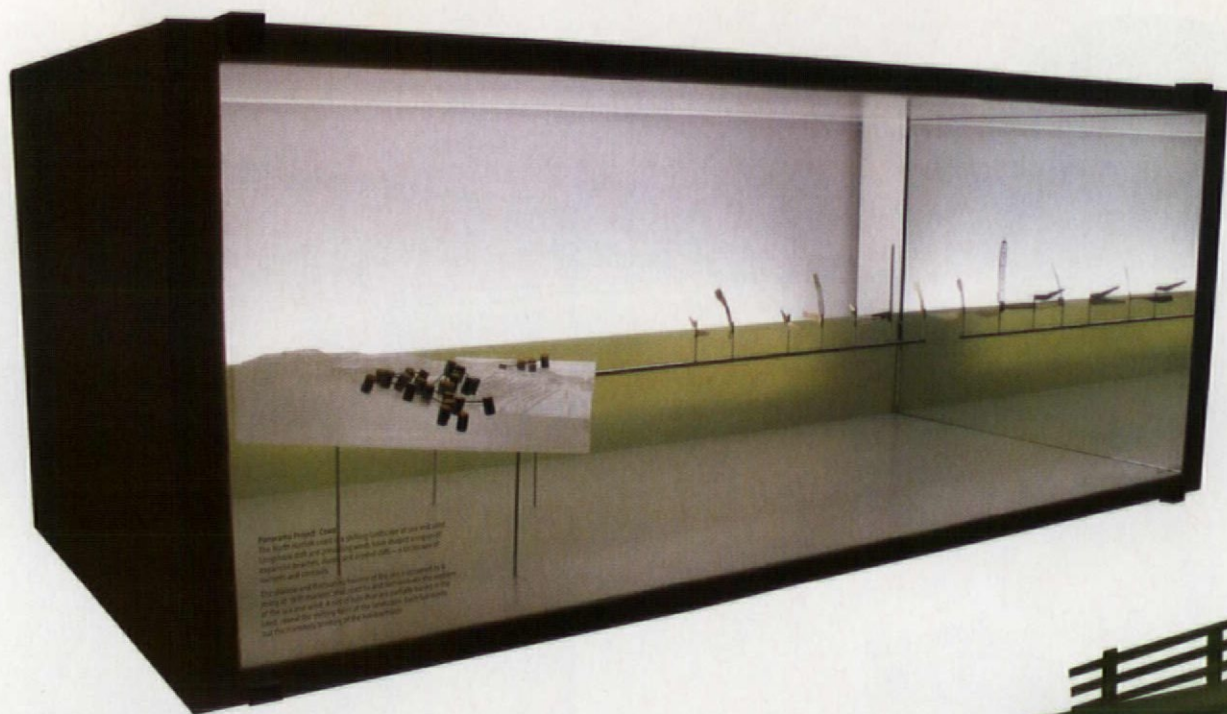
◀ HOK's proposal to replace Victor Heal's neo-Georgian New Change complex just east of St Paul's. This is the first year HOK has been included in the Summer Exhibition.

Given that the recently elected president of the Royal Academy (RA) is one of Britain's leading architects (Nicholas Grimshaw), it is surprising that the architecture room in the Summer Exhibition is one of the smallest spaces in the entire show and is buried at the end of the visitor route as if it were an afterthought. Presumably Grimshaw has had other, more pressing, matters to deal with since his election.

Although the exhibits – around 140 drawings and models – are closely packed, warehouse fashion, the architecture room does, nonetheless, have a degree of intensity, thanks to the efforts of academicians Richard MacCormac and Peter Cook. The starting point is, as ever, the inalienable right of architect RAs to show up to six pieces of work, though it is rare for that right to be fully exercised. Indeed, on this occasion some of the architect members are poorly represented, Ted Cullinan and Piers Gough in particular. Ian Ritchie shows a

project (the Leipzig Messehalle) that is far from new, plus some more of the minimalist etchings that have featured in previous shows, and Richard Rogers displays some fairly familiar projects (well, familiar to anyone who reads the AJ). There is one print from Michael Hopkins (whose practice is currently on strong form, with two outstanding new London buildings). Eva Jiricna shows images of stairs. Even Norman Foster fails to surprise, though the schemes on show are of considerable interest. Foster and Partners' addition to the Free University of Berlin contains echoes of his early work, including the Climatroffice project that he developed with Buckminster Fuller, and is represented by a fine model, plus some of Foster's own sketches.

It is left to Will Alsop, however, to produce something that will arrest the attention of the typical, non-architectural Summer Exhibition punter, with his large and colourful model of Urban Splash

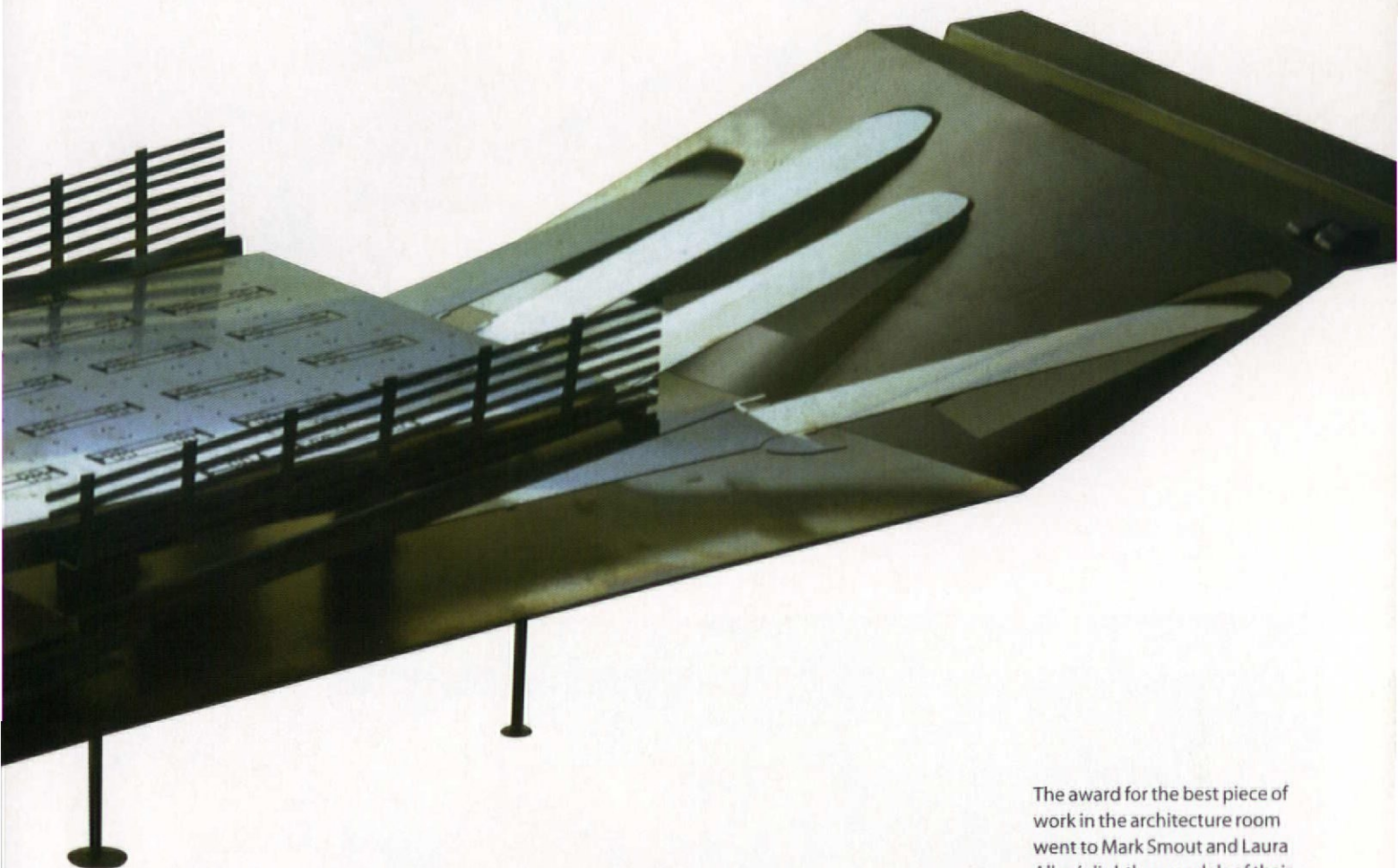


housing for east Manchester. The model is surrounded by water, though the goldfish that Alsop specified were ruled out by the academy (presumably on animal welfare grounds). Surely grabbing the attention of the typical visitor, who may have no special knowledge of architecture but is arts-minded, should be one of the aspirations of the architect exhibitors?

Some of the exhibits are, frankly, a little dreary and one suspects that the profession needs to be encouraged to submit more entries – it really is an open field and there are plenty of first-time exhibitors. Of other big names, John McAslan shines with two models (made by Marc LeStrange) of the project for the reconstruction of King's Cross railway station. If built, this will be McAslan's finest project to date, highlighting the depressing banality of the utilitarian shed tacked on to nearby St Pancras – surely one of the greatest lost opportunities

of recent times. And, as much as I admire the work of both, neither Zaha Hadid nor Future Systems shine in this show – again, one wonders whether they had the time or inclination to do more than turn out some items from the office store. One of the more interesting exhibits (and winner of an AJ/Bovis high commendation) from a big-name firm is Stanton Williams' series of study models for its scheme at the Belgrade Theatre, Coventry, which is accompanied by a lovely, colourful model of the selected option. On a similar note there is also a nice little model – bright pink as if made of icing – of a London office project by Allford Hall Monaghan Morris.

Models inevitably dominate the show. Not all of them are large and showy. Roger Stephenson, architect and jeweller, has been a frequent Summer Exhibition contributor and his exquisite tiny model of a church in Norway was also highly commended. Equally precise

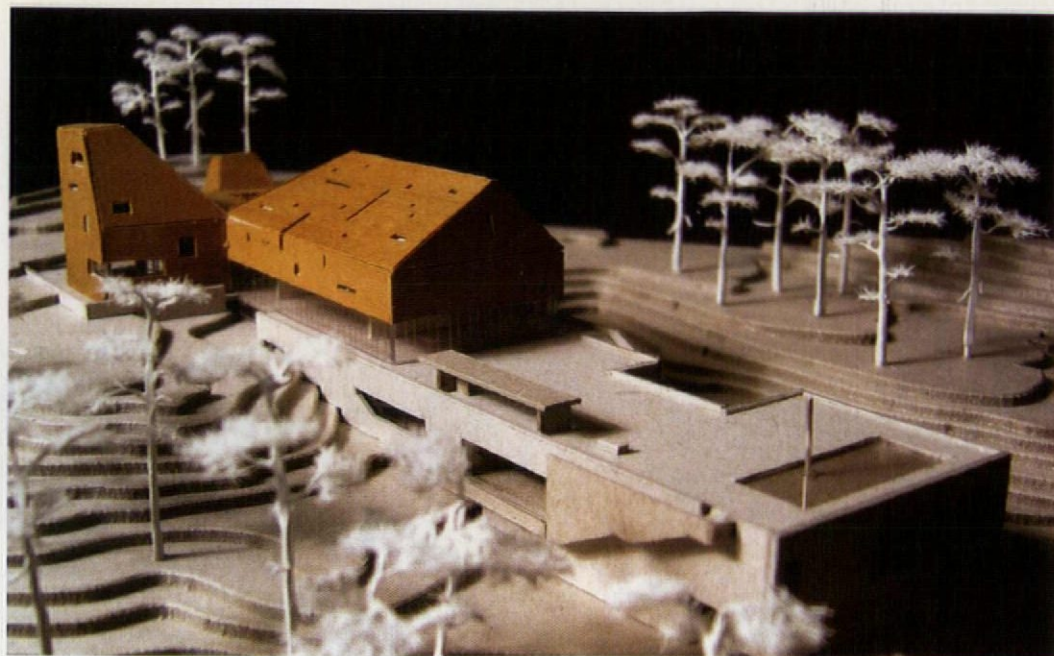


The award for the best piece of work in the architecture room went to Mark Smout and Laura Allen's lightbox models of their Panorama Project designed for the Norfolk coast.

in its detail is the fine model by Kohn Pedersen Fox of its submission to the recent London School of Economics competition for the reconstruction of 24 Kingsway in London. This displays a sharp contrast in presentational method and architectural approach to the model of Peter Cook's proposal for the same competition. Another big American practice now firmly rooted in London, HOK, makes its debut with two schemes, one of them the major project for replacing Victor Heal's neo-Georgian New Change complex just east of St Paul's. The model suggests that HOK's London studio has developed a fluent manner of its own, and the resulting groundscraper could be sensational. Eric Parry's model (made by Andrew Ingham – good to see model-makers credited) of a loadbearing wall is a fine thing, though one wonders how far Parry's architecture will drift towards EUR-style rationalism. There are models in every manner

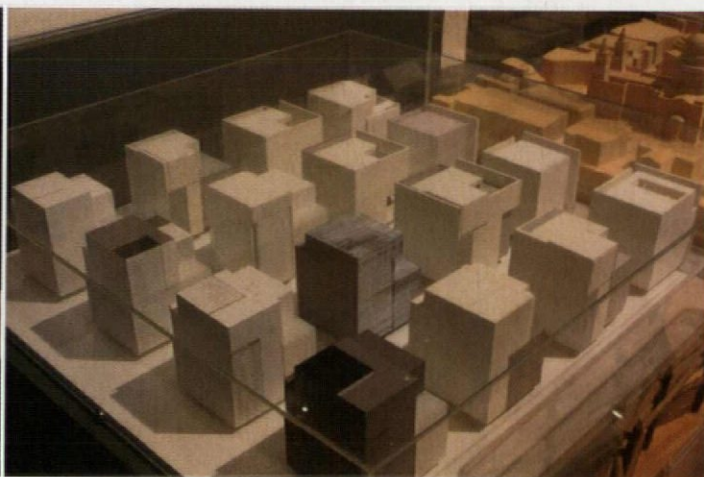
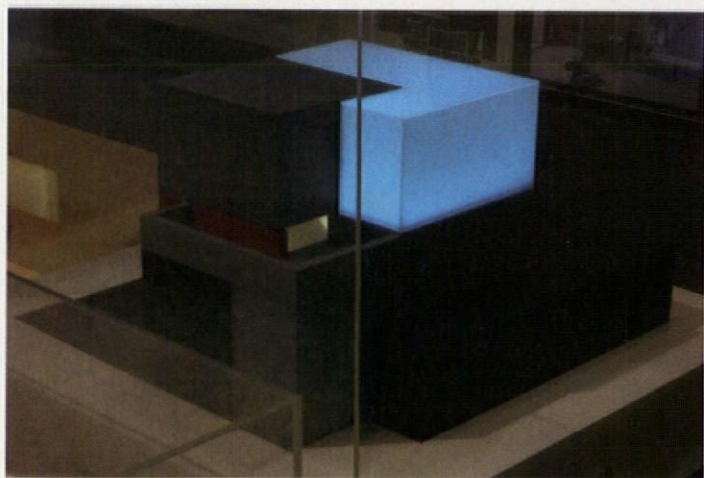
here. Simon Conder's Pinions Barn scheme, with a model by Gillian Whittle, is spare and minimal. Niall McLaughlin's Preston Pavilion (model maker: Olivia Gorden) is a wondrously complex affair, laden with cables and pylons bearing solar collectors and wind turbines – the antithesis of the woody school of 'green' architecture.

Leaving aside a huge painting by Will Alsop and some delightful collages by veteran academician Leonard Manasseh (both outshine some of the work seen in other galleries and both are for sale), few of the 2D works make much impact in the crowded context. Quinlan Terry is back with a drawing (by Martyn Winney) of a Palladian mansion designed for Dallas, Texas. The drawing is admirably skilful – regardless of issues of style – but lacks the verve of the fine drawings by Francis Terry (son and now partner of the leading Classicist) seen last year. Peter Hull is, like Terry junior, another draughtsman



▲ A second high commendation was awarded to Roger Stephenson's tiny model of a church in Norway.

▼ Stanton Williams won a high commendation for its concept models for Belgrade Theatre in Coventry.

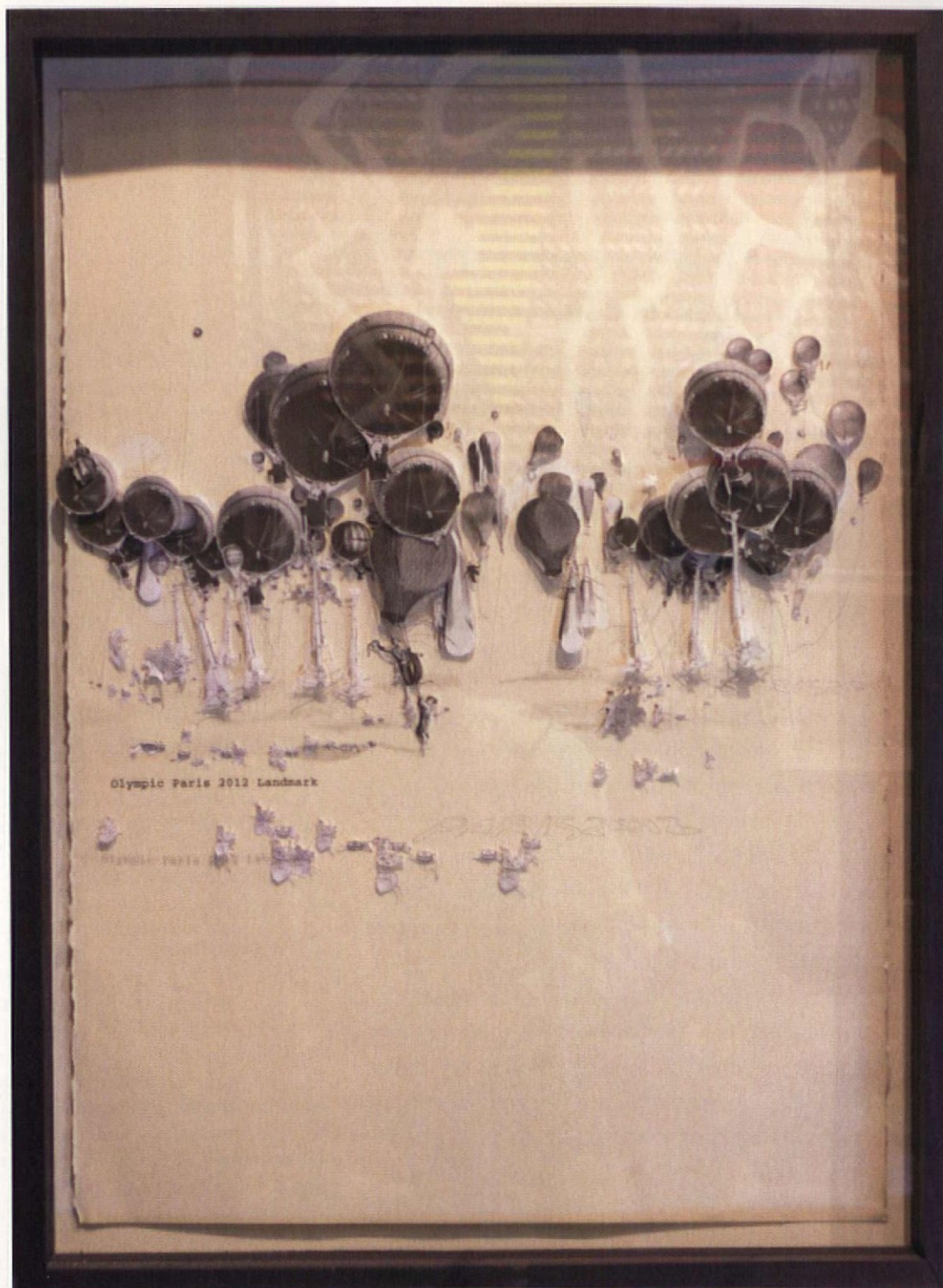


who would merit an exhibition of his own. Formerly an architect with MacCormac Jamieson Prichard, he continues to work with the practice as an illustrator. There are drawings here of MacCormac schemes for Oxford and Victoria Street in London. More remarkable, however, is the capriccio *Anatomy of London – Secrets* showing Terry Farrell's M16 headquarters at Vauxhall in ruins after what appears to be a nuclear or 9/11-style attack. Laurie Chetwood's drawing for a house in the Andes is equally fantastic, but it is apparently a serious proposal; it appears that the man who built the Butterfly House is capable of anything. CJ Lim, often reckoned to be a star in the making, picked up the award for the best submission by a first-time exhibitor for his mould-breaking three boards, combining collage and pencil drawings, of his proposal for a 2012 Olympic landmark for Paris. Denton Corker Marshall's pencil renderings of

the Stonehenge visitor centre equally underline the degree to which drawing is resurgent.

As well as offering a cross-section of the current architectural scene, the Summer Exhibition is an important showcase for new talent. The judges for the AJ/Bovis Awards were impressed both by the sheer beauty of Bartlett-trained Mark Smout and Laura Allen's light-box models of their Panorama Project designed for the Norfolk coast and for the clarity of thought that they represented, and awarded the project the principal award. There was little disagreement either on the quality of Design Engine Architects' presentation of a competition-winning design for a Shakespeare theatre in Poland. In terms of the dynamic relationship with its historic context and its bold use of pictorial imagery and graphics, the scheme is outstanding. But is it being realised? One of the permanent frustrations of the Summer Exhibition

► The award for the best submission by a first-time exhibitor went to CJ Lim for his collage and pencil drawings of his proposal for a 2012 Olympic landmark for Paris.



is a lack of information about the work on show. There is no indication as to whether a project is speculative, has been or is being built or has been abandoned. [See *AJ 20.1.05 for the full story, Ed.*]

Peter Barber has exhibited at the Academy on several previous occasions. His approach to dense, low-rise urban housing presents a challenge to the blank historicism of the Poundbury school. The Tanner Street Gateway project (designed with Jestico + Whiles) hints at the potential emergence of a practical new urban vernacular. Architectural Association graduate Christoph Klemmt has not shown at the RA before, but his Cut project for portable and convertible seaside housing (with Maro Riga) makes for a promising debut. Klemmt also makes a second appearance, as a member of the M3 Architects team, for a high-rise, mixed-use project in Birmingham. I know nothing of Graham Hickson-Smith, another first-timer, but

his model of The Heart of Slough (the title is attention-grabbing in itself) shows a very well-considered proposal for a medium-rise commercial building represented in an excellent model.

Finally, two acts of homage. The first consists of some fine drawings by the late Ralph Erskine, who was an Honorary RA. Secondly, a set of superb photographs of a museum in Japan by Honorary RA Ieoh Ming Pei. For anyone who associates Pei's name with monumental public gestures, such as the Louvre Pyramid, or glass office towers, this will come as something of a revelation for its use of traditional materials and subtle evocation of history. All in all, a remarkably varied show worth seeing and the selectors were right to cram in so much. Next year, however, one hopes that architecture will regain its rightful place at the heart of the Summer Exhibition.

The Royal Academy Summer Exhibition runs from 7 June to 15 August



The AJ bids a fond farewell to its most unsentimental columnist

It's tricky to know how to reflect on the departure of Martin Pawley from the AJ. While it's hard not to feel the loss of somebody who has been such a key part of the magazine for quite so long, it is just as hard to be sentimental about somebody so unswervingly unsentimental himself.

Suffice to say that he has been an exemplary columnist: obstreperous, argumentative, outspoken and quick to point an accusing finger at anything generally considered above reproach. It was Pawley who first raised questions over Richard Rogers' increasing political power, with the characteristic opening line: 'It might seem sacrilegious to couple the name of a latter-day saint like Sir Richard Rogers with any suggestion of conflict of interest.' It was Pawley, again, who repeatedly pointed out the many paradoxes and inconsistencies that dog the evangelical quest to create environmentally friendly architecture.

Bolstered by intimidating intellect, encyclopedic knowledge and extensive expertise, his impish insights amounted to a sustained critique of a profession that is too prone to self-righteousness and too wary of debate. And it was impossible not to admire his nerve. It's hard to imagine anybody else who would have had the gall to use an invitation to speak at Ove Arup & Partners to advise, in all seriousness, that 'what the chaps at Arup should really be doing is exploring the potential of making air-conditioned, artificially lit, heavily insulated, sealed buildings more habitable; not by giving their occupants levers to pull, or jumpers to put on, but by creating within them entire synthetic environments of the most wondrous kind'.

You might hate what he said, but you had to admire the way he said it. Irritatingly, for his detractors, his musings were delivered in prose that was beautifully written, logically coherent and factually correct. Gratifyingly, for his editors, he demonstrated an understanding of libel law that kept them just on the right side of trouble – until now. He informs me that he is looking forward to reading about himself in the AJ and that a letter from his solicitor will be in the post.

Isabel Allen

Pringle's ARB letter prompts comparisons...

The letter from the RIBA to the ARB (AJ 26.5.05) makes a very important point about the interference watershed that occurs in lots of bureaucratic regulatory situations. Is it the requirement simply to have appropriate insurance or must we also carry and show a piece of paper to prove it?

Our admired British system emphasises the spirit of the law: hold an appropriate PII policy. The ARB favours a less attractive approach: show us a piece of paper each year or else. Analogies can be found in the distinction between Building Regulations (principles that are mandatory) and Approved Documents (specifics deemed to comply but not exclusively).

The ARB Act is peculiar in any event. Why are the majority of architects so insecure about their abilities that they seek a legal authority to protect their title? It might help society to protect the function of an architect by defining who must prepare and certify drawings as competent for construction. Failing that, what is gained – other than perceived commercial advantage over colleagues who failed to complete their course? Are there plans afoot to regulate the title of artist or designer?

Alfred Munkenbeck, via email

... sparks calls for mass refusal to comply, and...

I entirely agree with Jack Pringle's letter to the ARB and hope that good may come of it.

I have always refused the ARB's demands for a PII compliance certificate and, after one or two threatening letters from the board, have heard no more.

Could I suggest that the RIBA recommends the same course of action to all members? I cannot imagine the ARB could do much about a mass refusal.

When are we going to be delivered from this awful organisation? If needs be, let's renounce protection of title and enhance the value of being a chartered architect. I imagine the RIBA could spend far more usefully the fee the ARB extracts from us for its unwelcome activities.

John Radice, Wallingford

... leads to complaints of unfounded allegations

News of an 1875 House of Lords decision has yet to reach many in the legal profession and some still advise that a particular course of action is within the powers of a statutory body if there is no statutory prohibition against it. In fact, a statutory body can do only that which it is empowered by statute to do.

The rules of law applicable to the ARB can be expressed thus:

- the ARB must not take any action contrary to the public interest;
- it must not exercise any power not expressly granted in the relevant Act; and
- it must exercise all the powers the relevant Act states it must.

Kate Macintosh's concern (AJ 26.5.05) that the members could remove all of those elected by the profession is unfounded. This would be unlawful as contrary to the public interest.

Jack Pringle's allegation that the ARB has extended its powers is nonsense. The ARB cannot lawfully exercise any power not expressly set out in the Architects Act.

The ARB must prosecute unregistered persons using the title 'architect' in the course of business in the UK. However, it will not prosecute the person designated 'project architect' employed by a government department following a recent advertisement because the titles 'system architect', 'technical architect' and 'project architect' are all related to IT.



For interesting views, let's take this outside

Further to Richard Falconer's letter (AJ 26.5.05), I suggest that the AJ starts a new feature of photos of the *outsides* of architect's offices – surely more interesting than the tidy minimalist interiors featuring unknown (to most of us, anyway) architects apparently having 'meaningful discourses', but more likely deciding what sandwiches to order for lunch. So, to continue the series, I attach photos of the view from our office window in Wells on a lovely May day, with the wisteria and clematis in blossom, and the cathedral in all its afternoon glory. The Passat to the right of the door is mine and the one with its tailgate open is just being emptied of surveying equipment.

Allan A Howles, Wells



The ARB is entitled to make adequate PII a requirement of its Code of Conduct and to take disciplinary proceedings (not prosecute, as you report in AJ 26.5.05) against those on the register in breach of that. It is not entitled to make PII a prerequisite of being admitted to the register because the admission criteria are set down in the Act.

Expulsion from the register can only be expressed in terms of a reasonably short period, following which the expelled person can apply to be re-admitted. Any such application must be considered on its merits in accordance with the normal admission criteria. It would be unlawful for the ARB to remove a person's name from the register 'until that person procures PII'. Thus, mounting disciplinary hearings against the six architects is within the ARB's powers, but any subsequent sanction could be unlawful.

Leaking letters containing unsustainable accusations achieves nothing and potentially brings the profession into disrepute. The RIBA should take proper legal advice and, if grounds exist, commence judicial review proceedings.

Maurice McCarthy, Chorleywood

'Cold' architecture only speaks to the minority

I'm writing in support of Bobby Open's letter (AJ 12.5.05). As a

librarian I often see architects' magazines and, for me, a layperson, the world they depict is a million miles from the experience of ordinary people. Who lives in these bare, minimalist modern houses? Certainly you never see any people in the photographs. At the same time, you constantly sneer at the suburbs or commercial housebuilding, an insult to the millions who live happily in these kind of homes.

Let's face it, architecture is for the rich who can afford to build large modern houses and indulge in clean, minimalist interiors. For the majority of people, modern architecture is cold, ugly and alien. But I am sure you will dismiss all this as the rantings of an ignorant philistine and continue to wallow in your cosy little insulated, irrelevant professional world.

Mary Hothams, Teddington

Fewer cars on the road would do wonders

Toby Andrews' letter (19.5.05) accuses me of various things, including spite towards car owners and claiming to be an unelected representative for the mobility dispossessed – accusations I am happy to refute.

I'm not a campaigner for or against the congestion charge but I realise that there is limited land to cover with roads. At some point roads get over-full, and problems ensue. I thought

the idea of the congestion charge was to raise funds for better public transport, not to inconvenience car users. Car users have never paid the full cost of the environmental and health damage they cause, so the congestion charge is just a case of returning some of the swag.

As for campaigning for a better transport system, it's some way down my list of priorities. I'd rather see safer streets, cleaner air in our cities and the number of road-accident casualties reduced from the current annual figure. I've a suspicion that fewer cars on the road might do wonders for them.

Phil Bixby, York

Pompidou 'accusations' were opening debate

The reinterpretation of David Greene's critique that was included in your news pages (AJ 28.4.05) on the public crit of the Pompidou Centre by Richard Rogers was so inaccurate it cannot be allowed to pass. I am assuming that was the event you were attempting to cover, but only as its organiser would I have that insight; the event was left unnamed.

It was, in fact, called Super-crit#3: Centre Pompidou, and was organised by the Research Centre for Experimental Practice (EXP) in the Department of Architecture at the University of Westminster on 22 April 2005 in

collaboration with the Architecture Foundation.

Contrary to your report, Greene did not 'deride' Rogers for not designing something 'that could have consumed Paris'; he was trying to open up a discussion about an architecture of change and time. Consequentially, questioning whether the building should have got smaller or larger over time is entirely reasonable.

The Centre Pompidou represents one of the key moments of 20th-century international Modernism, and the University of Westminster was extremely grateful to have Rogers make an eloquent and passionate account of the project. To intimate that Greene was trying to 'take swipes' at Rogers is an impertinent misunderstanding of Greene's highly regarded 40 years' experience in teaching and the nature of the event as a platform for interrogating the condition of architecture. It is a matter of some regret that you failed to identify this and take seriously the generosity of all participants in giving time to critically review Pompidou.

Samantha Hardingham, University of Westminster

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



Signing off in anticipation of a new, corruption-free future

As my tenure at the AJ comes to a close, I am left reflecting on the many issues raised over the previous 69 columns of the last 18 months. Most have drawn upon encounters at home, in the office, at meetings or on the street. There have also been many chance conversations, as well as those of the more studied variety, where I have sought out an idea or have been tipped off to one. I have also used travel as an opportunity to open the laptop – however much society is perceived as being increasingly homogenised, an exit from our island allows you to look at other places with a foreigner's eye. Architects need the outsider's perspective to keep seeing each problem afresh.

Of course, the column has looked forward as well as back: the future is to be both encouraged and eagerly anticipated. Indeed, every project is a glimpse of a possible future. So how do we best allow the future to happen in a way that we might deem to be delightful or, at the very least, an improvement? Well, each individual or practice will always hope to produce something that will delight someone else beyond themselves: client, user, passer-by or any combination thereof. Success in achieving this is dependent on ability, desire and perspective: not everyone is looking to delight the same audience. To have any chance of achieving any of the above, you will have to have entertained, to some level or other, firstly and most crucially a client and then planners and Building Control. Architecture's pleasure is that it is there to be reinvented and rediscovered by each individual practitioner and participant.

So, in a spirit of encouraging the future, I conclude by speculating on 10 of the constraints that would be missed least and how their loss might encourage a better future. The extensive utilisation of a camouflage of acronyms, sloppy slogans and abused words

(too many to name, but HSE, PPP, sustainable communities, and brand, for example) should certainly go. Development Control can go too: if it's not offering a vision it's not worth having. We should have either smart Building Regulations or no regulations at all. Complex contracts, labyrinthine party walls and grotesque privacy laws would all have to go: death to the purveyors of pointless statute. Sites, however, will be safe and free of health and safety fascists, and even smart places to be seen. Cars will be enjoyed openly, even catered for, and we'll have architects designing roads and reinventing the shoddy paraphernalia of highway madness. Quantity surveyors will be around somewhere, renamed and a bit more useful, and we will be back to full Bills of Materials, with the architect master of ideas and site. Holland and all its cycle paths, decorated tunnel-form boxes and over-smart, absurdly rationalised forms will be flooded and forgotten. Competitions will be open and corruption in the cutting of deals will be confined to the few. The ARB will be extinct: education will be back on the streets and in the offices and sites, free of targets, audits and learning inputs and outcomes.

In this improved future, architecture will have more opportunity, architects will have fewer excuses, and clients will be able to justifiably put them on their mettle. I would nevertheless anticipate that the coincidence of good architects, clients and buildings would increase greatly. So as a new future, and a new AJ, is anticipated, it is a good time to sign off – with huge thanks to the many readers and friends who have given me regular informal feedback, and the occasional deserved rebuke (usually from those of the valley of Derwent). Happily the architectural future is always out there to be made, so I look forward to continuing, column-free, on what is, after all, the most engaging of pursuits.

'How do we best allow the future to happen in a way that we might deem to be delightful or, at the very least, an improvement?'



Ian Simpson Architects was photographed by Tim Soar at 4.01pm on 27 August 2004 in Manchester



We spent the morning preparing for Tim's second visit. We dried out the trees and carefully placed old and tatty box files to the foreground. Marketing manager Jo Farrell was asked to look inconvenienced and Rachel and I hid towards the back. We asked staff to leave their seats to give that 'just deserted, *Marie Celeste*' feel and liberally scattered fans and general clutter around. We removed our new, pristine 21 inch PCs and replaced them with a selection of outdated Macs. We wanted to give the impression of a lived-in workspace, so, unlike the immaculate studio that we occupy, this photograph captured the mood perfectly. Postscript: the cactus passed away shortly after this picture was taken.



LEARNING TO SHARE

The Campus presented David Morley with the challenge of combining a primary school, community use and a school for children with severe learning difficulties all in the same building

By Barrie Evans. Photographs by Morley von Sternberg



A civic presence in the suburbs. To the right is a square public entrance canopy and library; to the left is the sheltered schools' entrance. Opposite: overspill from the dining room into the schools' concourse



'A school should be a community building that just happens to be used for education.' This increasingly common sentiment was nevertheless a strong determinant of the building. The quote comes from Russ Currie, who led the project for North Somerset Council and who, significantly, is leisure and special projects manager at the council, rather than part of the education department. The building's name, The Campus, rather than such-and-such school, reflects this focus. The client was also looking for something a bit special, a benchmark, from what are the council's first completely new schools since its inception in 1997.

Shared school and community use has become the rule rather than the exception, of course, though making it work is not always straightforward. The big pluses here, apart from David Morley Architects' design, are that there is a new start, staff are committed to making the sharing work, and a facilities manager has been appointed to manage these shared premises for the two schools and for the community, with a brief also to develop community use (and revenue).

Developing community use is a particular challenge here, because The Campus is on the eastern outskirts of Weston-super-Mare within an area called Locking Castle, said to be the largest housing development in Europe. So everyone is new to the area. There are not the typical pre-existing groups and events such as football training, drama,



site plan



gardening or car-boot sales, which are already looking for space. Another target is small business meeting/conference use.

The public face and openness of The Campus is its first success. Eschewing domestic pastiche, it is a significant building in the local centre, the best of them by some way, with its front doors on the pavement edge. Some recent school designs have been victims of security concerns. Here there is perimeter fencing enclosing the buildings and sports field, but The Campus building is part of the perimeter rather than in the centre of the site – like a castle keep.

The community side is the most obviously open part, with a full-height glazed entry to a double-height entrance hall and reception desk to one side, rather than confrontationally head-on. Both the new public library on the ground floor and the community rooms above (which can be merged into one) are fully glazed to the front. The schools have more evidently controlled pupil entrances, again along the pavement. A canopy formed by extending the folded roof plane marks their presence and provides a sheltered drop-off for the minibuses bringing pupils to the severe learning difficulties (SLD) school. For the primary school, the problem of traffic jams at drop-off/pick-up points by parents is addressed by allowing them to park at the adjacent shopping centre.

The architecture expresses these arrangements, with the front glazing to the community side – comprising the entrance, library and meeting rooms above – while the masonry-fronted schools are more solid and protective. The Campus is a significantly sized presence among low-rise housing and the use of an enveloping curved roof to the library and community rooms is a transition to the smaller scale of the housing alongside, while at first-floor level the community rooms have no windows in this curved flank to avoid overlooking these houses.

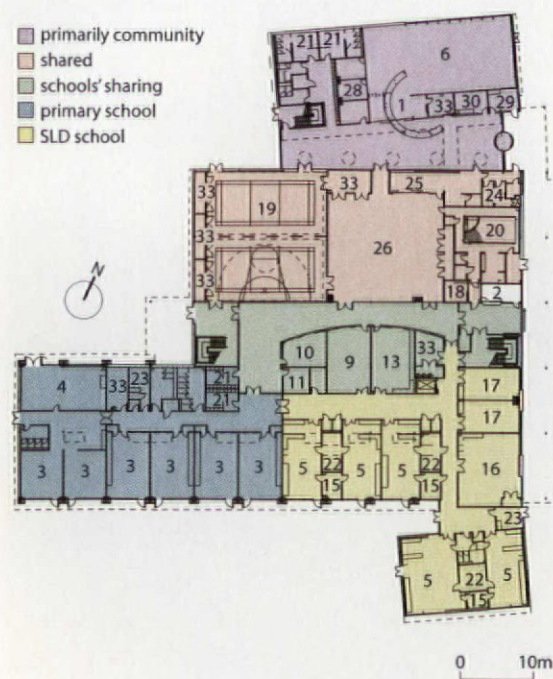
Referring to the 'community side' and the 'schools' side' is a convenient shorthand and at first sight appears to be a clear distinction embedded in the plan. This apparent division is indeed sometimes used for closing off parts of the building at different times. But the design intent and the developing practice are more integrated. The library, for example, is used by groups of school students, both for instruction in the use of resources and for turning them into missionaries to draw in their parents. The dining room and hall are also shared for varied events, with the dining room acting as a foyer for performances in the hall. The servery can service either the dining area or the communal entrance hall. The SLD school hydrotherapy pool is also a community resource. Such multi-use is managed by a working group of the two

school heads and the facilities manager. They are, for example, planning a Japanese week, which will include classroom projects, special information displayed in the library, t'ai chi and origami demonstrations, and social events. Another is a fair for care workers.

The building itself, alongside the will to make sharing work, is taking The Campus further down the community school route than many an example; the trajectory is clear. More experimental has been the co-location of the schools here. The brand new primary has 425 places. The SLD school is relocated here, with 67 places for pupils aged from three to 19.

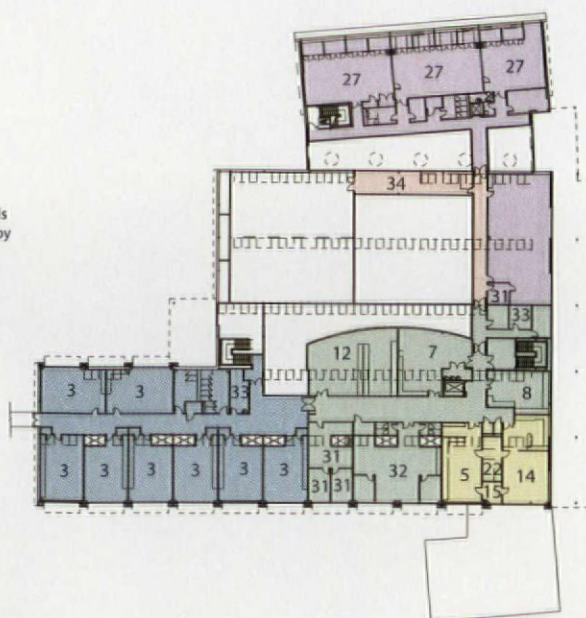
It looks to be working well. The classroom areas of the two schools are separate, but some specialist spaces are shared, as are the major circulation spaces, where the traffic of adapted wheelchairs and Zimmer Frame users is treated as normal. SLD school pupils share the dining room. More unpredictable was the working of the playground, which primary pupils and SLD pupils up to the age of 11 share. (Older children don't have playtimes as such, their days being more structured around activities.) Provision was made for greater segregation of the playground with low fences (including for the nursery classes, a late addition to the building), but this has hardly been needed.

The section of the building is a key element,



ground-floor plan

- KEY**
- 1 reception
 - 2 schools' reception
 - 3 primary class base
 - 4 nursery class base
 - 5 SLD class base
 - 6 library
 - 7 art and design
 - 8 science and technology
 - 9 music
 - 10 language and special needs
 - 11 practice and speech therapy
 - 12 ICT
 - 13 food and technology
 - 14 life skills
 - 15 withdrawal
 - 16 resource base
 - 17 multi-purpose
 - 18 soft play
 - 19 hall/gym
 - 20 hydrotherapy pool
 - 21 shower and changing
 - 22 hygiene and changing
 - 23 medical
 - 24 kitchen
 - 25 servery
 - 26 dining room
 - 27 community rooms
 - 28 meeting
 - 29 police office
 - 30 interview
 - 31 office/admin
 - 32 staff room
 - 33 store
 - 34 plant room



first-floor plan

The most public face
of The Campus, with
the library below and
meetings space above



At the schools' entrance extended north-light roof planes provide a sheltered drop-off

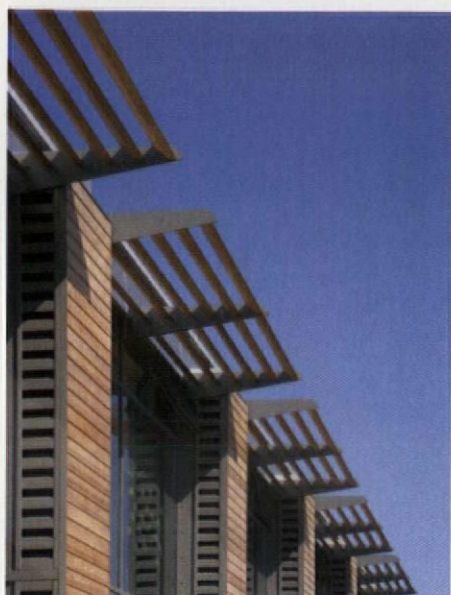


Despite some deep-plan spaces, such as the hall, north-lights provide animation



The classrooms facing north have windows, north-lights and are shallower in plan

Below: fixed louvres to the upper floor. Bottom: the separate block for the youngest SLD students. Opposite: the central light and ventilation shaft



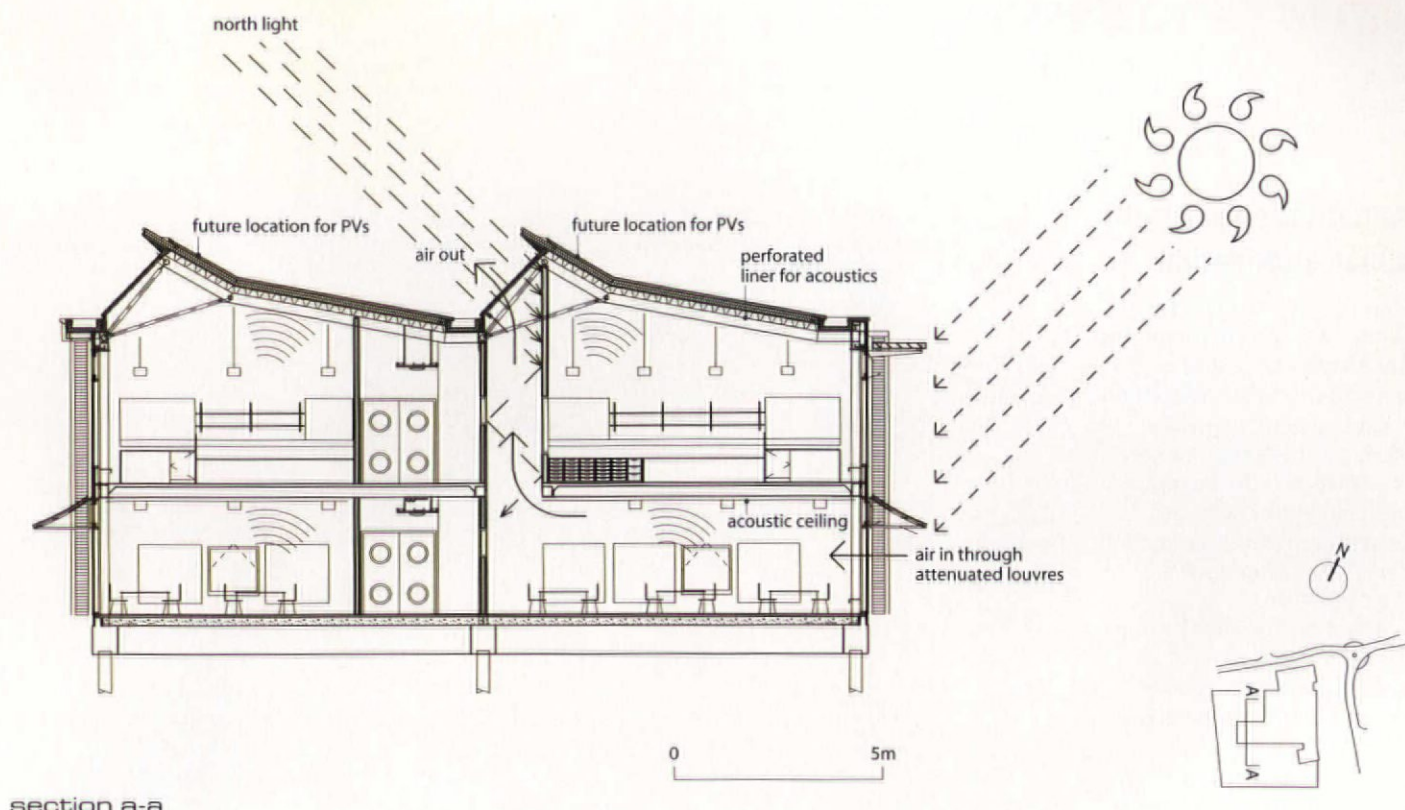
as it is with the architect's earlier buildings, particularly for its role in environmental control. The folded plate roof provides north light and a ventilation extract. Almost every classroom faces south, achieved partly by making them more deep-plan than square. To compensate, there are light shafts at the back of each classroom, with windows on the first floor and open shafts on the ground floor. As with Cullinan's Greenwich Millennium Village School (AJ 27.3.03), this is not so much about lumens per m^2 as the presence of daylight. Lights are still needed and still get left on anyway.

Classroom windows are fixed, though classrooms on the ground floor have glazed doors on to the playground. Ventilation is via opening panels connected to external timber-clad ducts (see *Working Details*, pages 40-41). External louvres at the upper

floor and permanent fabric blinds at ground level provide shading. Classroom layouts are very straightforward. Teachers simply liked having corners, which is enough to allow varied space-use most of the time. The SLD classrooms have an area immediately inside for parking wheelchairs and other mobility aids. And between each pair of SLD classrooms are a changing room and withdrawal room.

This is a building with a complicated programme that has been resolved with clarity in both form and plan. This clarity makes negotiating the building relatively straightforward. And spaces do not feel pinched by educational space standards. The architect's practised hand with metal and glass lends refinement, while the careful manipulation of daylight helps create an interior of architectural incident.





section a-a

COST SUMMARY

Data based on tender sum, for gross internal area

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	84	5.27
SUPERSTRUCTURE		
Frame	92	5.79
Upper floors	23	1.44
Roof	81	5.13
Rooflights	30	1.88
Staircases	9	0.57
External walls, windows	132	8.30
External doors		
Internal walls and partitions	72	4.53
Internal doors	25	1.60
Group element total	464	29.24
INTERNAL FINISHES		
Wall finishes	21	1.30
Floor finishes	35	2.23
Ceiling finishes	13	0.81
Group element total	69	4.34
FITTINGS AND FURNITURE	58	3.66
SERVICES		
Sanitary appliances	21	1.35
Services equipment	48	3.02
Disposal installations	3	0.16
Water installations	12	0.73
Space heating and air treatment	87	5.56
Electrical services	80	5.04
Lift and conveyor installations	10	0.65
Protective installations	24	1.50
Communication installation	24	1.51
Builders' work in connection	20	1.25
Group element total	329	20.77
EXTERNAL WORKS	261	16.45
PRELIMINARIES AND INSURANCE	321	20.27
TOTAL	1,586	100

Cost data provided by Dickson-Powell Partnership

CREDITS

TENDER DATE

Two-stage procurement process, with target 80 per cent cost certainty achieved by July 2003

START ON SITE

June 2003

CONTRACT DURATION

65 weeks

GROSS INTERNAL AREA

5,639m²

FORM OF CONTRACT

GC/Works/1 without Quantities 1998

TOTAL COST

£8,941,772

CLIENT

North Somerset Council

ARCHITECT

David Morley Architects; David Morley, Ruth Butler, Helen Osborn, Vivian Chan, Gary Treacy, Caroline Turner, Cuong Tran-Viet, Juliet Erridge, David Preece

QUANTITY SURVEYOR

Dickson-Powell Partnership

SERVICES ENGINEER

Max Fordham

STRUCTURAL ENGINEER

Price & Myers

LANDSCAPE ARCHITECT

Livingston Eyre Associates

PLANNING SUPERVISOR

Gardiner & Theobald

MAIN CONTRACTOR

Kier Western

SUBCONTRACTORS AND SUPPLIERS

Steelwork Billington Structures; roof supplier Corus Kalzip; roof subcontractor Kelsey Roofing; lifts KONE; curtain walling supplier Kawneer, curtain walling subcontractor SIAC Construction; M&E Lorne Stewart; hydrotherapy pool Beaver International; insulated render system supplier Alumasc; insulated render subcontractor SERS; northlights supplier Vitral; northlights subcontractor ESB; solar shading (interior and exterior) Levolux; sprinklers Wormald Fire Systems; architectural metalwork MJ Patch and Co; acoustic

louvre boxes Sophia Contracting; kitchen Western Blueprint; partitions supplier British Gypsum; partitions subcontractor Micra; internal doors European Doors; ironmongery Trapex; western red cedar cladding Ward Timber; movable partitions Dorma; metal stairs and balustrades Glazzard; classroom furniture Thorpe; roller shutters HVP; washroom systems Prospec; sanitaryware Armitage Shanks; glazed screens Solaglas; metal doors Accent Hansen; fencing Zaun Fencing; gabion wall Phi Group

WEBLINKS

North Somerset Council
www.n-somerset.gov.uk
 David Morley Architects
www.davidmorleyarchitects.co.uk
 Max Fordham
www.maxfordham.com
 Price & Myers
www.pricemyers.com
 Livingston Eyre Associates
www.livingstoneyre.co.uk
 Gardiner & Theobald
www.gardiner.com
 Kier Western
www.kier.co.uk

A ventilation box with sound attenuation

The Campus project is a two-storey development comprising a primary school, a severe learning difficulties (SLD) school and integrated community facilities. It has a steel-frame construction with concrete beam-and-block floors at ground level and concrete plank floors with exposed soffits at first-floor level.

A natural ventilation strategy has been adopted, using the thermal mass of the concrete floor to equalise temperature.

Most classrooms face south. They are glazed with an aluminium curtain wall system, which is shaded with timber louvres at the upper levels to control summer sun and with fabric shades at the lower levels.

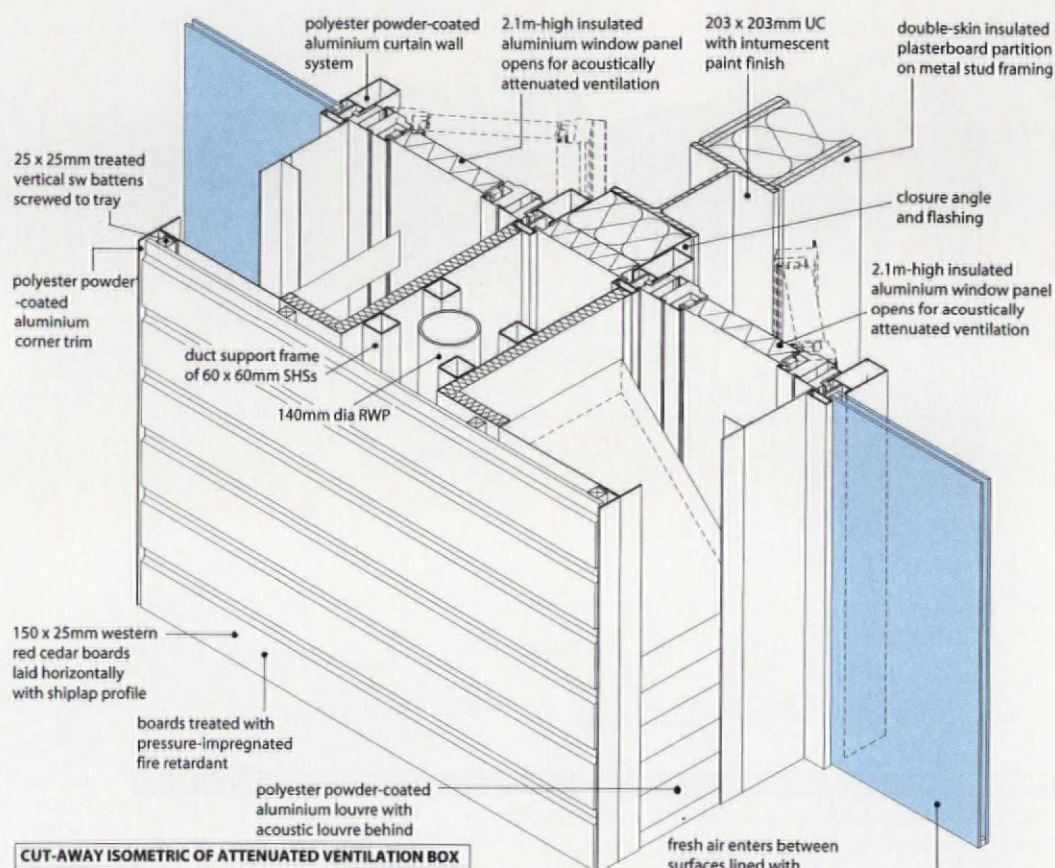
Ground-floor classrooms open on to the shared playground. Road noise had to be reduced to meet Building Regulations requirements for background noise in classrooms.

A low-energy approach to reconciling noise control with natural ventilation resulted in a series of two-storey ventilation boxes with sound attenuation, which run along the south facade of the building in front of the curtain wall.

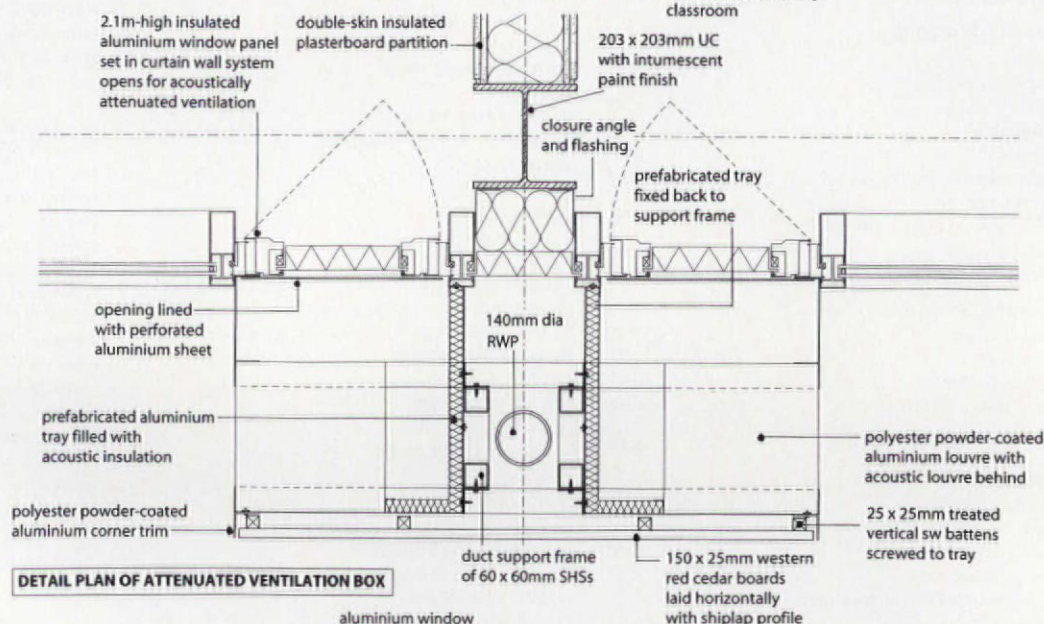
Fresh air enters the boxes through two rows of vertical louvres with acoustically absorbent surfaces to attenuate the noise. The air is directed into each classroom through a pair of manually operated window panels that are 2.1m high. The panels are insulated and lined with perforated aluminium sheet. Each classroom is served by two ventilation boxes.

Each ventilation box was constructed as a prefabricated unit with an SHS frame clad with polyester powder-coated aluminium sheets. The boxes are fixed back to the primary steel structure at the top and bottom. The fronts of the boxes are clad with western red cedar boards laid horizontally.

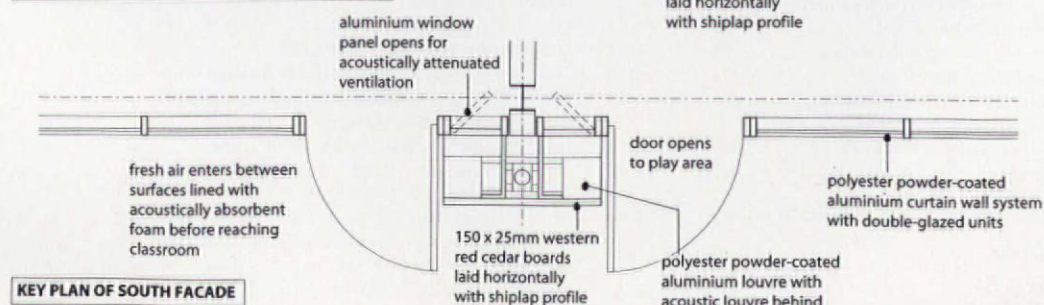
Susan Dawson



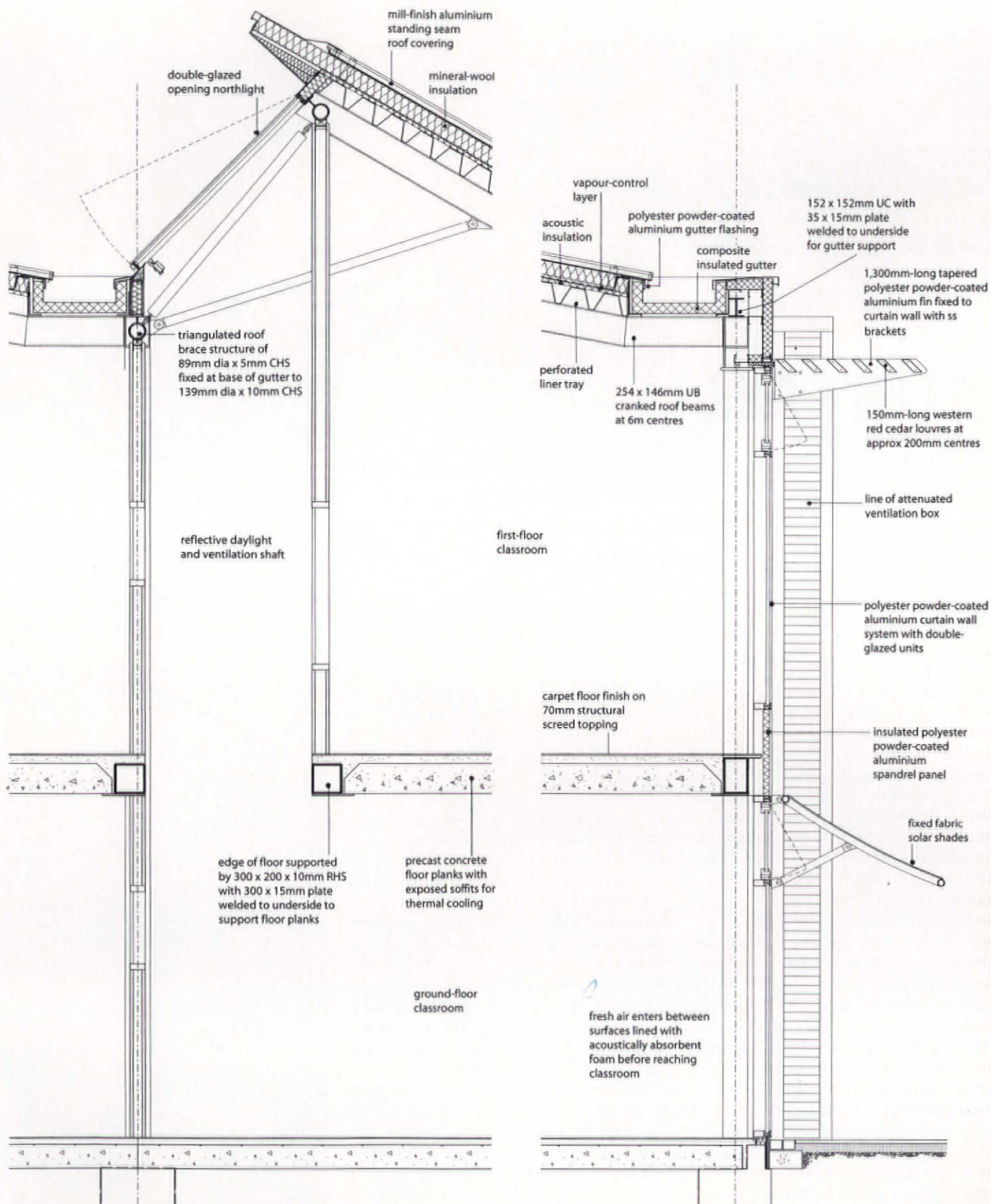
CUT-AWAY ISOMETRIC OF ATTENUATED VENTILATION BOX



DETAIL PLAN OF ATTENUATED VENTILATION BOX



KEY PLAN OF SOUTH FACADE



DETAIL SECTION THROUGH SOUTH-FACING CLASSROOMS



Left: the original 1970s entrance front. Right: the new block in front of the existing – the original tile theme picked up in new white rainscreen cladding

AFTER CARE

YRM has reworked one of its earlier buildings at the John Radcliffe Hospital, using sensitive microsurgery to fit in new facilities and respond to the original architecture

By Barrie Evans. Photographs by Keith Collie

YRM was formed in 1944, 10 years after FRS Yorke had published *The Modern House*, a landmark book in the coming of Modernism to Britain. As Cyril Mardall said: 'We knew precisely which way architecture was going to go. We had no hesitation.'^{*} One manifestation of this certainty was the white-tiled buildings through the 1960s and 1970s, including the John Radcliffe Hospital (from 1972 onward) at Headington outside Oxford, with its relentless gridded formalism, scarcely responding to context. (YRM was doing other things at the time too, notably steel and glass commercial building, often with SOM.)

While the dimensionally coordinated white-tile approach is certainly stark when seen at St Thomas' Hospital in London (1975), opposite the Houses of Parliament, a district general hospital out of town such as the Radcliffe might be read more in the country house tradition of putting the latest architecture in its own setting.

Headington is more suburban than rural now, but in some ways the formula still works. Even a cursory acquaintance with hospitals reveals their general penchant for short-term rather than strategic thinking about development – the proliferation of additions, infills and nominally temporary accommodation,

a tendency to clutter that continues inside the buildings with ad hoc signage and new equipment installed over traces of the old. At Headington today the simple clarity of form and arrangement of white-tiled YRM buildings have a compositional strength that is still legible, despite 30 years of subsequent piecemeal site development.

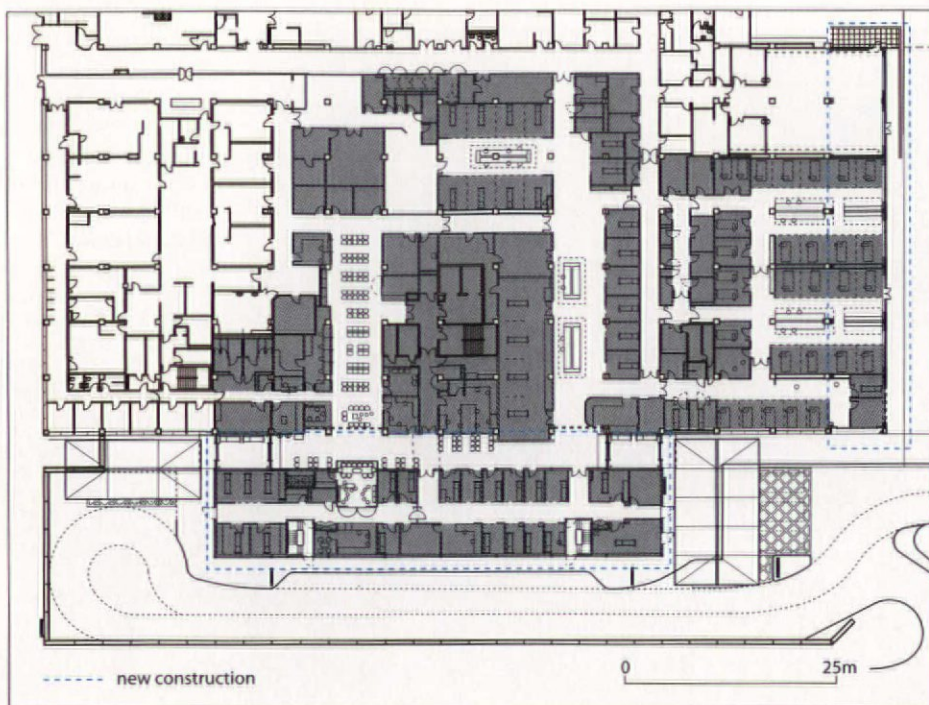
From around 1994 the Radcliffe was looking for ways to bring its remaining facilities from the centre of Oxford to the Headington site. YRM was involved at this stage as the masterplanner. Generally, the Radcliffe was doing well as a hospital, but its accident and emergency (A&E) facilities were stretched; for example, needing temporary cubicles for beds. Designed for 40,000 users annually, A&E is now passing 70,000 and forecast to rise. The hospital also has the potential to be on the receiving end of a major incident on the M4. Accident and emergency is a world of contrasting storm and calm.

In 1999 YRM was asked to look at the possibility of reorganising and extending one of its earlier buildings, designed in 1976. The practice was set a spatial puzzle. In terms of extension there were no opportunities for a major matching volume, and YRM was left trying to extend piecemeal the existing large, very regular, self-contained form. Three

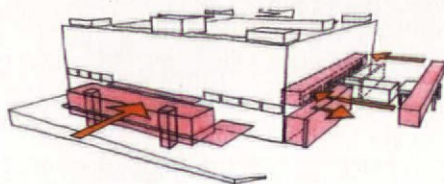








ground-floor plan



Above: the south-east extension, 'pulled out like a drawer'. **Above left:** the plan shows treated areas, including new work: the south-east extension and south-west new block. **The first-floor work is similarly extensive.** **Left:** an axonometric of additions and the upper-level insertion on podium. **Opposite:** a new mall with existing building opened up for a waiting area

options were identified, all followed through. The first is on the podium (level three). An open colonnade on the south-east (the front of the building), this has been filled in for a grid bay-depth (6.3m) strip to create a home for the Kandoorie Trauma Research Unit.

With the main pedestrian entrance bridging to level two, there was a moat-like space in front of the building. YRM has extended into this area at levels one and two, the formal expression like pulling out a drawer from a chest – the 'drawer front' being a new white-tiled wall matching the earlier facade one bay forward. (Except, that is, for the original brown timber window frames, which architect Peter Stocker hates and has replaced with aluminium.) Moving out the facade by the 6.3m bay extends the already deep-plan floors; the framing and parts of the building's old facade were left in place as partitions to save money. If this doesn't have the exuberance of SITE Architects, it gives a welcome lighthearted feel, unusual for the hospital, and for YRM.

The third move is a new two-storey extension to the south-west, built on the site of the former ambulance access ramp, in contrasting steel and glass. It has a more complex role than simply extending the floorplates as the 'drawer' does. On the ground floor

(level one) it accommodates children and minor surgery, on the floor above are staff and training areas. Between this volume and the existing building is a full-length glazed-roof mall, with a bridge connection across at level two. This separation from the main building is important for staff involved in what can be highly stressful work, providing a new place apart on the first floor, where they can unwind.

The new extension is also daylit from both sides – a rare treat in the hospital. And by making large openings at ground-floor level (level one) along the mall in the existing hospital wall, the large waiting area can be sited immediately inside the original building, with a good sense of outside contact, which is believed to have a significantly relaxing effect on people awaiting treatment or news of others who are. (The waiting area is deep enough to need artificial lighting too, though, which can be dimmed at night to allow people to doze.)

As a separate volume, the architectural treatment of the extension is deliberately different in materials, evidently signalling openness and light. It does share with the existing building the rigour of grids. And externally there is a rainscreen of large white tiles at ground level, providing privacy to the

surgical areas behind. Also, in a neat touch, the acoustic absorbent wall panels at the upper level of the extension's mall wall are pierced in slotted rectangles that harmonise with the white-tile grid. (A less successful element is the heavy-structured external canopy for sheltering ambulances.)

Change is a constant of the health service, of course. The programme was altered during construction, both in its spatial requirements and as a result of technology. For example, the resuscitation suite was designed with five beds, but new and bigger technology has reduced this to four. But, while the interventions by YRM do meet specific current needs – improved accident and emergency waiting facilities and relationships with diagnostic and surgical areas, new facilities for children and staff, and more – the new space is essentially flexible, some of it destined to be used quite differently in a few years' time, if not sooner. So it has been important to respond to the original building as much as to current medical needs. One feels Y, R and M would have been pleased.

* In the Line of Development: FRS Yorke, E Rosenberg and CS Mardall to YRM, 1930-1992. A catalogue by Alan Powers to accompany an exhibition of the same name, held at the RIBA Heinz Gallery, 1992



Far left: the new mall, with the original building to the right and the new block to the left. Left: the new block in front of the existing, echoing the grids and tiling

THE PROCESS

After long consideration, the decision was taken to carry out the work in three phases. This was the more complicated option for keeping all existing facilities operational, but avoided investing much of the tight budget in decanting and temporary accommodation to achieve a single phase.

The complexity of this phasing and maintaining operational continuity led to the introduction of the construction partner, Bovis Lend Lease, at the completion of the scheme stage – one of the first such instances and an early trial for the principles of Procure 21. Bovis Lend Lease was appointed through a two-stage tender process and initially worked with the design team to complete the documentation, procurement strategy and programming of the works. The project was ultimately let as a traditional JCT form on the basis of a fixed price following tendering of all trade packages.

This project was too small to be a Private Finance Initiative (PFI) scheme. The larger projects on the Headington site now under way are grouped as a PFI. (YRM has done the reference design for this; that is, the design benchmark against which PFI bids are measured, but which never itself gets built.) Peter Stocker of YRM feels that PFI is appropriate for such hospital developments because the alternative, the pattern over many years to date, has been to drip-feed money to hospitals, leading to one-off projects that compromise realising any medium-term strategy.

CREDITS

BUILDING

John Radcliffe Emergency Department

DESIGN PROGRAMME

August 1999 to April 2001

START ON SITE

April 2001

CONTRACT DURATION

30 months (in three principal phases)

GROSS INTERNAL AREA

5,710m²

FORM OF CONTRACT

Two-stage JCT 98

TOTAL COST

£12.8 million

CLIENT

Oxford Radcliffe Hospitals NHS Trust

MAIN CONTRACTOR

Bovis Lend Lease

ARCHITECT, PLANNING SUPERVISOR

YRM Architects Planners Designers

STRUCTURAL ENGINEER

Anthony Hunt Associates

SERVICES ENGINEER

DSSR

QUANTITY SURVEYOR

Theatreplan

FIRE CONSULTANT

Arup Fire

ACOUSTIC CONSULTANT

Cole Jarman Acoustics

SUBCONTRACTORS AND SUPPLIERS

Demolition TE Scudder; asbestos removal Caswell Environmental Services; groundworks and substructure Fergal Contracting Co; structural steelwork Midland Steel Structures; precast concrete flooring Coltman Precast Concrete; builders' work, finishes Cubitt Building & Interiors; fire screens Fendor Hansen; cladding, curtain walling Claydon Aluminium; window protection Durable Berkeley; roofing Apex Asphalt and Paving Co; raised flooring TFA Interior Projects; suspended ceilings IPD Interiors; soft flooring Tyndale Carpets; roller shutters Syston Rolling Shutters; specialist joinery FBS Contracts; curtain tracks Goelst UK; M&E services FG Alden; surfacing Fitzgerald Contractors

COST SUMMARY

	Cost (£)
Groundworks	283,224
Builders' work	2,974,387
Demolition	246,994
Asbestos removal	106,417
Soft flooring	312,102
Fire protection	177,742
Surfacing	241,025
Steelwork	329,000
Precast floors	25,020
Cladding, atrium glazing	1,255,419
Roofing	252,359
Suspended ceiling	299,935
Raised flooring	49,122
Metalwork	163,000
Joinery	436,392
M&E	3,447,648
Preliminaries etc	2,215,214
TOTAL	12,815,000

WEBLINKS

Oxford Radcliffe Hospitals NHS Trust
www.oxfordradcliffe.nhs.uk
 Bovis Lend Lease
www.bovislendlease.com
 YRM Architects Planners Designers
www.yrm.co.uk
 Anthony Hunt Associates
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11:45 That's Entertainment:

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

14:00 Let There Be Light:

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

15:15 Working With Custom Electronics:

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

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Guidebooks to Scotland

Scottish building regulations have changed completely. Even the Scottish Building Standards Agency was unprepared

BY PETER WILSON

Overshadowed by the lead-up to the General Election, the introduction of the new Building (Scotland) Regulations 2004, on the first day of May, might have prompted some people to suggest that it was a good week to bury bad news. Yet, even if the new system has some way to go before it is fully operational – given that there is no set date for having the various scheme providers in place, essential to make the new regulations function – architects cannot afford to delay an examination of how it will impact on their daily practice.

The changes are significant, and no mere tinkering with the regulations as they previously stood: this is a substantive rethinking of the whole approval process, moving the assessment of projects away from the old 'deemed to satisfy' criteria towards 'guidance', and drastically reducing the number of mandatory requirements. With more flexibility in interpretation permitted, the new regulations should make securing Building Warrant approval more straightforward for even the most innovative designs.

The changes are hardly premature: for years the old system of Building Regulations had been tweaked, amended or added to, and the various sections previously identified by letters of the alphabet were subject to sporadic revision. No longer. In order to correspond more closely with European Union construction products directives, the system has been entirely rewritten to comprise six 'functional standards' for manufacturers to conform to in their product classification and marketing literature. As with most European Union-driven changes, the objectives from Brussels are to reduce trade barriers between member states and to encourage greater competition.

It would be wrong, however, to give the impression that the new

'The changes are hardly premature: for years the old system of Building Regulations had been tweaked, amended or added to, and the various sections subject to sporadic revision. No longer'

regulations have been entirely predicated on these imperatives. The opportunity to embrace concepts like 'robustness' as a route towards improved construction standards has not been missed, and can only be seen as a good thing for homeowners, housing associations and anyone else confronting problem areas, like sound transmission between dwellings.

Issues such as these lie at the heart of the change and go back to the Building (Scotland) Act 2003, which gave power to ministers in the Scottish Parliament to make Building Regulations to 'secure the health, safety, welfare, and convenience in and about buildings and others who may be affected by buildings or matters connected with buildings'. These wide-ranging ambitions were augmented in the Act by a desire to 'further the conservation of fuel and power' and to 'further the achievement of sustainable development', and in combination have resulted in the creation of the Building (Scotland) Regulations 2004.

Many a mickle

In essence, the new system has been developed around two Technical Handbooks, one for domestic buildings, the other for non-domestic structures. These are intended to

provide 'guidance', and each has a general introduction, six main sections and three appendices. Chapters on structure, fire, environment, safety, noise and energy (the 'functional standards') form the heart of the new regulations, but to be fully *au fait* with the process, architects should make themselves aware of a plethora of other material, including the *Procedural Handbook* (which provides guidance on the operation of the new system), the *Certification Handbook* (which explains the implementation of the certification system and guidance on the optional procedures of certification), and *Building Standards Circulars and Consultation Responses*.

One of the most important changes is in the area of certification, previously the fiefdom of local authority building standards departments (who, as 'verifiers', still issue the final Building Warrant), but now opened up to 'qualified, experienced and reputable building professionals and tradesmen as complying with the Building Regulations without the need for detailed scrutiny of designs or inspections by local authorities'.

Certification in each functional standard area, therefore, can now be provided by 'approved certifiers of design' (ACDs) or 'approved certifiers of construction' (ACCs). A building standards department now requires only the relevant certificates from an approved certifier of design to issue the Building Warrant, since it is the latter who becomes directly responsible for the work certified. Those seeking

'One of the most important changes is in the area of certification, previously the fiefdom of local authority building standards departments, but now opened up to "qualified, experienced and reputable building professionals as complying with the Building Regulations without the need for detailed scrutiny of designs"'

to become ACDs or ACCs must also be employed by a business or other body that has been approved as 'adopting suitably professional practice to provide a certification service including quality assurance procedures to check compliance with Building Regulations and is registered in an appropriate approved certification scheme'.

To this end, the new Scottish Building Standards Agency (SBSA) was set up in June 2004, as an executive agency of the Scottish Executive to undertake the national functions relating to the new building standards system, as set out in the Building (Scotland) Act 2003. Among its many functions, the SBSA now provides the administrative hub for the certification procedures and is charged with operating an online certification register of approved certifiers of design, approved certifiers of construction, approved bodies, certification scheme providers and certification schemes.

Certifiable scheme

This is all well and good, but the whole system may take a while to bed in, since the actual appointment of the first wave of the new breed of approved certifiers has yet to take place, and only a few of the scheme providers have so far been approved. This wasn't helped by the fact that SBSA moved a few months ago from the Scottish Executive headquarters at Leith out to Livingston (part of its department dispersal policy), but some senior staff chose not to go, leading to something of a hiatus in the process of appointing key positions.

Indeed, advertisements for the principal construction professionals and senior architects who will form the SBSA team responsible for procedural guidance only appeared in the press in the same week as the launch of the new regulations. Given the importance of this aspect of the process to the actual implementation of the system, it would appear that something has stalled somewhere.

Certainly, organisations such as the Institute of Chartered Engineers (ICE), the Institute of Electrical Engineers (IEE) and the Association of Noise Consultants (ANC) are all keen to become scheme providers on behalf of their members, but there

are rumours that applications from others, such as the National House-Building Council, are being resisted because, *prima facie*, they are considered to have a vested interest. Whether word of such tensions is accurate or not, the fact still remains that the new system is likely to remain dependent on the expertise of local authority building standards departments for some time.

In the short term, this may have the opposite effect than that intended under the new regulations, since, instead of freeing up staff to consider those projects deemed to be more innovative, it is highly possible that the wheels of the new system will grind even more slowly than the previous one, at least while staff struggle to understand the nuances of the novel approach.

Under the old system, astute developers sought consultants' advice in critical areas such as fire and noise

'In future, when the new scheme is implemented, consultants will be able to scrutinise designs at an early stage and suggest amendments before they are put forward to an approved certifier of design'

control prior to submitting drawings for Building Warrant approval. In theory, this reduced delay – since the consultants had far more extensive knowledge in their specific fields than local authority officers, but in practice the advice was often sought at a late stage in the design process and could in any case still fall foul of the building control officer's own interpretation.

In future, when the new scheme is implemented, consultants will be able to scrutinise designs at an early stage; suggest amendments to details and review the finalised drawings before they are put forward to an approved certifier of design. This should, in principle, result in reduced fees and a speeded-up building control process, but in practice may prove more complex when areas of responsibility overlap and are dealt with by differing approved certifiers of design or construction. The knock-on effects of changes required by one could impact on agreements that have already been reached with others.

Insure and verify

For some consultants, the impetus to register as an approved certifier of design is clear – only one company in Scotland is a member of the Association of Noise Consultants, for example – but the participation of others may be delayed by uncertainties likely to affect their professional indemnity insurance premiums. In such instances, the potential return from registering as an approved certifier of design may well be outweighed by other costs, not least of which would be the extent of the learning curve involved.

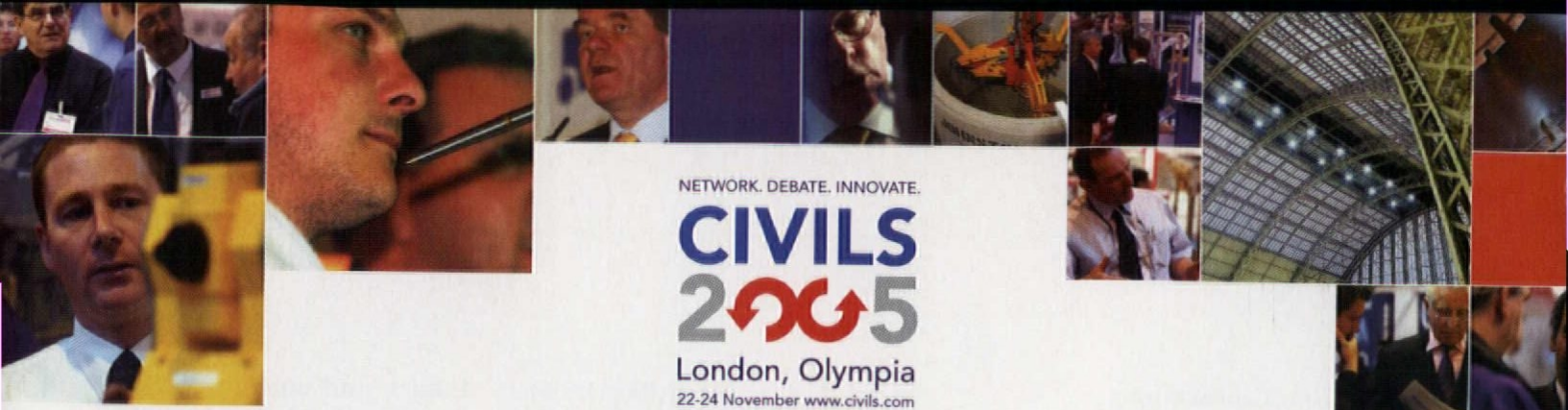
The process is not static, however, and the Scottish Building Standards Agency has a number of other functions designed to 'protect the public interest in matters relating to the design, construction, conversion and demolition of buildings'. A key part of this remit is to develop the regulations and to produce associated guidance and views to help verifiers make decisions. In exceptional cases it will grant relaxations to the new building standards and will itself act as the verifier for Crown buildings.

Perhaps its most crucial role will turn out to be the manner in which it monitors and audits the certification system and the performance of those who are registered as approved certifiers of design or construction, as well as that of the verifiers themselves. Ultimately, the strength and success of the Building (Scotland) Regulations 2004 will come down to the effectiveness and quality of the decision-making by those whose role it is to make it work. In cases where no resolution can be found, there is a final resort of appeal to Scottish ministers. It would be fitting – were it not itself a Crown property – for their own building to be used as a training vehicle for certifiers and verifiers alike. Holyrood would make the perfect case study.

Peter Wilson is director of the Manifesto Architecture Research Centre at Napier University. Email: Pr.Wilson@napier.ac.uk

References

The Building (Scotland) Regulations 2004 and related Technical Handbooks can be downloaded from the Scottish Building Standards Agency's website (www.sbsa.gov.uk) or purchased from The Stationery Office (TSO) or other bookshops.



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A global arena

An exhibition of stadia and the launch of a book on the topic provide an opportunity to appraise sport and architecture

BY AUSTIN WILLIAMS



A new exhibition, due to open on 17 June at the RIBA, will feature a range of state-of-the-art drawings and detailed models of sports architecture across the world. Pride of place will go to the new Wembley Stadium, Ascot Racecourse and the Emirates Stadium (Arsenal's future home ground). The exhibition is a good excuse to view the work of HOK Sport and coincides with the launch of a new book entitled *The Stadium: Architecture for the New Global Culture*.*

Ever since a conference on Sports Stadia and Regeneration in Cardiff in 2000, stadia have been promoted in terms of their symbiotic relationship with a growing tourist industry or commercial activity generally. This book builds on that, but also tries to argue that stadia are no longer simply catalysts for city regeneration. Author Rod Sheard asserts that a stadium is in fact 'the most important building a community can own'.

Sheard, the senior principal at HOK Sport, knows his stuff, but even for him it is not easy to pull off the 'community-centred stadium' argument. Obviously, the economic impact of building a gigantic megastructure in any location is significant – whether a stadium, cinema or B&Q superstore. All are massive impositions on the landscape, and the greatest of these is the sports stadium; to suggest otherwise, is a bit like saying that the Three

'For some people, Wembley is a cathedral, with ritual and mourning as parts of a communal act'

Gorges Dam is a project about reinforcing local identity.

The book features 18 large-scale projects, a slightly mad introduction by Peter Cook and a reasonably interesting essay introducing each subject 'theme'. Not to demean its currency, but much of this stuff can be found elsewhere, most immediately in Charles Jencks' new book on icons.

However, while Jencks recognises the zeitgeist to be societal agnosticism, this book flags up sport as the global cultural currency that will fill the moral void. I'm not really convinced, although I recognise that for some people, Wembley is a cathedral, with ritual and mourning as parts of a communal act. But once again, one wonders whether it is the business of sport – or architects for that matter – to be restoring the moral fabric. Of stadia, it says ominously, 'we need to learn how to use them wisely.'

That said, for HOK, there is a lot of work on the horizon. The Nanjing Sports Park in China is due for completion this year, Wembley in 2006 and Arsenal's new Emirates Stadium in 2007. If Sheard's wish that the 21st century 'will establish sport as the world's first truly global culture' comes true, the order books will be full for a while.

**The Stadium: Architecture for the New Global Culture*. By Rod Sheard. Pesaro Publishing, 2005. pp208

The Nanjing Sports Park in China 'proposes the use of the sporting complex to create an entire city, or a new city within a city'

aj the architects' journal

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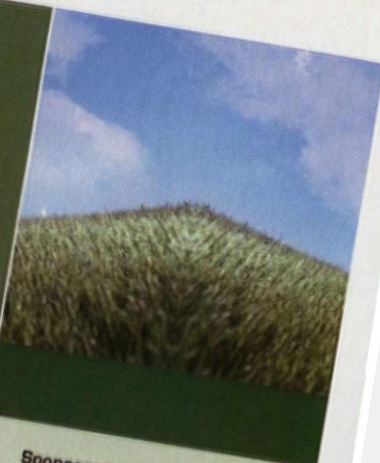
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Fanning the flames

Fire statistics are better than the official agencies have us believe, but focus is shifting to blame rather than protection

BY AUSTIN WILLIAMS

Provisional fire statistics just released by the ODPM, covering the year up to September 2004, indicate that out of 940,000 fire brigade call-outs across the UK, there were 455,000 false alarms and 286,100 secondary fires (that is, small fires in skips, grass fires, garden fires and so on), which are designated as those that pose no threat to life or property.

Out of the primary fire totals, there were 99,500 building fires, made up of 60,900 dwellings and 38,600 non-dwellings. Even though there was a rise in the statistics in the mid-90s, the new figures represent the lowest number of primary fires in 20 years in the UK. They show a five per cent fall in dwelling fires and a seven per cent decrease in other, non-dwelling, fires. It is disingenuous to take one year's figures and pretend that there is a trend, given that statistical blips occur due to extraordinary circumstances but, even so, the ODPM's *Fire Statistics Monitor* report makes interesting reading.

However, there's no such thing as good news when there's a buck to be made from bad news, and the Arson Prevention Bureau, which is funded by the Association of British Insurers, notes that the official 2003 statistics represent a weekly total of '20 schools damaged or destroyed; and four churches or places of worship damaged or destroyed by arson'. That's almost a higher hit rate than the government's *Building Schools for the Future* phased programme.

You may have noticed that actually 20 schools are not destroyed every week, but it's a good story and, I suppose, these things keep the premiums up. You will doubtless recall too, that there were firefighters' strikes in November 2002 and in January and February 2003 and this undoubtedly had a deleterious effect on the statistics. That's one of those blips I was talking about.

'The new strategy is to target the cause rather than the effect: the arsonist rather than the fire'

Burning money

In line with the new demands for 'fostering a culture of respect', as outlined in the Queen's Speech, Arson Reduction Teams (ARTs) have been unleashed in Wales after Edwina Hart, Welsh Assembly minister for social justice, was reported to have announced that 'tackling the arsonist was a key objective of the Welsh Assembly Government'. These ARTs, funded by £5 million of Assembly funds, look like good value, given that

bearing in mind that an arsonist is only an arsonist after a fire has been lit. A lot of the new schemes under the Arson Task Force mandate aim to tackle potential, or aspiring, arsonists. There is something 'pre-crime' about all of this that ought to concern anyone with a scrap of memory about what civil liberties are. However, these schemes are all posed in the most positive way.

In East Sussex, there is a 'youth diversion scheme', run by East Sussex Fire & Rescue Service, which offers young people from disadvantaged areas the opportunity to use their energy in a positive direction. The Merseyside Fire & Rescue Service, under the guise of the Arson Awareness Reduction Team, is working with young arsonists in a bid to enable them to address their offending behaviour. And Tyne and Wear's Metropolitan Fire & Rescue Service has introduced an 'innovative approach to developing community partnerships to tackle specific arson problems, based on trend analysis and a geographic information system' through their Arson Problem Solving Model Project.

This shift towards behaviour modification – putting more and more youths on official schemes intended to lure them away from an assumed predisposition towards setting fire to things – is a worrying trend. Youths in hoodies today, kids with a matchbox tomorrow.

The fact that the fire statistics are coming down may be cited as an example of how successful the first year of operation of these schemes has been, but we need to analyse the long-term statistical reality. It may be that the re-education programmes set up by fire services as a means to access hard-to-come-by grants, could in the long run prove to be detrimental to the fighting of accidental fires. Look out for the blip.

PLAYING WITH FIRE – THE COST TO BRITISH INDUSTRY

- Home Office research puts the cost of arson to the economy in England and Wales at £2.2 billion per year, and estimates the cost of fire to the economy to be £6.6 billion a year.
- British business insured fire losses are £700 million a year.
- Arson is thought to account for over half the total insured fire losses – perhaps £325 million or more each year.
- The general secretary of the Fire Brigades Union is campaigning for a target of zero fire deaths, which can be achieved by ensuring 'ownership of the target across all stakeholders'.

in England and Wales the 'cost to society' of arson is £40 million a week.

Various other ARTs have been rolled out across the country under a number of guises – from the national Arson Reduction Forum to local Arson Task Forces – with £11.5 million spent on re-education programmes. Far from funding fire engines, these schemes seek to change behaviour.

The new strategy is to target the cause rather than the effect: the arsonist rather than the fire. But it is worth



Natural justice has failed to kill off the adjudication process

Just when we hear the death-knell for adjudication, Mr Justice Rupert Jackson comes and puts a spanner in the works, writes Kim Franklin.

There is a growing recognition that the beauty of adjudication is firmly in the eye of the beholder. The answer to the question 'is adjudication a good thing?' will depend entirely upon the identity or discipline of those questioned.

Subcontractors, with their cash-flow needs, may see adjudication as a very good thing. Insurance companies, with other priorities, are less keen. Homeowners, if they are lucky, won't know what you are talking about. The answer to the question 'what is adjudication?' is even more revealing. In its infancy, lawyers were very exercised by the jurisprudential nature of the process. Non-lawyer adjudicators could not have cared less.

Professor Phillip Capper, the leading academic and construction law guru, is reputed to have opined that adjudication 'is what it is'. Such thinking was all very well until the courts decided that the rules of natural justice applied to adjudicators. This suggested that the overtly legal approach adopted by some adjudicators; with a structured exchange of

submissions and a meeting conducted as a hearing, was required in order to ensure fair play and avoid the injustice of ambush. Others proceeded on the basis that they more or less knew what was fair, and some came a cropper as result.

The growth of natural justice challenges to adjudicators' decisions indicated that the process itself was inherently unfair, unless everyone was given an opportunity to have their say and the case was limited to that presented at the outset, or the timetable was extended to accommodate any changes of tack. By the time you have done all that, and paid for the privilege, you might as well have had full-blown litigation or arbitration, which would at least give you a final and enforceable decision. Hence the death knell.

In his recent judgment in *Construction v Devonport Royal Dockyard*, (26.4.05), however, Mr Justice Jackson may have brought adjudication back from the brink. Carillion, formerly Tarmac, claimed £10 million from Devonport under a contract for

upgrading works carried out to enable the dockyard to refit and refuel Vanguard class submarines. In the adjudication, which lasted 42 days, the parties exchanged lengthy submissions cross-referenced to 29 lever-arch files of materials.

The adjudicator decided Carillion was entitled to £10.6 million plus VAT within seven days. Devonport challenged the decision in the Technology and Construction Court. The judge reviewed the cases decided on the point, but set them against the background and purpose of the adjudication process, which was, he said, to decide who should hold disputed funds until the dispute was determined. It was necessary, therefore, for adjudication to be as speedy and inexpensive as circumstances permitted. It would be impossible to guarantee, in those circumstances, that the adjudicator had

arrived at a solution that would ultimately be held to be correct.

While it was accepted that if an adjudicator acted in breach of the rules of natural justice the court would not enforce the decision, the judge urged the courts to be astute and to examine such allegations with a degree of scepticism, consistent with the objectives of adjudication. Errors of law, fact or procedure by

an adjudicator must be examined critically before the court before it accepts that they constitute serious breaches of the rules of natural justice. The judge offered three points of clarification:

- it is not a breach of natural justice if an adjudicator declines to consider irrelevant evidence;
- a failure by the adjudicator to put provisional conclusions to the parties would not usually amount to a serious breach of natural justice; and
- if adjudicators are required to give reasons for their decision, a brief statement of reasons is all that is required. It would be only in extreme circumstances that the court would decline to enforce an otherwise valid decision because of the inadequacy of the reasons given.

This decision will give heart to those who believe that rumours of the demise of adjudication have been greatly exaggerated.

Kim Franklin is a barrister and chartered arbitrator at Crown Court Chambers. Visit www.crownofficechambers.com

'There is a growing recognition that the beauty of adjudication is firmly in the eye of the beholder'

Keeping abreast of events in a material world

Super-prudent architects specify only brick, tile and traditional glazing. Happily, enough of the profession has never had a very good grasp of the fine print. Practices of the Foster-Rogers-Piano-Grimshaw ilk have always maintained a very high curiosity level about emerging technology and materials. For them, Hi-Tech is as much about new-tech and intelligent ways of implementing it.

Architecture *trouvée*, you will be murmuring to yourself. But leave the theory behind for a moment. What a lot of such architects need to know is how to keep on top of the incessant innovation in materials, which can only partly be achieved via the conventional trade and product information systems and the information in our own *AJ Focus*. But how do you identify and get to feel cutting-edge, straight-out-of-the-mould materials and products?

I'm indebted to *AJ* technical editor Austin Williams for some pointers from the US, where, providing you pony up big bucks, you can keep abreast of the more esoteric materials information in monthly subscriptions. Like those magazines that provide half the left-hand portholes for an assemble-it-yourself *Golden Hind* in a plastic envelope with the January issue and the other half the following month, one US publication, *Materials Monthly*, whose site is at www.materialsmonthly.com, provides you with a monthly box of samples of new materials, which builds into a library of cutting-edge stuff.

Then there is *Materials Connection*, at www.materialsconnection.com, which runs a Manhattan-based materials library, access to which costs individuals \$450 (£246) a year. Not all that much for access to the cutting edge, but, oddly, most of its users are designers and manufacturers rather than architects. Other sites of a similar kind are www.inventables.com, www.robin-reigi.com, www.rdanet.com and www.transstudio.com. Have a look – you might enjoy them.

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CONCRETE QUARTERLY:212



The **Concrete Centre**



Welcome to this latest issue of *Concrete Quarterly*, which has taken the urban landscape as its overall theme.

The impact of urban landscape on the individual and the community cannot be overestimated. Indeed, the impact is of such significance that it should be treated as a fundamental and strategic issue for planning, design and construction. Only then will a positive improvement of the quality of people's lives be ensured.

Concrete can contribute hugely to the urban landscape, not only in terms of the buildings and structures that are built, but in the landscape that surrounds them. New innovations, such as the use of recycled glass as an aggregate, the infusion of colour pigments in the concrete and integral lighting elements set within it, offer exciting possibilities for urban spaces.

Meanwhile, the potential of other finishes, such as polished aggregates, imprinted and bespoke moulded and sculptural elements, offer a wide and varied palette to landscape architects and designers. The projects discussed in this issue prove that, when used well, concrete can play a major role in the quality built environment and urban space.

Landscape architecture has much to offer in the translation of aesthetic, social, economic and political aspirations into actual spatial forms. It gives buildings a context and relationship with the space in which they find themselves. I hope that this issue of *Concrete Quarterly* will help to raise the profile of landscape architecture and the role that it plays in our everyday lives.

Ian Cox, chief executive, The Concrete Centre

Cover image shows Anchor Park, a canal-side landscape in Malmö, Sweden, by Danish landscape architect SLA. Photograph by Jens Lindhe

ROUND-UP



Raising the standard

A new standard, Loss Prevention Standard 2020 for Innovative Dwellings, has been developed by BRE Certification for assessing innovations in housing that existing standards do not cover. Its scope is on-site and off-site construction of whole housing systems, assemblies or components. It aims to simplify and speed up certification/approval processes and so reduce their costs.

Developed at the request of insurers, mortgage lenders, regulators and manufacturers, the standard is now ready for trial on live projects, and BRE Certification is looking for manufacturers interested in signing up for trials, which will include on-site inspection. The trial stage will also encompass draft higher-performance standards for dwellings, relating to flood resilience, fire resistance, security, energy efficiency and other reduced environmental impacts.

The Concrete Centre has welcomed the development, not least because it believes concrete technologies are set to meet the proposed performance levels with ease. The illustration is of tunnel-form construction, one of the modern methods of construction to be certified. BRE plans to launch the standard later this year.



Performance pod

This concrete pod, providing a 250-seat auditorium, is part of the design by architect KSS Design Group of a new home for South East Essex College in Southend. To achieve a smooth, jointless surface, it was constructed in sprayed concrete by Laing O'Rourke (the technique it also used for Future Systems' Selfridges store in Birmingham). The pod has been painted red.

Warm form

Widely used in Europe for the past 30 years, insulating concrete formwork is a concrete low-rise construction technology using hollow expanded polystyrene blocks as permanent formwork and insulation. Styro Stone blocks have 50mm sides for internal walls and an outer 150mm side for insulating external walls ($U = 0.13W/m^2K$, excluding interior and exterior finishes). This 346m² house in Harrow by Gyoker Designs comprises a basement plus two storeys around a central atrium. For details, contact Styro Stone UK by email at info@styrostone.com, or visit www.styrostone.com



Best of health

A new report, *High Performance Hospitals using Concrete*

Frames and Cladding, sets out the benefits of using flat-slab concrete framing for hospitals. This fast option offers benefits of robustness, fire resistance, sound insulation and vibration control – important in areas such as operating theatres and night wards. Only small increases in mass and depth are needed to control vibration compared with steel frames, which need considerable vibration damping.

The report points out that concrete is well suited, especially for the heavy servicing of hospitals, with services generally the most critical part of construction cost and time; services can be readily prefabricated and installed without the need to thread them through beams or negotiate downstands. Slab openings for risers can be pre-formed or cut later.

Flat slabs also suit what can be miles of partitioning that needs to be airtight; sealing wall head-to-soffit joints is essential to prevent airborne cross-contamination. Flat concrete soffits can thus significantly reduce partitioning costs, says the report; a saving equal to 4 per cent of the frame costs was made on a recent project. Similarly, concrete's inherent fire resistance not only eliminates the need for continuing fire protection maintenance programmes but also avoids surfaces that could harbour accumulated bacteria.

High Performance Hospitals using Concrete Frames and Cladding is available free of charge from The Concrete Centre. Tel 07004 500 500 or visit www.concretecentre.com



Ito in Tokyo

Toyo Ito's store for Italian shoemaker Tod's resembles the wrapping of a parcel in multiple ribbons; the dark glazed voids only hinting at the open floors behind. At night this figure-ground relationship reverses, with the lit floors of this seven-level building revealed, framed by the silhouette of concrete ribbons. The

store joins other luxury shops in the area, including Herzog & de Meuron's Prada, to which it bears a family resemblance, though it avoids Prada's uniformity of cladding grid. Inside, the plain white surfaces and minimal goods displays make the cladding a strong part of the interior experience.

Concrete contribution to making public space

A series of European projects illustrates how concrete in hard landscape can provide more than toughness and durability, its expressive use contributing to the quality and attractiveness of public spaces

By Sarah Gaventa



The role and design of public space has become an increasingly important topic, and we see a shift in lottery funding from structure to infrastructure. In research by CABE, 85 per cent of people surveyed felt that the quality of public spaces and the built environment have a direct impact on their lives and the way they feel. Our public spaces, both new and refurbished, are viewed as the potential saviours of our civic society. There is an increasing pressure for public spaces to work harder and achieve new

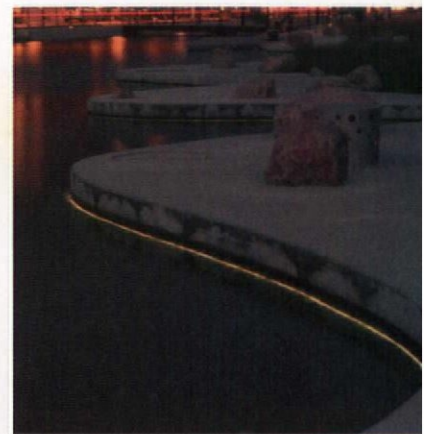
goals – which may seem rather ambitious for a herbaceous border or two – such as making us fitter and increasing life expectancy, encouraging interaction and social inclusion and appealing to the widest cross-section of the public, while at the same time being low-maintenance, safe and vandal-proof.

This new attention could be seen as a boost for the use of concrete in public space, as the material's robustness and flexibility are two of its main attributes. Quality is the key

feature, and high-quality hard landscaping of public spaces can offer many of the benefits green spaces do. The difficulty for concrete is that the public still does not associate it with quality projects, a problem that lies with its unimaginative use in the past and some poor results. More inventive approaches are possible. These recent innovative projects show high-quality concrete making a positive contribution.

The first of these is Anchor Park, a canal-side project

Day and night at Anchor Park in Malmö by SLA



designed by Danish landscape architect Stig Andersson of SLA. It is located in Vastra Hamnen, a new residential area of Malmö, Sweden, which was developed for the 2001 Housing Expo. The biomorphic canal-bank walkway has been constructed from high-quality in-situ concrete, and undulates for more than 1km alongside a canal. It is both a dramatic and graphic design; the white concrete contrasts with the hues and zones of coloured grasses and the oak and beech groves that make up the majority of the park. It might have been thought that the natural material of choice for this project would have been wood, or even steel, but Andersson wanted the space to be 'a celebration of change as a basic condition of

life and a collection of elements that constantly morph from one state to another', and used concrete to create a flowing design. One of his 'vessels for change' is the impressed circle motifs on the surface of the concrete, designed to transform into regular puddles in the rain, reflecting the sky and helping to create an ever-changing surface.

'We often use concrete in our work,' says Andersson. 'We don't believe good urban spaces need to be expensive. Often clients, when they think of quality in public space, believe it means using expensive materials, which use up most of the budget, while we are thinking about spatial quality, which isn't the same thing.'

The 50,000m² South Eastern Coastal Park in Barcelona, by Foreign Office Architects (FOA),

is basically an enormous outdoor performance space hosting large-scale rock concerts. It is part of a major scheme for the area for UNESCO's Forum 2004, which included projects by Herzog & de Meuron and Abalos & Herreros. The site has an 11.5m drop from the main esplanade to the shore, and FOA developed a design that bridges the level difference. The main requirement was that the park should be totally accessible to vehicular traffic as well as pedestrians, so that heavy equipment for concerts could be brought onto site. To avoid the earth being ploughed up by wheels, making a muddy mess, it was decided that the whole space should be composed of hard landscaping. To shelter visitors from sea breezes a series of artificial

'dunes' was created. These have another function too – three 'burrows' within them provide storage space for furniture and lighting. They can also be used as cafés.

FOA's main construction elements are bold, moon-shaped concrete tiles, designed to be strong enough to withstand the weight of trucks passing over them. The tiles are 55cm in diameter – smaller tiles were rejected as being too labour-intensive to install, while larger ones would have been too heavy for the requisite two workers to carry. The shape of the tiles makes them extremely flexible to lay around planting and drainage points because they can adapt to different lines and geometries and can be used vertically to create embankments



Above: Foreign Office Architects' Coastal Park in Barcelona. **Right:** in Bergen, Norway, architect 3RW used an undulating slope rather than steps to create a public square





Left: the project by architect 3RW at Geiranger fjord. Below: the winding coastal path down to the viewing platform at Kjeksa. Bottom: an exemplar of 3RW's improving on the normal design standard of Norway's roadside viewing platforms



and walls. This flexibility also reduces the need to cut the tiles. The coloured stripes of the tile rows flow from east to west and lead the visitor from one area into another. Altogether it is an ingenious solution, which has deliberate references to the traditional use of mosaic and tiling in Barcelona's public spaces and in the work of Antoni Gaudí in Parc Güell in particular.

In the Norwegian city of Bergen a new public square has been created from a former car park beside the United Sardine Factory, which is now home to a cultural centre. Because of its steep terrain, Bergen is full of stepped public spaces, usually constructed from granite. The architect for this project, 3RW, wanted to create a different aesthetic and persuaded the doubting client that an undulating slope would work just as well as steps. Concrete was the natural choice for its construction, its

cost-effectiveness also helping to persuade the client to accept the idea. Given Norway's climate this might have seemed risky, but the cast-in-situ concrete was surface-brushed before it set to create a textured surface, which is less slippery in wet or icy weather. Heating elements were also laid under a section of the concrete to create a clear path in winter down to the entrance of the cultural centre. The concrete was laid out on a regular 5 x 5m grid, each section edged with Corten steel to create divisions and shadow gaps. These divisions made the contractor's job far easier and it was able to complete the square in just three months.

The same practice is also responsible for a series of viewing platforms along some of Norway's tourist roads, where it has used concrete to great effect. These spaces are usually rather depressing, consisting of a bit

of asphalt, a picnic table and an overflowing bin, if you are lucky. At Eagles' Turn (currently under construction) above the Geiranger fjord, 3RW is creating stepped concrete seating at the edge of the road, which leads down to a 400m² concrete viewing platform. The steps have a dual function: because the bend in the road can be icy in winter, they also act as a crash barrier out of season. On the platform three yellow tubes protrude from the surface of the concrete; these are rubbish chutes to a huge bin situated beneath the surface, all helping to keep down clutter on the surface and providing minimal visual distraction from the view and glorious natural surroundings. A glass ledge is also laid into the edge of the platform, affording giddy vertical views straight down the 1,400m mountain.

3RW is using concrete on its other viewing sites, including

a platform at Kjeksa on the Atlantic road – a popular photo-opportunity spot. Here, tourists trample across the wild flora in their eagerness to take photographs before reboarding the bus to move on to the next location. The practice's new design not only provides a seating and viewing area, but a clearly defined, winding concrete path that leads tourists down to the sea for that perfect shot, while keeping them away from delicate plants. This all happens without creating a major intrusion into a protected landscape, and it manages to be overtly contemporary, without any apologetic faux nature-trail overtones.

These projects have used concrete authentically as a prime construction material, which is still rather rare in public-space design. Evidently attractive, the material contributes to well designed, high-quality and low-maintenance public spaces.

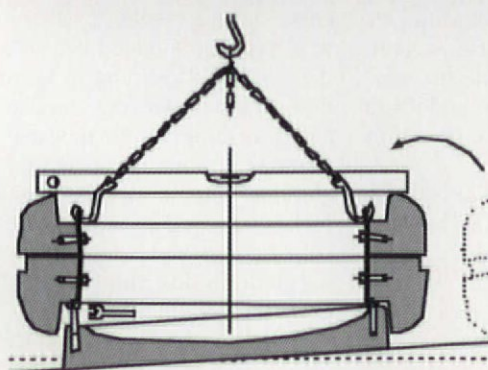
Polished performance with an Italian accent

Marshall's is bringing to the UK a range of planters, seating and other street furniture from Italy's Bellitalia, a company particularly noted for its three-dimensional polished concrete products

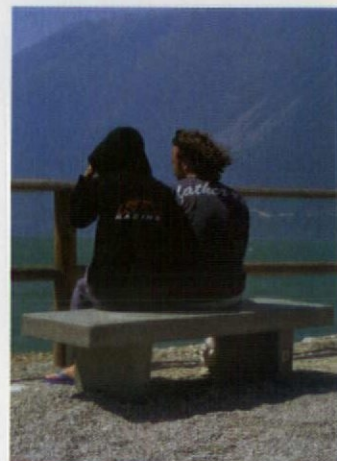
By Barrie Evans

Marshall's has been developing its position in hard landscaping to the point where it can claim to be the UK sector's largest supplier. It has been looking for breadth as well as quantity, distributing street furniture from others, such as Sineu. The formation of a separate company, Marshall's Street Furniture (MSF), incorporating acquisitions Woodouse and CBBG, is a major step in this direction. The most recent move is a tie-up between MSF and Italian street-furniture maker Bellitalia, which already has installations in more than 40 countries. Marshall's has become the sole UK distributor for a selected range of Bellitalia's items, expected to grow in the future, detailed in a new catalogue. This includes benches, seats, planters, bollards, litter bins, tree protection and cycle stands.

Materials used consistently across these ranges allow designers to suite items of furniture – stainless steel, colour-coated, zinc-coated steel, copper, stone, all tied back to a core of concrete. This is where Bellitalia's location, north of Venice, in the Dolomites, comes in. Local aggregates are used to give the concretes their character, of two broad types. One is a monolithic, stone-like open texture created by sandblasting, while



Above: polished concrete planters. Left: most planters have reservoirs and can be levelled. Top right: sandblasted finish to bench



the other is Bellitalia's new direction, using Dolomitic aggregates, graded from fine up to around 25mm chips, and polishing the cast concrete to a finish like marble. Uniquely, Bellitalia is able to polish items such as planters in three dimensions – the industry norm is two-dimensional polishing of items such as bench seats and copings. The polished finish varies from relatively muted light-to-dark greys (with stones such as porphyry and bianco carrara) to much more varied figuring in sand/green/blue shades.

With a few projects under its belt, Marshall's is now offering delivery to UK sites within three weeks for up to 10 units, five weeks for more than 10, and six weeks for that number of polished products. Polished items are given a particular gloss, using a two-coat resin finish with a life of five to 10 years before it dissolves. Local authorities may want to apply an anti-graffiti coating, such as Margard.

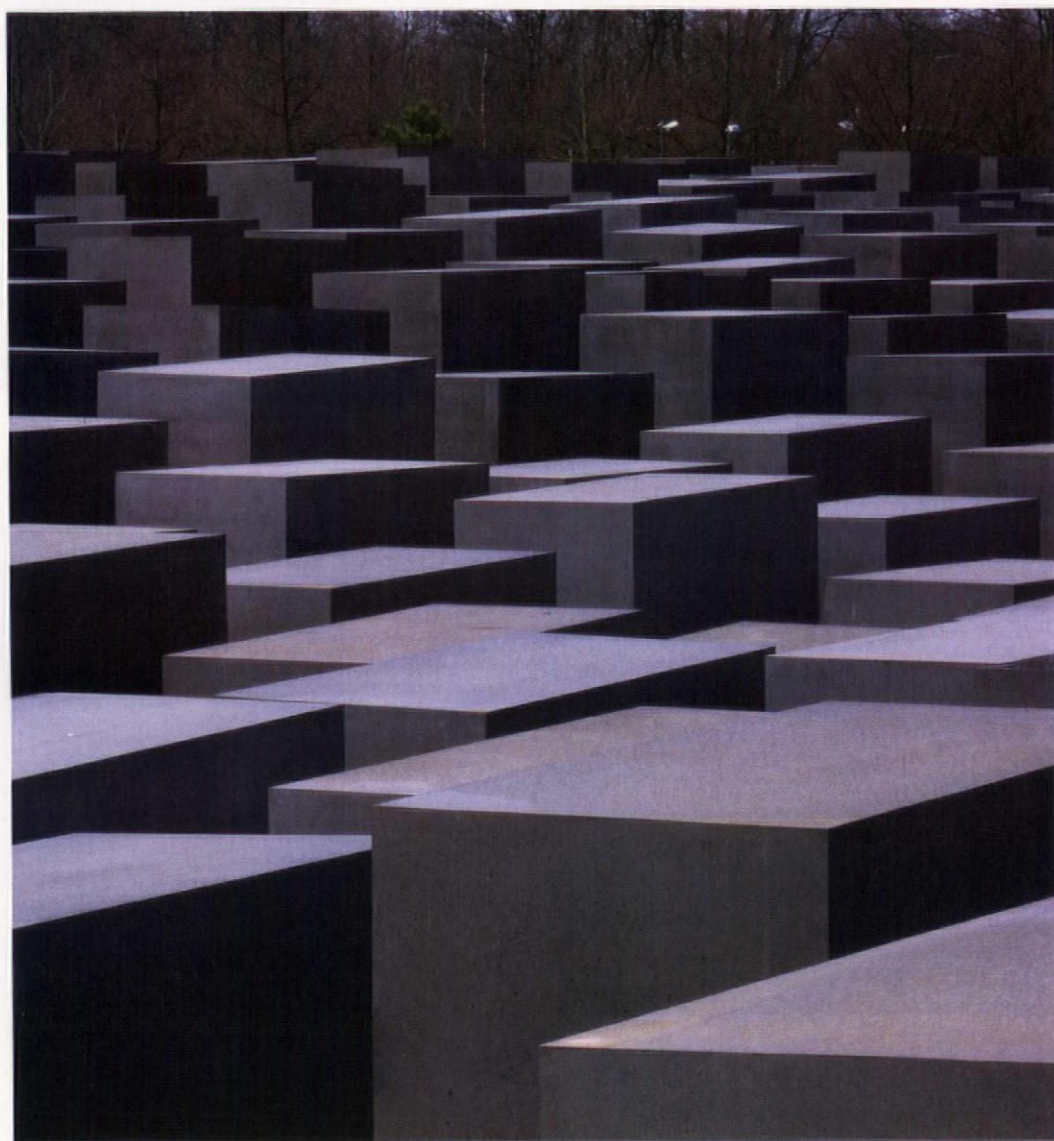
Overall, the new street furniture is contemporary and clean-lined, avoiding the often-inappropriate retro of so many UK street installations – an honest expression of its materials.

For information on Marshall's Bellitalia Street Furniture, tel 0870 600 2425, email msf.sales@marshall.co.uk or visit www.marshall.co.uk

Standing stones as a Jewish memorial

Berlin's new Memorial to the Murdered Jews of Europe, south of the Brandenburg Gate, is an undulating field of concrete stelae, designed by Eisenman Architects and Buro Happold

By Helen Elias. Photographs by Werner Huthmacher



Stelae have long been put to commemorative and memorial purposes. The Ancient Persians, Egyptians, Greeks and Romans all erected monolithic stone blocks, from the minute to the massive, to record battles, mark graves, celebrate victories and commemorate significant events. But nowhere has a field of stelae been created on such a colossal scale, or to such powerful effect, as at the Memorial to the Murdered Jews of Europe.

Opened on 10 May, it is dedicated to the Jewish victims of the National Socialist reign of terror. Its location in the heart of Berlin's newly created Parliament and government district signifies a declaration of historical responsibility, underlined by the memorial's open form, which allows for personalised remembrance, commemoration and mourning.

Designed by New York architect Peter Eisenman, it comprises 2,711 gunmetal-grey reinforced concrete stelae, each uniquely positioned on a uniform grid to form a wave-like progression across an undulating site, which drops to 2.4m below street level in places. All of the stelae have an identical plan dimension of 2.38 x 0.95m, although they vary in height from a trace on the ground to 5m high, progressing from the

field's boundary to the central areas. Precision-positioned to a narrow spacing of just 0.95m, the stelae create orthogonal foot-paths. Visitors progress from the ground-level edge into central places, where looking up offers a mere glimpse of sky between the towering concrete forms. An overwhelming sense of disorientation is increased by the slight tilt of most stelae. Collectively, these leaning monoliths create an apparent wave across the field.

The site is in an area that was known as the 'Dead Zone' during the Cold War and had lain empty since the Second World War. It was cleared of existing foundations and its topography of craters and dips modulated to create a series of terraces on which the founding level for large groups of stelae would be constant. Within this uneven landscape each stele rests on two single reinforced concrete strips that were cast in a steel shutter over a fill-layer of sand. Precision was necessary to create the top plane for each unique foundation, thus ensuring the

exact individual stele tilt, up to a maximum inclination of 2°. Only a few stele remain upright.

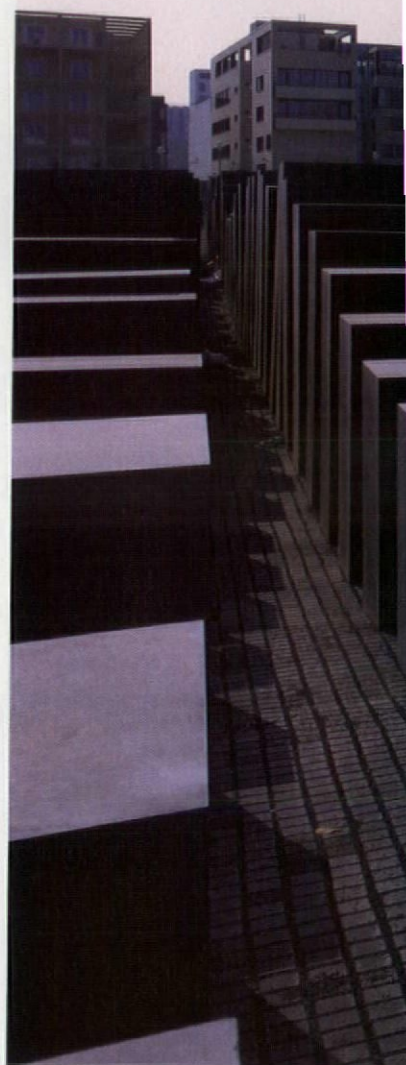
Each hollow concrete stela has four sides and a top, precast off-site. Engineer Buro Happold had to develop a construction process comparable with industrial manufacturing to achieve the huge numbers required. Trials were conducted on two-piece, five-piece and monolithic forms. Monolithic casting in a high-slump concrete mix (to DIN 1045) created an aesthetically more permanent presence that met with the approval of both Eisenman and the client.

Stelae were cast at a mass-production rate of 10 or 11 a day. A three-piece steel shuttering system enabled pours of up to 18cm for each side. A thicker top allowed the stelae to be cast upside-down, optimising concrete placement and compaction. Galvanised steel reinforcement was calculated to minimise crack widths to less than 0.1mm. Each stele was inverted to upright before the shuttering was removed and stored in a control-

led workshop environment to permit optimal curing and allow surface graffiti treatment. Stelae up to 2.5m high were transported vertically, with taller monoliths laid on a flat-bed truck.

Groundworks between foundations included rainwater drainage lines, land drains and lighting cabling. Once the stelae were erected, the fine modulation of the undulating field topography was expressed by placing open-jointed concrete paving stones that allow water filtration into the sandy ground below. Rainwater collects from the field's 12 low points into a drained water-retention tank.

Hidden below ground level at the south-east corner of this extraordinarily moving memorial is an Ort (place) of Information, a knowledge centre providing visitors with information relating to the Holocaust. The 2,500m² building had to be anchored beneath the memorial to prevent uplift from the high ground-water table just 2-3m below ground level. The



The field of stelae, closely packed. Where they are at their tallest the main focus is the sky – see opposite bottom right



Ort is literally submerged in water, requiring Buro Happold to develop watertight perimeter walls in combination with injection grout beds to achieve a safe watertight excavation. In reality, the Ort is a single basement building with no superstructure above it to keep it down, a model for an increasing number of buildings being built below ground to minimise environmental impact.

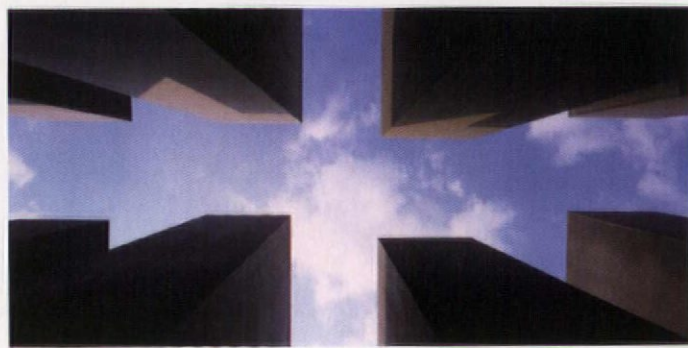


Permanent restraint against the tendency of the building to float is provided by steel anchors founded at depth below the Ort – see Working Details, pages 12-13. (Net hydrostatic buoyancy forces from ground water pressure can reach up to 50kN/m².)

The information centre's exposed 80cm waffle and rib concrete roof slab is contoured to follow the topography of the

ground above, expressing in negative form the layout of the stelae standing directly above. Roof slab ribs echo pathways, waffles reflect the position of stelae. The minimum clear headroom is 3.2m, although this rises to as much as 5m, depending on the topography of the field above.

The Ort comprises four 14m square rooms separated by a double-skin wall, 95cm thick, which



aligns with the pathways in the field of stelae overhead. As well as exhibiting material, the walls enclose ventilation ductwork and structural reinforced concrete columns.

With a significance to millions of Germans and to nationals of all races, the memorial has turned an undulating 19,000m² site into an unforgettable place of commemoration.

CREDITS

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Buro Happold

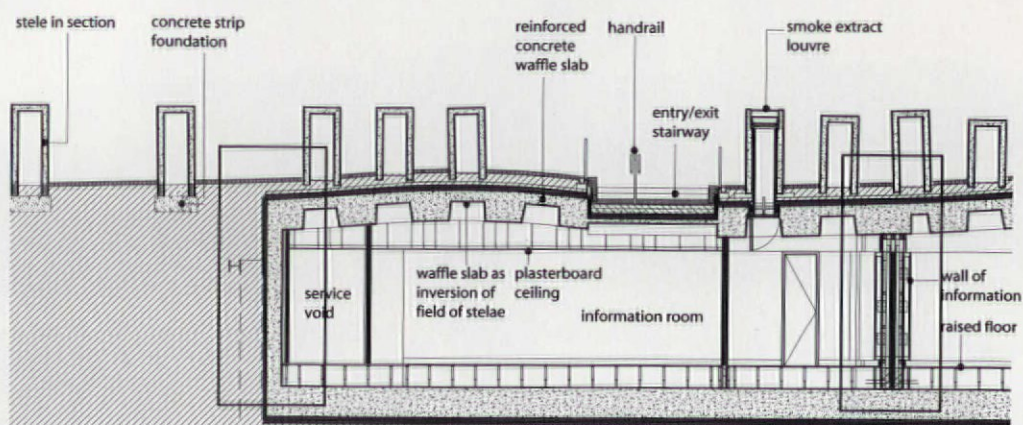
Underground structure below concrete stelae

The 2,711 massive concrete monoliths sit in a site area of more than 19,000m², varying in height and topography to create a wave-like motion. Each stela has a wall thickness of 120-150mm for the vertical faces and 160-250mm for the top surface. The shuttering system was designed so that after 48 hours, each stela could be lifted, rotated and positioned in a workshop prior to the removal of the steel formwork, eliminating any contact to the fresh concrete surfaces and improving consistency of finish. Surface treatments were then applied to avoid efflorescence and as graffiti protection.

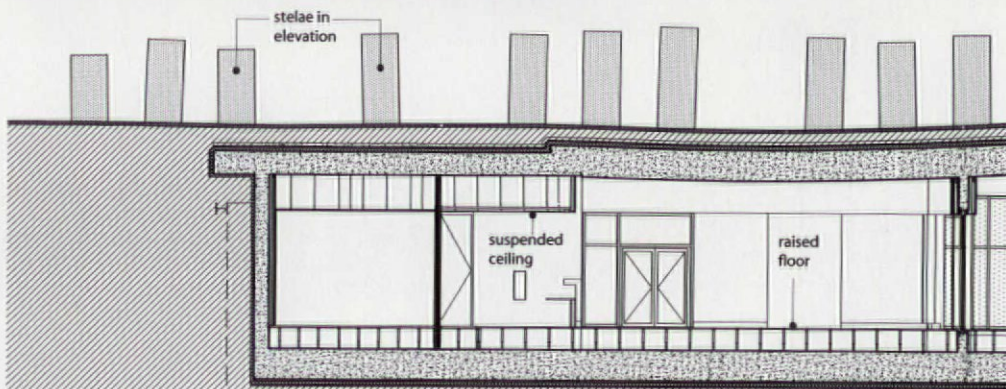
Beneath the south-east corner of the site is the Ort (place) of Information for visitors and researchers. Its roof structure follows the form of the field that flows uninterrupted over the Ort building, which comprises four 14 x 14m rooms for information. A double-skin internal wall 920mm thick separates each room, accommodating ventilation, extract grills, vertical ductwork and structural reinforced concrete columns, leaving clear spans and providing wall area for information displays.

Positioned in the raised floor are fan coil units, which provide cooling and climate control of individual spaces. The foundation of the building is a solid 600mm raft. The roof slab, subject to the point loadings of the stelae, is a 800mm reinforced concrete waffle slab and is a negative of the field above – the ribs underlying the stelae's walls. The fairfaced waffle slab soffit forms the ceiling of the themed rooms of information. Structural spans of the roof slab are 13m in each direction. Permanent steel anchors founded at depth below the Ort provide the permanent restraint against flotation of the building, which is below the water table.

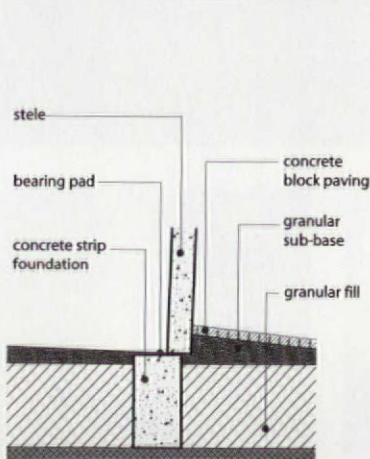
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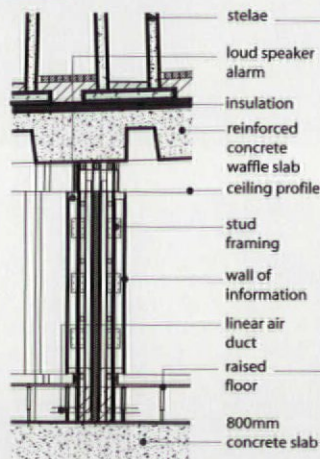
NORTH - SOUTH SECTION A-A THROUGH STELAE & INFORMATION CENTRE



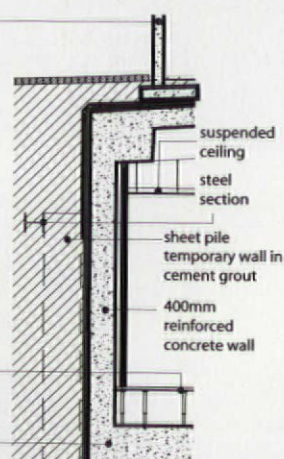
NORTH-SOUTH SECTION B-B THROUGH INFORMATION CENTRE



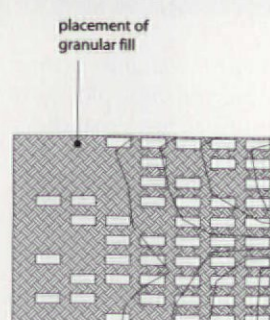
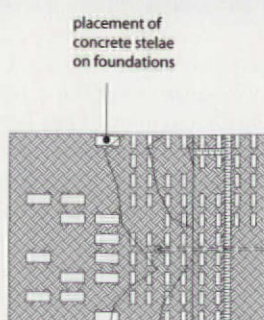
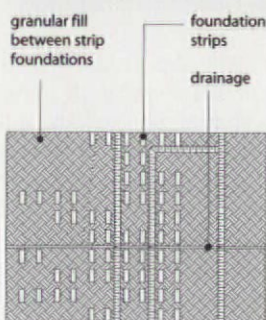
DETAIL OF STELE FOUNDATION CONNECTION



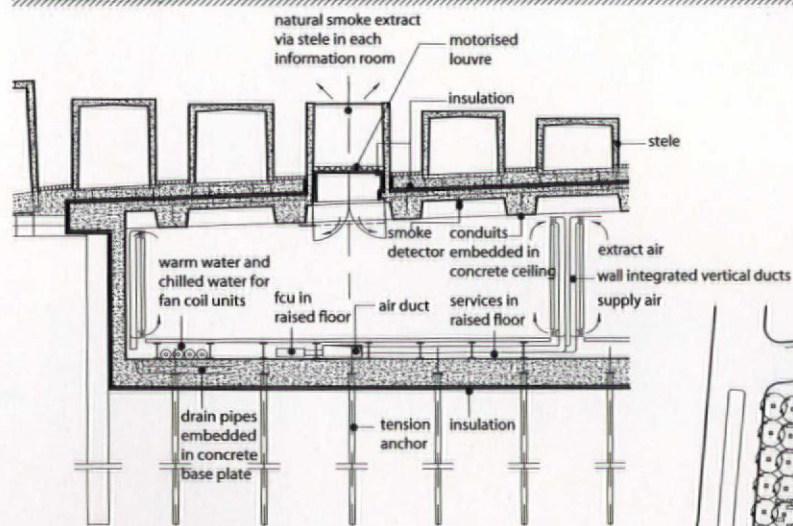
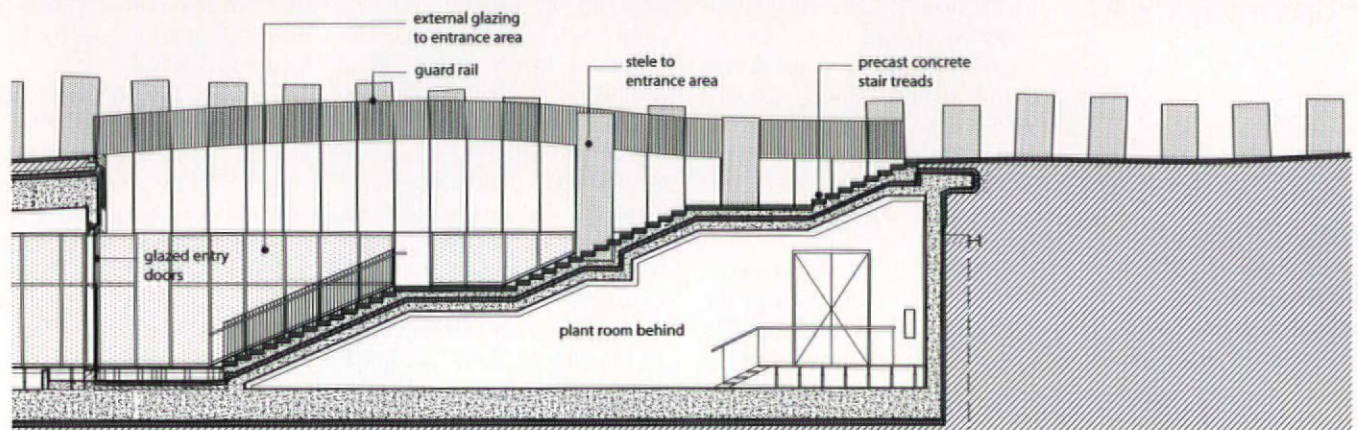
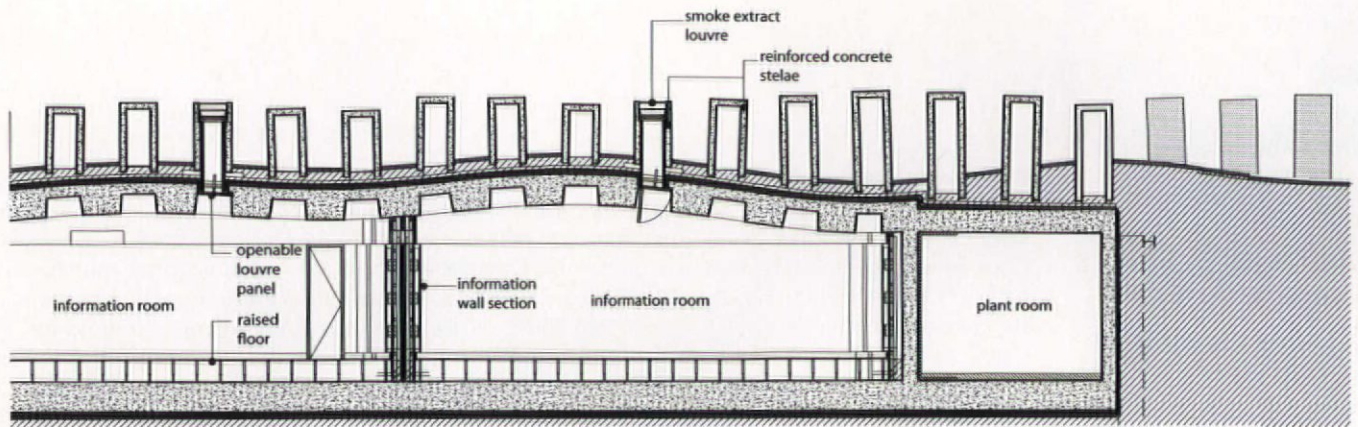
DETAIL THROUGH INTERNAL WALL



DETAIL THROUGH EXTERNAL WALL

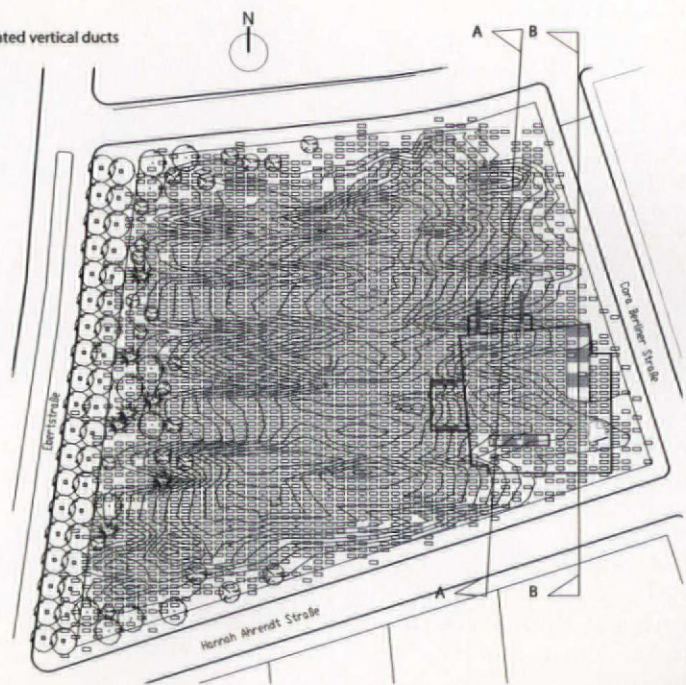
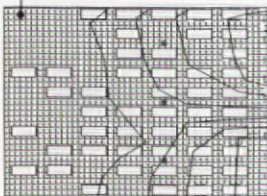


CONSTRUCTION METHODOLOGY - CONTINUOUS WEST - EAST "WAVE"



ENVIRONMENTAL SCHEMATIC DESIGN

concrete block paving between stelae



PLAN OF SITE SHOWING STELAE AND TOPOGRAPHICAL VARIATIONS



FAVOURITE LANDSCAPE

**ROBERT HOLDEN TALKS
OF HOW NATURE IS
RECLAIMING ORFORD
NESS FROM THE
MILITARY, WHILE IT
RETAINS ITS HISTORY**

**Orford Ness is both a site of
military history and a shingle
habitat of European importance**

The largest vegetated shingle spit in Europe is on the Suffolk coast. In 1913 the Royal Flying Corp established an aerodrome for the Central Flying Schools' Experimental Flying Section. It tested aerial photography, bomb and gun sights and evaluated aircraft. In 1924 the Aeroplane and Armaments Experimental Establishment moved in and Orford Ness was used as a firing and bombing range. Robert Watson-Watt's team began work here on radio echo detection in 1935-36. During the Second World War concrete and anti-glider defences covered the Ness.

The site continued as a centre for bomb trials through the 1940s and 1950s. Then in 1956 the Atomic Weapons Research

Establishment began constructing the first of six atomic weapons test cells along its eastern seafront. These laboratories were used for testing the conventional and explosive part of the British atomic bomb and so were designed to withstand catastrophic explosions. The labs are huge concrete structures.

In late 1969 work began on over-the-horizon radar in a worldwide Anglo-American system called Cobra Mist, which continued until 1973 (it ended because of a mysterious low-frequency 'noise' problem of an undetermined nature). BBC World Service digital and analogue transmissions continue in the former Cobra Mist building.

The site has been occupied

by German prisoners of war, the Chinese Labour Corps and Cambridge boffins; it is a place of 20th-century military history on a site of European nature conservation, important for both shingle vegetation and the shingle landform. This is one of the most dynamic landforms on the British coastline, constantly moving and reforming in ridges and swales.

In 1993 the National Trust took over from the Ministry of Defence (military occupation ended in 1988) and the trust began managing the site for both nature conservation, particularly restoring the shingle habitat, and a programme of managed dereliction, with some conservation of the military structures.



LETTER FROM THE FRINGES

As with the German Atlantic Wall, the interest is one of concrete used for functional military engineering, often resulting in structures designed for a limited life or to allow destruction. The atmosphere is very clean and allows plant growth, particularly lichens, and landform movement. So what was a military testing ground has become a place of plant habitat creation and of testing the rigidity of concrete construction. It would appear as if washed shingle was used as aggregate in some foundation structures so the landform became the buildings which, in turn, are now recycling.

The atomic testing lab includes two massive structures, known as Pagodas, with overhanging concrete roofs covered with 3m-high mounds of shingle, supported by two rows of concrete pillars and deep pits underground within which the atomic triggers were lowered by a 10 tonne crane. These are now viewed under wide skies across the expansive shingle landscape like a Neolithic site, memorials to Cold War military science.

One walks past the concrete bases of former barracks buildings from which poppies and grasses grow through expansion joints and out of post-holes. The concrete is often remarkably carefully finished, particularly the pre-Second World War work, such as the board-marked mass concrete end walls of the flood defences (known as the Chinese wall, built by Chinese labour in the First World War). The concrete structures and roads have shifted as if they were nature's toys. Lines and rectangles of concrete mark former barracks, while circular foundations mark gun mounts.

Orford Ness is a place of transition and memory, in which massive concrete engineering is tested by the landscape and the sea.



The Memorial to the Murdered Jews of Europe is a physical, emotional and theoretical landscape

Evidence of the theoretical and critical aspect of landscape design has been rather thin on the ground, writes Kathryn Moore. And when confidence is low in design, which happens more often than it should, it is an occasion for all sorts of apparently more tangible factors to fly in to fill the void. Ecology, collaboration, inclusive design, public participation, livability, sustainability – the aura of practicality or the whiff of a scientific basis makes them seem far more respectable and substantive than all that arty stuff.

And, to be fair, these all have a role in the design process. Each one can help unravel aspects of technology, the process of creating a brief, better methods of implementation and so on. They can provide insights into design problems and solutions. But the thing is, they do not help with the actual designing bit – how to find an idea, investigate it and transform it within the landscape medium in a way that is culturally embedded, knowledgeable and appropriate to the site and brief. They do not set an aesthetic agenda. They have little to offer as far as the nuts and bolts of the design process is concerned.

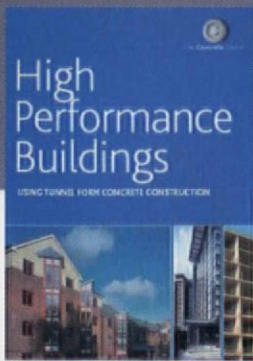
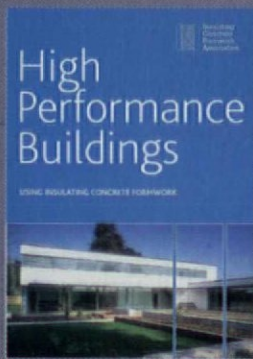
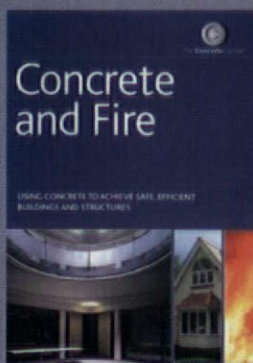
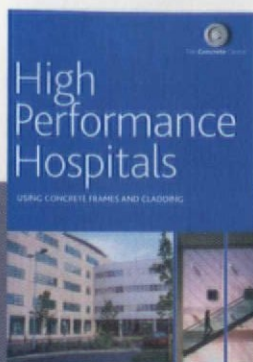
With one or two notable exceptions, design theorists have been reluctant to address how ideas are expressed in a design. It seems impossible to question the belief that aesthetics is different from function, ideas are separate from content and theory is separate from practice. There is a dogged determination to hang on to the idea that design expertise is innate, that the visual dimension of design is subjective and that

consideration of form is an indulgence, reserved for design snobs. This is all too evident in the stampede to pursue what at first seem to be more easily defensible agendas.

Landscape architects create and manipulate form. It is a visual, spatial medium. It all has form of one sort or another, even if it is imagined. Design is about the elegant transformation of ideas within the medium. It is based on the knowledge we have of the landscape – its traditions, its ideas, its materiality, its physical possibilities, technology and modes of expression.

There is no short circuit to the acquisition of this knowledge. It is not a gift from our collective subconscious; it has to be studied and learned. Design is a cultural, artistic and technological practice, determined by and expressive of its wider cultural context. To achieve design excellence, therefore, it is imperative to have a more informed critical debate as to how aesthetic, social and political ideas can be and have been transformed into a visual, spatial and conceptual medium. It's time to reclaim the lost horizon of design.

The next International Federation of Landscape Architects World Congress, being held from 26-29 June in Edinburgh, will address some of these issues. For more information on the congress, visit the Landscape Institute's website at www.l-i.org.uk. Kathryn Moore is president of the Landscape Institute. With thanks to the Concrete Centre for its support and sponsorship of the Student Landscape Institute Council to attend the event



PUBLICATIONS

High Performance Hospitals – Using Concrete Frames and Cladding (free)

Concrete construction has much to offer the current hospital development programme. This publication aims to inform decision-makers in the procurement process where the use of concrete can improve the function, value and whole life-cost of hospitals and healthcare buildings. In particular, it highlights construction speed and programme benefits, enhanced vibration control and air-tightness, future flexibility and adaptability for services, as well as concrete's inherent (therefore free) benefits of fire resistance, sound insulation and thermal efficiency.

Concrete and Fire (free)

This publication provides an overview on the extensive research on the performance of concrete in fire that has provided an excellent understanding of the behaviour of concrete structures in a fire. Concrete, when appropriately designed, is inherently fireproof due to its non-flammability and thermal insulation properties. This understanding enables designers to move from existing prescribed tabulated values for fire resistance to computer simulation and performance-based fire engineering. While prescriptive data will continue to have a role to play, new standards such as Eurocode 2 will incorporate greater degrees of flexibility to the sizing of concrete elements for fire safety. This means designers will have more scope for efficient design of concrete structures.

High Performance Buildings – Using Insulating Concrete Formwork (free)

This publication highlights the benefits of construction using insulating concrete formwork (ICF). These include fast construction, high levels of thermal insulation and design flexibility. ICF typically comprises twin-walled expanded polystyrene panels or blocks, facilitating in-situ concrete placement. The formwork is left in place permanently as thermal insulation. Used extensively on the Continent and in North America, the publication demonstrates the potential for the UK residential and commercial market.

High Performance Buildings – Using Tunnel Form Concrete Construction (free)

Tunnel form construction is a method in which tunnel-shaped formwork allows the in-situ casting of walls and slabs in one operation, on a daily cycle. It combines the speed, quality and accuracy of factory production with the flexibility and economy of in-situ construction. It is a recognised modern method of construction. This publication explains the process and benefits of tunnel form construction and highlights a number of projects for which the approach has been used successfully.

For copies, contact The Concrete Centre, tel 0700 4 500 500, email literature@concretecentre.com or download them from www.concretecentre.com



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Sandra Roebuck, principal, EDAW

Dr Ken Yeang, principal, T. R. Hamzah & Yeang Sdn Bhd

R Bruce Frey, vice president construction, Hines

Tony McLaughlin, partner, Buro Happold

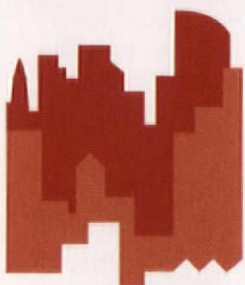
Places are strictly limited and admission will be to named guests only.

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**THE ARCHITECTURAL
REVIEW**





Above: Wessex Water, acclaimed for its approach to sustainable design. Below: a detail of the Powergen headquarters, Coventry

Sustained achievement

KENNETH POWELL

8 Projects: The Evolution of Bennetts Associates

At the RIBA Gallery, 66 Portland Place, London W1, until 25 June



This exhibition is, in every sense, timely. Such is the scramble these days for media coverage and the acquisition of a positive image that architectural practices barely a few years (or even a few months) old are busily publishing brochures and monographs, opening websites and schmoozing members of the architectural press. Bennetts Associates has been in existence for 18 years, yet this is the first substantial exhibition of its work and is accompanied by the first book ever published on the firm's architecture. Both were well worth waiting for.

The book is, of course, the main event – just eight indicative projects of the 32 that it contains are on display at the RIBA in an extremely well-designed exhibition, which is a model of clarity and elegance. As much could be said of *Bennetts Associates:*

Four Commentaries (Black Dog Publishing, £24.95), which contains excellent critical texts by Richard Weston, Francis Duffy, Vivien Lovell and Peter Carolin, and a thorough documentation of all the projects – altogether an exemplary representation of the practice monograph.

The exhibition and book come, fortuitously, at a time when Bennetts Associates has scored a spectacular victory in the competition for the reconstruction of the Shakespeare Memorial Theatre at Stratford-upon-Avon. The previous, hare-brained proposal to destroy the listed 1930s theatre virtually in its entirety has been jettisoned and one looks forward to a sensitive marriage of old and new from Bennetts.

New practices tend to make their names with private houses and cultural projects

before moving into the commercial field. By contrast, Bennetts Associates has moved in the opposite direction. Its first arts project was the new Hampstead Theatre, which opened in 2003, followed by the Central Library in Brighton, which was completed this year to considerable acclaim (not least for the success of the architects in dealing with a PFI package).

The studio that Rab and Denise Bennetts founded in 1987 made its name with offices, catching the momentum of change at a time when office design was at last becoming a respectable area of practice in Britain. Rab Bennetts had been the project architect at Arup Associates for the Wiggins Teape headquarters at Basingstoke, a forward-looking project of the early 1980s.

While American practices were making the running in London with deep-plan office buildings aimed at the global financial sector, Bennetts was working on the sensational Powergen headquarters at Coventry, noted for its radical approach to the needs of users and its progressive energy strategy. Other bespoke projects in this vein, for John Menzies, BT, Wessex Water (a much-studied exercise in sustainable design) and Sophos, have developed and refined the themes first explored at Powergen – notably the use of the atrium as the focus of an open-plan interior where interaction and communication are key objectives.

In contrast, Bennetts' first City of London office project, at Devonshire Square, defers to established commercial formulae in terms of floor size and services, but scores through its efficient planning and virtuoso use of an exposed steel frame, homage to a North American tradition that was an early inspiration of the practice. The very large, and ongoing, New Street Square scheme, off High Holborn, represents a quantum leap for Bennetts Associates in terms of its scale and urban ambitions.

While others make waves, Bennetts Associates makes buildings. If its work has attracted insufficient critical attention in the past, this is a reflection of its straightforwardness, pragmatism and apparent inevitability. Instructive comparisons could be made with the work of some of the practices of similar vintage that had their origins in the more expressive High-Tech school of Foster, Rogers et al. The exhibition and book should leave nobody in doubt that Bennetts is one of the big players on the British scene, with a notable portfolio of completed buildings and a lot more outstanding architecture yet to come.

Kenneth Powell is an architectural journalist



Fractured avenues and meadows in Latitude Nord's park

Garden suburb

PETER SHEARD

BUGA 2005, Munich

At Riem, Munich, until 9 October

From their inception over 50 years ago, Germany's garden festivals – known as *Bundesgartenschauen* (BUGAs) – have been drivers of regeneration, bringing nature into shattered communities after the Second World War. In 1983, Munich hosted a festival whose legacy is the florid Westpark. But despite an impressive history of park and garden design – the Nymphenburg Palace, the English Garden and the Olympic Park – the city still has a paucity of green spaces as it continues to grow.

The largest expansion is to the east, at Messestadt-Riem – formerly Munich's airfield and the site of this year's BUGA. The new community at Riem will total 16,000 people and is meant to be a model of 21st-century development. The ambition is to create a 'sustainable' district of the city with a new

200ha landscape park as its crowning glory.

The park should meet the recreational needs of more than 40,000 people, while enhancing the ecology of the Riem plain.

In 1995, Paris-based landscape practice Latitude Nord won the international design competition for this park with an innovative scheme that some thought was out of keeping with Munich's more traditional green spaces. At the same time, the city applied to host the 2005 BUGA, winning its bid in 1997 and later appointing Munich-based professor Rainer Schmidt to implement the festival.

And therein lies the paradox of Munich's BUGA. The park's uncompromising structure has had to accommodate the festival, whereas on previous occasions the festival has gone on to become the park. As a result, the BUGA appears uncharacteristically disjointed



Two of the BUGA's temporary interventions. Above left: a pneumatic maze in the sunken gardens. Above right: granite slabs in the 'weather' garden

and lacklustre, upstaged by the elan of the landscape park.

Latitude Nord's angular design incorporates the historic pattern of the airfield and adjacent agricultural fields into a sequence of stylised landscape elements: tree groups, hedges, meadows, avenues and heathland. Familiar features are reconfigured into a tableau of woodlands and meadows stretching southwards to frame views to the Alps. Less familiar are those elements seen close-to: the woodlands are serried monocultures of pine and oak with sharp edges, sometimes perched on embankments. Straight footpaths skirt these aloof trees, occasionally defined by fractured avenues that frame and confuse views in equal measure.

The most dramatic element is the 2km-long stone 'terrace'; a monumental gesture running unerringly east-west across the site. Its symbolism is clear – city to the north, country to the south – while it also establishes a single zone of active parkland, which includes pitches, beer gardens and skate parks.

It is within this arresting, almost surreal, landscape that the BUGA aims to introduce a lighter, more festive flavour to the proceedings. But this year's BUGA clearly wants to be taken seriously, so out have gone national-theme gardens, pavilions and other such fairground elements, to be replaced by horticultural events that aim to 'lay a new foundation for the understanding of nature' and make clear the 'guiding theme of sustainability': in brief, a *Perspektiven Wechsel* – a change of perspective.

In order to make visitors experience and not merely look, the BUGA's main event, the 6ha

Cell Garden, attempts to replicate the tissue structure of plants enlarged exponentially. It is 12 separate cells or 'event gardens', defined by embankments, which all aim to stimulate a different sense. The designs are playful, intriguing and educational – an innovative fusion of landscape, horticulture and art.

In The Nest, scale is distorted and the familiar bird's-eye view is actually inverted. The viewer becomes nature in miniature, exploring a sculptural nest – a striking arrangement of 20m-tall spruce columns protecting a clutch of gleaming white stone eggs, each the size of a Smart car.

In the Forest Laboratory a microclimate is created under an arbour of pine bark, where ferns and even fungi can thrive, illustrating the process by which trees die and yet sustain new life. Other cells feature labyrinths through timber pens filled with domestic animals, thereby inverting the traditional relationship (the pigs appear to be on the outside). There is also a scaled-up mole hill, where the visitor plunges underground into a system of tunnels, allowing an appreciation of the dynamics of the earth in a pleasantly disconcerting, if slightly clammy, way.

The most striking event garden contains a concentric arrangement of granite slabs with a scree-like floor, from which emerge wreaths of mist simulating changing weather patterns; the effect is particularly evocative with the interplay of mist and pine trees and willows. Of particular note too is the Kick Cell – an undulating pitch with outsize Subutteo footballers, which can be deployed to belt footballs through goal mouths; a classic which must find a permanent home.

Another series of gardens is located in a sunken section of the active zone abutting the terrace. Charming in scale, they are sheltered by boldly coloured rendered walls, and each has a different motif: stands of birch, angled beds of flowering plants and a maze of bright orange pathways looping around organic grass mounds. These more active and fun landscapes, viewed from angled terraces that reflect the path of the old airstrips, will thankfully remain, post-BUGA.

The landscape park and the BUGA cost €100 million (£69 million), which shows Munich's commitment to adding to its stable of memorable parks and gardens. The park's design is uncompromising, and its implementation a brave move, while the BUGA overtly promotes landscape issues and should be applauded. One thinks back to Rostock's waterside esplanades in 2003, however, or Potsdam's Friendship Islands in 2001, and realises that *legacy* is what the BUGAs are all about. It's such a pity that much of this Munich BUGA will be removed to make way for development – only a shadow will remain.

The 2007 BUGA will be at Gera and Ronneburg in the old East Germany, where its central function as an engine of regeneration is even now being pressed into service. Munich broke the post-reunification pattern of awarding most BUGAs to cities in the old East, and now has its new model community at Riem, complemented by a cutting-edge 21st-century landscape park. But the question remains as to how far the BUGA contributed to this happy situation.

Peter Sheard is a senior associate with Gensler in London

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London

Urban Space by Design 3-30 June. An exhibition at the GLA building, SE1. Details 020 7307 3681.

Avant-Garde Graphics 1918-1934

Until 5 June. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

Submission Documents that Win

Monday 13 June. A Colander course in London. Details 020 8771 6445 or www.colander.co.uk

RIBA CPD Event: Designing Out Decline – Regeneration of Communities Tuesday 14 June.

At the RIBA, 66 Portland Place, W1. Details 01892 515878.

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

Fumihiko Maki – Weaving: Threads and Strands Tuesday 21 June, 18.45.

The Royal Academy's 15th Annual Architecture Lecture at the RA, Piccadilly, W1. Details www.royalacademy.org.uk

Bennetts Associates *Until 25 June.* An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Sustainable Construction: A Practical Workshop Tuesday 12 July.

A Green Register course held at the University of Westminster. Details www.greenregister.org

International Arts and Crafts

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

Wright to Gehry: Drawings from the Collection of Barbara Pine *Until 27 August.*

At Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Herzog & de Meuron: An Exhibition *Until 29 August.* At Tate Modern, Bankside, SE1. Details www.tate.org.uk

East

Getting Ready for Major Changes to the Building Regulations Wednesday 8 June. A Construction Study Centre course at Impington, Cambridge. Details 0121 434 3337.

RIBA CPD Event: Subsidence, Foundation Failure and Underpinning Wednesday 8 June, 13.15. At New Hall, Cambridge. Details 01223 566285.

Developments in 19th-Century Housing Saturday 18 June. A Victorian Society study day in Cambridge. Details 01799 521290.

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

Buildings at Risk Thursday 30 June. A seminar at Cressing Temple, Essex. Details Pauline Turner 01245 437672.



OUT OF THE WOODS

The Cass Sculpture Foundation at Goodwood, West Sussex – a temporary outdoor home to works by many of the UK's leading artists – marks its 10th anniversary with an exhibition of large sculptures by Tony Cragg, housed in an old, wood-fringed chalk pit. Details www.sculpture.org.uk

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

North

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

North West

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

Art, Regeneration, Community Wednesday 8 June, 18.30. A debate at the Greenbank Lecture Theatre, Victoria St, Preston. Bookings 01772 258248.

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

Andrew Taylor (Patel Taylor) Wednesday 22 June, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details 0161 833 2037.

South

Langlands & Bell: Domain 7 June-24 July. Installations at the Milton Keynes Gallery. Details www.mk-g.org

RIBA CPD Event: Designing for Health & Safety in Construction - Hazard Management Thursday 9 June, 14.00. At Reading University. Details 0118 969 8051.

Jem Finer: The Centre of the Universe *Until 30 June.* A large-scale spiral tower with radio dish. At Oxford University Parks, Parks Rd, Oxford. Details 01865 248822.

South East

Dover Western Heights Open Day Sunday 5 June. Includes tours. Details www.dover-western-heights.org

Timber Frame Repairs and Reconstructions Wednesday 15 June. A course at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

RIBA CPD Event: Masterclass on Sustainability Wednesday 6 July, 18.00. At the De La Warr Pavilion, Bexhill-on-Sea. Details 01892 515878.

Wessex

Troubleshooting Construction Contracts Wednesday 8 June. At the Avon Gorge Hotel, Bristol. Details 0121 434 3337.

Design for Solar Thursday 30 June. A Green Register seminar at the Create Centre, Smeaton Road, Bristol. Details www.greenregister.org

Thinking of the Outside: New Art and the City of Bristol *Until 3 July.* A number of art works sited in several 'unusual locations' across Bristol's historic city centre. Details www.thinkingoftheoutside.com

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

West Midlands

Sustainable Buildings and Services 16-17 June. A Green Register introductory course in Birmingham, held over two days, with workshops on sustainable construction. Details www.greenregister.org

Yorkshire

Tom Brake MP Thursday 9 June, 18.00. A lecture at the Arts Tower, Sheffield University. Details lectures@suas.org

The New Rural Design Economy 22-23 June. A conference at the DEFRA/CSL conference centre, York. Details Ian Hunter 01706 827 961.

RIBA CPD Event: Diagnosing Defects in Buildings Tuesday 28 June. A seminar at Wakefield Town Hall. Details 0113 245 6250.

Ettore Spalletti *Until 7 August.* An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds. Details 0113 246 7467.

William Turnbull *Until 9 October.* A retrospective at the Yorkshire Sculpture Park, West Bretton, Wakefield, partly in Feilden Clegg Bradley's new underground gallery. Details 01924 832631.

Scotland

6,000 Miles *Until 7 June.* An exhibition examining the Scottish coast. At The Lighthouse, Mitchell Lane, Glasgow. Details 0141 2216362.

Barbara Berkowitz *Until 1 July.* An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details www.rias.org.uk

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

International

Jean Nouvel 7 June-18 September. An exhibition of the French architect's work at the Louisiana Museum, Humlebæk, near Copenhagen. Details www.louisiana.dk

Architecture Biennale Rotterdam *Until 26 June.* On the relation between architecture and water. 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.

WOLFF ARCHITECTS

Part 2 Architectural Assistant

Wolff Architects is a small, vibrant, design led and friendly practice, based in Notting Hill, London, W2

We are seeking a post Part 2 Architectural Assistant with 2+ years practical experience. You should have exceptional design talent, presentation skills and be able to produce construction packages. AutoCAD literacy is essential. You will be working in a small team on a broad range of residential, commercial, leisure, retail and offshore projects. The practice is expanding and now has a large turnover of built designs, this post offers an exceptional opportunity to be involved in every aspect of the building and design process.

Please reply with CV and A4 examples of work to:

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www.wolffarchitects.com

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Young, Lake District practice seeks motivated, dynamic staff with minimum 2 years experience to help convert a large estate on the shores of Lake Windermere into a prestigious, contemporary residential and leisure development.
Vectorworks/Mac proficiency preferred.
Please send CV to Phillip Hubbard at:
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Cumbria LA23 2HE
T:01539 488066/431448
E:phillip.hubbard@virgin.net



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Architectural Assistant, Part 2-£££+bens package-Bristol-Ref: 2078

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Architectural Technician-£££+bens package-Bristol-Ref: 2079

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Please call for further information on any of the roles above.

Contact Ruth Glover 0800 7316429 / 07787 521414

Email ruth@rgac.co.uk

Website www.rgac.co.uk

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Architectural Technician - Suffolk - Perm - £26K

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

PIII Architect - Hampshire - Perm - £30K

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

Architect / Technician - Liverpool - Perm / Contract - £30K / £20ph

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

Rural Architect / Surveyor - Northampton - Perm - £30K+

An excellent opportunity has arisen for a competent & confident Rural Architect/Surveyor. Based in the Northampton office of this large national firm, preparing quality schematic & practicable designs plus budget costing, working closely with rural agents/planning specialists to secure successful planning permissions, CAD experience is required. Excellent salary package - working closely with other team members - Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Architect / Technologist - Manchester - Perm - £30K+

Technologist to join social housing team working with the top Housing Associations and Local Authorities on a wide range of projects throughout the Northwest. Currently we have over £21 million of construction value either on site or in the design pipeline. Technologist to join care home team involved in a 5 year program of public sector funded redevelopment/refurbishment projects in the Northwest as well as across the UK. Currently we have over £54 million of construction value either on site or in the design pipeline. Technologists to join team involved with mixed use urban regeneration, new build and retail refurbishment projects across the Northwest. Project Architect and Technologist to join Leisure team working at the early stages of a major new build sports development in the Northwest. These are all strategic positions in support of our controlled growth. Excellent working conditions and personal development opportunities as you will expect from an investor in People organisation. Salaries and reward structure commensurate with experience, contribution and drive. Micro station experience preferred but not essential as cross training provided. Part-time positions may be available for the right people. In addition we are looking for experienced contract technologists (locally Micro station proficient, but AutoCAD if not) for a range of jobs similar to above. To apply please attach your CV and send to diane@aps-recruitment.co.uk (Northern Consultant).



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Architect - Bristol - Perm - £30 - £34K

A bespoke practice in the South West with a reputation based on high quality design solutions is looking to recruit a number of architects to add to their excellent team. This practice has a reputation for being a market leader in urban regeneration, converting city centre brown field sites into luxury penthouse apartments and providing design solutions for commercial and leisure complexes to support these residential developments such as cinemas and nightclubs. For both positions - an excellent relocation package will be offered. Currently two architects are required with excellent technical capabilities in the commercial sector to support the urban regeneration drive in the City of Bristol; you will also become involved in new build commercial projects which provide unique offices for a variety of firms which in the past has included one of the largest companies in the world. Additionally an architect with experience in the healthcare work is immediately needed for an immediate start. You will be required to hit the ground running and be able to take control of an already commissioned project. Again your role and the responsibilities of this position are rewarded by a lucrative salary with an excellent executive benefits package. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Architect & Technician - Warwick - Perm - £27K - 35K

My client has been established since 1994 and provides architectural services specifically to the motor industry in terms of their facilities. Since its inception, the company is now recognised as one of the leading specialists in their field with a wealth of experience behind them. The company has enjoyed the benefit of being appointed by clients covering the full range of facilities and has to-date, been involved in over 200 projects. The teams try to strike a balance between design flair and practical building skills, coupled with sound economic management. Existing concepts are backed up with high quality detailing and execution to produce the appropriate response to a given brief and site. My client is looking to add to an already vibrant practice and would welcome architects and technicians with good technical and design skills but would consider candidates wishing to establish themselves within this sector. To apply please attach your CV and send to simon@aps-recruitment.co.uk

Architectural Technician and Part II Architect - Cardiff - Perm £27K

A multi national practice in Cardiff is looking to recruit a number of Part II architects and a technician with solid architectural technical experience. As a technician ideally you will be 2 - 3 yrs post qualification experience. You will be required to become involved in detailing and alteration work on large scale commercial and residential projects approximately worth £8 - £10 million. You will need to be team player and show a good level of diligence and determination to succeed in this role, as the projects complexity that you be involved in will really challenge your capabilities. This will however be supported by a good package that will reflect your competence. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Healthcare Architect - London - Perm - £35K+

This large specialist practice part of a multi national group is seeking an experienced architect with large healthcare project experience. Currently working on multi million pound hospital projects in the midlands and south of the UK the ideal candidate will be prepared to travel between sites in these areas. You will be AutoCAD literate but more importantly will be experienced of on site management of projects, dealing with problem solving and hitting deadlines as and when required. This is a good position within a niche sector. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).

Conservation Architect - Colchester - Perm - £30K+

A specialist practice with a number of UK wide offices is seeking a conservation architect for its Colchester branch. You will have a proven track record of working with historic, listed, and new build historically sensitive architecture, with a passion for this specialist sector. This is an ideal opportunity to join one of the best! All applications will be treated with the strictest of confidence. Apply now! Attach your CV and send to simon@aps-recruitment.co.uk (Southern Consultant).



www.aps-recruitment.co.uk

people & practices

Michael Eatherley has retired as a partner from **Michael Barclay Partnership** after 28 years. He will continue to work within the London office of the practice as a consultant.

Peter Inskip + Peter Jenkins Architects is relocating to 19-23 White Lion Street, London N1 9PD. Tel 0207 833 4002.

Birmingham-based practice **Weedon Partnership** has announced the promotion of **Matt Dix** to associate.

SMC Gower Architects has appointed **Steve Wass** to its board of directors.

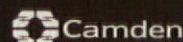
Tom Hildesley has joined leather specialist **Alma** as a new senior designer.

Buro Happold has further expanded its Leeds office with the appointments of associates **Sarah Copley** and **Jason Singleton** to its structural engineering team.

Contractor **Geoffrey Osborne** has appointed **Rod Peck** as operations manager for its homes division.

Logistics developer **Gazeley** has promoted **James Behrens** to the position of development director. He was previously development manager.

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



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Camden Council values the diversity of its community and aims to have a workforce that reflects this. We therefore encourage applications from all sections of the community.

To receive further information and an application pack please visit www.camden.gov.uk/jobs. You can also telephone our recruitment line on 020 7974 4535; Minicom 020 7974 4540, write to Camden LEA, Personnel Services, Crowndale Centre, 218 Eversholt Street, London NW1 1BD or email educationjobs@camden.gov.uk

Please quote reference: 16/967/N3
Closing date: 24th June 2005
Interviews: w/c 4th July 2005



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Architectural Technician/ Interior Designer £18K Permanent

DPS Property Holdings Ltd a busy Developer based in Surrey, urgently require a dynamic Architectural Technician/ Interior Designer for design and build of residential and refurbishment developments. Must have at least 3 yrs experience with AutoCad, 3D Studio Max, Photoshop skills and a local knowledge of Planning and Building regulations.

Please send C.V. to:

Andreas Schuh

DPS Property Holdings Ltd.

5 Kimpton Road, Sutton,

Surrey SM3 9QL

Tel: 020 8408 6787

Fax: 020 8 408 6788

Email: andreas@dpsproperty.com

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

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Hertfordshire Vacancy

Architectural Technician

Vac ref 0505-104

Permanent

My client is a small friendly practice that specialises in Residential projects providing Key Worker and Student accommodation. Their continuing success has led to a requirement for a Senior Architectural Technician to join them on a permanent basis. Ideally you will have a background in the residential sector coupled with some experience of Job Running.

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Due to an increasing number of substantial residential design projects our practice has permanent positions for a Technician and a technically biased Senior Architectural Technician. Your main role is to provide full working drawings, specifications and technical support for residential projects, listed buildings and restoration work. You will be working under the direct supervision of the technical team leader, and must have extensive AutoCAD skills, excellent knowledge of UK building regulations, and an understanding of NHBC standards. The candidate must also have a full UK driving license and a minimum of 5 years' experience.

Apply in writing with CV to:

Ross Thain & Co. Ltd
3 St. Mary's Hill, Stamford,
Lincs, PE9 2DW

Salary: depending on experience
Technician - £18-£22k
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BCH

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Architectural Assistants

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A large North East multi-disciplined Architectural Practice requires Part 2 Assistants to supplement their current team. Workload includes new build and refurbishment projects within the healthcare, leisure and commercial fields, with project values in excess of £5million. You will have at least 2 years' relevant experience and be highly proficient in AutoCAD, however those with knowledge of Microstation and ArchiCAD will be at an advantage. Trevor English t. 0191 227 6422 e. tenglish@bbt.co.uk Ref: NCL4023

Architects & Technicians

£20,000 - £45,000 + Benefits - Midlands (Permanent)

My client is an award winning practice that enjoys an excellent reputation for its design work. They are now looking to recruit proactive, client friendly, technically proficient Architects and Technicians to join their expanding practice to work on projects at all stages including retail, commercial, residential, historic buildings and ecclesiastical projects. The practice has an active policy of Continuing Professional Development for all their employees. This is a fantastic opportunity with excellent career prospects. Sukhi Singh t. 0121 265 2555 e. ssingh@bbt.co.uk Ref: SS02



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Please send C.V. and some examples of work to: Laura Shields, InterContinental Hotels Group, 67 Alma Road, Windsor, SL4 3HD.



competitions & awards

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

ON THE LOOKOUT

The Kielder Observatory has launched an open competition to design a new observatory located in the hills surrounding Kielder village in Northumberland. The project is being developed through Kielder Partnership's commissioning programme – Art and Architecture at Kielder. The competition brief has been made available and submissions are due in early August. For further information, contact the RIBA Competitions Office.

GIANT STEPS

The British government in Northern Ireland has launched an international projects competition for the design of visitor facilities and associated landscaping and access at the Giant's Causeway development site, on the northern coast of County Antrim. The competition is open to architects in all European Union countries. The deadline is 5 August 2005. Contact Louise Thompson at the Central Procurement Directorate, Rosepark House, Upper Newtownards Road, Belfast BT4 3NR, tel (44) 28 90 52 66 31, or email louise.thompson@dfpni.gov.uk

PRIZE WRITER

The British Czech & Slovak Association is looking for writers interested in architectural issues. A first prize of £300 is being offered to the best entrant to pen between 1,500 and 2,000 words in English on the links between Britain and the Czech and Slovak Republics, or describing society in transition in the republics since 1989. The deadline is 30 June 2005 and entries should be submitted by post to BCSA Prize Administrator, 24 Ferndale, Tunbridge Wells, Kent TN2 3NS, or by email to: prize@bcsa.co.uk

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For more information on the above opportunity please contact the London Victoria office on

T 020 7259 8730
E victoria.architecture@hays.com

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Further information on the RCI can be obtained from www.rcisurvey.co.uk, or by contacting Dr Emma Parry at emma.parry@cranfield.ac.uk or on 01234 754 408.

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BWA are currently expanding
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Send CV and examples of work to:

Bryden Wood Associates
15 Bowling Green Lane
London EC1R 0BD
bwa@brydenwood.co.uk
www.brydenwood.co.uk

School of Art & Design

Department of Creative Technologies

We are currently seeking energetic, imaginative and communicative individuals
for the following posts:

LECTURER/SENIOR LECTURER IN ARCHITECTURE (FULL TIME)

Ref: 9178

An experienced architect who will be involved in design tuition at all
levels and who will be able to contribute to running and developing our
suite of undergraduate courses in Architecture. Suitable candidates will
have academic experience and will have an interest in Urban Design and
Contextual Studies.

LECTURER/SENIOR LECTURER IN ARCHITECTURE (0.5 FTE)

Ref: 9032a

An architect who will be involved in design tuition at all levels and will be
particularly interested in teaching and developing CAD and other emerging
digital/smart technologies.

For each post you must be a registered architect and be able to provide
evidence of research/practice interest. Our professionally validated
architecture courses include, at part 1: BA (Hons) Architecture/
Architecture (International)/ Architecture (Smart Design) and Architecture
(Urban Design); at part 2: Diploma in Architecture/ Architecture
(International); and at part 3: Master of Architecture/ Architecture
(International) We also offer higher degrees in Architecture and Sustainable
Architecture, a suite of BIAT recognised Architectural Technology
undergraduate degrees and a Foundation Course in Architecture. The
Department of Creative Technologies includes Architecture, Multimedia,
Interior Design and Product/Transport Design, and has post graduate
courses in Smart Design and 3D Digital Design.

Salary: Lecturer: £23,643 - £29,479 (pro-rata for part-time)

Senior Lecturer: £28,360 - £36,428 (pro-rata for part-time)

These posts are offered at Lecturer Grade or Senior Lecturer Grade for those
with experience.

Closing date: 10th June 2005.



University of Huddersfield,
Queensgate,
Huddersfield
HD1 3DH.

Further details and application forms may be downloaded from
www.hud.ac.uk/hr/jobs or obtained from the Personnel Office,

Tel: 01484 472845
E-mail: personnel@hud.ac.uk
Text Phone:
01484 473150.

**University of
HUDDERSFIELD**

*We would particularly welcome applications from ethnic minority groups
and people with disabilities who are under-represented in the University*

ARCHITECT - BRIGHTON

Small, friendly southcoast Practice close Hove station specialising in
planning and design with a varied client and project base. We are
seeking an enthusiastic, self-motivated, design orientated young architect
with excellent autocad, presentation and communication skills, able to
liaise directly with clients and planners.

In return we are offering an attractive negotiable salary package,
together with excellent career prospects.

Email CV and examples of work to: info@taarchitects.co.uk

Contact Lizzie Turner -Tel: 01273 203230

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Part 1 & Part 2 Architectural Assistants

If you have excellent design skills and CAD experience
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Please apply with CV to David Davis at
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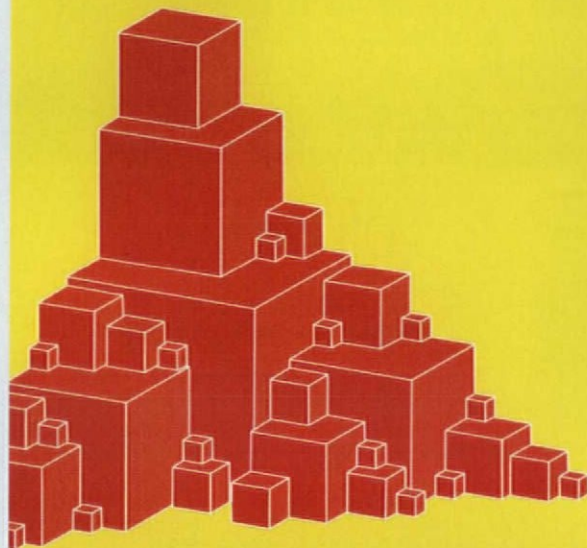
Providing leadership for both new and existing developments, your key focus will be on quality assurance and maximising our investment for the best possible return.

A qualified architect (or similar background) with strong project management skills and experience, you'll have the right combination of technical skills, flair and knowledge (including an understanding of building regulations and planning policies). Your people management, influencing and negotiation skills must be first class as you'll be working with people at all levels.

You'll most definitely be an ideas person who pushes our boundaries. In return you'll receive benefits, a supportive environment and an open culture, and be part of a winning team that will leave a lasting legacy that can inspire generations of school children to come.

For an application pack email recruitment.line@kent.gov.uk or telephone 08458 247 904 (charged at local rate). To apply online visit www.kent.gov.uk Closing date: 10 June 2005. Please quote ref: CS/05/057.

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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
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Ampersand Associates Limited

We are a successful and very busy retail Architectural and Design practice working for well known retailers throughout the UK. We offer full technical services from survey through design, working drawings to full project management.

We are currently seeking to fill the following position:-

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- Fully conversant with Autocad
- Extensive construction knowledge and ability to work on own initiative
- Building and land survey experience
- Ability to produce contract specifications
- Proven track record of project management skills
- People management and team building skills

Ideally you will be aged between 25 and 40 in similar employment.

Ampersand Associates is a progressive company and hence career prospects are excellent.

Please forward your CV and covering letter for the attention of Matthew Ashton by fax, e-mail or post.
Ampersand Associates Limited, Brewery Barn, Lower Street, Stansted, Essex, CM24 8LN.
e-mail: matt@ampersand-associates.com
fax: 01279 815601
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Architect & Senior Technician Harrow c£25 - 35K
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Architect Dorset c£35 - £38K + £10K pkg
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Architects/Assistants/Technicians Central London to £28-38K
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South Tyneside Council

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The Spirit of South Shields by Irene Brown

RESOURCES DIRECTORATE

Our Design Team has recently been restructured and these posts offer exciting opportunities to work in a supportive team environment and to play a role in the delivery of the Councils Transformation Agenda for the Borough. We are a multi-disciplinary practice with a challenging and interesting workload.

Architectural Technologist - 3 Posts

(Circatex Building, South Shields)

£20,295 - £29,004 pa

You will be a member of the Architectural Design Team, which is responsible for providing customer focussed design, production information and a clerk of works service to the Council's corporate clients.

You will have an ONC/HNC in Architectural Technology and preferably be a member of BIAT with a degree in Architectural Technology or equivalent, or have RIBA part 1 qualification. You will have at least 5 years experience in an Architectural Technologist role. Good design and construction knowledge are a must for these posts and you will be able to use a range of IT packages e.g. Auto CAD and MS Office applications. Excellent communication skills, knowledge of health and safety regulations and a full current driving licence or access to a means of mobility support are essential.

For an informal discussion please contact Richard Johnston, Design Manager on (0191) 424 7471.

Application forms are available from the Head of Human Resources, Town Hall and Civic Offices, Westoe Road, South Shields, Tyne and Wear NE3 2RL, Tel (0191) 455 4968 or jobs@s-tyneside-mbc.gov.uk to be returned by Noon on Thursday 9 June 2005. BT Typetalkers welcome.

We are committed to equality of opportunities and actively encourage applications from all sectors of the community
www.southtyneside.info or www.sector1.net for more vacancies within this organisation



STEWART
Milne
HOMES

ARCHITECT

Stewart Milne Homes, Scotland's largest privately owned housebuilder, is seeking a fully qualified or Part II Architect to join its award winning design team based in the company's Uddingston office.

Applicants should be innovative and enthusiastic with previous experience in housing and flatted residential developments. The successful applicant will have a sound technical knowledge whilst being able to multi task and manage a diverse workload. Good presentation skills are also required.

A competitive remuneration package will be offered for this position.

Applicants should write, enclosing a full CV, to Eleanor Hughes, Personnel Manager, Stewart Milne Homes South, Kestrel House, 3 Kilmartin Place, Tannochside Business Park, Uddingston G71 5PH.

Stewart Milne Homes, part of the Stewart Milne Group, are the most successful privately owned housebuilder in Scotland. Our excellent reputation is built on our people, our customer service and our products. We place considerable importance on encouraging an open, progressive culture in a creative working environment. We are seeking like minded people to help us achieve our ambitious business growth strategy, which will see our additional expansion in the UK.

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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 though 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**

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

Clare Wilson
E-mail: cw@avebury.com
Fax: 01908 230070
Post: Avebury, 417 Midsummer House, Midsummer Boulevard,
Milton Keynes, Bucks, MK9 3BN

aj recruitment

AJ Company Profiles

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

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

- Background
- Type of work undertaken
- Staff



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

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

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Please apply with full CV:

Paul Crosby,
David Chipperfield Architects,
1A Cobham Mews, Agar Grove,
London NW1 9SB
Email: paul.crosby@davidchipperfield.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

www.RPArchitects.co.uk

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DIVE architects Ltd are looking for a self-motivated and dynamic post-graduate Architectural Assistant to deal with commercial and residential projects in the UK and abroad. Relevant degree essential with at least three years relevant work experience. Knowledge of MacVectorWorks essential, must also be skilled in the use of AutoCad and Office software. Ability to create high quality full project drawings. Applicants should be creative with a sound technical knowledge. Must be responsible, outgoing, with good communication and organisational skills. Salary £24-26K. Please send CV's with examples of work by 12 May 2005 to:

Andy Nettleton
DIVE architects Ltd
A009 The Jam Factory
19 Rothway Street
London SE1 4UF
job@divearchitects.com
www.divearchitects.com

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Please send CV's with covering letter and samples of work to:

Clive Chapman Architects
4 Eel Pie Island, Twickenham, TW1 3DY
E-mail: fiona@ccar.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

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Please send CV in the first instance to:
Clare McKechnan

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e-mail midlands@chbc-architects.co.uk

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laurie.shenoda@emap.com

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The Church of England Dioceses of Blackburn, Carlisle,
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Expressions of interest are invited from professional
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Practices wishing to be considered for inclusion on the
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Tel: 01483 894977 Fax: 01483 894424 Email: info@richardfaulkner.net

EXPRESSIONS OF INTEREST

Leicester City Council

Seeking Expressions of Interest

SITE / MASTER PLANNING

The ambitious regeneration programme for the City of Leicester has seen the production of a
conceptual masterplan, development frameworks for 5 major intervention areas, and the
production of Supplementary Planning Documents (SPD). The largest intervention area called
Waterside is presently an industrial area, but over the next decade will be transformed into
one of the largest urban residential neighbourhoods in the country.

A key feature of the Waterside SPD will be the requirement for individual landowners and
developers to work together to form large development parcels. Once individual organizations
or consortiums have assembled a development parcel they will then be required to prepare a
three dimensional site layout plan or "mini-masterplan" in accordance with the wider
Waterside development framework and SPD.

To assist in this process the City Council intends to write to all the landowners and
developers with an interest in Waterside to inform them of architectural and urban design
practices that are experienced in this field of work and whose services would be available to
draw upon. The practices will need to not only have experience in the preparation of
masterplans and/or major site layout work but also employ qualified urban design staff, with at
least one member of staff holding an MA in Urban Design. If you would like your practice to
be included on the list, then please send to the address below your practice profile and
outline illustrations of master/site planning work. Offices that have previously submitted a
practice profile to the City Council for inclusion in the Councils general compendium of
architectural practices will automatically be included on the list providing they comply with the
above requirements.

However, the Council wishes to make it clear that it will not endorse or favour one practice
over another and will merely make the compendium of practices information available to the
various landowners and developers, who could then contact the practice(s) directly. No
guarantee of any work arising out of this advertisement is given nor should any be construed.

Urban Design Group, Planning Services, Leicester City Council, New Walk Centre, Welford
Place, Leicester, LE1 6ZG

For more information about this invitation please contact Richard Riley on line 0116 252 7214.
For more information about the rebuilding programme in Leicester please visit the web site of
Leicester Regeneration Company.

www.leicesterregeneration.co.uk

PILKINGTON

AJ ENQUIRY NO: 301



The regeneration of historic Baxter Park in the centre of Dundee has been completed. A glass walled pavilion has been built using the Pilkington Planar Triple system from Pilkington Architectural. With the walls constructed from glass, the issue of heat retention and heat loss was of critical importance and Pilkington provided the perfect solution.

HANSON

AJ ENQUIRY NO: 302



Bricks from Hanson's Butterley collection have been used on the prestigious West End Quay development within the Paddington Basin. This is a mixed-use urban regeneration scheme of apartments, retail outlets and leisure premises fronting onto the Grand Union Canal and Praed Street. The brick offers a smooth sanded yellow colour in keeping with the surrounding architecture.

STONE AGE

AJ ENQUIRY NO:303



Stone Age, the UK's leading supplier of Limestone, Sandstone and marble, has launched a brand new web site, www.estone.co.uk, full of ideas of stone use in both domestic and commercial environments. The site features a comprehensive photographic gallery including examples of flooring, walls, worktops, and private commissions.

PHILIPS LIGHTING

AJ ENQUIRY NO: 304



Royal Philips Electronics has announced the introduction of "Dynamic Lighting", an advanced concept designed to enhance the well-being, motivation and performance of office workers by creating a stimulating lighting ambience that follows the rhythm of daylight, and by giving employees control over their lighting.

aj classified

Classified enquiries

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Contact John or Melanie on 020 8341 2222
or visit www.acorn-homes.co.uk/myspace

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Gemma Cook

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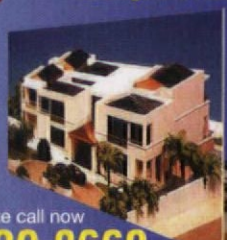
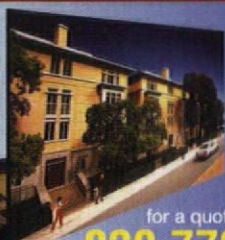
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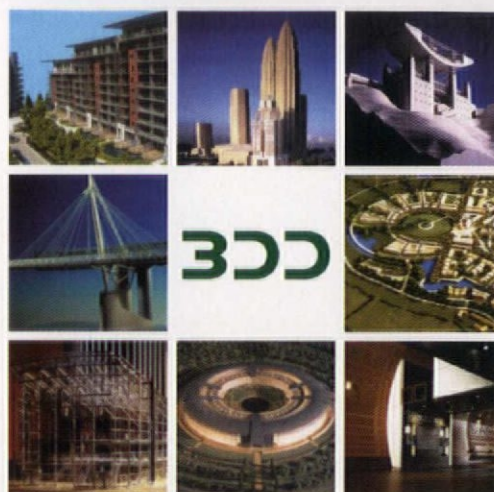
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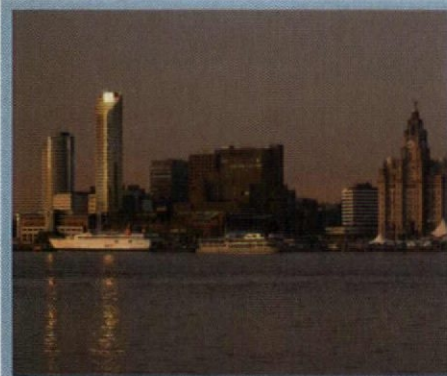
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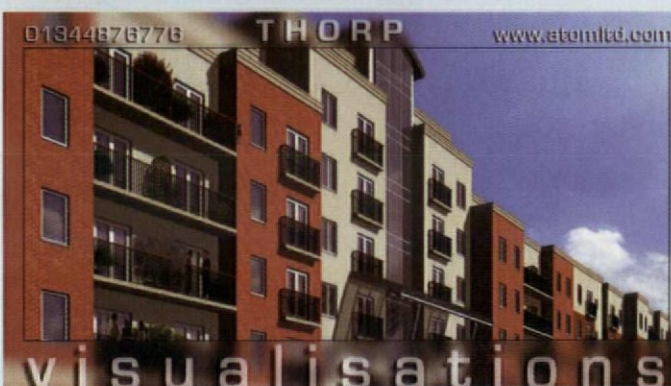
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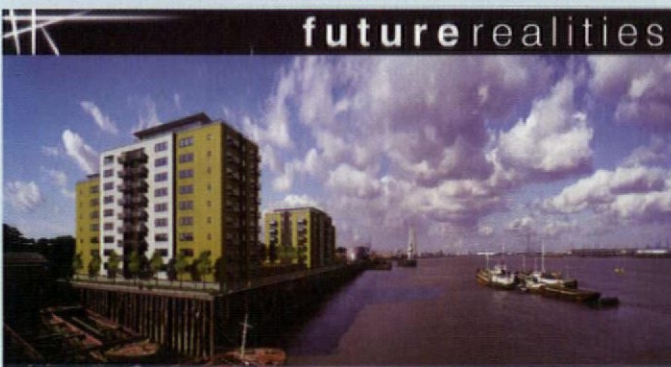


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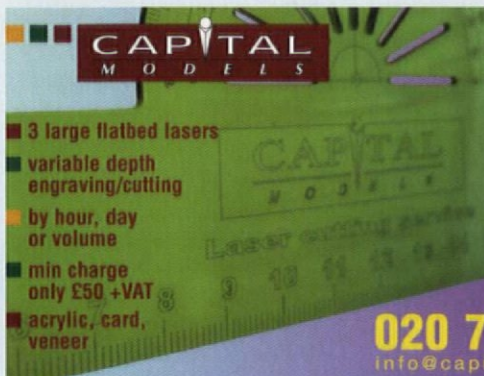
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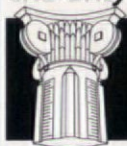
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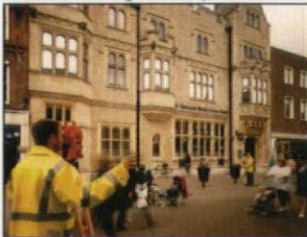
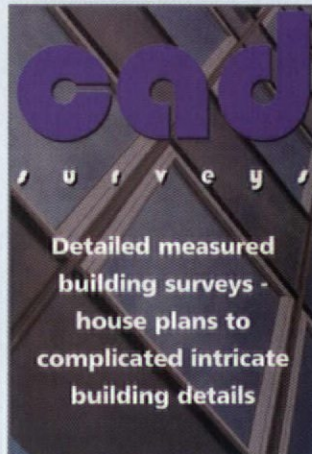
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Numbers up

The tawdry magnificence of Las Vegas enveloped 27,000 architects and fellow-travellers at the American Institute of Architects (AIA) convention. Actually, they were easily swallowed up in a city that attracts 36 million visitors a year. Amid the Venturi-effect developments, moments of serenity were rare but welcome. One reception, for RIBA and *Architectural Review* guests, was hosted by the **Leo A Daly** practice in its recently completed Lied Library at the University of Nevada, an impressive piece of architecture that found approval from RIBA president **George Ferguson** and from the RIBA American chapter chief, **Tim Clark**, who promotes the interests of the 400 or so British architects in the US. It was good to see **Thom Mayne** present, basking in the glow of winning this year's Pritzker Prize.

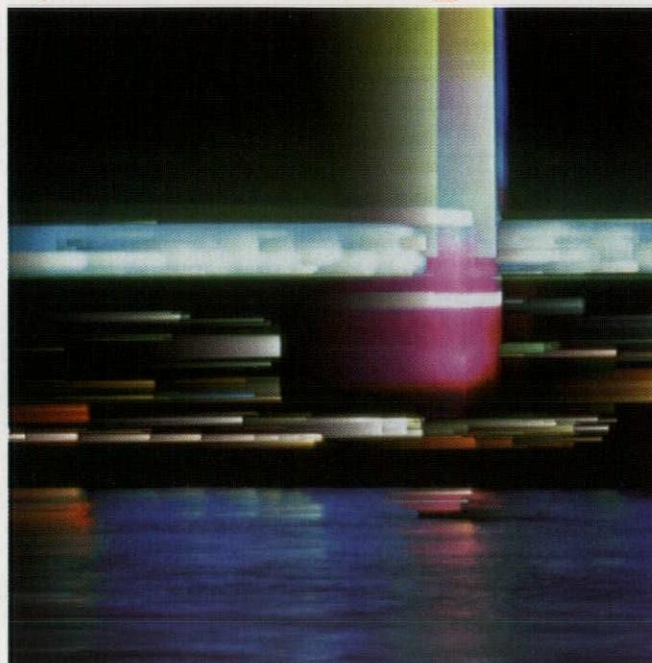
Viva Las Vegas

Most prominent of the Brits at the convention was former RIBA president **Paul Hyett**, one of the very few UK architects to have been made an honorary AIA fellow. His architect father plus family went out for the ceremony, and were warmly welcomed by the many international architect friends Hyett has made over the past decade. The fellowship dinner was compèred by the chancellor of the AIA fellowship at an out-of-town hotel, and was far from stuffy. This rather important person in the AIA hierarchy arrived wearing an Elvis wig and gold lamé jacket, and gave a passable impersonation of 'The King' before reading out the names of 67 new US fellows and the four overseas fellows, and giving a brilliant lecture. Favourite name-check of the night: **Richard J Heisenbottle**. Worthy of the great Groucho.

Village people

Speakers at the convention included **Steve Wynn**, who has more claim than most to be 'Mr Las Vegas'. He recently opened his fifth major resort, the

spot the building



'Spot the Building' asks you to identify a well-known and recently completed building. To make it just a little more difficult we have had fun playing with the image. If you can decipher it, post your entry to arrive by first thing on Monday morning to *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of champagne. The building featured in the last competition (AJ 26.5.05) was the Barbican by Chamberlin, Powell and Bon. Matt Stack of Fashion Architecture Taste, London, was the winner.

Wynn hotel, which cost a cool \$2 billion (£1.09 billion). Wynn has already prepared plans for a 135 acre site next door, on which he may develop an 'urban village', Las Vegas-style. One version of the scheme envisaged six hotel towers with 3,000 rooms in each. Perhaps some of those towers will be used for apartments; prices have risen by 50 per cent since 2003, and there is a shortage of space reminiscent of southern England. About 100 residential towers are said to be in the pipeline and agreement has just been reached for the city to suck water from yet another distant lake to feed its supply.

City godfathers

Construction costs in Las Vegas are 15 to 20 per cent higher than in cities such as Houston. The reason for this has to be described euphemistically. One newspaper attributed the differential to 'the extremely tight supply of labour'.

For which read Mob control of building unions. Vegas is still what one cab-driver described to Astragal as a 'Mobbed-up' town. Cabbies can neither buy nor lease their cars, for example. They work for a percentage of the fare on the meter, plus tips. The rest goes to you-know-who. And, in a town of 1.2 million people, there is only one sanitation company. Vegas founder **Bugsy Siegel** would have been proud.

Division of opinion

Next year's AIA convention is being held in Los Angeles; last year's was in Chicago, the year before's in San Diego. When does the east coast get a look in? There is a suggestion that the conference venues reflect a deep-seated split in the psyche of the US profession. The east coast has always regarded architecture as a very separate discipline, while the rest of the country has been more accustomed to multidisciplinary

and collaborative working. This is the view of AIA veteran **Jim Scheeler**, who is researching a history of the institute. When will the RIBA do something similar?

I love you baby

The convention did have its lighter moments. **Mr and Mrs Bill Menking** (Bill writes reviews for AJ and the couple run *The Architect's Newspaper* out of New York) decided Las Vegas was just the place to renew their wedding vows. So did their friends **Mr and Mrs Bob Roberts**, also attending the convention. If the Little White Chapel was good enough for **Britney Spears**, surely it would be alright for them? The ceremony took place at 11 pm. But, about a minute before it began, who should invade the chapel? Only a contingent of AJ/AR types, including **Paul Finch** and **Jonathan Stock**, buoyed up by cocktails and dinner on the 64th floor of the Mandalay Bay Hotel. Party animal **Matt Fairman** of visualiser Smoothe also surfaced, making for a rowdy photograph session with the happy couples, before the entire group crawled into a large white stretch limo to be whisked away for more, and quite unnecessary, anaesthetic.

Language barrier

Louise Cox, the Australian candidate for the presidency of the International Union of Architects (a decision is due in Istanbul next month), was much in evidence at the convention. She has the unusual distinction of being the only architect banned from an Aussie construction site for using bad language. Building workers are such delicate creatures.

Safer bet

At the airport waiting for a flight back to the UK, **George Ferguson** fell into conversation with a young **Geordie** who had been on holiday for a few days. He was celebrating having unexpectedly won \$450,000 (£247,000) playing roulette. 'Buy property', the president sagely advised him. But on Newcastle Quayside rather than in Nevada's finest.

astragal in las vegas

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AJ ENQUIRY NO: 201

Honeywell's new portable F92C air cleaner makes it easy to remove airborne pollutants from rooms with an occasional problem, leaving a healthier and more pleasant environment. It is simply wheeled in when needed to remove pollutants such as cigarette smoke, volatile organic compounds, dust, allergens and viruses. The stylish, portable Honeywell F92C uses electrostatic technology to clean the air. Larger particles are trapped by a mesh filter, then the tiny particles remaining receive an electrostatic charge and are attracted onto aluminium plates.



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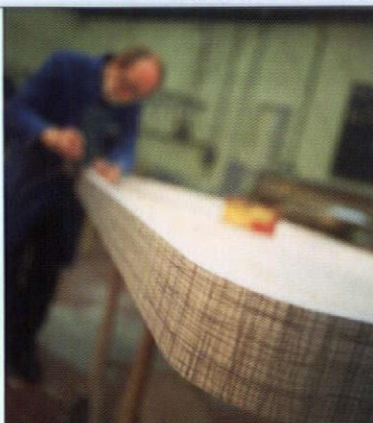
Always focused on advancing automatic door technology, Tormax has launched the compact Slidedoor Win Drive 2201. Offering cost-effective compliance with DDA requirements, the Win Drive operator is quick to install, thanks to a patented component fastening system, while two-key programming simplifies everyday operation. Its small dimensions allow prestigious sliding doors to be installed even in relatively restricted locations.



FORMICA

AJ ENQUIRY NO: 203

Formica, the market leader and only manufacturer of high-pressure laminate in the UK, is delighted to announce the 50th anniversary of its Fabrication Support Unit. Today, the unit still provides a unique service to Formica customers, offering advice, education, problem-solving, prototype development, support and research and development services.



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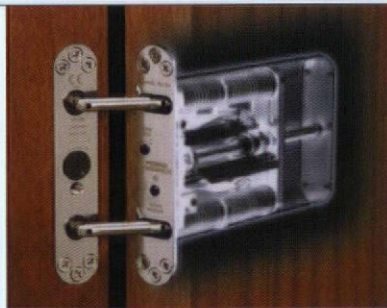
High-performance curtain-walling with laminated timber mullions and transoms is now supplied and installed by Stoakes Systems. This is the Seufert Niklaus system, which uses sustainable timber to create stunning facades with low U-value, large spans and that 'warmth of wood' internal feel. For further information, visit either www.seufert-niklaus.de or www.stoakes.co.uk or telephone 020 8660 7667.



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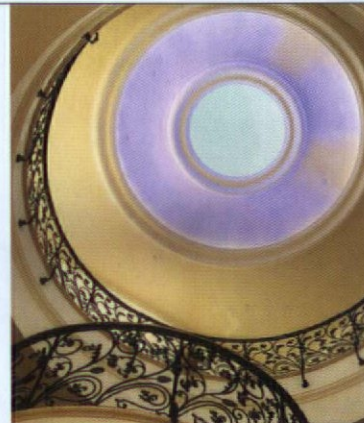
Samuel Heath & Sons has announced that the company's revolutionary controlled, concealed door closer, Perko Powermatic, now complies with the requirements of BS 8300 and Approved Document M of the Building Regulations, as well as the BS EN 1154, making the closer suitable for use in areas accessed by the less able. The closer also falls well within the requirements of a Technical Memorandum recently issued by the ODPM.



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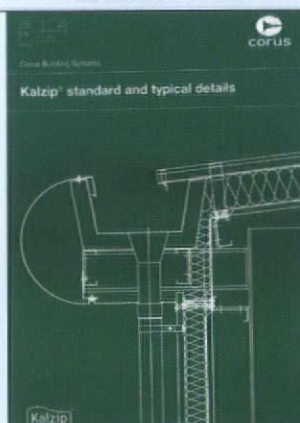
High-performance rigid urethane wall, roof and floor insulation products from Kingspan Insulation have been used throughout Uptown Court, the most expensive country property ever to go on sale in the UK. Leslie Allen-Vercoe, the developer, said: 'Kingspan Insulation products were chosen as we considered them the best on the market.'



CORUS

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Kalzip has produced a six-page brochure, which incorporates a CD-Rom packed with CAD details and PDF drawings on typical Kalzip interfaces. *Kalzip Standard and Typical Details* covers the critical areas of robust design and detailing, including continuity of insulation, correct termination of the vapour-control layer and prevention of cold bridges – all underlying principles of detailing to ensure ADL2 compliance.



PHILIP WATTS DESIGN

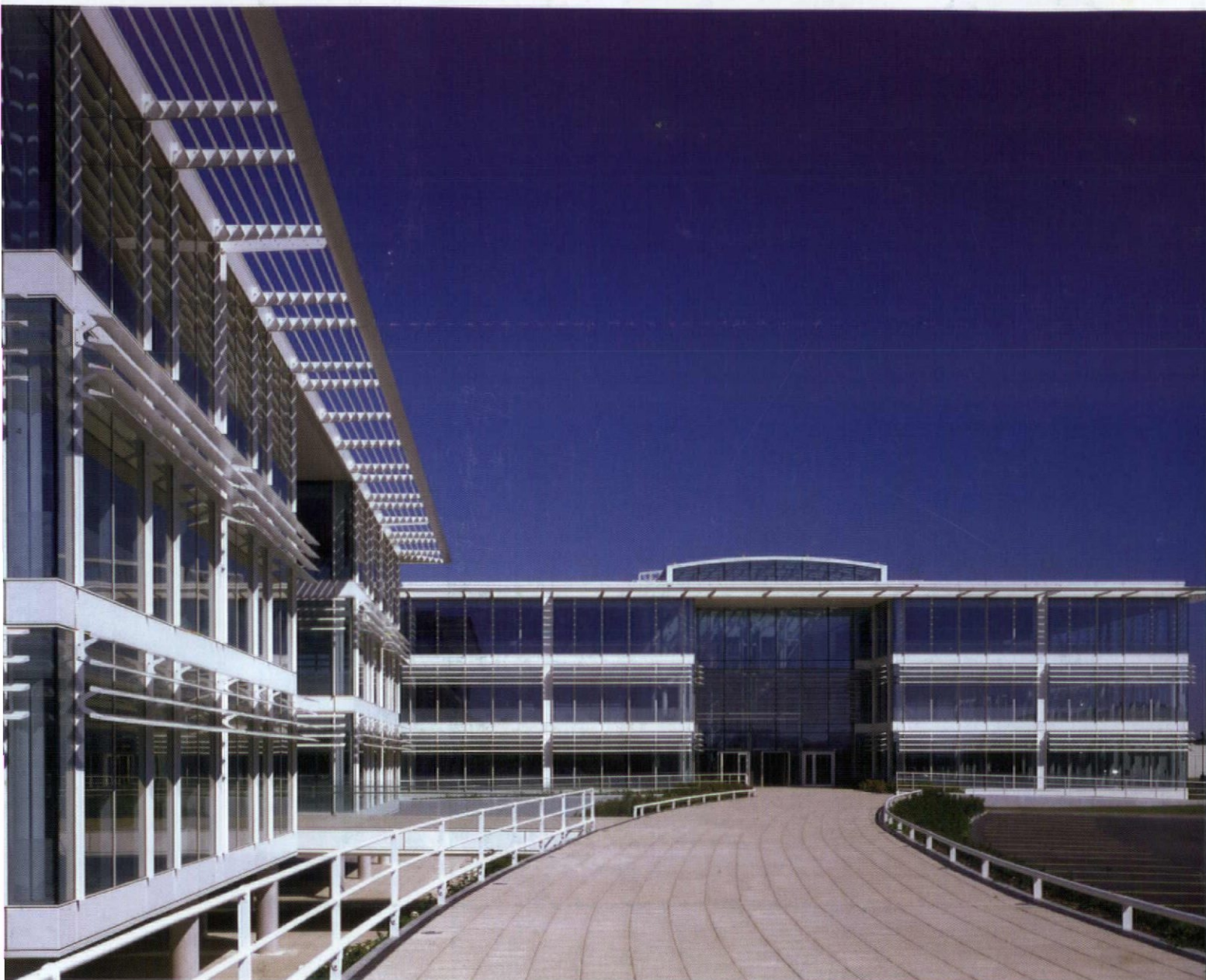
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Philip Watts has created what is understood to be the world's first designer urinal, in response to a what he sees as 'a complete lack of respect for one of the most unappreciated but most important areas of our lives'. Watts was able to create the Spoon's revolutionary flowing sculptural form because he worked with cast metals rather than the more traditional porcelain.



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