

AJ

# 30.06.05

## TONY FRETTON



PHI COBB FREED & PARTNERS  
LIBRARY

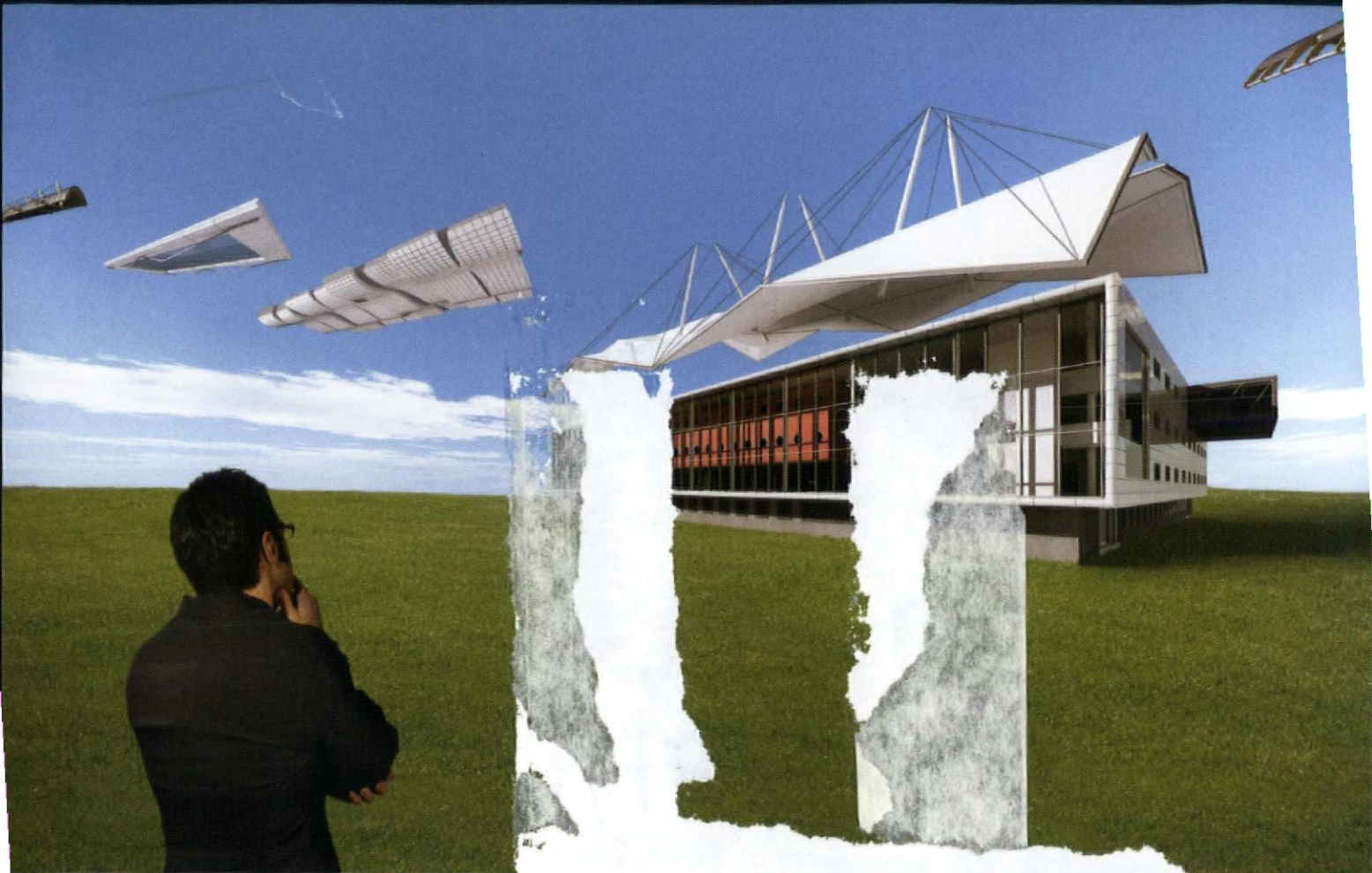
THE ARCHITECTS' JOURNAL [WWW.AJPLUS.CO.UK](http://WWW.AJPLUS.CO.UK)

ISSN 0003-8466



£3.25





Work the way you think.

Autodesk

## Idea:

Improve an architect's business by providing a more complete way of thinking about buildings, from design through to construction.

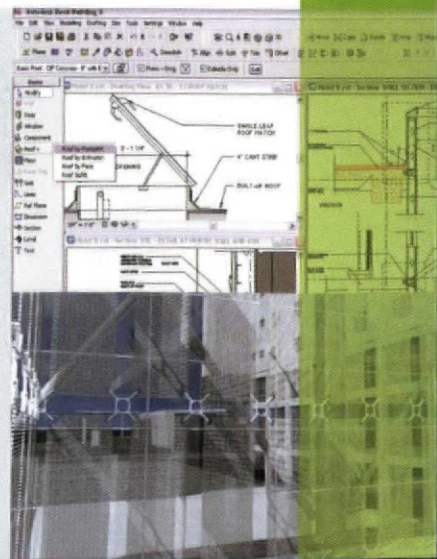
## Realised:

With Autodesk's® Revit® Building, design teams achieve superior documentation, more effective design co-ordination and more productive collaboration. Your clients are happier, so you see more repeat business and a more profitable business. Created specifically for Building Information Modelling, Revit Building can help you realise your ideas to compete and win.

See how at [autodesk.co.uk/revit](http://autodesk.co.uk/revit)

Autodesk and Autodesk Revit are registered trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names, or trademarks belong to their respective holders. © 2005 Autodesk, Inc. All rights reserved.

ENQUIRY 11 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)





THE ARCHITECTS' JOURNAL  
151 Rosebery Avenue,  
London EC1R 4GB

Editorial enquiries  
020 7505 6700  
Editorial fax number  
020 7505 6701  
Email  
firstname.surname@emap.com

**Editor**  
Isabel Allen  
**News editor**  
Ed Dorrell (020 7505 6715)  
**Senior Reporter**  
Richard Waite (020 7505 6636)  
**Reporter**  
Rob Sharp (020 7505 6770)  
**Buildings editor**  
Barrie Evans (020 7505 8609)  
**Technical and practice editor**  
Austin Williams (020 7505 6711)  
**Working details editor**  
Sue Dawson (015242 21692)  
**Reviews editor**  
Andrew Mead (020 7505 6717)  
**Art editor**  
Sarah Douglas (020 7505 6705)  
**Assistant art editor**  
Eriko Shimazaki (020 7505 6704)  
**Acting production editor**  
Camilla Westergaard (020 7505 6707)  
**Production editor**  
Paul Lindsell (020 7505 6707)  
**Sub-editor**  
Angus Montgomery (020 7505 6708)  
**Editor, AJ Specification**  
Ruth Slavid (020 7505 6703)  
**Managing editor, AJ Specification**  
Cristina Esposito (020 7505 6716)  
**Editorial administration**  
Angela Newton (020 7505 6700)  
Anna Robertson (020 7505 6700)  
**Marketing manager**  
Jo Roberts (020 7505 6615)  
**Publishing director**  
Jonathan Stock (020 7505 6744)  
**Group editorial director**  
Paul Finch (020 7505 6702)  
**Managing director**  
Graham Harman (020 7505 6878)

**Regional sales managers**  
Samuel Lau (020 7505 6746)  
Katie Deer (020 7505 6743)  
**Account manager**  
Andrew Stratton (020 7505 6706)  
**Telesales manager**  
Lucy Herdsman (020 7505 6873)  
**Account executives**  
Brad Davies (020 7505 6835)  
Robert Warnock (020 7505 6662)  
Gemma Cook (020 7505 6816)  
**Group sales manager**  
Midge Myatt (01902 851645)  
**Commercial manager**  
Malcolm Perryman (020 7505 6698)  
**Business development manager**  
Toby Redington (020 7505 6634)  
**Recruitment**  
Nick Roberts (020 7505 6737)  
Laurie Shenoda (020 7505 6803)  
**Advertisement production**  
Leanda Holloway (020 7505 6741)  
**Sales director**  
Andrew Knight (020 7505 6811)

**emap communications**

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

## THE £60K HOME CATCHES THE ATTENTION OF THE HOUSE-HUNTING VOTER

By Isabel Allen

Speaking at the National HomeBuilder Awards last Friday, Peter Wright, editor of the *Mail on Sunday*, said: 'The good news is that John Prescott has announced that we are going to be building a lot more homes. The bad news is that they are going to be built for a little less than the cost of an after-dinner speech by Cherie Blair.' Funnily enough, he didn't see fit to leaven his witticism with the recommended smallprint: that the figure of £60,000 is intended to cover the construction cost alone; that it does not represent development costs, much less the recommended sale price, and that it is exclusive of land costs and VAT.

And who can blame him? The government has made a decision not to publish a realistic sum, but to bandy about a price tag that captures the attention of the house-hunting electorate. A glance at the HomeBuilder Design Awards judges' report, enclosed with this issue of the AJ, offers a quick reality check. Using lightweight steel-frame construction, Redrow Homes and

architect Tom Freaque have managed to provide dwellings – albeit one-bedroom flats – which retail for £54,995. The floorplan, which has helpfully been included, is a cursory reminder of just how little space that actually buys. Apart from the underground parking spaces in Munkenbeck + Marshall's Gainsborough Studios, which sell for £25,000, none of the other properties can be bought for less than £60,000.

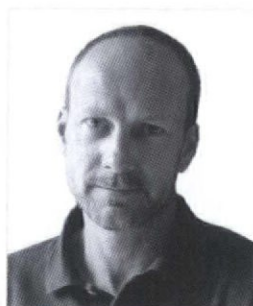
The winner of the Innovative Technology Category, Urban Splash's MoHo in Castlefield, uses the modular construction that is heralded as the key to the mass provision of brave new (affordable) housing. Its one-bedroom flats sell for £139,000. Stripped of the costs of land, administration and profit, this would probably comply with the government's target price. Try telling that to the *Mail on Sunday*. For all its many footnotes and provisos, the government has nurtured an expectation that it knows it cannot meet.



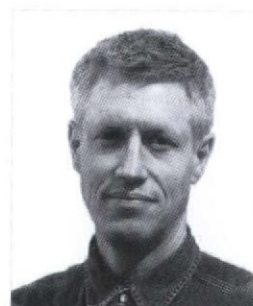
## CONTRIBUTORS



Robert Thorne is a historian at Alan Baxter & Associates, and has written widely on architectural and engineering history. He reviews the Frei Otto exhibition (pages 50-51).



John Pardey, who wrote this week's *Building Study*, is a practising architect based in the New Forest. He is also the author of *Utzon Logbook: Two Houses on Majorca*.



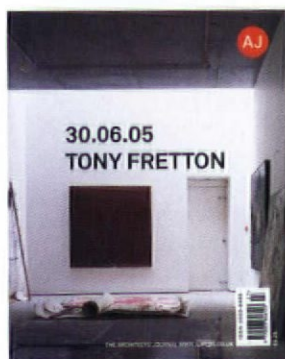
Dennis Gilbert arrived in London in the 1980s and is one of the founders of picture library VIEW. He photographed Tony Fretton's Clerkenwell house on pages 25-37.



## CONTENTS



## AJ SPECIFICATION



## P. 25 TONY FRETTON



## P. 50 FREI OTTO

### NEWS

**6 – 7**

Weekly digest/online news

**9**

*John Pawson* faces High Court battle over floor

**10 – 11**

*6a Architects* designs installation for Architecture Foundation

### AGENDA

**12**

*Dominique Perrault*

**14 – 15**

*Cedric Price* at the Design Museum

**16**

The price of planning advice: how councils are cashing in

### BUILDING STUDY

**25 – 37**

*Tony Fretton's* artists' house and studios in Clerkenwell, London

### TECHNICAL & PRACTICE

**39**

*Austin Williams*

**40 – 42**

*Joe Croser* on MicroStation XM

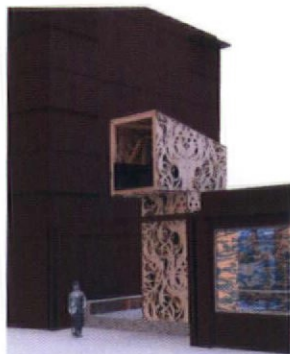
**43**

Planning policy changes

**44**

Legal/webwatch





## P. 10 6A GALLERY



## P. 66 BUDDY HAWARD



## P. 14 CEDRIC PRICE

### REVIEWS

**49**

*Geraldine Bedell on building her own family house*

**50**

*The work of Frei Otto*

**51**

*Rasem Badran assessed. Critic's choice*

### REGULARS

**18**

*Astragal and Hellman*

**20**

*Opinion: Will Alsop*

**22 – 23**

*Letters*

**46 – 47**

*In Practice: Lorenzo Apicella*

**66**

*Sketchbook: Buddy Haward*

### JOBS & CLASSIFIED

**54**

*The latest vacancies*

**62**

*Classified advertising*

### A SUBSCRIPTION TO THE AJ GIVES FREE ACCESS TO ALL OUR ONLINE SERVICES

This week:

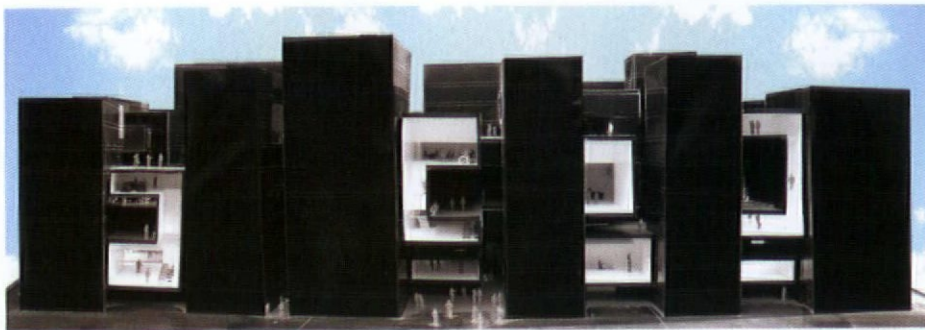
- Tony Fretton's house in Clerkenwell, Keith Williams' Unicorn Theatre and Zaha's BMW building at [www.ajspecification.com](http://www.ajspecification.com)
- Photographs of our V&A 40 Under 40 party at [www.ajplus.co.uk/40under40](http://www.ajplus.co.uk/40under40)
- Are architects being excluded from key housing decisions? Join the debate at [www.ajplus.co.uk/forum](http://www.ajplus.co.uk/forum)
- Six breaking news stories a day at [www.ajplus.co.uk/news](http://www.ajplus.co.uk/news)
- Competition details at [www.ajplus.co.uk/awardscomps](http://www.ajplus.co.uk/awardscomps)
- Events diary at [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)
- Latest jobs at [www.ajplus.co.uk/jobs](http://www.ajplus.co.uk/jobs)

#### SUBSCRIPTIONS

Go to [www.ajplus.co.uk/subsignup](http://www.ajplus.co.uk/subsignup) or call 01858 438 847. Subscriptions cost £129 and include:

- 47 issues of the AJ
- 12 issues of AJ Specification (previously AJ Focus)
- Full access to [ajplus.co.uk](http://ajplus.co.uk) and [ajspecification.com](http://ajspecification.com)
- Daily email news alerts





#### STUDENT AWARD WINNERS REVEALED

The six prize-winning submissions at the international Archiprix student awards in Glasgow were announced last Friday (24 June). Winners at the biennial Archiprix International – the world's largest graduate architecture competition – included this scheme, the Continuum Body of Urban Memory, by Japan's Kiyooki Takeda.

#### PRESCOTT PUTS KIBOSH ON TUBE REFIT

John Prescott has sounded the death knell for Jestico + Whiles' controversial plans to redevelop Camden Tube station. The deputy prime minister has backed an inspector's report in favour of Camden council's decision to reject the scheme. If the project, which was supported by London Underground, had been given the green light, both the famous Electric Ballroom and the neighbouring Camden Market would have been demolished.

#### DEVELOPER IN SMITHFIELD LISTING IMBROGLIO

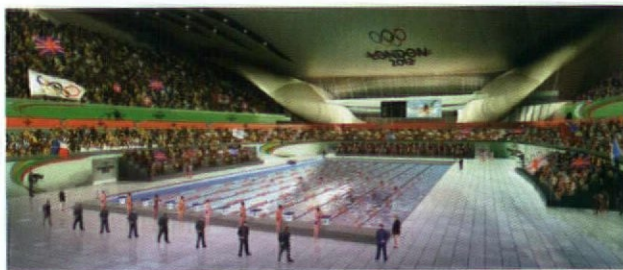
Thornfield Properties, the developer behind a controversial scheme in the historic Smithfield Market area of London, has left itself facing further delays by applying for immunity from listing. English Heritage and the Department for Culture, Media and Sport will now have to reassess the buildings.

#### FARRELL ACCUSES GOVERNMENT OF NEGLECTING THAMES GATEWAY DESIGN

Terry Farrell has issued a stark warning about the Thames Gateway, accusing the government of being too committed to economic arguments and neglecting good design. Speaking at a public design review of his proposals for a new National Park in the Thames Gateway area, Farrell questioned the attitude of Westminster decision-makers and the strength of CABE's opinions about the massive development.

#### ROW OVER BOB 'SLUR'

The makers of hit children's television programme *Bob the Builder* have come under fire after portraying architects as 'evil'. The protests follow a recent episode in which architect Mr Adams unveiled plans to build a massive Manhattan-style development in Bob's favourite beauty spot – Sunflower Valley.



#### ZAHA UNVEILS OLYMPIC PLANS AND AWAITS DECISION

This new image of London's proposed Olympic Aquatic Centre by Zaha Hadid was unveiled on Monday (27 June) – nine days before the International Olympic Committee decides who will stage the 2012 games. The International Olympic Committee is to make a decision on Wednesday (6 July). For in-depth architectural coverage, visit [www.ajplus.co.uk/news](http://www.ajplus.co.uk/news)

#### RECORD BIDS IN CONTEST

The competition to design the new visitor centre at Giant's Causeway in Northern Ireland has attracted an astonishing 800 expressions of interest. The international contest is believed to have received more entries than any other UK competition in recent history. It is understood that at least 480 of those architects now intend to submit designs for the facility.



#### FOSTER SCHEME RECEIVES ORCHESTRAL BOOST IN AVERY FISHER HALL SAGA

The on-off Avery Fisher Hall saga in Manhattan has taken another twist, after the board of the New York Philharmonic Orchestra voted to proceed with Foster and Partners' £150 million redesign. The future of the scheme, to create a new auditorium, stage and public facilities, was thrown into doubt two years ago because of a financial crisis (AJ 19.06.03).

#### REGENERATION FLAWED

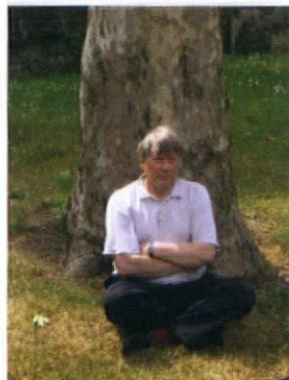
Disputes over levels of infrastructure are hampering delivery of sustainable communities, research by the British Urban Regeneration Association has shown. The new study blames disagreements at both local and regional level for delaying the implementation of the programme, especially in the south-east.

#### BAKER IN TOWER DEBATE

Former Tory environment secretary Kenneth Baker, now a Lord, yesterday (29 June) launched a debate in the House of Lords to discuss John Prescott's decision to give Broadway Malyan's proposed Vauxhall Tower the go-ahead, despite an inspector's report recommending refusal. 'I just want to bring this awful decision to the attention of the Great British public,' he said.

#### MATERNITY DESIGN 'IGNORES MOTHERS'

Architects are ignoring women's needs when designing maternity units, a hard-hitting report has claimed. The study by the National Childbirth Trust blames a lack of space and poor 'clinical environments' for making birth difficult and more uncomfortable for mothers.



#### WICKHAM AIDS TREES

Architectural maverick Julian Wickham has staged a one-man 'sit in' to stop a 120-year-old plane tree being cut down in west London. The architect's protests last Thursday (23 June) stopped workmen from Westminster City Council 'destroying' the tree in Paddington Green Park, which he claimed the council wanted to chop down.

#### LEEDS' EGYPTIAN MILL TO GET £180 MILLION REFIT

The famous Grade I-listed Temple Works, an Egyptian-style former flax mill in Leeds, is to be revamped as part of a £180 million regeneration project. Masterminded by David Lock Associates, the scheme in Holbeck will create a 'vibrant cultural, retail and leisure destination' containing office developments and almost 1,000 apartments.

#### ASIA REBUILD 'LACKING'

The boss of international charity Architecture for Humanity has reported that 'very little has been done' in the effort to rebuild the communities ravaged by the Boxing Day tsunami. Founder Cameron Sinclair, a New York-based British architect, has just returned from a trip to south-east Asia to assess the work carried out to date. Last Sunday (26 June) marked six months since the mammoth tsunami struck.

#### THE NEW AJ NEWS SERVICE

All AJ subscribers are now able to view a special news service accessed online. All of the biggest architectural news stories will be delivered to your inbox in the form of a daily email newsletter and can also be seen at [www.ajplus.co.uk](http://www.ajplus.co.uk). And every week in the pages of the AJ the news team will analyse all the biggest stories and all the most important events. You will have received a letter from AJ editor Isabel Allen outlining this new subscription package and delivering your password to the new website.



MARTIN PRIESTLEY



A close-up photograph of a person's legs from the knees down, wearing black and silver high-heeled shoes. They are standing on a large, rectangular, light-colored concrete block. The background is a reddish-brown running track with white lane markings. The lighting is bright, casting shadows on the track.

**LIGNACITE**

CONCRETE MASONRY PRODUCTS

**STARTING BLOCK**

Lignacite Facing Masonry  
Polished Cream

Make Britain proud — back the bid at [www.london2012.com](http://www.london2012.com)

[www.lignacite.co.uk](http://www.lignacite.co.uk) [info@lignacite.co.uk](mailto:info@lignacite.co.uk)

ENQUIRY 15 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)





Levitt Bernstein has scooped the inaugural AJ Award for Housing Design. The award was launched to celebrate the 25th anniversary of the National HomeBuilder Design Awards. The practice's entries included Bermondsey Spa (pictured), designed under the recent ODPM and GLA initiatives for high-density developments in inner London. All the winning projects are published in the judges' report with this week's AJ.

## PAWSON FACES WRIT

By Ed Dorrell

John Pawson is locked in a legal dispute with one of Britain's leading contemporary gallery owners, it has emerged.

Anne Faggionato, owner of the eponymous Mayfair gallery, is suing London-based Pawson for £200,000.

The famous Minimalist is now facing a court battle over the work he carried out for Faggionato on her flat in 1999. She is accusing him of negligence and breach of contract over advice and work at her property.

Faggionato's gallery – one of the capital's leading commercial art spaces – has displayed work by Francis Bacon, Damien Hirst and Edgar Degas, among others.

The dispute between the pair relates to the wooden flooring that Pawson specified as part of the fit-out on her

apartment. It is understood that the floor fails to meet acoustic standards set down in the Building Regulations and now needs to be replaced.

Faggionato appears determined to force Pawson – or his professional indemnity insurers – to cough up for the cost of the work.

The floor was part of an interior job that Pawson carried out on a set of former 1960s Gas Board laboratories, called the Piper Building, in south-west London.

The fit-out was featured in a book by architecture critic Deyan Sudjic, *John Pawson Works*, published in 2000.

Pawson's scheme took two of the units in the labs – which together form a very large L-shaped plan – and fitted them out in his practice's typical Minimalist style.

Bizarrely, Pawson admitted to the AJ this week that the floor had broken leasehold regulations regarding acoustics.

'The floor is very large and is a lot of our work. In fact, it is most of the flat,' he said. 'It turned out that it falls a couple of decibels below the Building Regulations and the neighbours downstairs weren't happy.'

He continued: 'Also, it breaks the leasehold rules about acoustics – but then everyone else in the block did that as well. Of course, it now turns out that it would have been much easier to have used a carpet.'

'We have to put our hands up and admit that what we did was not perfect,' Pawson added.

The writ, which has just become available from the Royal Courts of Justice, was issued for Faggionato by her solicitor Magrath & Co.



## AF SERIES BEGINS

Up-and-coming practice 6a Architects has been chosen to design a new summer house for the Architecture Foundation's gallery in Old Street, east London. Drawn up in collaboration with fashion design duo Eley Kishimoto, the 6.3m-tall Hairywood tower will be the first of the foundation's year-long series of installations at The Yard gallery. The temporary structure, which will officially open on 14 July, will create a new entrance to the courtyard, and visitors to the gallery will be able to 'watch the world go by' from a small public space at the top. Inspired by Jacques Tati's 1953 film *Les Vacances de M. Hulot*, the structure will be clad in laser-cut plywood and, at night, will be lit from within. During the day the 'Rapunzel's hair' pattern will allow dappled light into the interior. Elias Redstone, the gallery's curator, said: 'While it's up, the tower will add something fantastic to Old Street. It's a beacon on an otherwise indistinct patch of London – a marker for the Architecture Foundation.' After its two-month stay, the tower will be dismantled and sold. The foundation is understood to be in talks with a number of interested parties to buy the structure. *By Richard Waite*



1.



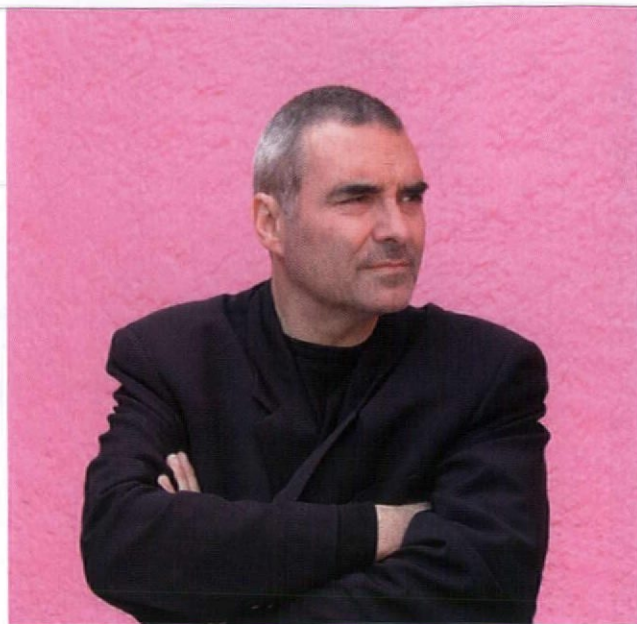
2.

- 1. The small public space can accommodate visitors
- 2. The tower will be a 'beacon' in Old Street









PERRAULT PROJECTS

# DOMINIQUE PERRAULT

By Ed Dorrell

*Dominique Perrault won a competition last week to design a pavilion for Priory Park in Reigate, Surrey – his office's first scheme on this side of the Channel*

*Congratulations, you've finally picked up a commission in the UK. For me, this is really great news because I've tried three or four times to build in London or Britain in the past few years, and I'm very glad to have finally won a commission. To be building in London is great – everything is perfect. I'm also excited at working close to engineers such as Arup and Buro Happold.*

*Did you already know Priory Park before you drew up your proposals?*  
I visited the site alone and in secret. My schedule is very busy, so I didn't have time to get involved with any special meetings. I simply went there on my own.

*What do you make of architecture over here? Do you know much about the British scene?*

I'm very interested in what's happening in the UK at the moment, such as in the work of Norman Foster and Richard Rogers. But I'm also interested in the more avant-garde, such as Peter Cook and Future Systems. I also have some very good friends in Britain, like David Chipperfield and Alejandro [Zaero Polo] from Foreign Office Architects.

*Do you know Alejandro because of a connection with Rem Koolhaas?*  
No. We met when we were both working in Barcelona.

*I'm pleased that you brought up Barcelona. You're one of the mayor's architecture advisers there. What does that involve?*

This is a very interesting role. The mayor [Joan Clos] is in his second term and he has what we call his 'special club'

for architectural advisers. For example, Richard Rogers is involved as well. This is not about designing actual buildings; it's more about advising on the urban development approach. We also look at projects in development, such as the massive airport plans, and we advise on those.

*I interviewed Jean Nouvel recently and asked him whether he thought being a Frenchman had a particular influence on his design ethos. He said not. Do you agree?*  
The French culture gives a brilliant approach at the start of a project, which I think is the consequence of our history – it's direct and fast. But it would be good if we could merge with other cultures after the start. For example, I've worked with Arup a lot, and the British approach is very good; and the same goes for Germans. I'm sure different cultures do give special values to the way people work.

*One of the daft questions we nearly always ask interviewees is whether they have a favourite building in the world? Do you?*

This is an impossible question to answer because the standard of modern international architects and their buildings is going up all the time. For instance, I look at Rem [Koolhaas] and Frank Gehry and I'm very excited.

*We also ask architects if they have a favourite city.*

My answer would have to be Moscow. It's very violent, but it's also very interesting. I'm fascinated by its mix of history – such as the Soviet architecture – and the modern development. It really has energy. It's not my favourite place for relaxing, but the excitement is amazing. That's why I like it.

For a longer version of this interview, visit [ajplus.co.uk/interviews](http://ajplus.co.uk/interviews)



# 100% BUPA. 25% off.

**BUPACare private  
medical insurance  
with a special discount  
for architects**

When you're in a hectic career like yours, we think taking care of your health is more important than ever.

When you're ill BUPACare can make you feel better by giving you prompt access to diagnosis and treatment. And when you're in the best of health, we can give you peace of mind knowing that should you need us in future, we'll be there for you.

All this adds up to healthcare you can really feel better about.

**Discover how you can feel better with BUPA.**  
Call free now for your quotation, including your 25 percent\* discount as an architect.

**0800 600 500** quoting 3833

Lines are open 8am-8pm weekdays, 9am-5pm weekends.

Calls will be recorded and may be monitored.

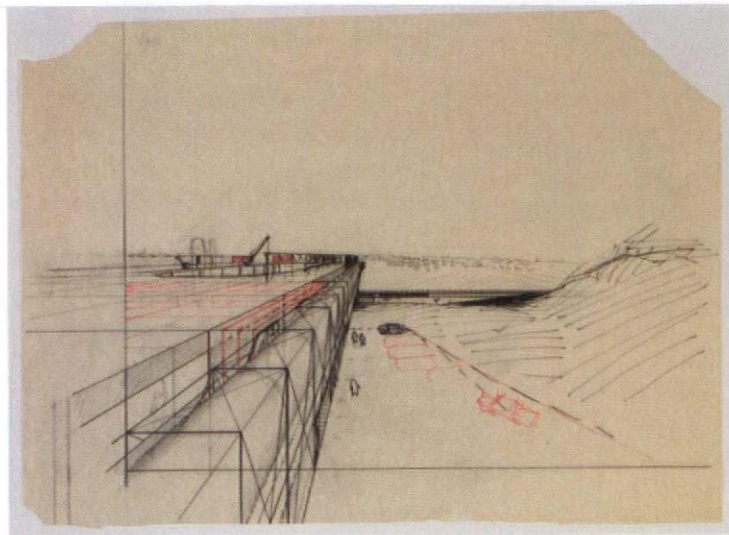
**For more information visit [www.bupa.co.uk/architects](http://www.bupa.co.uk/architects)**

feel better **BUPA** 

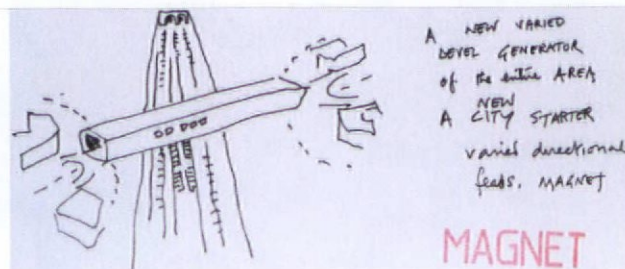
\*This discount applies to current standard BUPACare subscription rates. It may not be combined with any other discounts for which you may be eligible. BUPA private medical insurance is provided by BUPA Insurance Limited. Registered in England and Wales No3956433. Authorised and regulated by the Financial Services Authority. Registered Offices BUPA House 15-19 Bloomsbury Way London WC1A 2BA.

**ENQUIRY 13 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)**





1.



2.

CEDRIC PRICE ARCHIVE

# THE ELUSIVE MR PRICE

By Sutherland Lyall

Experienced arts editors tell their reviewers to concentrate on the book or exhibition at hand and not compare it with the book or show the reviewer feels could or should have been written or mounted instead. But the temptation to do so over the little Cedric Price show at the Design Museum is strong.

The exhibition has been curated by Sophie McKinlay and Howard Shubert and co-organised with Phyllis Lambert's Canadian Centre for Architecture, to which Price sold his architectural papers and drawings a year or so before he died in 2003. So, not entirely surprisingly, what we have is not the fantastically colourful celebration of his old mates, Archigram, which

was displayed recently at the same museum, but an exercise in museology.

The drawings are all displayed neatly on walls and on a series of plywood tables in the little back gallery on the second floor. It has a black box in the middle with two of the black leather seats Price designed for the 1962 Robert Fraser Gallery. A 1979 video lecture by Monica Pidgeon featuring Cedric speaking in unexpectedly la-di-da tones is projected. Bereft of the habitual cigar/whisky rasp and devoid of sardonic asides, these neatly modulated tones were presumably intended to gull nice middle-class audiences into accommodating his extraordinary propositions.





DESIGN MUSEUM

3.

1. Potteries Thinkbelt, Staffordshire, 1964
2. Magnet, circa 1994
3. Detail of exhibition
4. South Bank conceptual sketch, circa 1985
5. The Thing, South Bank, circa 1995



4.

CEDRIC PRICE ARCHIVE



5.

CEDRIC PRICE ARCHIVE

Come to think of it, rather a lot of what he had to say would still be outrageous now. Imagine how solemn, grey university dons today might react to the idea of running their regular lectures in moving railway carriages through a 100 square mile Staffordshire campus, like the Potteries Thinkbelt.

Price cultivated an air of preternatural secretiveness and mystery. He would send people photocopies of pages from books and articles vaguely illustrating a topic on which they had touched in conversation the day before – but without ever explaining or following up. He could be monumentally dismissive and charming – though people

could never be entirely sure which. He would hint at projects but refuse to reveal more than a clue about them. It is mentioned only briefly in the show that there was a 1976 Generator project for a client in Florida – which even people close to Price really don't understand yet, and which Price eventually suggested the client should abandon.

He would sit in the White Room, the fourth floor of his office overlooking the Building Centre, and, later, his friend Ron Herron's new Imagination building, watching who came and went – as you would discover inadvertently days later. When Price was up there and not to be disturbed, the White Room became 'East

Grinstead'. Secretaries could truthfully explain to callers that Mr Price was in 'East Grinstead' and unavailable to talk to them.

In a dry but very moving memoir in the *Guardian* recently, Will Alsop, who worked for him for four years, mused: 'Towards the end of his life, Price was more relaxed. The notion of doing nothing, of observing – which so many people have forgotten – is something that I think he understood... [We] have no idea what Cedric was doing in "East Grinstead". Maybe he was just looking out the window, doing nothing.'

The difficulty with the Design Museum show is that its flat, understated presentation may possibly be exactly the

way Cedric would have wanted it. It's just the sort of covenant he would have put on the sale of his drawings. But he didn't build a lot, so the oeuvre may be complete, but it is not at all extensive; maybe 10 projects in 40 years. You worry most that the casual visitor will come away with the impression that Price did indeed do more or less nothing. Of all that lot – Archigram, Reyner Banham, David Allford and Frank Newby – Price surely needs the greatest explication. So, although it's nice to see the familiar drawings again, you sense that, in death, Price eludes description, as he had in life. *Cedric Price – Doubt, Delight and Change is at the Design Museum, London, from 25 June to 9 October*



# THE COST OF ADVICE

By Clive Walker

It's good to talk. But it certainly isn't cheap – as more and more architects are discovering when seeking pre-application advice from London planners.

Councils across the capital have suddenly decided to charge architects and developers who, sensibly, choose to have a chat with local authority planners before sending in a full application.

For example, this week Hammersmith and Fulham council confirmed that it plans to charge a fee for consultations on 'large schemes'. In reality, that actually means any retail, commercial or industrial development over 1,000m<sup>2</sup>, or housing schemes over 10 units.

Barnet too has jumped on the gravy train by slapping a £500 tariff on advice. Meanwhile, in Camden architects can now expect to pay £1,000 for a team to run an eye over their rough designs. The list goes on all the way back to Westminster – which started the trend.

So, does this advice tax actually represent genuine value for money? Camden, unsurprisingly, insists that it does. Specifically, the fee buys a meeting with key people

relevant to a planning application, followed up with a letter spelling out what – if anything – has to be done to get a scheme passed.

In addition, says Camden council, architects get guidance on how planning policies may impact on a proposal. Advice is also given on which local groups or organisations may need to be consulted during the design process.

That's all right, then. Well, not quite. Architects are not getting a premium deluxe service for their money – despite the high price tag. In fact, the paid-for advice is little different from when it was free.

It is not surprising, therefore, that small practices in particular are railing against fee charges. Foster Lomas, for example is adamant that the tariff does not represent value for money and, at the very least, should be means-tested.

The practice recently paid Barnet £500 in order to get pre-application advice on a sustainable housing scheme, only for planners to reject the project as a non-runner. After a total rethink, the project returned to Barnet's planners – who then demanded £100

an hour for time spent studying the revised designs.

'Councils like Barnet are putting a price tag on dialogue with architects who are trying to work with government policies,' says Will Foster, partner at Foster Lomas. 'They argue that the fee creates a structure for consultation and that planners' time has to be accounted for. I've had better value for money through a few faxes with designers.'

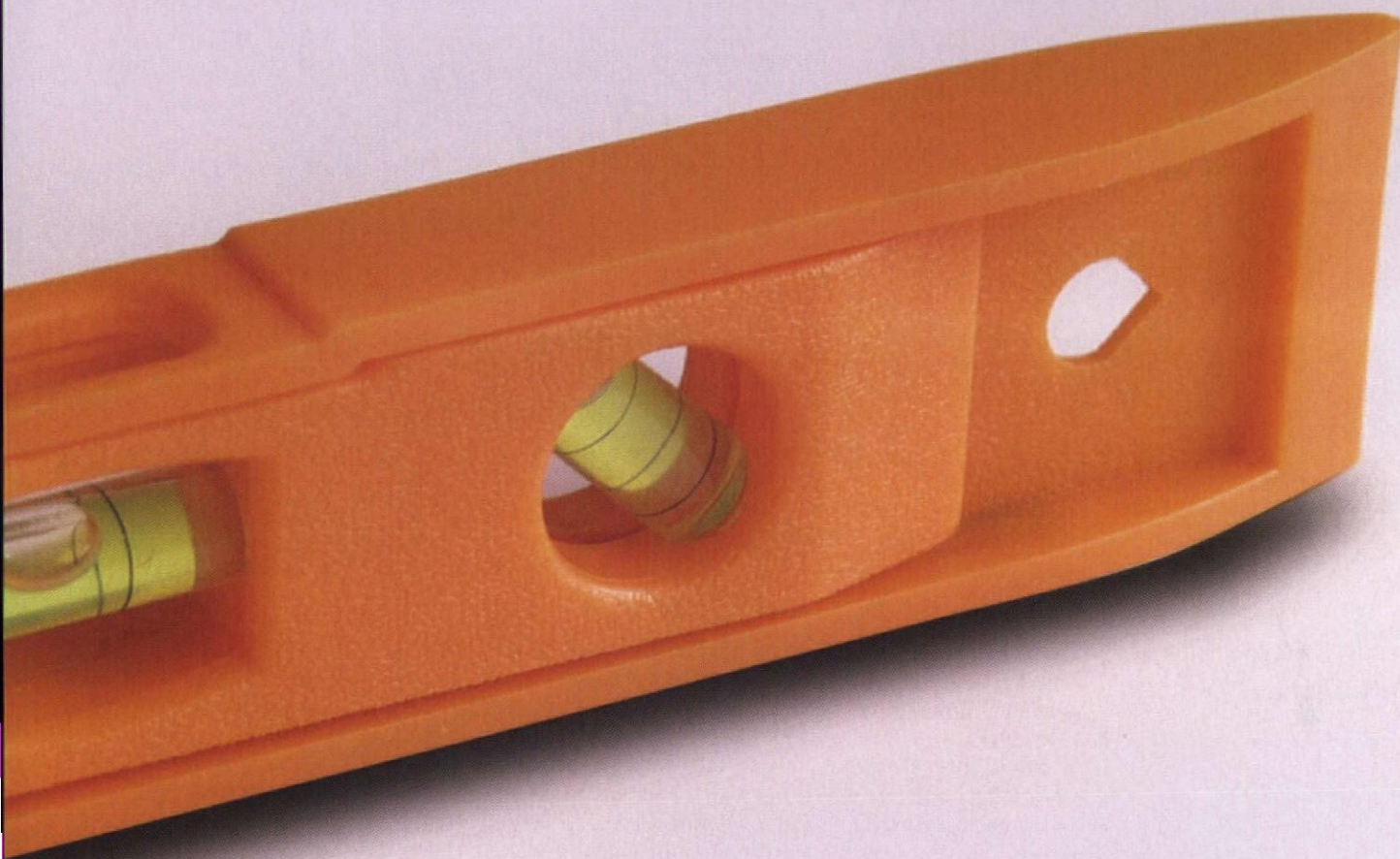
And BWCP boss Brian Waters is also frustrated by the charges. He believes the fee should buy a pledge that no additional objections to a scheme will be made once pre-application advice is given.

He argues: 'The tariff should buy reliable advice that only falls short of committing the council to any binding decision. It should also be a collective decision, not the view of just one planner.'

Waters condemns pre-application fees as yet another step along the road to the wholesale privatisation of planning departments. But, if that's the case, should architects now be given the right to choose the authority or agency that processes their application?



First for construction information  
- direct to your desktop!



Full-text access to weekly updated  
legislation, guidance, British  
Standards & best practice.

## CIS - Construction Information Service

The **single** source of up to date information for professionals  
technical data • product and supplier information • regulatory standards • legislation • advisory information

**t** 01344 404434 **e** [marketing@ihsti.com](mailto:marketing@ihsti.com) **w** [www.ihsti.com](http://www.ihsti.com)

U017

ENQUIRY 14 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)

**BSi**  
Business  
Information

**BSI**

**IHS**  
**ti** TECHNICAL INDEXES



*'It's like a holiday, because there is no bureaucracy. It was very free'*

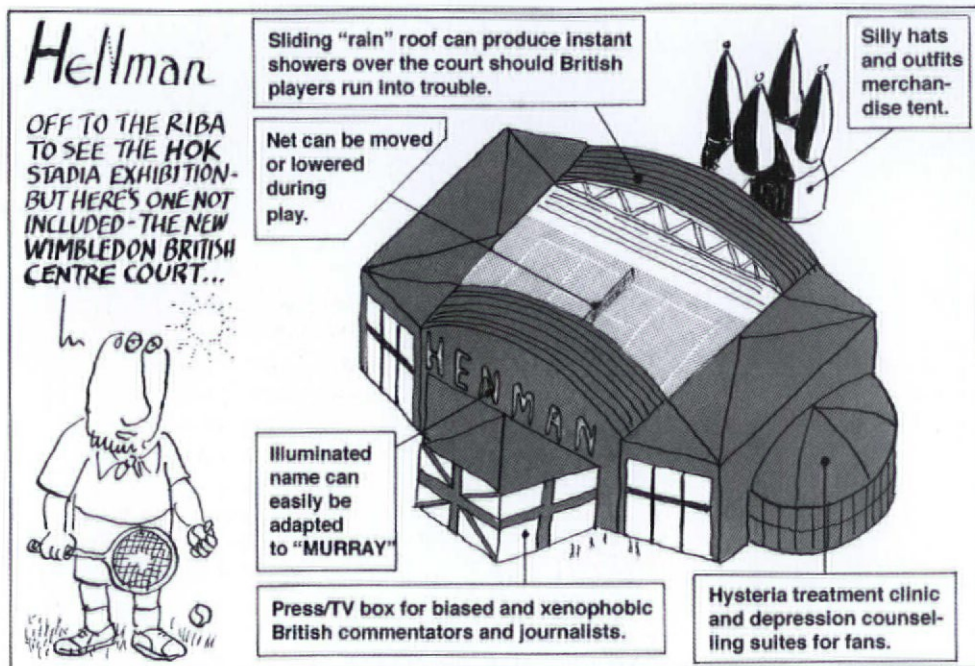
Álvaro Siza on co-designing this year's Serpentine Pavilion.  
*Guardian*, 27.06.05

*'While MVRDV set themselves a mountain to climb, this looks like it could have been assembled from a flat-pack – given years' worth of Sunday afternoons'*

Steve Rose on this year's Serpentine Pavilion.  
*Guardian*, 27.06.05

*'Ascending the Gherkin in a high-speed lift, you feel like Woody Allen acting the role of a sperm in Everything You Wanted To Know About Sex'*

Robert Maycock.  
*Independent*, 28.06.05



#### PARTY STARTER

The AJ's bash at the V&A to celebrate the opening of the 40 Under 40 exhibition was really something – the canapés alone made it one of the parties of the year. Joining the young winners were some of the older mob, including the unlikely quartet of **Colin Amery**, **Robin Nicholson**, **Will Alsop** and **Julyan Wickham**. What really made the party was some outstanding booze. Astragal recommends that if you want to hold a party to attract younger architects, free mojitos are an excellent starting point.

#### HILLMAN IMP

A highlight of Architecture Week was the series of late-night reviews hosted by the AJ's **Austin Williams** at **Alan Baxter's** offices. The first looked at sustainability. Work

by **Duncan Baker-Brown** and **Pascale Scheurer** was critted by experts, including darling of the militant Green fringe **Mayer Hillman**. He launched an attack on the architectural establishment for talking up the sustainability agenda and doing nothing about it – and used rather base terms. '**Norman Foster** and **Richard Rogers** are f\*\*\*ing hypocrites,' he told a somewhat surprised audience.

#### TATE YOUR SEATS

Last week **Jacques Herzog** and **Rowan Moore** kicked off discussions at Tate Modern about the role of architecture today. Herzog believes theory is long dead. Even Corb's writings are valueless, he told the huge crowd. The event was a sell-out, and latecomers had difficulty finding seats. Luckily, a distinguished-looking man

helped them to their places – Tate supremo and Herzog client **Nicholas Serota**. Now that's a hands-on approach.

#### SMELL THE COFFEE

Which two UK architects could be accused of being hopelessly right-wing and conservative? Neither **Adam Caruso** nor **Richard Murphy** seem obvious candidates. But this was the accusation they both suffered when speaking at Archiprix – the international student awards in Glasgow. Caruso and Murphy argued that it's important to respect context and history, and that innovation is overrated. This upset audience member **Aaron Betsky**, director of the Netherlands Architecture Institute, so much that he accused them of ignoring the real world, with 'Starbucks on every high street'.



To subscribe, visit  
**[www.subscription.co.uk/  
archjourn/ajja](http://www.subscription.co.uk/archjourn/ajja)** or  
call us on **01858 438 847**  
quoting reference 'ajja'.





## THE ENGLISH COUNTRYSIDE COULD RETURN TO WHAT IT WAS IN THE DAYS OF WILLIAM II – A PATCHWORK OF WOODLAND AND HEATH

It seems farming is currently a hot topic in the media. Radio programmes and newspapers have brought into question the very future of farming as an industry in England.

I have no idea whether or not farming will disappear, but I was surprised to discover that it was a debate at all. For the first time, I realised that when we refer to farming as an industry it could be seen as yet another casualty of the transition towards a post-industrial society.

What would be the implications for the landscape if farming did become extinct?

It's certain that farmers would start to use their land in other ways. As the familiar tilled divisions broke down and reverted to a more natural evolution towards deciduous woodland, the opportunity for picnics would increase dramatically. Charging £1 per head per picnic might become a familiar procedure, thereby privatising the traditional rural idyll. The increased cover of vegetation would also provide greater invisibility for clandestine hunts.

For sure, there would be a restoration of the flora and fauna which, together with an increase in diverse tree cover, would be beneficial to the

environment. Streams and rivers would not be polluted by fertilisation and crop spraying. The downside would be that we would be condemned to the constant importing of out-of-season foreign fruit and veg – which is happening anyway – and all the pollution of the transport that brings.

Apart from the above, what other changes might occur at a social level?

When technological advances removed hay bales and haystacks from our landscape in favour of the roll, the visual nostalgic links to idyllic days of youth on the farm were immediately replaced by a stunning modern image of studded fields casting long shadows in the evening sunshine. Clearance of hedges was followed by their replanting.

All these images give rise to the idealised notion of a particularly 'English' countryside and the concept of the farmer as custodian of our heritage. Our countryside could return to what it was in the days of William II: a patchwork of woodland and heath.

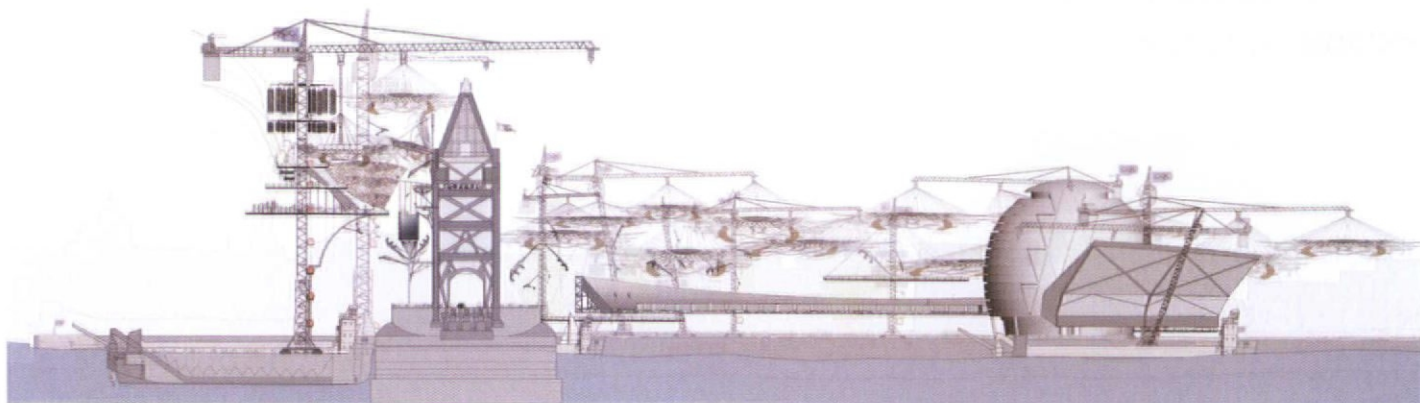
Ultimately, this would turn the 86 per cent of the country that is not urban into a regeneration wonderland, which would be a stark contrast

to the ever-increasing density of the urban centres. It would take some time for farming to cease, and by then the 20th-century model of suburbia for living would already have given way to its 21st-century substitute, with new remote spots of high density (the new village), which would exist in a context of the new wilderness.

In time, the typical English landscape would become rolling woodland interspersed with dreaming towers recalling a new romantic vision. There will be much work for the architect, the gardener and guerrilla farmers.

*From seat 11a, flight number BA705 from Vienna.  
Email: [ajcolumnists@emap.com](mailto:ajcolumnists@emap.com)*





## STUDENT SHOWCASE

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



Sophie Goldhill designed this project, entitled 'A Great British Olympics', in her second year at the Royal College of Art. The project readdresses the traditional 'chocolate box' images of famous London landmarks, pushing them into the new millennium by bringing the games back into the heart of the city. So shooting is held at the Tower of London, cycling encircles the GLA and high diving takes place from Tower Bridge. The masterplan uses the River Thames as 'a string of pearls' to connect the 54 Olympic and Paralympic events. The masterplan is divided into seven zones that relate to bridge crossings. These are clustered around famous London landmarks, which are temporarily used by this parasitic architecture to house different sporting events. This scheme looks specifically at the most eastern of these zones: 'The Tower Zone'. A series of temporary structures clip on to the existing landmarks, amplifying meaning.



## VISIONARY DESIGN - INNOVATIVE SOLUTIONS

At Glazing Vision we apply our philosophy of streamlined design to our range of opening skylights and roofs. Unobstructed daylight and access areas have become prerequisites to our core design concepts - please contact us for a brochure or visit our website.

Part of the Vision Group  
of companies  
[www.visiongroup.co.uk](http://www.visiongroup.co.uk)  
tel: 01842 815 581



ENQUIRY 16 ON CARD [WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)

## When it comes to planning image is everything



### OUTLINE PLANNING

### DETAILED PLANNING

### AUDITED PLANNING IMAGES

### PLANNING EVENTS

### SPACE PLANNING

### INTERIOR DESIGN

We can support your planning application by taking a project from outline massing and design right through the planning process. Our images and animations will impress the authorities and the general community, will aid funding, raise the development profile and ultimately win approval. RHP is a leading player in the digital communications industry. We have an in-depth knowledge of the new-build property industry and many of our clients feature amongst the top ten developers.



Tel: 020 7490 5871

Email: [info@rhp.co.uk](mailto:info@rhp.co.uk) Web: [www.rhp.co.uk](http://www.rhp.co.uk)

ENQUIRY 17 ON CARD [WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)



### MORE HELP FOR THOSE ON VOYAGE OF DISCOVERY

Holly Porter's piece (AJ 16.05.05) about young architects finding their feet strikes a chord. The RIBA's Young Practitioners Panel needs much more backing to be able to support new architects through the discovery of real life. Generation for Collaboration (at [www.g4cbeonline.co.uk](http://www.g4cbeonline.co.uk)) helps young professionals across the industry, and opens eyes, and doors, to the unconfined world of the built environment. There is so much they don't tell you at architecture school these days.

*Richard Saxon CBE, chairman, Be*

### PATHFINDER JUGGERNAUT THREATENS COMMUNITIES

The brief summary of the Pathfinder programme (AJ 23.06.05) is welcome, but misses several pertinent points. Pathfinder is a top-down scheme, not based on communities' desires and aspirations, but on research into housing conditions by academics with little regard for those who occupy the threatened areas. Much of the consultation of the affected communities appears to be little more than a sham. Reports of public meetings are of shouting matches, not the happy picture of partnership painted for the politicians.

The threat to heritage is vast. The 'northern way' calls for up to 400,000 pre-1919 houses to be demolished. Ministers seem unable to stick to their guns on the figures, only citing the number that will be pulled down by 2006. These are not the slum buildings of the 1930s clearances, but well-built properties. Many of those classified as unfit have been so on the basis of 10-minute external inspections.

With the loss of these historic buildings comes the loss of communities. The threat of clearance causes some people to cut their losses in the face of derisory compensation. Once forced out, their only option is to buy a more expensive house elsewhere. This is immoral. Those who stay face a long and hard fight for their homes. Their spirit should be applauded and built on, not bulldozed by a multi-billion-pound policy that appears out of control.

*Adam Wilkinson, secretary, SAVE Britain's Heritage*

### PRaise FOR GOING BACK TO THE DRAWING BOARD

Regarding David Wild's In Practice shot (AJ 23.06.05) – at last, an office with a proper drawing board, and not a computer in sight.

*Graham Brown, Bristol*

### FEARS UNFOUNDED FOR SCOTLAND'S DESIGN REVIEW

Architecture and Design Scotland's (A&DS) consideration about the confidentiality of pre-application discussions under Freedom of Information rules is not threatening its future (AJ 23.06.05). A&DS has a wider remit than design review and will develop its enabling, advocacy, research and communication roles shortly.

A&DS' aim is to see good-quality outcomes, and we will not shrink from offering robust comment and advice. We welcome feedback on our work, and we will continue to encourage early confidential discussions to enable free and frank exchanges.

One significant difference between A&DS and its predecessor body is enshrined in SPP 20, which states: 'The development industry, as well as decision makers on planning applications and appeals, must demonstrate what account has been taken of the views of A&DS.' This may have made the sector more alert, and improved the quality of public debate.

*Sebastian Tombs, chief executive, Architecture and Design Scotland*

### FLYING TO THE DEFENCE OF PARLIAMENT'S PIGEONS

It is unusual but encouraging to find someone speaking out on behalf of the much-maligned city pigeon (Letters, AJ 26.05.05). Quite apart from Darwin's interest in the domestic pigeon, as your reader notes, the pigeon/dove has a long and ancient association with man. No other bird has had such close links with him nor been as useful to him in so many ways, whether as a symbol, sacrifice, source of food or messenger. Nevertheless, the city birds pose a problem all over the world. This is being addressed in the UK by the Pigeon Control Advisory Service, which has successfully advised local authorities on humane solutions to the problem.

*Dr Jean Hansell, via email*

**Exciting new columnists:** Tom Bloxham, Peter Davey, Holly Porter, Will Alsop.

**The new AJ** Be better informed

To subscribe, or find out more, just log on to [ajplus.co.uk](http://ajplus.co.uk) or call us on 01858 438 847





### CERTIFIERS ARE BEING APPROVED IN THEIR DROVES

The statement that 'the first wave of the new breed of approved certifiers has yet to take place', in the article about the newly launched Scottish certification scheme (AJ 02.06.05), is incorrect.

Structural Engineers Registration was appointed by the Scottish Buildings Standards Agency in November 2004 to run a scheme for Approved Certifiers of Design (Building Structures) and Approved Bodies for Certification of Design (Building Structures). The scheme, established as a result of a joint initiative by the Institution of Structural Engineers and the Institution of Civil Engineers, started to accept applications in December 2004, and, by 1 May 2005, 198 approved certifiers and 78 approved bodies were on the registers. To date, 269 approved certifiers and 130 approved bodies have been registered.

*Dr Keith J Eaton, chief executive, Institution of Structural Engineers*

### IS THE NEW AJ TOO BIG AND BEAUTIFUL...

This new version of the AJ troubles me, for both sentimental and practical reasons. Having been a subscriber since 1954, three years after graduating from the Bartlett and earning just about enough in my new job in Dublin to support my family, run a VW car and pay the annual subscription to the architectural press, I have kept the faith through all its developmental changes over 50 years.

I usually depart from my live/work home in Hackney every Friday afternoon for a coastal weekend, returning on Monday morning, and always slip my AJ into my weekend shoulder bag. But now, notwithstanding the high-quality paper, printing, writing and colour production, it's too heavy!

The earlier, slim publication was ideal for reading in the tube and mainline trains, but now... the resistance of the binding to one-hand support and page-turning in the issue of 09.06.05 was bad enough, but that of the issue of 16.06.05 seriously obstructed the whole reading process. As for tearing out pages that need to be filed for future reference – the whole thing is far too beautiful!

*Louis A Roch, by email*

### ... GOING DOWN THE TOILET...

Out of curiosity – did the designers who did the AJ redesign also do the Thrislington cubicles adverts?

*Mario Sua Kay, by email*

### ... OR POSSIBLY MISSING SOMETHING?

I've got a great idea for you: what about an architecture section?

*John Bennett, by email*

### HISTORY REPEATS ITSELF IN THE £60K HOUSE

It is easy to draw parallels between the current drive to produce mass housing at £60K a shot and the post-war mass-housebuilding project in Britain: the government looks to architects to try to design lots of cheap houses in order to turn around a perceived shortage in the housing stock; architects agree that modular construction is the answer.

What is worrying now is the speed with which architects have rushed, once again, to their drawing boards to produce the designs to answer the same brief, while architects and architecture still haven't fully recovered from the terrible reputation that they gained the last time they did that.

*Craig Douglas, Douglas & King Architecture Design Development*

For more thoughts on the £60K house, and to add your views, visit [www.ajplus.co.uk/forum](http://www.ajplus.co.uk/forum)

### CORRECTION

Charles Thomson entered the 1985 40 Under 40 with Alistair Hay and Dan O'Neil – and not Ian Hay and Dan Bone as stated in AJ 16.06.05. Apologies.

*Please address letters to The Editor, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email [angela.newton@emap.com](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication. The Architects' Journal reserves the right to edit letters submitted.*



**Advice you can trust:** covering all of the issues, all of the time.

**The new AJ** Be better informed

To subscribe, or find out more, just log on to [ajplus.co.uk](http://ajplus.co.uk) or call us on 01858 438 847





Hastings



Parliament Square



Lord's Cricket Ground



Bournemouth



Torquay Harbour



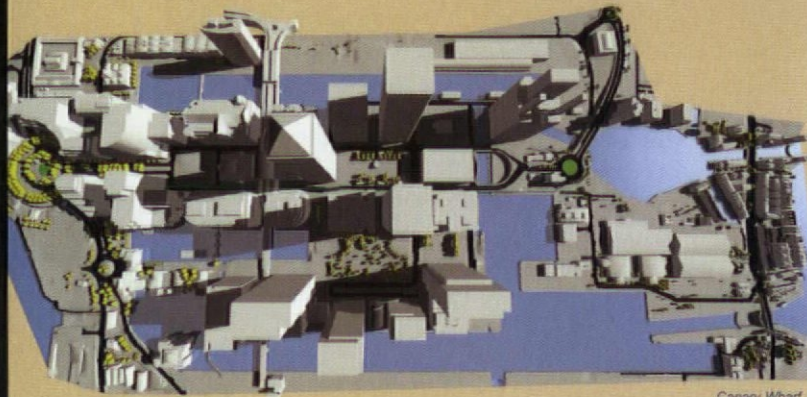
Canterbury Cathedral

## Our many clients include

AHMM  
Barratt North London  
Building Design Partnership  
Buro Happold Engineers  
Capita Symonds  
Fairview New Homes Ltd

Greater London Authority  
HOK International  
LSI Architects  
London Development Agency  
Maccanor Lavington  
Make Architects

PRP Architects  
Pollard Thomas Edwards Architects  
Richard Rogers Partnership  
SEEDA  
Sheffield City Council  
Warwick District Council



Canary Wharf

With some architects ordering up to three sites a month, our models just have to be the latest 'thing' to hit the industry. With the right quality combined with affordable pricing, some practices are already opting to use our models as a standard base for their projects.

At Zmapping, we produce geographically accurate digital 3D models of the existing built environment. You can open our models in any CAD program, locate your site, delete buildings and drop in your own development.

Then rotate round your site, verify views from nearby streets, check sunlight and shadows, create renderings, animations and real-time versions. Our models capture the correct terrain relief, so that hills, valleys, ramps, bridges, road levels, site levels and so on are all modelled to their correct heights.

This integration of the proposed within the existing environment puts you in control of your projects in a way that is hard to beat. Try it and you can discover for yourself why our clients like our models so much they keep coming back for more.

See [www.zmapping.com](http://www.zmapping.com) for more information and samples. Prices start at £450 for a 300m x 300m site. Conditions apply.

[www.zmapping.com](http://www.zmapping.com)  
3D@zmapping.com  
Tel: 020 7190 3306

# Zmapping

3-Dimensional mapping of the built environment

ENQUIRY 19 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)

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

**MAPEI** Sarah Rose  
Mapei UK Ltd

## GENERATING BUSINESS FROM THE FLOOR UP

Interbuild will happen in April 2006 at the Birmingham NEC. It seems a long way off, but Interbuild is so much more than a stand at a five-day trade event. Book your space now and you'll benefit from a whole year's worth of marketing activity, aligning your brand with the UK's biggest and best event for construction.

Call now to request your FREE planner which shows exactly how you'll benefit if you book your stand now.

Call **+44 (0)20 7505 6694**

Email: [info@interbuild.com](mailto:info@interbuild.com) [www.interbuild.com](http://www.interbuild.com)

Our partners. Interbuild is now under the same ownership as some of the leading industry titles, guaranteeing full support



interbuild  
the building show

23-27 April 2006  
NEC Birmingham UK

# The NEW must read weekly magazine

**QS Week** is designed for professionals working in costing, surveying and project management.

QS Week highlights the issues that matter most to **you**. Every week you can expect the latest news, jobs and analysis plus information on relevant events and projects.

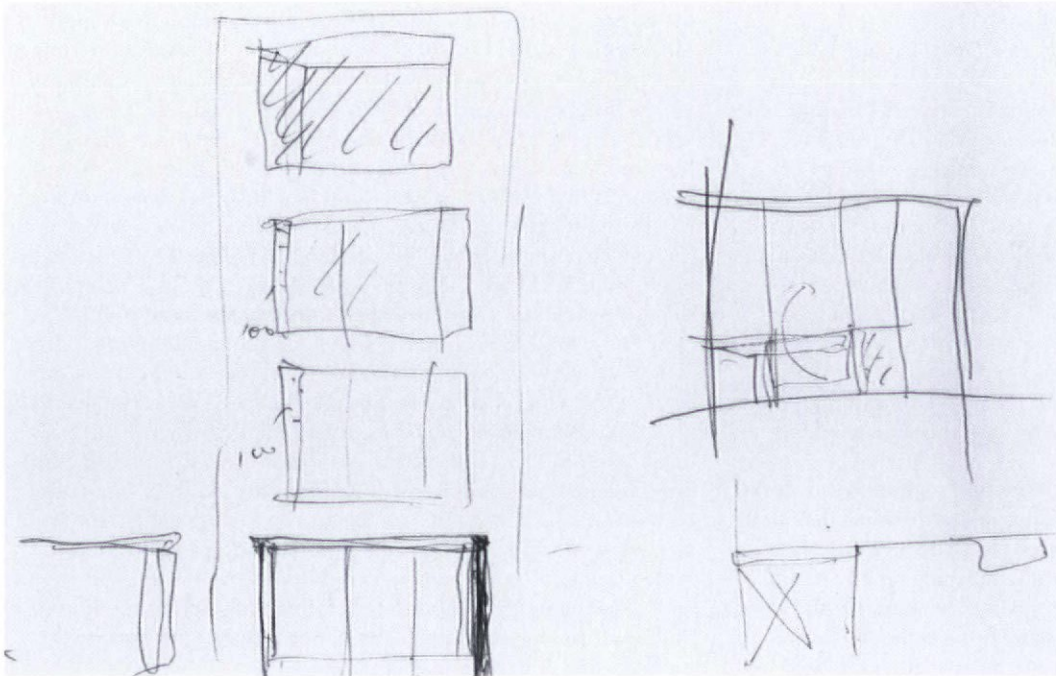


Register today to apply for your **FREE** subscription

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



# TONY FRETTON





## AN OLD BOXER'S FACE, RAVISHED BY TIME AND EXPERIENCE, HOLDS ANOTHER KIND OF RAW, HONEST BEAUTY

*By John Pardey. Photography by Dennis Gilbert*

*Tony Fretton's architecture explores ordinary technologies and everyday materials. He is beginning to win work abroad, including an embassy in Warsaw and housing in the Netherlands, but is very much a London architect. This Clerkenwell house is one of many urban projects, including the Lisson Gallery in Marylebone and the Red House in Chelsea.*

Architecture is undoubtedly an urban profession, yet the transition in the last century from a rural vernacular as a living tradition to the cosmopolitan demands of the city has left a memory of building and materials that some architects have returned to as an inspiration. Perhaps Álvaro Siza stands as the master of this 'modern vernacular' in his use of tactile materials and ordinary technologies; no need to build spaceships, blobs, geometric mind games or ambiguous surfaces that appease the media-led fame game – Siza's work eschews the showy in favour of habitable space that acts as a container for daily experience.

In the UK, the Smithsons led the post-Brutalist drive towards the 'ordinary', with a return to the expressive potential of structure, construction and services in the '60s. One branch split away to produce High-Tech architecture and another led to Tony Fretton, who has become the high priest of a particularly London school of architects that includes Caruso St John, Sergison Bates, Mark Pimlott and Houlton Taylor, and that makes architecture concerned primarily with habitable space wrapped up with no fuss and an interest in the ordinary that, through the use of the everyday and raw materials, produces a pure form of building.

Fretton's commitment to art (the need to represent) and the need to express ideas in building save him from stylistic constraints. Rather, he neatly occupies a space somewhere between art and work, between a formal economy and functional space. His working methods seem quite traditional – scratchy line concept sketches, white card models – but the process of team working within his own office and with his clients is emphasised as a fundamental part of the design process. As a London architect, he has produced a consistent body of street 'infill' projects, such as the Lisson Gallery in Marylebone, the Red House in Chelsea and the Clerkenwell House. Yet he has also delved into the vernacular with his ArtSway gallery in the New Forest, Faith House in Dorset and work at the Yorkshire Sculpture Park near Wakefield. These projects show the same concern for everyday materials, habitation and light that avoids mere style – the London projects showing a more formal concern for context, with the rural projects exploring an architecture that plays with traditional forms in an abstracted way.

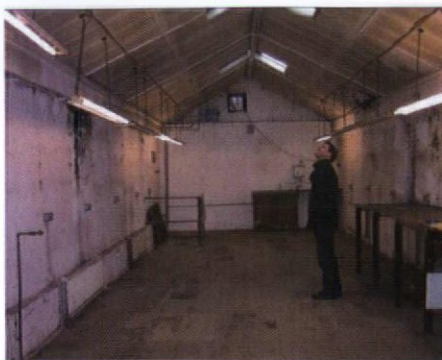
Fretton has worked consistently within a circle of contemporary artists and musicians and is now, like many of the most talented architects in the UK who have stayed in the country without sufficient work or recognition, beginning to find more work abroad, with his first large-scale housing project in the Netherlands and a new embassy in Warsaw.

Fretton is one of the most influential architects working in the UK today – not mainstream, but certainly an architect's architect. He deserves more work here.









1.



2.

- 1 & 2. Basement and facade  
of the existing building  
3. Basement studio  
4. Ground-floor living space



3.

## ARTISTS' HOUSE AND STUDIOS, CLERKENWELL

This slender, four-storey house stood as a late-18th century clock-maker's workplace until it suffered bomb damage during the Blitz and was patched up and extended to the rear with a tin-roofed workshop. The current owners – both artists, a husband and wife team with a toddler – sought the help of Fretton, an old friend, to convert and extend the property on a tight budget into a living/working home. The end result, both client and architect are at pains to point out, was a collaboration, and both seem delighted with the result, as a working home and as a piece of almost non-design. This is an object lesson in restraint, pragmatism and subtlety.

From the street, just a stone's throw from the pell-mell of Farringdon and all the trendy new cafés and bars that have sprung up there, a hush descends – cars don't seem to venture into this quarter. It is very easy to look straight past the house, for it seems to melt into the street of ordered yet all slightly different facades. But, once noticed, it has quite an attraction that rewards the eye, slowly revealing its delicate nuances. Peter Buchanan once wrote in an article concerning the then emergence of a new group of architects in northern Spain, that 'some songs become more haunting the softer they are sung... and, as jazz musicians and gypsy singers know, these tunes may be yet more moving if not stated in their entirety, but only sketched in their essentials – and some of these even only implied by a slur or inflection'. This building murmurs its tune.

Yet most of what you see was there already: the shopfront on the ground floor and the large openings to the upper storeys. But Fretton and his clients have, with a few deft strokes, created magic. The new German-engineered, powder-coated aluminium composite windows (timber internally) set a sure rhythm. The opaque glazing is slightly recessed, suggesting 'shopfront', but masking a new living space at street level. The attic storey sets a well-mannered line with the adjacent parapets using a thin strip of masonry.

Entering the house there is an immediate reminder of the Dutch canal house, with a steep and battered timber staircase rising immediately up from the front door from a tight threshold – the staircase is original and has not been dressed up or tamed. To the side, a large room fills the ground floor behind the opaque glazing to the street. It seems quite a sudden move to walk into this room, a mere metre from the pavement, and find a rudimentary kitchen that consists of a run of low-level cupboards along one wall and a few tall white cupboards on another. A large table offers the suggestion of dining, but more of work – only a small sofa really represents any sign of domesticity. Sliding doors issue out on to a split-level terrace that is cocooned from the outside world yet embraces the tree canopy of the small park beyond – the upper-level terrace ends with slanted roof glazing above a studio below, and the end enclosing wall retains a dissonant gabled parapet that, while expressing the former tin-roof line, upsets the cubic clarity of the contained spaces.





4.

On the first floor the stairs open into the middle of another open room, with tall doors opening out across the rear terraces, and a more domestic aura ensues. This room contains only a double bed placed at the far end and awaits more seating near the balconied doors that will create a sitting space. But a blank pair of doors to a solid wall open, surprisingly and delightfully, into a shallow bathroom that occupies the entire frontage of the house on to the street – this room, which is flooded with light from the large window, protected only by white roller blinds, offers not only a clever acoustic buffer at night, but can also allow the entire floor to be lit and cross-ventilated during the day from both front and back. Finishes are simple – white-painted plaster to walls and ceilings, grey rubber to the existing floors. Radiators, lights and even a downpipe are all exposed, celebrated even, against a backdrop of space and light that provides the setting for everyday life in the house.

The stair climbs again and this time arrives at the back of the building (the choreography of arriving at a different part of each floor is a theme that Fretton often employs by the use of straight flight stairs, demonstrated in both the Lisson Gallery and the Red House) and this second floor provides two bedrooms, planned around a central bathroom. Switching back to another short run of staircase, arriving again at the rear of the building, there is the attic floor, a single space with plywood floor panels that forms one studio. This calm space has large windows front and back that peer out across two segments of the city.

The house sandwiches life between art, as the second studio occupies the lower-ground floor, so that the three living spaces are bordered top and bottom by studios. The lower studio is 20m long (the house is only just over 4m wide) and it is here that Fretton's intervention is apparent, for the split-level terraces at ground-floor now reveal the logic of flooding the far end of the basement studio space with natural light, the split section allowing a fairfaced concrete roof to hover as a plane between rooflighting. A single blank door provides a pressure-valve – like the rabbit hole in *Alice in Wonderland* – that opens into the small park beyond.

From the front, the house sits quietly but surely in the street, tall and elegant in a dark red-brown livery with nicely proportioned fenestration that culminates in an implied attic storey. From a small park to the back, the house sits up from its rear extension that contains the lower studio and terraces, while above, the back wall rises with neat new windows beneath exposed steel lintels, set within a patched brick facade that, like an old boxer's face, ravished by time and experience, holds another kind of raw, honest beauty.





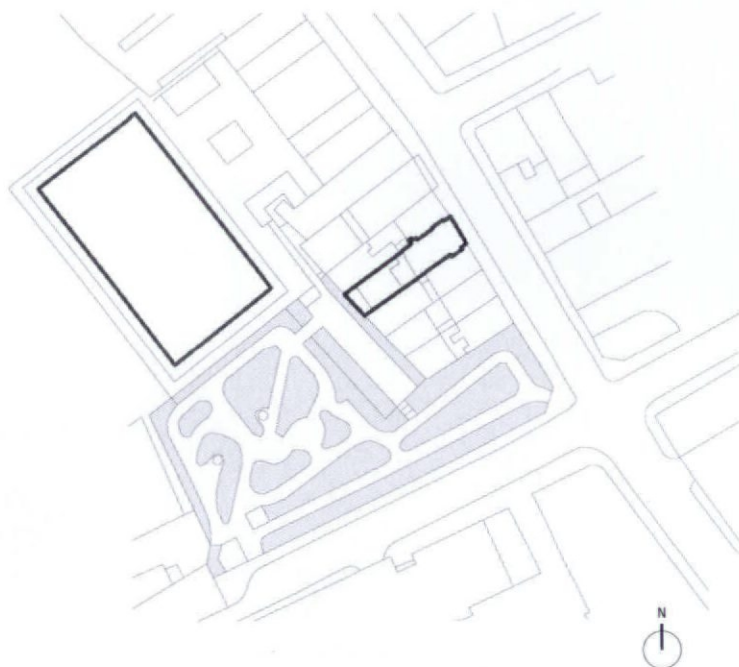
5. Top-floor studio space



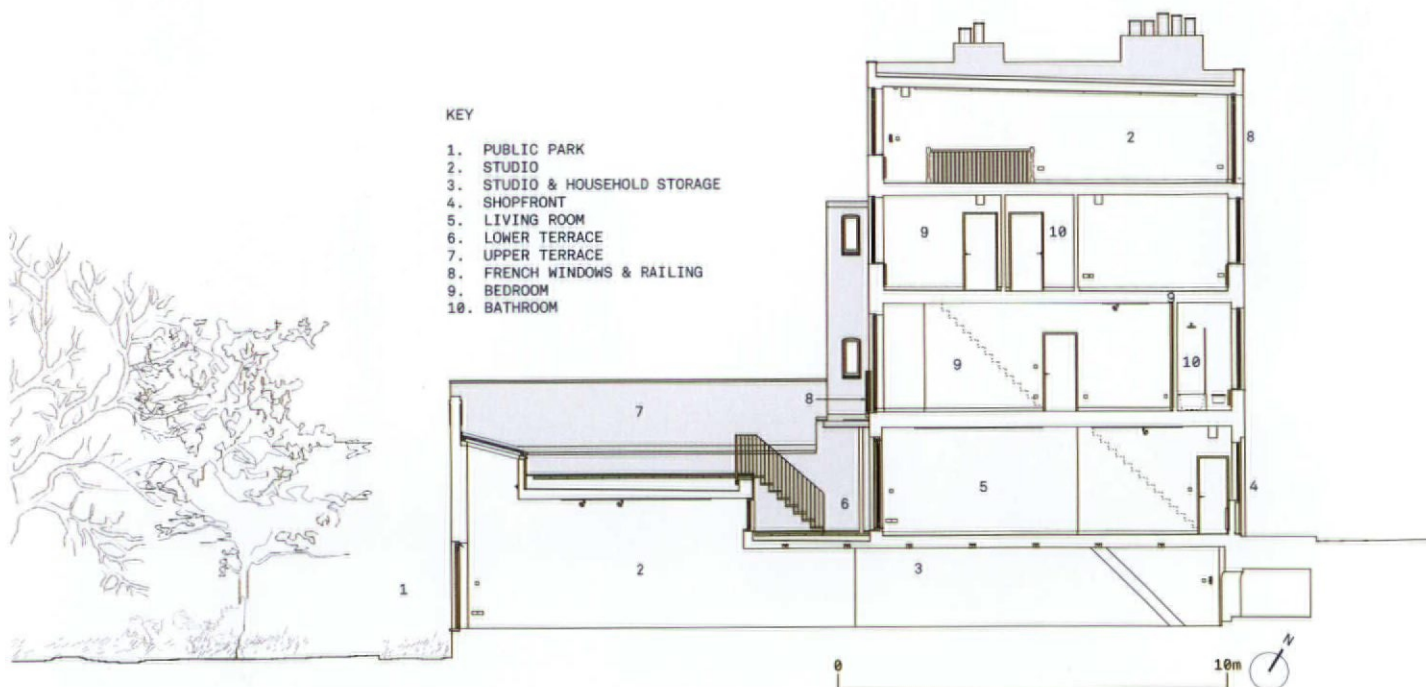


6. New windows at ground level bring natural light into the basement studio



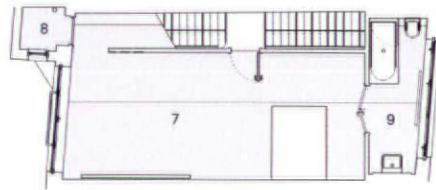
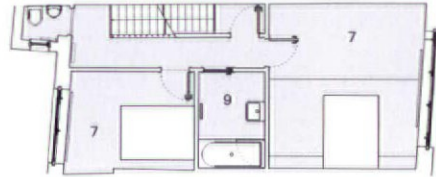
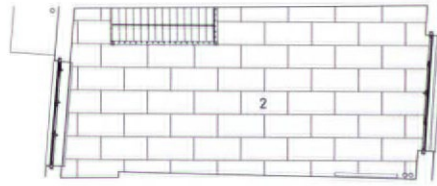


7. Site plan



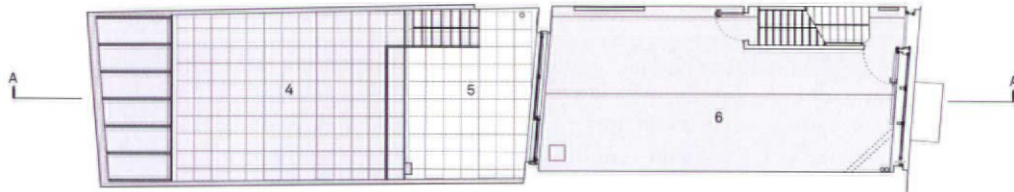
8. Section AA





#### KEY

1. PUBLIC PARK
2. STUDIO
3. STUDIO & HOUSEHOLD STORAGE
4. UPPER TERRACE
5. LOWER TERRACE
6. LIVING ROOM
7. BEDROOM
8. BOILER ROOM
9. BATHROOM

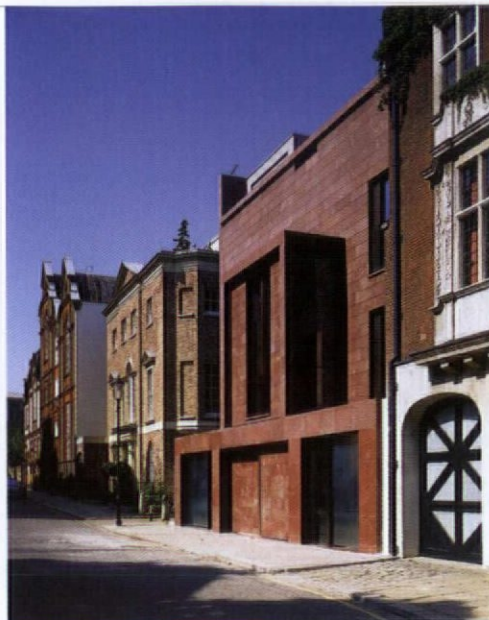


#### 9. Floorplans





10.



11.



12.

### A STORY OF THREE FACADES

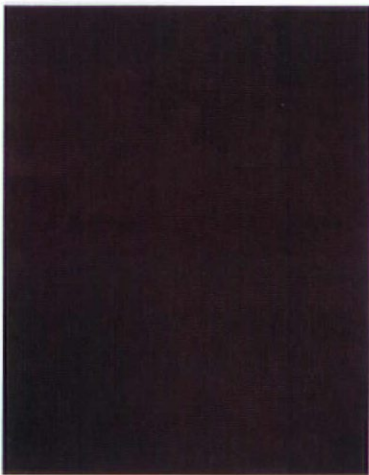
Tony Fretton entered the architectural elite with the 9H Gallery exhibition (and accompanying book) *Reality and Project: Four British Architects* in 1990. This showed the card model of the new Lisson Gallery in Marylebone that was completed two years later. The facade, perhaps inadvertently, helped to launch the current fashion for 'shuffly windows' (hardly a building in London lately avoids this trend for things sliding around on each floor, purposefully reinforcing the free facade's liberty to avoid gravity). But the design presents a purely sophisticated, four-storey frontage that not only picks up on the rhythm of the street, but adds a hint of abstraction – the shift towards relationships of one part to the other within the composition; the solid upper floors above the open lower; the subtle planar shifts within a 'flat' facade. This apparently white facade of impeccably balanced elements reveals itself as a series of Mondrian-esque non-whites. The Lisson Gallery is a very significant post-war London building that has already proved to be very influential.

In Fretton's more recent, well-heeled Red House of 2001, the same concerns with making alignments and connections to its neighbours are employed in a well-mannered frontage that recalls Adolf Loos' Tristan Tzara and Moller Houses, which both presented a basically symmetrical facade with central bays – one inverted the other projecting – with stripped down planar facades above expressed bases. The Red House even repeats the twin entrances of the Tzara House (with one entrance into a service apartment,

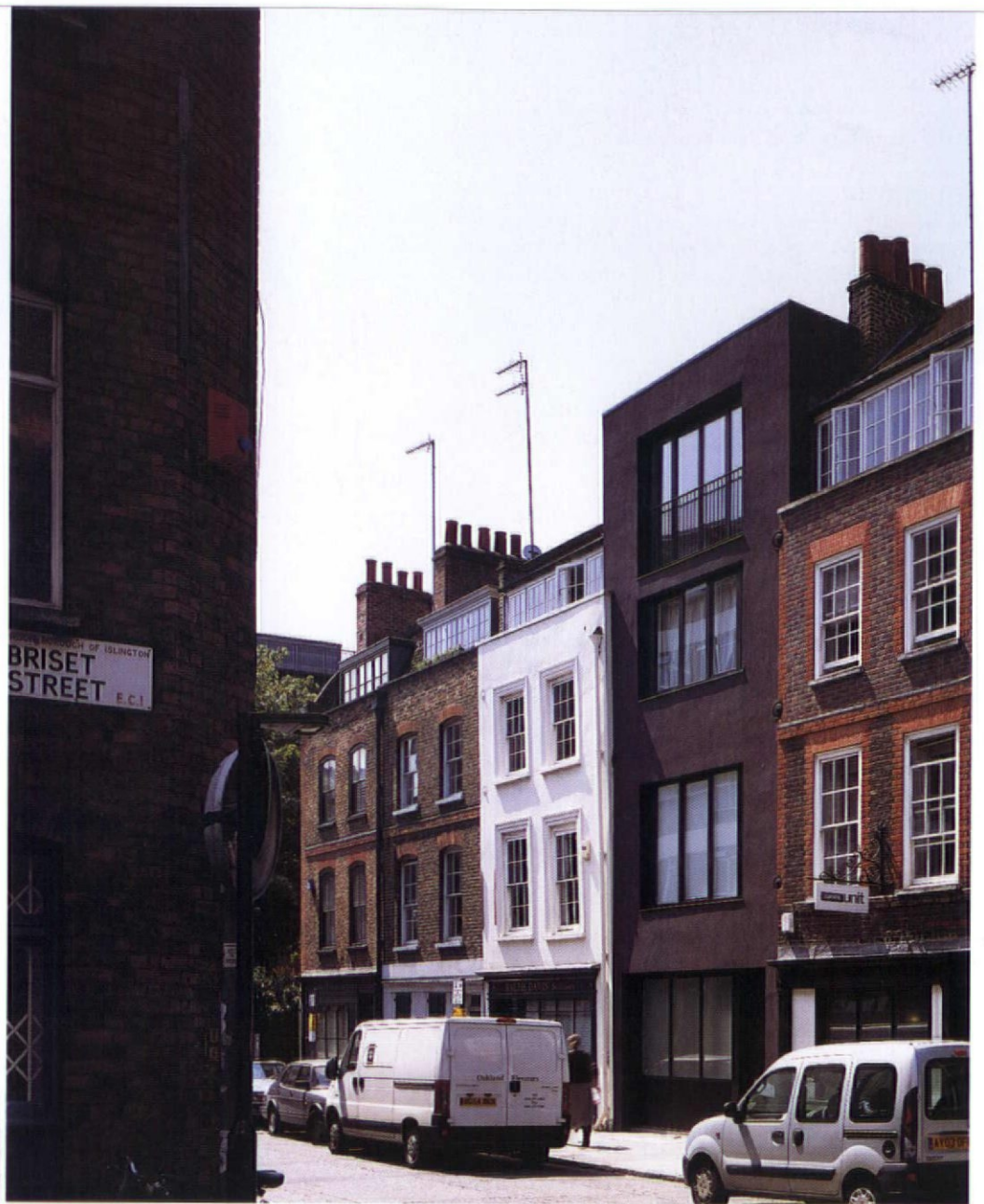
the other into the house itself), with frosted glass screens that are identical; enigmatic perhaps, but paired around a central, stone-clad garage door. This seems to deny both entrance and the prominence of the car. Again, Fretton uses colour, this time a French red limestone, to clad the building – which creates a mini-palazzo that makes for a vastly increased sense of self-esteem and, in a Chelsea street, this is maybe not too surprising. But, in the context of Fretton's usual restraint, this turns the volume up so loud that the subtlety of the design is compromised by grandiloquence. Perhaps the richness of material, although beautiful, is just too strong for what is a otherwise a sophisticated composition.

In Clerkenwell no such ostentation exists and the delicately reworked facade again echoes Loos. This time it appears as if it were a slice of the garden elevation of the Steiner House, while the wide window apertures are given the rhythm that recalls the Moller House garden facade, with tall vertical mullions, here flanked by very narrow solid panels that open up for trickle ventilation. But the insistent melody that plays in the back of the mind is not the harmony of the street that this all fits into so well, but the surface – a terracotta Sto render that the artist/clients have overpainted with a dirty-coloured, translucent mineral paint. The result is the most extraordinary dull iridescence, a burnt-umber colour that throbs with hints of orange or red and London grime – a Rothko-like depth and resonance. This authenticity of material combines with a mysterious, enigmatic quality that is quite haunting.





13.



14.

10. Fretton's Lisson Gallery helped to launch the current fashion for 'shuffly windows'

11. Red House 2001 - a departure from Fretton's usual restraint

12. Steiner House, Vienna. Built by Adolf Loos in 1910

13 & 14. The dull iridescence of the facade throbs with a Rothko-like intensity



## Costs

Data based on final account, for gross internal area

### PREPARATION

Strip out and structural repairs £188.00/m<sup>2</sup>  
General strip out and decommissioning. Extensive brickwork stitching and crack repairs. General strengthening work and steelwork repairs

### SUBSTRUCTURE

Substructure and basement £107.40/m<sup>2</sup>  
Tanking, damp-proofing and reinforced concrete power-floated basement slab. Drainage alterations. Lining basement walls

### SUPERSTRUCTURE

Roof, rooflights £96.10/m<sup>2</sup>  
New rear extension roof slab with exposed concrete soffit. Rooflights to rear studio. Single-ply membrane to studio and main roof  
Staircases £26.90/m<sup>2</sup>  
Refurbish existing timber stairs. New access stair to studio roof  
External walls, windows, doors £238.40/m<sup>2</sup>  
FET timber anodised aluminium/timber composite double glazing to elevations. New single-storey shop front with integral front door. Sto render to front and part rear. New brickwork and part repointing  
Internal walls, partitions, doors £102.90/m<sup>2</sup>  
Timber stud partitions, solid core flush doors. Insulated Gyproc lining to existing walls

### INTERNAL FINISHES

Wall finishes £36.80/m<sup>2</sup>  
Skim coat plaster and making-good existing  
Floor finishes £74.40/m<sup>2</sup>  
Levelling existing floors. Tongue-and-grooved plywood boarding. Linoleum  
Ceiling finishes £41.30/m<sup>2</sup>  
Glasroc ceiling linings and skim coat plaster

### FITTINGS AND FURNISHINGS

Furniture £4.00/m<sup>2</sup>  
Bathroom furniture, cabinets etc

### SERVICES

Space heating, water supply, disposal, sanitary appliances, service equipment £127.70/m<sup>2</sup>  
LPHW heating. New water supply and disposal. New utilities supplies  
Electrical, protective services, lighting, communications installations £70.20/m<sup>2</sup>  
Lighting and power throughout. Front door video entry system

### PRELIMINARIES AND INSURANCES

Preliminaries £76.40/m<sup>2</sup>

## Cost summary

Cost data provided by Brendan Hennessy Associates

	Cost per m <sup>2</sup> (£)	Percentage of total
Preparation	188.00	15.79
Substructure	107.40	9.02
Roof, rooflights	96.10	8.07
Staircases	26.90	2.26
External walls, windows, doors	238.40	20.02
Internal walls, partitions	74.80	6.28
Internal doors	28.10	2.36
GROUP ELEMENT TOTAL	464.30	38.99
Wall finishes	36.80	3.09
Floor finishes	74.40	6.25
Ceiling finishes	41.30	3.47
GROUP ELEMENT TOTAL	152.50	12.81
Fittings and furnishings	4.00	0.35
Space heating, water supply, disposal, sanitary appliances, service equipment	127.70	10.72
Electrical, protective services, lighting, communications installation	70.20	5.90
GROUP ELEMENT TOTAL	197.90	16.62
Preliminaries and insurances	76.40	6.42
TOTAL	1,190.50	100.00





15. View of the split-level roof terrace: a secluded urban retreat

## Credits

### Tender date

June 2003

### Start on site

July 2003 (contract duration 26 weeks)

### Gross internal floor area

242m<sup>2</sup>

### Form of Contract

Single-stage contract with JCT intermediate form

### Total cost

£290,000

### Architect

Tony Fretton Architects: Tony Fretton, Jim McKinney, Matt Barton, Karin Hepp, Simon Jones, David Owen

### Structural engineer

Price & Myers

### Cost consultant/quantity surveyor

Brendan Hennessy Associates

### Main contractor

Famella

### Subcontractors and suppliers

Render Sto Render; render paint Keim Mineral Paint; glazing, skylights Standard Patent Glazing Company, Luxcrete; windows FET; access panels Howe Green, ACO; ironwork Hargreaves, Thomas Dudley; floor finishes WISA Board, Forbo (linoleum); ironmongery Ize; joinery Famella; ventilation Ventaxia, Waterloo; radiators MHS, Hudevad; sanitaryware Ceramica Flaminia, Duravit, Kaldwei, Armitage Shanks; taps Vola, Pegler, Armitage Shanks; electrical MEM, Newey & Eyre; entryphone Entryphone London; lighting ERCO, Thorn, Concord, Newey & Eyre





# THE ARCHITECTURAL REVIEW



Entries are now invited for the Cityscape Architectural Review Awards. **'Design for an Emerging World'.**

The awards will recognise and promote excellence in Architecture and Design from the emerging world, namely, the Gulf states, the Middle East, Africa, South America and Central, South and East Asia.

## • The Categories

- Commercial/Mixed Use sponsored by alumico
- Community (including religious and public buildings) sponsored by RAYAK
- Leisure/Hotels sponsored by DORMA
- Residential sponsored by DORMA
- Transport sponsored by JOTUN

There will also be Special Awards decided by the judges:

**The Environmental Award** - for the one completed scheme which delivers best on environmental issues. sponsored by PACIFIC CONTROLS

**The Islamic Architecture Award** - for the future project or built scheme which shows particular empathy and understanding for Islamic culture and context.

**Outstanding Contribution** - the judges will choose a person who, in their view, has made a highly significant contribution to architecture and the built environment in the developing world.

## • The Jury

Paul Finch (Editor of The Architectural Review), George Ferguson (President of the RIBA), Martin Giesen, Ali Shuaibi (Saudi Arabia), Ken Yeang (Malaysia) and Raj Rewal (India).

## • Entry Details

For a full entry form including details of eligibility and evaluation criteria email [tara.ryan@emap.com](mailto:tara.ryan@emap.com) or visit [www.cityscape-online.com](http://www.cityscape-online.com)

## Submission requirements

Candidates should submit two A2 boards with an entry form for each entry by **31 July 2005** to:

Cityscape Architectural Review Awards  
IIR Exhibitions, PO Box 21743, Dubai UAE

[www.cityscape-online.com](http://www.cityscape-online.com)

## CIVILS 2005

London, Olympia  
22-24 November [www.civils.com](http://www.civils.com)

Hundreds of exhibitors  
from across the civil  
engineering spectrum

Conference sessions, technical  
seminars, IT Showcase, breakfast  
briefings, RedR Challenge

THE networking event  
for clients, consultants  
and contractors

THE SHOWCASE FOR PROFESSIONALS MANAGING THE BUILT AND NATURAL ENVIRONMENT

## NETWORK. DEBATE. INNOVATE.

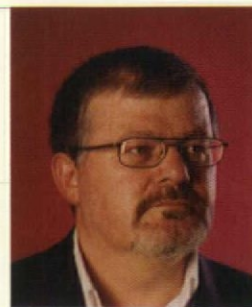
Ground floor: **SOLD OUT**

Gallery level: **STAND SPACES AVAILABLE**

**+44 (0)20 7505 6882**  
to book your stand

VISIT [WWW.CIVILS.COM](http://WWW.CIVILS.COM) FOR THE LATEST SHOW NEWS





## RESIDENT TOURIST

*By Austin Williams*

The BBC, via BBCi, has just launched a competition to build a 'Picture of Britain', where people are encouraged to submit photos to its website. This slightly random exercise results in the entries being divided into several groups, from 'rural' to 'human', and the resultant hotchpotch is intended to give, literally, a snapshot of the UK. It all looks like an attempt at inclusive broadcasting – what they call 'engagement.'

However, this idea is being used to greater effect on a much smaller scale by researcher Astrid Kirchner. Austrian-born Kirchner has lived in London for three years and wants us all to explore the city a bit more. Her sense of wonder at the city seems relatively undimmed, even though she has progressed from being a visitor to a resident.

She wants to recreate that sense of wonder and adventure that comes from being in a city for the first time: 'a sense of

excitement that disappears as we become more blasé about our place in the city.'

One of her ambitions for the project is to understand the shift that happens when we stop being tourists and become complacent. 'Suddenly,' she says, 'we stop sitting in churches or gazing at rivers. Instead, these become the things that we do only when we're on holiday. I want to recreate the tourist way of seeing.'

London is the chosen city for her project 'Living in a Tubemap', which examines our relationship with London, premised on Harry Beck's graphic representation of the city: the London Underground map. This map distorts the actual urban geography and also creates romantic and dystopian perceptions in all of us. While letter-writers are often 'disgusted of Tunbridge Wells', who cannot be wary of Brixton, intrigued by Theydon Bois or curious about Mudchute?

Kirchner wants you to go out with a camera to a station of your choice – any station, but preferably one you haven't been to before – and be on holiday. Emerging from an unknown tube station at the end of a line is still one of those curiously nervous moments; stepping into uncharted territory for the first time.

Unlike today's more insidious transport ideas, Kirchner doesn't want this project to discourage people from travelling further afield. She is open about the benefits of social mobility generally, but she does want people to see things differently; to 'go to places they've never been to before', and 'to reconnect with London – exploring the reasons and the excitement of why they came to the city in the first place'. 'Living in a Tubemap,' she says, 'poses a challenge to our routine lives in the city.'

Kirchner's personal favourites have been Harrow on the Hill ('really lovely');

while Stonebridge Park was 'not somewhere I'd recommend – but the Hindu Temple was a revelation.' Epping turned out to be 'a little village in the middle of nowhere'.

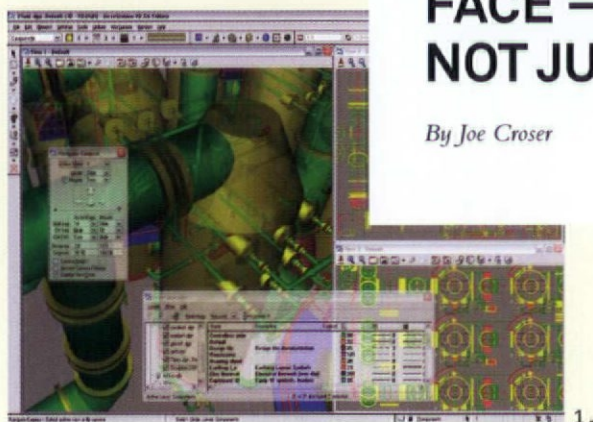
Unlike the BBC project, 'Living in a Tubemap' is an open-source website where individuals' photographs can be uploaded with observations. This could become a useful architectural resource. Unflattering comments are as welcome as positive ones, but Kirchner hopes the postings will spark a debate, rather than the views of an individual being the final word on an area.

From this simple yet illuminating idea, Kirchner is pulling together an exhibition in London later this year to translate the virtual experience into a tangible one. Eventually, with friends in Vienna already creating a twin site, Kirchner hopes this idea will go global. For more information or to join in, go to [www.tubemap.org](http://www.tubemap.org) or email: [astridkirchner@yahoo.com](mailto:astridkirchner@yahoo.com)

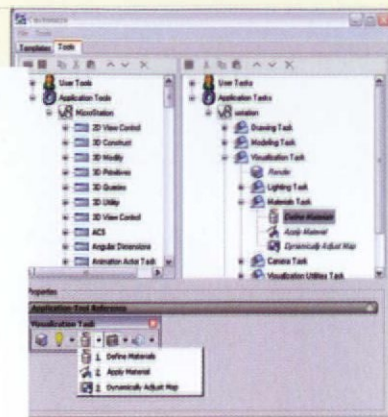


## XM IS MUCH MORE THAN JUST A PRETTY FACE – THE BEAUTY IS NOT JUST SKIN-DEEP

By Joe Croser



1.



2.

Did you know that MicroStation users tend to get three or four new versions with cool new features and functions every year? I bet you didn't, unless, of course, you are an existing user. Bentley Systems delivers these swanky new versions via its subscription-based online software delivery and support channel, Select. When a new version becomes available, Bentley users and administrators receive electronic notification and can then download the version at their own discretion.

One startling example of some cool new technology that was launched quietly in a recent Select release of MicroStation was the ability for users to embed three-dimensional models in any PDF document. Furthermore, the embedded 3D model is not simply a static 3D view of a model, but a real and dynamic 3D model that can be manipulated live within the PDF. This blows wide open the accessibility of 3D CAD models to anyone who knows how to read a PDF in Adobe's ubiquitous Acrobat application. So, with Bentley regularly releasing such powerful version updates without any pomp or ceremony, my pulse naturally rises the moment the company gets excited about the advent of an all-new release and actually starts talking about it.

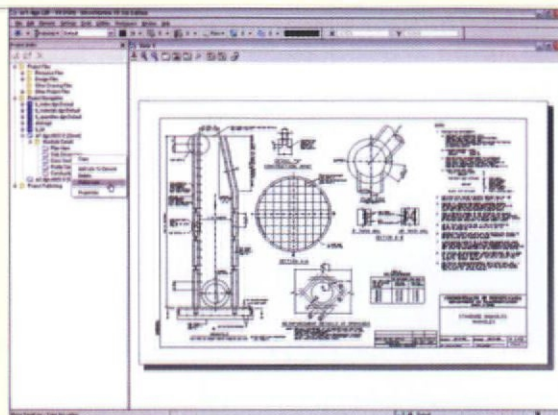
Initially codenamed Mozart, and now set to be released as the V8 XM Edition, the latest version of the MicroStation V8 generation of products presents the largest visual update seen since the launch of the V8 Generation back in 2001. Built around an entirely new GUI (that's graphical user interface to the more TLA-challenged of us), MicroStation XM (V8 XM Edition is just

too much of a mouthful to use all of the time) provides new ways to access the new features as well as the old ones. Like all versions before it, if you feel exposed in the face of change you can elect to use XM with the old GUI – just as you have in the past. However, I would wager that you won't want to after you've seen your colleagues with the fresher, younger-looking model.

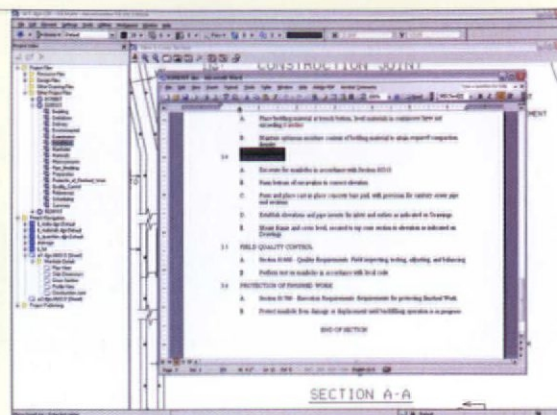
That said, XM is much more than just a pretty face; the beauty is not just skin-deep. Bentley Systems' chief technology officer Keith Bentley says XM delivers the users' desire for a CAD tool that '... hides the complexity they don't need while choosing appropriate defaults for the tools they do need.' This complexity has been neatly packaged by the development team with a streamlined task-based interface, which Bentley refers to as XM's 'power with simplicity'. This is a dichotomy often aimed for and seldom achieved in computer software development.

While power and simplicity are an integral part of XM, they are often the opposite of what is achievable with many other CAD tools. Indeed, Bentley suggests that at the heart of XM there is a deeper marriage of power and beauty. By leveraging Microsoft's DirectX graphics technology, Bentley has been able to rewrite the graphics subsystem in MicroStation, making the manipulation of models much faster and smoother. This is true even when the models used are larger than those previously developed in MicroStation V8 2004 edition, and when they are rendered with more sophistication than was previously achievable through the old system.





3.



4.

1. The complexity has been managed and presented very well; and...

2. ... customisation is very simple

3. Project Explorer allows users to open CAD and Office documents within MicroStation and attach hyperlinks...

4. ... a great step forward in integration

This new way to display the graphical elements on screen is 'D agnostic'. This means that whether the data is 2D or 3D, MicroStation XM users can display elements with a degree of transparency. It also allows them to manipulate the display priority of elements by level (or layer), enabling all of the data on one level to be drawn in front of or behind the data on another level. Other visual enhancements to the new GUI include colour gradient fills for creating presentation drawings that have a greater impact.

I mentioned earlier that there is a new GUI and that it includes new ways to access new features. One is the new keyboard position-mapping functionality to toolsets that allows a tool to be selected and used with just a couple of key-strokes, rather than by using a series of mouse clicks. This will be welcomed by sufferers of RSI (repetitive strain injury) and by fans of AutoCAD's keyboard shortcuts, which some believe make drafting much faster. Context-sensitive right-click menus are now also more widely available than before.

Another new concept is 'task modelling' – a different way for users or CAD managers to customise toolbars within MicroStation, based on specific tasks. The theory is that you can configure a visualisation task on screen with rendering and view-manipulation tools, or a drawing composition task with text, annotation and dimension tools, or even a review-and-comment task with simple cloud and note tools. The benefit is that the screen remains uncluttered by multiple toolbars that are simply not being used, thus leaving a larger viewing area for the important stuff

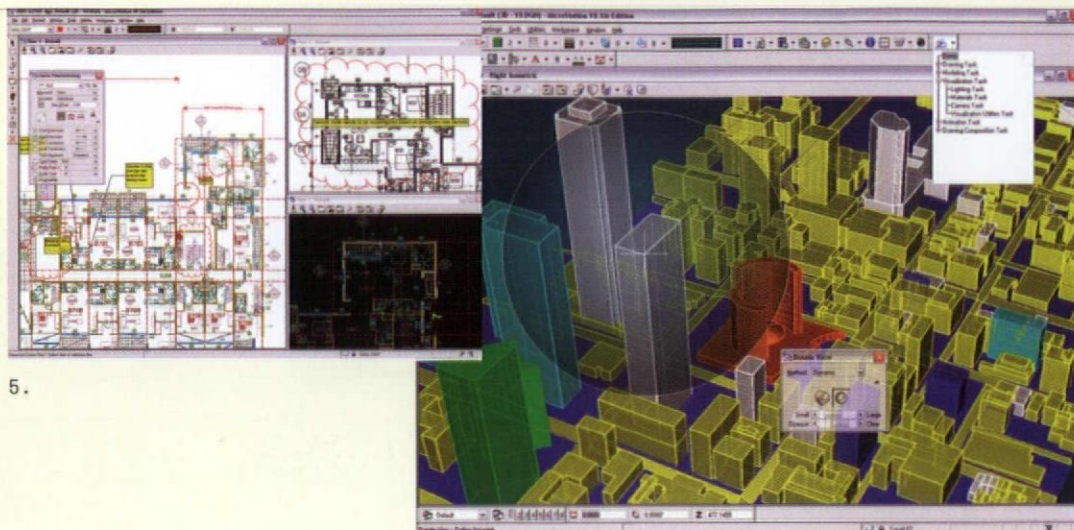
– the data. However, a friend and colleague told me that he is unconvinced. He felt that it was gimmicky and that it would soon frustrate people who need to use many tools at once, as they would be constantly switching from one task to another. While I see his point, I think that the ability to give nervous or casual and infrequent users a limited tool set based on their needs will help them to gain confidence in a CAD environment. This should raise competence levels across the board, which can only be a good thing. I also think that the task modelling can be used to add greater rigour to the corporate CAD standard, preventing people using a particular tool in the wrong context or wrong environment. But, as I mentioned above, if users want to stay within their current comfort zones, they can elect to reject the task-modelling interface.

I have arranged the changes Bentley has made to XM under four headings, each representing an area of the architectural design and business process. They are:

- modelling – graphics performance, surface modelling, mesh modelling;
- design collaboration – element templates, project explorer, PDF referencing;
- design review – visualisation, animation, Bentley Navigator; and
- drawing production – drawing, set hyperlinks and bookmarks, PDF plans and specifications.

Under the 'design collaboration' heading, there are some significant additions to MicroStation XM, including element templates for greater CAD-standard compliance and the Project





5.

6.

5. This system has closer integration with PDFs

6. Rotation of visualisations is simple

Explorer, which enables users to open CAD and Office documents within MicroStation XM and attach hyperlinks to the drawing elements from locations within the Office document. An example of this would be to open a drawing illustrating an office floor layout and then open the specification and link the various areas of work to the headings in the Microsoft Word specification. These links are then carried through to the PDF plot file and remain active when a reviewer is accessing the drawing. This is really neat and a true reflection of the power of integrating with open industry-standard file formats from software giants such as Adobe and Microsoft.

But the aspect that excites me the most is the ability to now attach a PDF as a reference file. This concept truly closes the loop opened by Bentley and Adobe a couple of years ago when they announced their collective intention to make PDF the standard digital drawing wrapper in the AEC market. I am a huge fan of the PDF due to its familiarity for any computer user. The ability to reference a drawing with its comments and annotations back into the originating MicroStation CAD file environment for making key revisions and updates is a fabulous new feature.

In design review there are improvements to the speed and quality of rendering large complex models and, of course, XM, like previous versions, has the impressive particle-tracing capabilities for photo-realistic rendering.

This new graphics power does, however, come at a price; your current computer may struggle under the load and all the

performance gains made available in XM may not be realisable on older computers with ordinary graphics cards. To extract the most from your machine you really need a Direct-X compatible graphics card and you will also need to get rid of any Windows 9.x operating system you may still be running, as it will no longer be supported under MicroStation XM.

Following the launch of MicroStation XM, there will be new XM versions of Bentley's other software tools, including PowerDraft, ProjectWise – the project-information management environment – and the numerous industry-specific 'vertical' applications. The MicroStation XM launch is planned for autumn, with other applications following closely behind. And thanks to Select, the upgrades will cost existing users absolutely nothing. Now that will be quite a Christmas present.

Joe Croser can be contacted at [joe@croser.net](mailto:joe@croser.net)





## POLICY CHANGES

By Brian Waters

Last November the government issued the first of a number of consultation papers on changes foreshadowed in the 2004 Planning and Compulsory Purchase Act.<sup>1</sup> Responses were published with the promise of implementation this summer.

It includes new powers to inhibit the use of repeat applications – those used to reduce opposition to schemes. The powers are not intended to prevent the submission of a similar application altered in order to address objections to the previous application. Respondents wanted greater clarity and guidance as to how to interpret the concepts of ‘similar’ applications and ‘significant change’.

There was little comment on the proposal to delay the implementation of powers relating to ‘twin-tracking’.

In Section 51 of the Act, there is a provision that planning permission and listed building and conservation area consents will normally

be granted on condition that works begin within three years. It makes corresponding changes to time periods in relation to outline planning permission and reserved matters. The provision also removes the ability to extend a planning permission or consent by an application to vary a condition.

The removal of this power would require that a new application be judged against current planning considerations – should work not have started on the project within the time limit of the original permission. This was supported by the Town and Country Planning Association (TCPA), which stated: ‘We consider it is right for local planning authorities to be able to consider the principle of a permission in all its respects and should not be hamstrung from doing this by what is really a device that was never intended to be used in this way.’

However, other respondents disagreed. One stated: ‘This proviso is often relied upon by

developers in the development process as flexibility if further time is needed to assemble land or finances... (The proposed) revision is solely a tool to force developers to commence development. Many sites will be left in a poorer state than if the developer had not been forced to commence.’

There was concern that there is insufficient guidance in Section 56 of the TCPA for councils as to what ‘starting’ means. The House Builders Federation fears a ‘severe impact to the development industry’. It argued that: ‘[The proposal would remove] the long-term certainty of the acceptability of the established land use on the site and the ability to borrow money against that asset. Without this, the ability for developers to borrow money against land and thus the funding of the majority of the development industry will be lost.’

The new Act says there must be a speedier submission

of information necessary for a planning application to be determined. A statutory consultee – for consultation specified in the General Development Procedure Order – must respond within 21 days.

A further paper was issued in March, which covers:

- local development orders;
- outline planning permission, reserved matters and design and access statements;
- electronic payment of planning fees;
- decision periods for major applications; and
- validity.

The consultation period has just closed. The revised guidelines will be released in a few months.

*Brian Waters is principal of the Boisot Waters Cohen Partnership. Visit [www.bwcp.co.uk](http://www.bwcp.co.uk)*

### REFERENCE

1. See [www.odpm.gov.uk/stellent/groups/odpm\\_planning/documents/pdf/odpm\\_plan\\_pdf\\_033057.pdf](http://www.odpm.gov.uk/stellent/groups/odpm_planning/documents/pdf/odpm_plan_pdf_033057.pdf)





## A WORD FOR EVERY OCCASION

The whole concept of computer passwords is impeccable as a theory but complete rubbish in real life. How many of you use the same passwords for everything? Exactly. And why? Because, unless you keep a very long list of all the passwords you might possibly need, there is no conceivable way you could keep them all in your head. Oh, and if you do keep that list handy, chances are that a password thief will find it all too easily as well. Especially if you've Blu-Tacked the list on your screen or even in a 'secret' password-guarded file in your computer's memory.

So what do you do? There are some basic tips. One of the most useful is not to use words you could find in a dictionary. Apparently, it takes current code-cracking software mere seconds to run an entire dictionary past a gateway, and only a little longer to check out words that have been displaced one or more places in the alphabet, or words that have had numbers and capitalisations inserted.

Creating strong and memorable passwords is actually quite easy, as Fred Langa describes at [www.informationweek.com/story/showArticle.jhtml?articleID=164303537](http://www.informationweek.com/story/showArticle.jhtml?articleID=164303537). But how do you remember them all? I wish I knew. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# A MATTER OF FACT

In construction litigation a lot of emphasis is placed on expert evidence, but there usually has to be evidence of fact too, writes *Sue Lindsey*. Why a building fails may be a matter of opinion, but what was agreed was to be built in the first place is a matter of fact. Yet there can be overlaps. Who does the judge believe if an expert and a factual witness contradict each other? You might be tempted to think the answer is the expert, who is there to assist the court and is supposed to be impartial. But that is not necessarily right, as the Court of Appeal recently held in *Armstrong & Connor v First York Bus Company* (17 January 2005).

Mr Armstrong and Ms Connor were driving in their Ford Fiesta through York. While stopped at traffic lights, a bus tried to pass them on the nearside. Unfortunately, the lack of space led to an accident, and Armstrong and Connor brought claims for injuries sustained to their backs. They both said their car was jolted by the impact of the bus, and that had caused the injuries.

However, there was a single expert, Mr Childs, a 'forensic motor vehicle engineer'. His evidence was that the damage to the car was so slight that the impact had been insufficient to even have moved the stationary car on its own springs, still less to have moved the car on its wheels. The claimants made no

attempt to call any engineering evidence to contradict this.

Without movement of the car, the injuries claimed for could not have been caused by the accident. The defendant therefore alleged that the claimants were lying, and the claim was a dishonest one. The two versions of events were irreconcilable; either the car had moved, or it had not.

The trial judge heard the claimants' evidence in court, and said: 'Not one jot of evidence, not one shred, seriously undermined... my confidence in their veracity and straightforwardness.' But he was also faced with Mr Childs' evidence, which he found to be 'logical and consistent'. If he accepted that, it followed that the claimants were dishonest.

In the event, the judge decided in favour of the claimants, because of his clear, unequivocal impression of their honesty. He therefore concluded that there must be an error in Mr Childs' evidence.

At the defendant's appeal, the court held that there was no principle of law that an expert's evidence had to be accepted to the extent that a judge was compelled to find that palpably honest witnesses had come to court to deceive him. Nor, in rejecting the expert's evidence, did the judge have to give technical reasons for doing so.

Citing an earlier case, Lord Justice Brooke said: 'We do not

have trial by expert in this country; we have trial by judge.'

While expert evidence can be crucial, we have to remember that it is the judge who decides a case on the basis of all the evidence that he or she receives.

*Sue Lindsey is a barrister at Crown Office Chambers. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



[illegible]

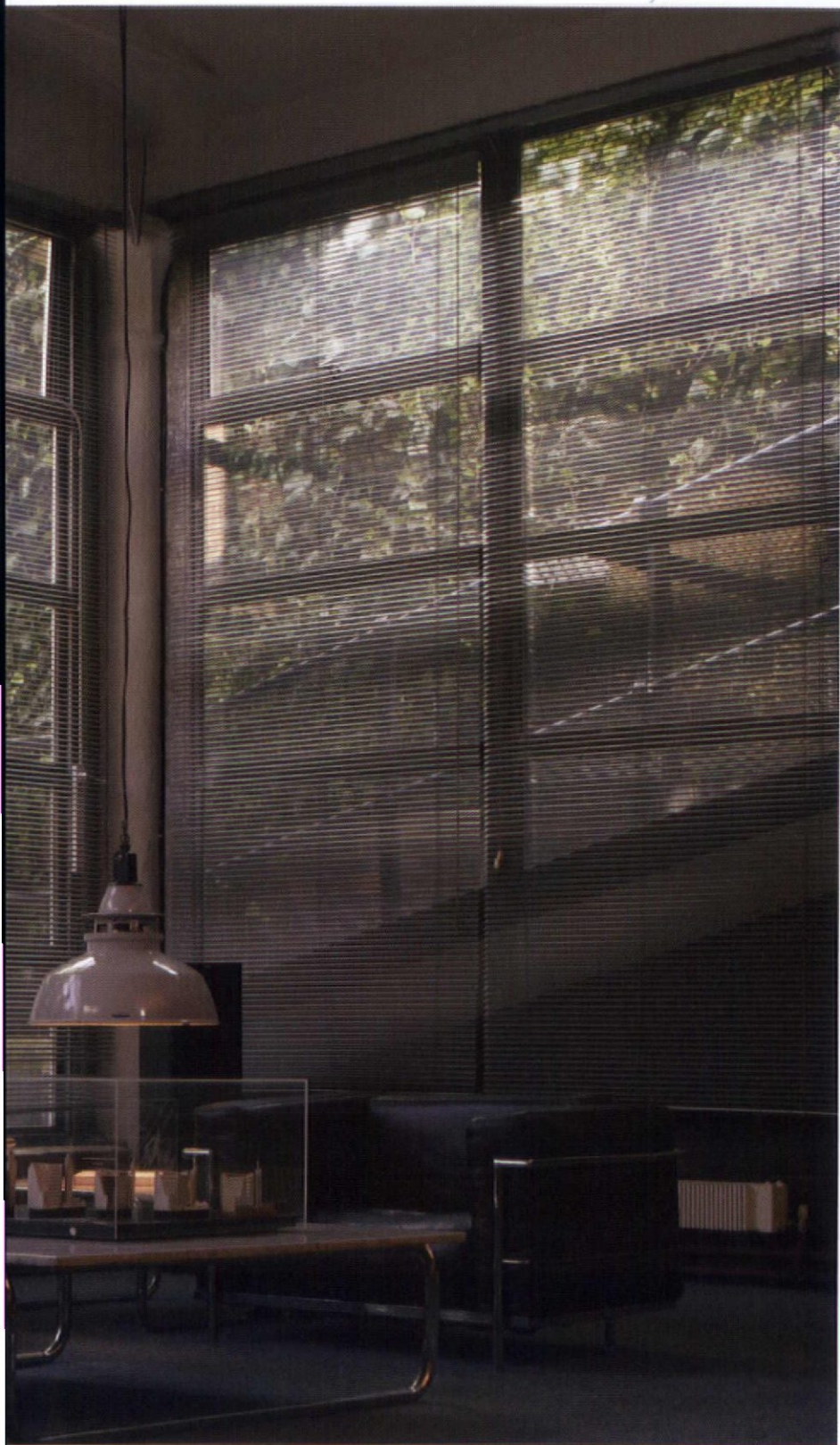
- The new AJ delivered direct to your desk
- Full access to [ajplus.co.uk](http://ajplus.co.uk)
- A new, fully searchable online archive
- 24/7 access to [ajspecification.co.uk](http://ajspecification.co.uk)
- Breaking news via daily email updates
- The new AJ Specification magazine
- New expert columnists
- Even more in-depth building studies

**To subscribe, visit**  
**[www.subscription.co.uk/](http://www.subscription.co.uk/archjourn/ajjb)**  
**[archjourn/ajjb](http://www.subscription.co.uk/archjourn/ajjb)** or  
call us on **01858 438 847**  
quoting reference 'ajjb'.









This photograph was taken in our main meeting room at Pentagram. I had just returned from a holiday in California and the morning light in the room made for a gentle return to the routines of the office. That day it included a meeting with a potential new client and I was discussing what material to show them with my coordinator, Claire Parkinson. This is my favourite room to bring clients to. It is light and its generous proportions are typical of the studio as a whole, and it feels as good today as it did when I first saw it 20 years ago. Originally a tram shed, the building's conversion was the work of Theo Crosby, one of the original Pentagram partners. It has hardly changed since, despite the almost seasonal transformation of the streets of Notting Hill around us. We like it that way and, thankfully, so do our clients.

*Lorenzo Apicella of Pentagram was photographed by Tim Soar at 12.19pm on 7 September 2004 in west London*

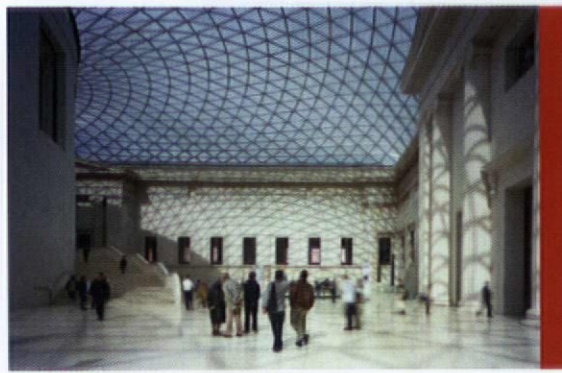
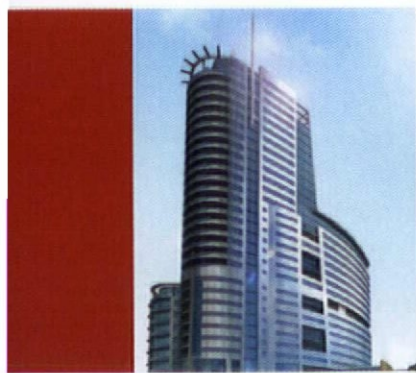


**13th July 2005**

Organised by:



Inmarsat  
London EC1



# Designing for Safety

Practical solutions for architects to  
overcome hazards at the design stage

- **Stephen Wright**, Head of Construction Policy  
**Health and Safety Executive**
- **Anthony Burd**, Principal Fire Safety Professional  
**Office of the Deputy Prime Minister**
- **Paul Craddock**, Executive, **Arup Risk Consulting**
- **Liz Bennett**, Managing Director, **Habilis Health and Safety Solutions**
- **Thouria Istephan**, Associate Partner, **Foster and Partners**

## **Exhibition & Sponsorship Opportunities**

For information please contact Malcolm Perryman at 020 7505 6698 or [malcolm.perryman@emap.com](mailto:malcolm.perryman@emap.com)

Sponsored by:

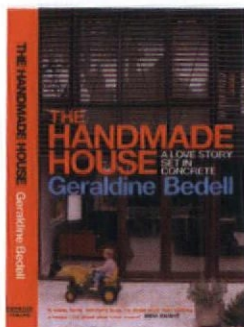


**For more information and to register**

Tel: 020 7505 6044 Email: [constructconferences@emap.com](mailto:constructconferences@emap.com)

Online: [www.ajdesigningforsafety.co.uk/2005](http://www.ajdesigningforsafety.co.uk/2005)





## BOOK

By Nigel Woolner

The Handmade House:  
A Love Story  
Set in Concrete  
By Geraldine Bedell.  
Viking, 2005. £16.99

In this era of TV's *Grand Designs*, this book should be required reading for anyone thinking of building the perfect family house that will, with the skill of an architect, liberate them both physically and spiritually from their cluttered previous existence.

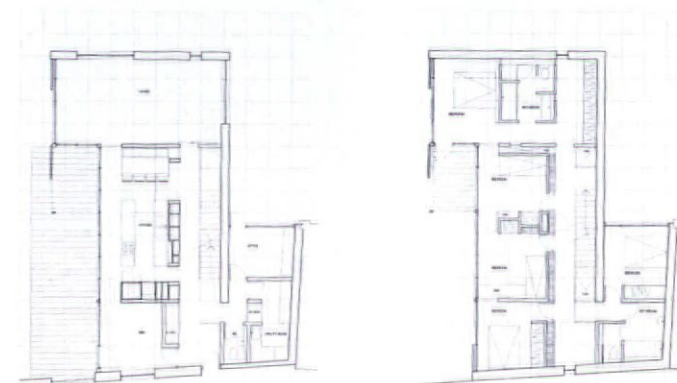
Having failed to secure a red-brick Edwardian house, Geraldine Bedell and her husband (plus four children) purchase a small backland site in Islington at £150,000 over the asking price, and from then on money, or rather the lack of it, is a running theme.

Through a friend they meet and appoint Azman Owens as their architect, and, as the design for a minimalist glass box embracing the garden gradually emerges, so does the subtle power of the architect to influence how the clients should change their lives to respond to

this environment. In parallel with the architectural development, nasty issues such as neighbours' rights of way over the access lane arise, all of which need further non-existent money thrown at them to resolve.

Like the architect, the builder, Varbud, was selected purely on recommendation, and then a price and programme were negotiated. Inevitably, the estimate was far in excess of the clients' funds and could have been significantly reduced by getting rid of the immaculate fairfaced concrete walls that the architect had by now convinced the clients were essential.

Eventually the building work proceeds, including these walls, and the passion with which the client, architect and builder debate concrete delivery, shuttering and surface finish proves to be riveting.



The skill of the architect to subtly bring the client along with the minimalist design concept is impressive, and the book demonstrates the very personal nature of the architect/client relationship in domestic projects. The one thing that went exactly according to plan was planning consent, with Islington council throwing out local petty objections in support of an excellent piece of modern architecture. Construction was fraught with the usual dramas – bad weather, incorrectly built work and client angst at the apparent small size of their future home as the walls rise.

Practical completion is, of course, delayed many times, but in the end the family move in and settle into their new surroundings with surprisingly few problems and a sense of great liberation (Bedell having

surreptitiously discarded much of their previous life in plastic bags). In the end, redemption comes through the power of architecture to transform human experience.

The spectre of bankruptcy remains a constant throughout the project, only miraculously avoided at the last by much refinancing, last-minute cheques and brinkmanship with bank managers. It takes the Bedell family over a year after completion of the house to begin to get straight financially – but after three years of building, £540,000 eventually comes to feel like a bargain.

This is a moving modern *Honeywood File* with a happy ending, and a gripping read for any architect or client contemplating a 'grand design'. Nigel Woolner is a director of Chapman Taylor



## EXHIBITION

By Robert Thorne

Frei Otto:  
Lightweight Construction,  
Natural Design  
At the Pinakothek  
der Moderne, Munich,  
until 28 August

Munich is a city that has always rated architecture highly, all the more so now that there is space dedicated to architecture at the Pinakothek der Moderne. Administratively, the architectural galleries are run by the Technical University of Munich, but in no sense do they feel cut off or separate. Located directly next to the entrance rotunda, they are the most prominent and probably the most visited part of the building. Never mind that the gallery spaces are not that suitable or exciting; their size and location reflect the esteem in which architecture is held.

Munich is not Frei Otto's home town, but it is entirely appropriate that this year's major exhibition in the galleries is dedicated to his work. Few people will have the chance to visit his projects in Saudi Arabia,

and his pavilion at the Montreal Expo was demolished 30 years ago – but there in Munich for all to see are the Olympic Stadium (1972) and the Aviary at the zoo (1980). True, the stadium has partly lost out to Herzog & de Meuron's Allianz Arena, which better suits the way football is now commercially packaged, but it still possesses an utterly daring freedom of form. And the birds still seem to be content with their huge, diaphanous steel-mesh enclosure.

It is not just local pride that makes this an exceptional exhibition. Otto is an ideal subject because he has always worked with sketches and models, relying on intuition and the lessons of the natural world, rather than computer analysis. Indeed, his earlier projects predated the arrival

of modern computers, which only began to be introduced (slightly against his wishes) in the design of the Olympic Stadium roofs.

Many of Otto's most famous models are on show, including the suspension model to establish the double curvature of the grid shell for Mannheim Bundesgartenschau (1975), as well as countless explorations for unfinished projects. The sketches examine every conceivable link between natural construction and man-made membranes, nets and pneumatic forms, always more of a sculptural than an engineering character.

The most surprising exhibit, because it is less well-known to admirers of his work, is the eco-houses project in Berlin (1991). There, he helped evolve the idea of a partially self-build

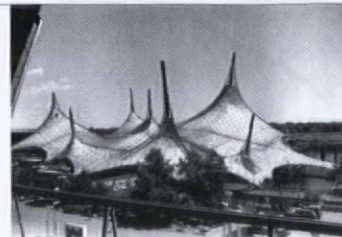
construction in which the infrastructure and skeleton frame were provided, but individual residents installed the rest of their homes. The parallels with his more famous projects – the quest for adaptability and the avoidance of monumentality – are obvious.

There are two things that are difficult to convey through an exhibition, especially one dedicated to a living hero. One is the exchange and tension between different designers on a project – static exhibits give a false impression of peace and harmony. The other is the difficulty of introducing a historical perspective on events that are still so fresh and recent.

This is where the catalogue for this exhibition comes into its own – *Frei Otto: Complete Works* (Birkhauser, €73); an astonishingly weighty but



1.



2.

1. Japanese Pavilion at  
Hanover Expo, 2000 (with  
Shigeru Ban)

2. German Pavilion at  
Montreal Expo, 1967  
(with Rolf Gutbrod  
and Fritz Leonhardt)





## BOOK

The Architecture  
of Rasem Badran  
By James Steele.  
Thames & Hudson,  
2005. 256pp. £36

creative production in which eulogy is interwoven with detailed assessment. The editor, Winfried Nerdinger, contributes an introduction presenting Otto's lightweight structures – simple, adaptable and modest – as a reaction against the monumental formalism of the Third Reich, an attempt to create a new spirit in German architecture. Ironically, the exhibition is taking place only yards from the Führer's one-time headquarters, so this historical slant is an acknowledgement of yet another aspect of Munich's architectural past. *Robert Thorne is a historian with Alan Baxter & Associates*

Rasem Badran is not well known in the West, but he is seen as the natural heir of Hassan Fathy, writes *Sutherland Lyall*. According to James Steele, Badran has found 'an appropriate, non-Western language, based on relevant religious, social and cultural precedents, with which to demarcate authentically a divergent identity'. So does this just make him a traditionalist? Yes and no. The exterior of the Quasr al-Hukm complex (*above*) could be by a distant fan of Kahn; then you see the stripped Classical forms of the hypostyle hall in his Abdul Aziz mosque. But what you worry more about is a preoccupation with architecture belonging to a particular pressure group and region, and the implication that you should temporarily suspend your critical faculties.

## CRITIC'S CHOICE

By Andrew Mead

In his evocative book *In Ruins* (AJ 13.09.01), Christopher Woodward explores the special appeal that ruined buildings can have, especially when they haven't been spruced up too much by archaeologists, and nature is still at work. But though Woodward draws on a wide range of examples, he stops short of the 20th century. There's no mention of Duiker's Hilversum Sanatorium, for instance – one wing of which is a leaf-smothered skeleton – or of a still more recent ruin, Gillespie Kidd & Coia's Cardross Seminary.

The trashed interior of Cardross (*above*) appears in Dan Dubowitz's *Wastelands* – an exhibition of photographs at Fermynwoods Contemporary Art, near Brigstock, Northants, until 10 July ([www.fermynwoods.co.uk](http://www.fermynwoods.co.uk)). That the idealism behind such buildings has been thwarted so swiftly is disconcerting. It makes them much more uncomfortable to contemplate than, say, the remnants of an abbey that succumbed to the Reformation, or a derelict factory from the Industrial Revolution. An example of the latter, the Murray Mills complex at Ancoats, is also in the show.

A beautifully illustrated book from publisher Flammarion, Michel Makarius' *Ruins* (£40), takes a panoramic view of the topic. It begins with the Renaissance rediscovery of antiquity (the monuments of Rome especially) and the varied connotations of ruins in paintings of the period. It ends with such 20th-century connoisseurs of the ruinous as the photographers Bernd and Hilla Becher – their dogged inventory of old industrial structures – and the artist Gordon Matta-Clark, who took a chainsaw to buildings due for demolition, cut through walls and ceilings, and made cellular space Baroque.

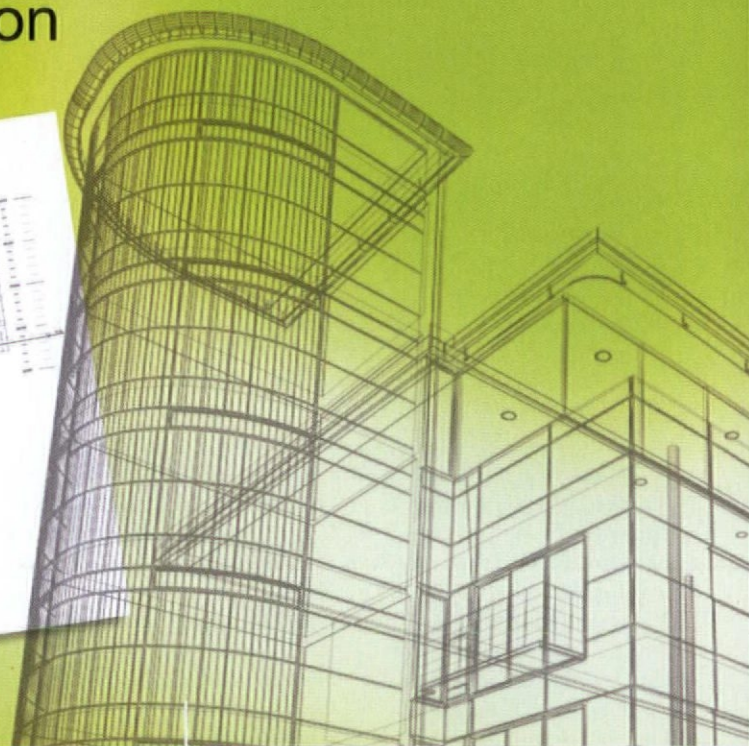
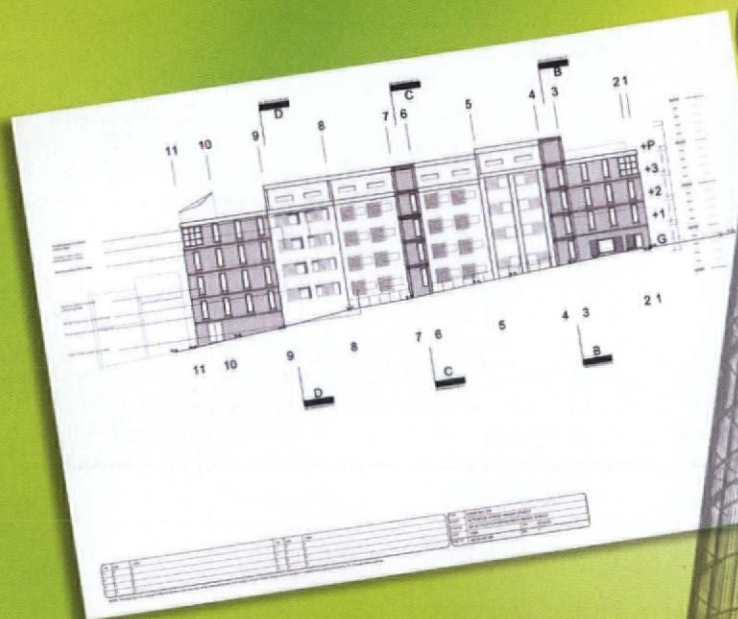
Makarius concludes that the ruin can be a spur to imagining the future, not just lamenting the past. Given that argument, it's strange there's no mention of Louis Kahn but another ruin-haunted architect, Soane, does get a look in, with JM Gandy's extraordinary drawing of the Bank of England in ruins. There is still time to see the Soane Museum's current exhibition, *Wright to Gehry: Drawings from the Collection of Barbara Pine*, which continues until 27 August (AJ 05.05.05). For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



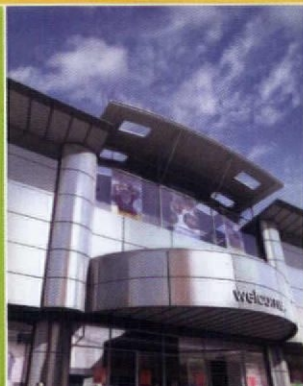
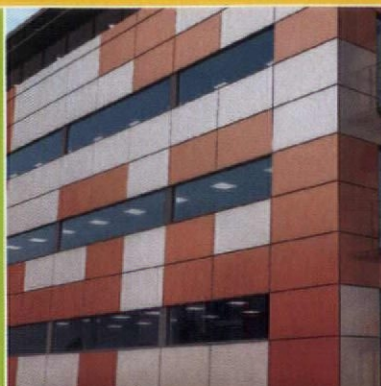
**New**

# Colorcoat Prisma®

From inspiration to creation



**Confidex® Guarantee**  
**Bespoke colours**  
**Robust and durable**







Colorcoat Prisma® offers a technically and aesthetically superior pre-finished steel product over PVDF (Pvf2), supported by the market-leading Confidex® Guarantee only available from Corus.

- Comprehensive Confidex® Guarantee of up to 25 years for total peace of mind
- Popular solid and metallic colours with outstanding colour and gloss retention
- Bespoke colours available through the Repertoire® Colour Consultancy
- Optimised Galvalloy® metallic substrate for ultimate corrosion resistance and cut-edge protection
- Robust and durable product for easier handling and processing

**Call the Colorcoat  
Connection® helpline  
+44 (0)1244 892434  
or download a brochure online  
at [www.colorcoat-online.com](http://www.colorcoat-online.com)**

**Colorcoat®**  
**Building confidence**

ENQUIRY 18 ON CARD  
[WWW.AJPLUS.CO.UK/AJDIRECT](http://WWW.AJPLUS.CO.UK/AJDIRECT)



**THE ARCHITECTS' JOURNAL**  
151 Rosebery Avenue,  
London EC1R 4GB

Display advertising  
020 7505 6823  
Recruitment advertising  
020 7505 6803/6737  
Advertising fax number  
020 7505 6750

**Deadlines**  
Bookings/copy 5pm Monday  
Artwork 12pm Tuesday  
Cancellations 12pm Monday



## ARCHITECT

Busy, friendly practice urgently requires highly motivated architect to work on interesting and varied projects. Applicants must have post Part II experience, preferably Part III and CAD proficiency.

Very good career prospects for the right applicant.

Post or email CV to:  
R John Craddock Associates  
25/27 Dugdale Street  
Nuneaton CV11 5QJ  
craddock@pvc-group.co.uk

## JOBS ENQUIRIES

Laurie Shenoda 020 7505 6803 laurie.shenoda@emap.com  
or Nick Roberts 020 7505 6737 nick.roberts@emap.com  
www.ajplus.co.uk/jobs



**Mangera**

**Yvars Architects**

[www.myaa-arq.com](http://www.myaa-arq.com)

Part2 Assistant required for residential projects at award winning small London practice. Good design, detail, construction experience with 3d computer skills. CV to:

[contact.uk@myaa-arq.com](mailto:contact.uk@myaa-arq.com)

WRIGHT



WRIGHT  
Architects

require  
Architects

(min. 3 years post-Part III experience)

and

Architectural Assistants (Part II).

For detailed job descriptions refer to:  
[www.wrightandwright.co.uk](http://www.wrightandwright.co.uk)

Enquiries and email applications:  
[ww@wrightandwright.co.uk](mailto:ww@wrightandwright.co.uk)

for the attention of Clare Wright  
Wright & Wright Architects  
89 / 91 Bayham Street  
London NW1 0AG



## Banbury Vacancies

**An Architect, Part 2 Asst and a Technician**  
Vac ref 0506-134

**Permanent**

My client is a well respected and established Architectural practice based in Banbury. They are currently seeking an Architect, either recently qualified or with up to 3 years experience, A Part 2 qualified Assistant and a Technician with 1 or 2 years experience to join them. You will be working on a range of educational projects using Vector Works [the client will happily cross train you from other systems] This is a great opportunity to develop your career with an established practice that has a high reputation and a steady workload.



RD  
RECRUITMENT  
(RUGBY) LTD  
Trioka House, East  
Union St, Rugby  
Works CV22 6AJ  
Tel: 01788  
572841  
Fax: 01788  
578609 or  
Email: [dave.smith@rdrecruitment.co.uk](mailto:dave.smith@rdrecruitment.co.uk)

## SMALL WORLD. GREAT POSSIBILITIES.



### Senior Architect

Pay: Up to £42K (based on exp)

This private practice based in Kent requires a Qualified Architect with a minimum of 5 years' post Part III experience. Successful candidate will be responsible for a number of projects within the commercial and residential sectors. You will have worked within a small/medium sized practice and have experience of job running as well as working on own initiative. This opportunity has the scope for growth to associate or even partnership. Candidates must be ARB/RIBA registered. Additionally must have experience of residential projects as well as proficient in the use of AutoCAD. **Based: Kent Ref: DEB6194**

Please call David Bean

[www.calco.co.uk](http://www.calco.co.uk) Tel 020 8655 1600

[careers@calco.co.uk](mailto:careers@calco.co.uk) Fax 020 8655 1588

Lawrence House - 9 Woodside Green - London - SE25 5EY



TECHNICAL RECRUITMENT  
PROFESSIONALS

## The natural place to live and work

### Architectural Manager

£38,295 - £40,998

Our mission is to deliver to the people of Dumfries and Galloway the highest quality of services. That is why we have radically re-designed our structure. Part of this restructuring process has brought together the architectural and engineering design functions - and now we need an enthusiastic, energetic professional to lead the Architectural Section.

Based Dumfries. Registered with the Architects Registration Board and educated to degree level in a relevant discipline, you will have substantial relevant experience and bring at least three years' managerial experience gained within an architectural environment including a background in budget and project management.

You must have excellent leadership skills, the ability to motivate and inspire as well as a pro-active approach to change and problem management. A current driving licence is required. Benefits include relocation package and free life cover.

Informal enquiries to Bill Harrow on (01387) 259934.

**Closing date: 8 July 2005**

**Ref: 15/2405 - 3032**

This post is subject to Job Evaluation Review

Application forms are available from Staffing Section, Combined Services, Marchmount House, Marchmount, Dumfries on (01387) 259934, ext 60610, email [commercialpersonnel@dumgal.gov.uk](mailto:commercialpersonnel@dumgal.gov.uk) or apply on-line.



[www.dumgal.gov.uk/jobs](http://www.dumgal.gov.uk/jobs)



Dumfries  
& Galloway  
COUNCIL

Architects & Designers

**Verity & Beverley**

### ARCHITECTURAL ASSISTANT

RIBA pt II/III or recently qualified required by small, friendly architects practice (Full time).

Experience of CAD and own transport essential.

CV please to: Nathan Elphick

Verity & Beverley

Spencer House, 34 Long Street,

Tetbury, Gloucestershire. GL8 8AQ

Tel: 01666 503516

Email: [info@verity-beverley.co.uk](mailto:info@verity-beverley.co.uk)

## LOOKING FOR A CHANGE OF SCENERY?

We have vacancies for:

**ARCHITECT** looking for potential future partnership  
**ARCHITECTURAL ASSISTANT** post part 11

for busy practice with varied workload  
Mac 2D/3D CAD skills - Vectorworks an advantage  
**CV to HAIGH ARCHITECTS**  
29 Lowther St, Kendal, Cumbria LA9 4DH  
email: [rh@haigharchitects.co.uk](mailto:rh@haigharchitects.co.uk)



# VERMONT

## DEVELOPMENT MANAGER

Vermont is a progressive development company, whose activities range across the residential, commercial and industrial sectors.

Due to the success and expansion of the company, we are seeking to appoint a Development Manager for our Liverpool office.

The Development Manager will be responsible for the management and co-ordination of all pre-contract activities, including feasibility and acquisition, through design development to planning approval.

The successful candidate will need to be a highly motivated individual, with a broad range of development skills, and experience of schemes up to £40 million.

The post would suit individuals with either a design or project management background, with the necessary skills and ability to make an effective contribution to our dynamic management team.

The remuneration package will be negotiable and will reflect this key executive role within the company.

Applications should be made in writing, marked 'Strictly Private & Confidential' to:

C. Miller, Assistant to Chief Executive,  
Vermont Developments  
The Observatory,  
Old Haymarket,  
Liverpool,  
L1 6EN.

## Architectural Recruitment Consultants

*Magenta*

50k +

**SENIOR PROJECT ARCHITECTS**  
Manchester, West Midlands, London,  
Hampshire, Surrey  
**SENIOR/DESIGN MANAGERS HEARTS**  
Middlesex, Surrey  
**ASSOCIATES/TECHNICAL MANAGERS**  
London, Middlesex, Surrey, Cambs

to 45k

**PROJECT ARCHITECTS**  
Berks, Cambs, Manchester, Midlands,  
Sussex, London, Surrey  
**TECHNICAL CO-ORDINATORS**  
Yorkshire, Manchester, Midlands,  
Oxfordshire, London, Surrey  
**DESIGN/TECHNICAL ARCHITECTS**  
London, Surrey, Hants, Cambs, Middlesex

to 40k

**DESIGN ARCHITECTS**  
Hants, Oxford, Yorkshire, London, Notts,  
Surrey, Manchester, Cambs  
**HOUSING ARCHITECTS/TECHNICIANS**  
Oxford, London, Kent, North Counties, Suffolk  
**RETAIL ARCHITECTS**  
London, Hants, Manchester, Birmingham,  
Essex, Milton Keynes

to 35k

**PART III ARCHITECTS**  
Manchester, Mids, Norfolk, Oxford, Berks,  
Beds, Surrey, London, Kent  
**CONSERVATION ARCHITECTS**  
Norfolk, Manchester, London, Kent,  
Hants, Suffolk  
**LANDSCAPE/ARCHITECTS TECHNICIANS**  
London, Surrey, Sussex, Hants, Middlesex

to 30k

**JUNIOR PROJECT RUNNERS**  
Bucks, Berks, Midlands, Yorkshire  
**PART II ARCHITECTS ASSISTANTS**  
Norfolk, Cambs, Oxford, Berks, Hants,  
London, Bucks  
**ARCHITECTURAL TECHNICIANS**  
London, Manchester, Yorkshire, Midlands,  
Herts, Cambs, Beds

to 25k

**PART II ARCHITECTS ASSISTANTS**  
North Counties, Norfolk, Suffolk, Essex, Kent  
**JUNIOR TECHNICIANS**  
Manchester, Hants, Oxfordshire, Midlands,  
London, Surrey, Beds  
**ASSISTANT ARCHITECTS**  
Midlands, Berks, Essex, Kent, Hants

For further information on any of the jobs listed please contact  
Claire Gladdis: [claire@magrec.co.uk](mailto:claire@magrec.co.uk) or visit: [www.magrec.co.uk](http://www.magrec.co.uk)

**Tel: 020 8547 3399 Fax: 020 8547 2546**

Magenta Recruitment Ltd 8 Eden Street, Kingston-Upon-Thames, Surrey, KT1 1BB

County Hall, Exeter

## Architectural Assistants/ Technicians (3 posts)

£22,512-£26,157

Devon Property's Construction Group provides a construction design and project management service to its public sector clients to enable them to deliver their programmes of work. Devon Property has recently restructured and as such we are looking for three Architectural Assistants or Architectural Technicians to join our team.

You will be responsible for detailed design work and contract administration on a wide range of innovative projects for our extensive programme of works across the public sector. We are looking for enthusiastic and committed individuals with demonstrable experience of design and contract administration.

If you wish to have an informal chat about the post, please contact John Airdrie, Architectural Design Manager on 01392 382735.

For an application pack, please contact the 'First Stop Desk' on 01392 383034 or 01392 383037 (answerphone), email [firststop@devon.gov.uk](mailto:firststop@devon.gov.uk) or apply online at [www.devonjobs.gov.uk](http://www.devonjobs.gov.uk) Closing date: 08/07/05. Interview date: 22/07/05. Ref: DPP0137 AJ.

We are committed to equal opportunities in employment and service delivery, and are only interested in your ability to do the job.

**DEVON COUNTY COUNCIL**

*an employer of choice*



## Senior Architects

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

### Team Leader: Regeneration

To lead a team of architects, surveyors and urban designers masterplanning and delivering mixed used regeneration projects.

### Team Leader: Architecture

To lead a team of architects responsible for a portfolio of new build health, education and community projects.

As well as the opportunity to develop your career with a company committed to both design and implementation, you will receive a competitive salary and benefits package appropriate to these senior positions.

Sprunt is an equal opportunities employer where the spirit of innovation is intensified through respect for individuals. We never forget our people are our future and that their knowledge, talent and initiative are our greatest assets.

For an information pack and application form, e-mail [jobs@sprunt.net](mailto:jobs@sprunt.net)



**sprunt.**

...not just architects





## "Three of the Best In Yorkshire"

### Job Running Architects

Leeds City Centre

- A prestigious award winning partnership, which has recently celebrated a "third of a century" in practice, presents a broad spectrum of projects for enthusiastic professionals to become engaged on. Schemes include mixed use, with planning submitted for major development of another prominent site in Leeds, leisure, commercial, retail, industrial and inner city residential, both new build and conversions.  
Whilst a fairly large and extremely busy Practice it is refreshing that they still recognise the importance of providing a positive working environment in terms of actively promoting CPD and arranging regular "socials" and "forums" for all the team to attend and enjoy.

### Architects

Skipton

- Excellent strategic opportunities have recently presented themselves within this Practice for experienced ambitious Architects keen to progress to Associate status. Services provided are diverse and include Building Surveying, Health & Safety and Party Wall Surveying in addition to the full scope of Architectural services. The range of project portfolios is wide, encompassing mixed use, leisure, retail, residential and petroleum. Situated in a delightful rural setting of Yorkshire this established large Practice regards its people as its main asset and are genuinely committed to this ethos demonstrated by being one of the few Practices in the region with the coveted "Investors in People" accolade.

### Architect/Technologist

Malton

- A design orientated Practice which specialises in the residential sector, whilst broadening its portfolio in other areas, is looking to appoint an experienced Architect or Technologist. You will express your design talents on innovative schemes as well as realising your potential to progress to Associate within the Practice and become an integral part of its bright future.

Located in a beautiful part of North Yorkshire this is a real chance to address the work-life balance.

Interested? - Contact Matthew Roberts

Email - [matthew@minervaappointments.com](mailto:matthew@minervaappointments.com)

Minerva Appointments Ltd

Telephone: 0113 244 6181

Matthew's Mobile: 07834 850215

Web: [www.minervaappointments.com](http://www.minervaappointments.com)

Address: 4 Graingers Way, Roundhouse Business Park, Leeds, LS12 1AH



## Richard Faulkner Architects

Busy, expanding practice in Surrey requires **talented architect** with good understanding of construction detailing and building regulations for high quality residential projects. Proficiency in AutoCAD and ability to work on own initiative are essential. The successful candidate will have an opportunity to develop a leading role in the practice. Email or post CV and salary expectation to Richard Faulkner.

The Old Store, The Street, Wonersh, Guildford, Surrey GU5 0PF  
Tel: 01483 894977 Fax: 01483 894424 Email: [info@richardfaulkner.net](mailto:info@richardfaulkner.net)

For advertising enquiries  
please call

Laurie Shenoda

0207 505 6803

Email: [laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)



Architects

Sunai Wilby Dee Parton

Whatever your reason for changing jobs, the new Careers in Construction website is the place to get your career moving. Completely re-built, Careers in Construction will direct you straight to the latest job opportunities in architecture.

It's easy to find the job you want with Careers in Construction. Our powerful new search options and job alerts make sure you don't miss any of the 100's of architecture positions added to the site each week, while new sections such as international jobs opens up a world of possibilities.

Avoid diversions, go straight to  
[www.careersinconstruction.com](http://www.careersinconstruction.com)

careers  
in construction  
[www.careersinconstruction.com](http://www.careersinconstruction.com)







## COMHAIRLE NAN EILEAN SIAR

Following from a review of the resources required to deliver the Comhairles' Capital Programme, the following vacancies have arisen within the Technical Services Department. Both posts are based in Stornoway, but will require travel throughout the Western Isles. This is a unique opportunity to join an enthusiastic and committed team, working in an area of spectacular natural beauty with easy access to all forms of outdoor recreation.

The Technical Services Department incorporates a wide range of professional staff providing architectural, building services, engineering, landscape and quantity surveying services for the Comhairle throughout the Western Isles. A current driving licence is essential for all posts.

### PRINCIPAL ARCHITECT

£32,607 - £34,962

The post will offer a wide range of interesting and varied work for both Council Departments and other local groups, covering the full range of architectural responsibilities from project briefing, through options appraisal and detailed design, to site supervision as well as management and leadership of a design team.

Applicants should be registered Architects with a minimum of five years' post qualification experience, good communication and interpersonal skills, be capable of leading and managing design teams and be conversant with AutoCAD 2004. Experience in all aspects of pre and post contract works are required together with a commitment to excellence in design.

### SENIOR ARCHITECT

£31,080 - £33,399

This is a newly created post and is primarily to support a Schools PPP programme which is about to get under way. Experience of design and specification requirements for 21st Century school buildings is an essential requirement for this post. Although primarily dedicated to the PPP project it is envisaged that as the project develops, more mainstream capital programme works will be introduced to the workload.

Applicants should be registered Architects with appropriate post qualification experience, good communication and interpersonal skills, be capable of working with multi-professional teams and be conversant with AutoCAD 2004. Experience in all aspects of pre and post contract works are required together with a commitment to excellence in design.

Closing date: Friday 8 July 2005.

Application forms from Human Resources Section, Council Offices, Sandwick Road, Stornoway, Isle of Lewis, HS1 2BW, Tel (01851) 709303. E-mail address; annemaciver@cne-siar.gov.uk Web address; www.cne-siar.gov.uk (CV's will not be accepted).



### Geddes Architects

Marylebone, London

Architects (3 years PQE) or Part II Students

We are looking for architects and Part 2 Students to work on a variety of mixed-use And retail projects.

Enthusiastic designers with excellent design + tech capabilities (AutoCAD, Photoshop).

CV's to kath@geddesarchitects.com

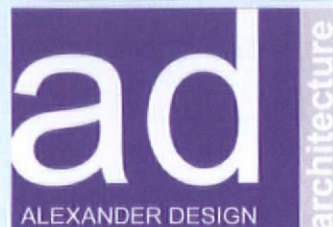


Please mention AJ when replying to adverts

For advertising enquiries please call

Nick Roberts on 0207 505 6737

Email: nick.roberts@emap.com



Offer an exciting and rewarding opportunity for a design centred

#### Project Architect

The successful applicant should have enthusiasm and commitment with two years post qualification experience and excellent design skills.

In return we can offer exciting design opportunities on a range of public and private projects with attractive salary for the right candidate.

Apply in writing enclosing CV and A4 extracts of portfolio to: Alexander Design 23 City Business Centre Hyde Street Winchester SO23 7TA

www.adarchitecture.co.uk

### NICK EVANS ARCHITECTS

#### Project Architects & Technologists

We seek enthusiastic Architects and Technologists to work on a growing portfolio of interesting university and college projects, and take a leading role in an expanding practice. Competitive salaries.

- Experience of all RIBA stages,
- Excellent communication skills,
- Microstation an advantage, and
- Long term career prospects.

Please apply enclosing CV & A4 examples of your work to S. Dergaoui at info@nickevansarchitects.com or by post to:

21H Perseverance Works 38 Kingsland Road London E2 8DD www.nickevansarchitects.com



- part III
- recently qualified
- experienced architects

all required for young and exciting practice in greater manchester. send cv and examples of work to ian moores

## ark

bedford place 115 bradshawgate leigh greater manchester wn7 4nd  
ian@arkitecture.co.uk www.arkitecture.co.uk  
t 01942 684060 f 01942 684059

# www.ajplus.co.uk/jobs



savills

## SENIOR ARCHITECT

required to join our in-house practice in Norwich.  
Mixed workload of Quality Residential/Commercial  
and Healthcare Projects.  
Design and Client Skills in equal measure.  
Salary package negotiable

Email CV + examples of work to [pabbott@savills.com](mailto:pabbott@savills.com)

## design architects

We are a design led studio based near Newbury with a passion for innovative and creative solutions for our broad range of clients in London and the south of England.

We are seeking talented architects with more than 3 years pge experience to join our team, and with new and exciting projects you will find a great opportunity to contribute and develop.

If you can demonstrate a keen commitment to design, and you are interested in joining a dynamic and progressive group, working in fresh air and countryside, please contact Chris Eisner.

The Long Barn, Welford, Newbury, Berkshire RG20 8HZ  
01488 657 657 [ceisner@suttongriffin.co.uk](mailto:ceisner@suttongriffin.co.uk)



## GIVE US YOUR VIEWS ON RECRUITMENT AND RECEIVE A FREE REPORT - WORTH £50

Cranfield Management School and The Daily Telegraph invite **HR AND RECRUITMENT PROFESSIONALS** to take part in an online survey to help predict future trends in recruitment in Construction, simply by telling us what's happening in your business.

Visit [www.rcisurvey.co.uk](http://www.rcisurvey.co.uk) and fill in the 10 minute questionnaire.

In exchange for your support you will receive a complimentary copy of the report **NORMALLY PRICED AT £50**.

Visit [www.rcisurvey.co.uk](http://www.rcisurvey.co.uk) and complete the survey today.

Further information on the RCI can be obtained from [www.rcisurvey.co.uk](http://www.rcisurvey.co.uk), or by contacting Dr Emma Parry at [emma.parry@cranfield.ac.uk](mailto:emma.parry@cranfield.ac.uk) or on 01234 754 408



Liverpool John Moores University

## Head of Planning & Development

£50k

Please Quote Ref: B6980AJ

LJMU is one of the largest contemporary universities in the UK with a student and staff community of 25,000 people. The University occupies over 30 different buildings in Liverpool, including listed properties, as well as a number of satellite campus sites outside the city centre.

The University has just begun an ambitious period of development, which will change the shape of the property portfolio to include major new flagship buildings and a rationalisation of the existing estate.

We are looking for a creative and energetic individual with the flair and confidence to assess, guide and deliver the strategic development of a major diverse estate. You must be able to clearly demonstrate experience, ability, commitment and achievement in delivering property strategies at senior level. If you are a graduate with professional qualifications in a property related discipline and have at least five years' experience at a senior level then this is an ideal opportunity for you.

Closing date: 12 July 2005.

Further particulars/application forms are available from and applications to: Personnel, Liverpool John Moores University, Rodney House, 70 Mount Pleasant, Liverpool L3 5UX.  
Tel: 0151 231 3166 or 0151 231 3518 (24 hour answerphone).

[www.livjm.ac.uk/about/vacancies/](http://www.livjm.ac.uk/about/vacancies/)

Email: [jobs@livjm.ac.uk](mailto:jobs@livjm.ac.uk)

JMU is committed to achieving equality of opportunity.



## ARCHITECTURAL ASSISTANT (Salary: 28k)

A great opportunity for enthusiastic RIBA part 2 candidates to join our Architectural team on a long-term basis. Our office is based in Chelsea-London and is a well established practice doing commercial and residential schemes. The position offers personal development and is ideal for a candidate anticipating his/her Part 3.

At least 2 years work experience is required. AutoCAD is essential and strong design and organisational skills are necessary. Photoshop and Indesign will be an advantage.

To apply for this position please send your CV to Box No. 3211, 151 Rosebery Avenue, London EC1R 4GB

Closing date for receipt of applicants:  
29th July 2005

## McDONALD ARCHITECTS

Busy, friendly practice urgently looking for highly motivated architects to work on an interesting and varied range of projects. Applicants must have some post Part II experience and be Autocad proficient.

Post or email CV to:  
McDonald Architects  
United House, North Road  
London N7 9DP  
[mail@mcdonaldarchitects.co.uk](mailto:mail@mcdonaldarchitects.co.uk)

## SENIOR ARCHITECTURAL TECHNICIAN

Required by

MORRISH BUILDERS OF Poole, Dorset  
[www.morrish-builders.co.uk](http://www.morrish-builders.co.uk)

Due to expansion this well respected regional Housebuilder and Commercial Property Developer requires a Senior Architectural Technician for it's Planning and Design Department. You will be experienced in the production of detailed construction drawings for housing developments and be fully conversant with current Building Regulations.

Amongst many other interesting projects is "Poundbury", The Prince of Wales's acclaimed urban village extension to the Town of Dorchester.  
Excellent remuneration. Whole Family Health Care.

Apply: Philip Storey, Planning & Design Manager, Morrish Builders  
Unit 5, Upton Industrial Estate, Upton, Poole, Dorset BH16 5SL  
Email: [developments@morrish-builders.co.uk](mailto:developments@morrish-builders.co.uk)



# Architectural & Interior Technicians from £22,000 – £55,000 pa

**Fantastic financial packages**  
**Great career prospects**  
**Friendly working office**

To work alongside some of the UK's most talented designers on a range of exclusive new build and refurbishment projects.

We have positions available at all levels within the business, from senior management roles to junior technicians, offering strong career prospects and some of the most exciting financial packages currently available in the market place today.

## Full time positions:

Salary from £22,000 – £55,000

To include car allowance and other benefits, package will reflect the experience and aspirations of the individual candidate.

# JANINE STONE

ARCHITECTURE, INTERIOR DESIGN, BUILD & PROJECT MANAGEMENT

## Freelance Work:

From £14 – £35 per hour  
(subject to experience)

Interested candidates should send their CV to:  
nigel@janinestone.com

Offices:  
Manchester & London.

For more information on the Janine Stone company please visit our website at:  
[www.janinestone.com](http://www.janinestone.com)

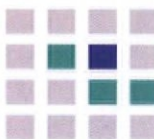
# FOLIO

## RECRUITMENT

Architecture, Design, Sales & Marketing

020 7836 0090

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



**ANTHONY REDDY ASSOCIATES**



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

**Dublin, Cork, Kilkenny, Belfast**

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

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

Please forward your CV to:

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

## CRAWFORD PARTNERSHIP

Crawford Partnership is a small, expanding, design led practice looking for talented and enthusiastic Part 1, Part 11 and recently qualified architects to work on an expanding portfolio of exciting projects in the UK.

We have just moved into our new purpose built studios in North London.

The posts offer a great opportunity to be involved from inception through to completion on every aspect of the design and construction process.

Applicants should ideally be North London based and be able to demonstrate exceptional presentation skills with 3D CAD abilities and an understanding of building regulations.

Please reply in writing or by email with CV plus A4 examples of your work to:

Alan Crawford  
Crawford Partnership  
The Studio, 1a Muswell Hill  
London N10 3TH

[info@crawfordpartnership.co.uk](mailto:info@crawfordpartnership.co.uk)  
[www.crawfordpartnership.co.uk](http://www.crawfordpartnership.co.uk)



## Department of Technical Services

**In House Consultancy Team**

## TECHNICAL ASSISTANT

Salary Grade F (up to £19,656) plus essential car user allowance/lease car

The Council is seeking to appoint a technical assistant who will work within the architectural and building team to undertake projects on an individual basis and provide technical support to the team. The work of the team is largely associated with building and project design, buildings maintenance and estates management.

Applications are therefore invited from individuals who are qualified to BTEC Ordinary in Building/RIBA Part 1 or equivalent with appropriate experience. Candidates will be required to demonstrate a detailed knowledge and understanding of building construction and be competent in the production of drawings including the use of AutoCad.

Please contact the Engineering Manager Adrian Cozens on (01768) 212448 for a general discussion about the vacancy.

For an Application Form:

- visit our web site on [www.eden.gov.uk](http://www.eden.gov.uk)
- email [human\\_resources@eden.gov.uk](mailto:human_resources@eden.gov.uk)
- apply in writing to Human Resources, Town Hall, Penrith, Cumbria CA11 7QF. telephone (01768) 212268, fax (01768) 890470
- CV's will not be considered.

Closing date for applications is Friday 15 July 2005.

This is a re-advertisement, previous applicants need not apply.

**Eden**  
District Council



The Council aims to be an equal opportunities employer and operates a policy regarding smoking. As users of the disability symbol, we guarantee to interview all disabled applicants who meet the minimum criteria for the vacancy. Canvassing of Members or Senior Officers of the Council will disqualify.

**Architects, Technologists and Part 1 & Part 2 Architectural Assistants** required to join our busy Bedford Office to work on housing projects. An interest in sustainable design and construction would be an advantage.

MEPK Architects is an equal opportunities employer.

5A Harpur Street  
Bedford MK40 1PE  
[bedford@mepk.co.uk](mailto:bedford@mepk.co.uk)  
[www.mepk.co.uk](http://www.mepk.co.uk)

**MEPK ARCHITECTS**

## PART II ARCHITECTURAL ASSISTANT

required for busy London practice with a broad variety of work in the residential sector, from funky contemporary houses to large developments of flats. Good experience leading to Part III is guaranteed and course fees paid. Year out students also required.

Preference will be given to students who can demonstrate good technical experience from previous offices.

Send or fax your CV with examples of your work to:

**Paul Brookes Architects**  
The Works, 28 Barnes Avenue, London SW13 9AB  
T. 020 8563 0181 F. 020 8563 0763



# AJ NET DIRECTORY

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

**BARKER ROSS**  
www.barkerross.co.uk

**www.rdreruitment.co.uk**

**www.riba-jobs.com**

**www.rgac.co.uk**

**www.siv.co.uk**

**www.ajplus.co.uk**

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

**www.capita-shg.co.uk**

**www.calco.co.uk**

**faststream.co.uk**

**careers in construction**  
www.careersinconstruction.com

**JUST Architecture**  
www.justarchitecture.com

For  
Advertising  
Enquiries  
Please Contact:  
Laurie Shenoda  
0207 505 6803  
Email:  
laurie.shenoda  
@emap.com

## Senior Burnham Lecturer (Contracts) Construction Engineer School Royal School of Military Engineering (RSME), Chatham, Kent



**Starting salary from £34,970 to £36,740 pa  
(with potential to rise to £39,565)**

As a Senior Burnham Lecturer, you will deliver tuition in contract management and quantity surveying related subjects to courses up to post degree level. You will be responsible to the Chief Instructor for organising, administering and instructing on department designed courses to meet military and BTEC training objectives to HNC/D level. Specific responsibility for delivering project management training package to Professional Engineering Trainees (MSc level). Act as the Royal Engineers' subject matter expert on all contractual and quantity surveying matters. Line Manager for one Burnham Lecturer.

**QUALIFICATIONS:** Chartered status with an appropriate degree and wide practical experience. Ability to instruct, tutor and assess students up to HNC/D level and, to a lesser extent, MSc level, in relation to general building, civil engineering and building services disciplines. Computer literacy, teaching experience, willingness to lead and work as part of a team, deliver results and be personally effective are all essential pre-requisites. You must be willing to attend in-house development courses as appropriate.

Applicants must state all academic qualifications on the application form.

The starting salary will be determined according to qualifications and experience. Salary progression is incremental. Burnham Lecturers have the option to join the Teachers Pension Scheme. You will receive 30 days annual leave, plus 10.5 days public and privilege holidays per year. A vast range of development training is available and actively encouraged.

**FURTHER INFORMATION:** The RSME is, as part of the Army Training and Recruiting Agency (ATRA), pursuing a 'Partnering' arrangement with a private sector organisation as part of the Government's Public/Private Partnership initiative. As a result, and depending on tour length, it is possible (but not certain) that you may ultimately be transferred into the employment of the successful Private Sector Partner.

This post is a Non-Reserved post open to UK nationals and all nationals outside the UK who meet the Civil Service Nationality requirements (this includes Commonwealth and EEA national). Applicants should have been resident in the UK for at least five years.

We actively encourage online applications. By applying at [www.mod.uk](http://www.mod.uk) you can be sure that your application has been received on time. If you are unable to apply online please contact: Beverley Shakespeare, Army Civilian HR Services on 01980 615243. When applying you should specify on the application form which post you are interested in by quoting ACHRS SBL (Contracts).

Application forms must be completed by 29th July 2005.

We are an equal opportunities employer and are fully committed to equal opportunities policies. The Ministry of Defence positively welcomes applications from suitably qualified individuals, irrespective of race, origin, sex or disability.



# MINISTRY OF DEFENCE

## mbp architects

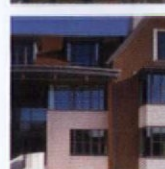
The opportunity exists for talented **project architects** to work on high quality retail and housing projects.

**Part 1 and part 2 students** also required.

Applicants should have excellent design and communication skills. The successful applicants will be offered attractive employment packages with scope to develop within the practice.

Send CV's and examples of recent work to:  
Brendan Tracey  
mbp architects, 29a High Street,  
Hampton Wick, Kingston upon Thames, Surrey.  
KT1 4DA  
Email: [admin@mbparchitects.com](mailto:admin@mbparchitects.com)

Visit: [www.mbparchitects.com](http://www.mbparchitects.com)



## CLIVE CHAPMAN ARCHITECTS

A small busy practice seeks

**A PART I ARCHITECT  
&  
A PART II ARCHITECT**

We are currently working on a variety of projects including low energy housing, one off housing in conservation areas, urban regeneration, light industrial and landscaping

Please visit our website at [www.ccar.co.uk](http://www.ccar.co.uk)

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](mailto:fiona@ccar.co.uk)



John Hallam Associates

## Architect

3-5 years experience

We are seeking to permanently employ a post 3 experienced person for UK projects.

The post will require self-motivation, good design skills with project running and detailing ability.

CAD knowledge advantageous but not essential as training will be given.

Please forward full CV to:

Mr J. Hallam, John Hallam Associates,  
Suite 10, Monks Dene, New Street,  
Chipping Norton, Oxon OX7 5LN

## Part 1 Graduate

required for small, busy practice by the sea.  
Apple Mac skills, a love of music and penchant for coffee & ice cream will be distinct advantages

DUA Architecture LLP

Highcliffe, Dorset

t: 01425 278252

f: 01425 270101

e: david@duastudio.com

## Adams & Sutherland

architecture, landscape, urban design

We are seeking a qualified architect and experienced part 2 assistant with excellent design and technical skills. Vector works preferred.

please apply in writing with cv and examples of work to:

Jill Porter, Adams & Sutherland  
Unit 1K, Highgate Business Centre,  
33 Greenwood Place, London NW5 1LB

e-mail: info@adams-sutherland.co.uk

Take out a text only

advert this size

(50mm x 42mm) and

enjoy 3 weeks

advertising for only

£249.00 (exc. VAT)

## URBAN DESIGN

Opportunity for someone interested in Urban Design to develop their future working on exciting large scale mixed use urban projects in the UK and Europe.

John Simpson and Partners

29 Great James Street

London WC1N 3ES

or

info@johnsimpsonarchitects.com

Yorkshire Dales Practice

Andrew Durham RIBA

Architect required for small practice with varied workload and prestigious clients.

Candidates wanted with enthusiasm and ambition to develop the practice with a long term view to partnership.

Please apply in writing with full CV and example of work to

Andrew Durham RIBA

Great Gib

Cononley

Nr Skipton

N Yorks

BD20 8EB

Tel 01535 634981

•The **NOBLE** Consultancy•

We are seeking a talented, ambitious, housing layout designer to join our busy Bristol Architectural Consultancy.

The successful candidate will extend their skills over many large prestigious projects around the UK with leading developers keen to encompass all the latest urban design thinking.

Please e-mail your c.v. to Nick Noble at:

nobleconsultancy@btconnect.com

## BUSSINESS OPPORTUNITIES

### LAKELAND PRACTICE FOR SALE

Small, busy practice with varied workload for sale, in the heart of the Lake District

Long history, extensive archives, good reputation & town centre location

Expressions of interest to -

Po Box 3210

151 Rosebery Avenue

London EC1R 4GB

## COMPETITION



### ROYAL COMMISSION FOR THE EXHIBITION OF 1851

#### Fellowship in the Built Environment

After the successful award of early Fellowships for research into 'Landscape and Modernity', 'Urban Issues' and, more recently, into 'Human Habitation', 'Transport and the Built Environment' and 'Housing for the 21st Century', the Commission now intends to make a further, similar award.

Continuing their theme of important matters for study within the context of the Built Environment, the Commissioners have selected as the subject for this year's competition:

#### The Sustainability of Cities

A broad, holistic approach is encouraged, and entries will accordingly be accepted not only from individuals but also from formal or informal partnerships.

Candidates should be UK or Commonwealth citizens, carrying out research over a 2 year period, culminating in either a personal mark of distinction (e.g. PhD) or a milestone or work of significance. Projects that aim to inform the wider community are particularly encouraged. In all cases, candidates are asked to identify a mentor who can contribute to, and make expert and objective commentary on the candidate's work, and who will ensure linkage and promulgation of the work to the appropriate peer group.

The value of the award is £30,000 pa for each of two years.

There are no application forms, but in the first instance candidates are asked to forward five copies of an application of no more than four pages of A4, to include a CV and an outline brief of the subject to be studied. Lavishly produced or illustrated submissions are not required.

Based on these applications a short list will be selected and these candidates will be invited to provide a further, more comprehensive written submission before being interviewed.

#### Key dates are as follows:

Closing date for initial applications  
Short list promulgated  
Closing date for further submissions  
Interviews and final selection

Thursday 28 July 2005  
mid-September 2005  
mid-November 2005  
late November 2005

#### The Selection Committee will be:

Mr Alan Baxter  
Lord Linley  
Mrs Joanna Kennedy OBE  
Mr Ian Ritchie CBE

Engineer and Chairman of the Committee  
Designer  
Civil Engineer  
Architect

#### Entries should be sent to:

The Secretary, Royal Commission for the Exhibition of 1851,  
Room 453, Sherfield Building, Imperial College, London SW7 2AZ

To Arrive By: 28th July 2005

Telephone enquiries may also be made to Malcolm Shirley on 020-7594-8790,  
Fax: 020-7594-8794, or e-mail: royalcom1851@imperial.ac.uk  
This information is also carried on our Website: www.royalcommission1851.org.uk

"Everything within the city connects ..... this, too, may be a source of inspiration"

Peter Ackroyd

POLLARD THOMAS EDWARDS  
is looking for inspired architects

Please send your CV to

Teresa Borsuk, Diespeker Wharf, 38 Graham Street, London N1 8JX  
www.ptea.co.uk

PTE is an equal opportunities employer

## COURSES

## AutoCAD Courses

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

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

## CAD Training Service



**SITES WANTED**

## Penny for them...

(actually it could be millions)

If you are aware of a possible development site, we want to hear from you. Acorn Homes, as part of their new MYSPACE initiative, is looking to instruct new architects on innovative sites, both residential and commercial. Essentially, if you know of either a site or an area, which you feel has potential, Acorn Homes will pay you both a site finder's fee and guarantee you instruction for any proposed scheme.

Contact John or Melanie on 020 8341 2222

or visit [www.acorn-homes.co.uk/myspace](http://www.acorn-homes.co.uk/myspace)

YOUR VISION, OUR KNOW HOW



MS1QAJ

**CLASSIFIED ENQUIRIES**

Gemma Cook: T 020 7505 6816 F 020 7505 6750

[gemma.cook@emap.com](mailto:gemma.cook@emap.com)

**BUSINESS INFORMATION**



**NATIONWIDE**

Bus Stops & Shelters  
Canopies & Walkways  
Display & Signage

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

T: 020 8561 4959

F: 020 8848 1397

[sales@trueform.co.uk](mailto:sales@trueform.co.uk)

**trueform**

industry leading solutions

**MASTIC ASPHALT WEBSITE**

Where to go to find out more  
about mastic asphalt...

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

**mac**

Mastic Asphalt Council

PO Box 77, Hastings, East Sussex TN35 4WL

Tel: 01424 814400 Fax: 01424 814446 E-mail: [masphaltco@aol.com](mailto:masphaltco@aol.com)


**MODEL MAKERS**



**BULLFROG  
MODELS LTD**

Contact  
**STAN AUBERTIN**

20b Tower Workshops  
58 Riley Road, London SE1 3DG  
Telephone: 020 7394 7866  
Facsimile: 020 7394 6798



**A.D.A.D.**

Models Photography by Model maker  
Perspectives Illustrations Architect  
Designs

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

Contact  
Antony Duckett SAI ARIBA  
01491 574350

**MODEL MAKERS**




For all  
enquiries  
please call  
Wesley or John  
01892 835051

Tonbridge Kent  
[tpamodelmakers.com](http://tpamodelmakers.com)

Email:  
[creativity@tpamodels.freemove.co.uk](mailto:creativity@tpamodels.freemove.co.uk)

**Modelmakers**

We have a cool new web site...  
Have a look at [www.flicmodels.com](http://www.flicmodels.com)



## STEPHEN FOOKS

**Architectural Model Maker**

**00 44(0)7768 322294**

**[models@stephenfooks.com](mailto:models@stephenfooks.com)**

Small Bristol practice, owner  
close to retirement, with  
varied workload of residential,  
church and leisure projects  
with good potential, would like  
to hear from others interested  
in acquisition.

Expressions of interest to

Box no 3029

151 Roseberry Avenue  
London EC1R 4GB

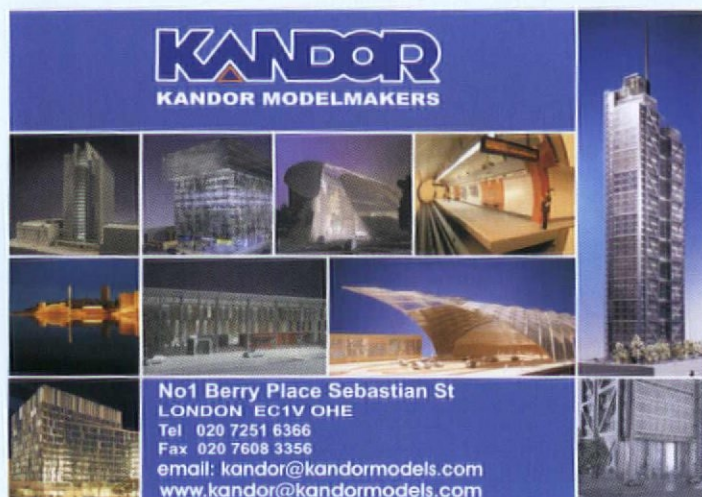
## ARCHITECTURAL MODELMAKERS

**elfin**  
presentations

191-205 Cambridge Heath Road London E2 0EL  
Tel. (020) 7729 6744 Fax. (020) 7729 9318  
[www.elfinpresentations.co.uk](http://www.elfinpresentations.co.uk)



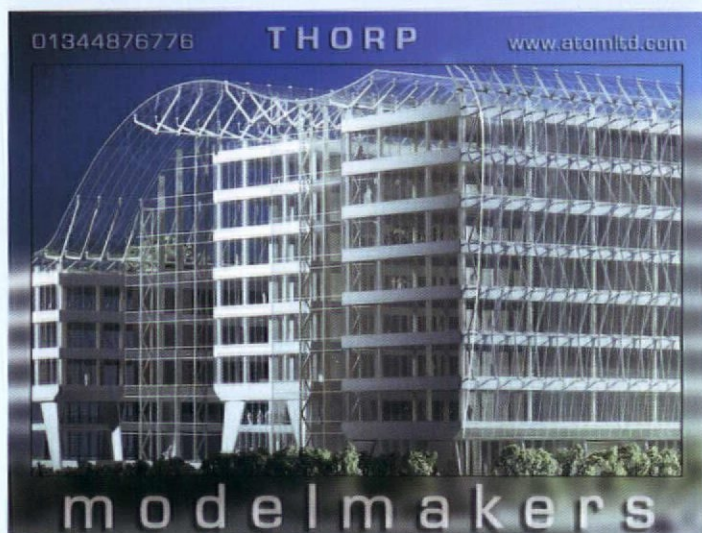
## MODEL MAKERS



**KANDOR**  
KANDOR MODELMAKERS

No1 Berry Place Sebastian St  
LONDON EC1V 0HE  
Tel 020 7251 6366  
Fax 020 7608 3356  
email: [kandor@kandormodels.com](mailto:kandor@kandormodels.com)  
[www.kandor@kandormodels.com](http://www.kandor@kandormodels.com)

01344876776 **THORP** [www.etamltd.com](http://www.etamltd.com)



modelmakers

# PIPERS

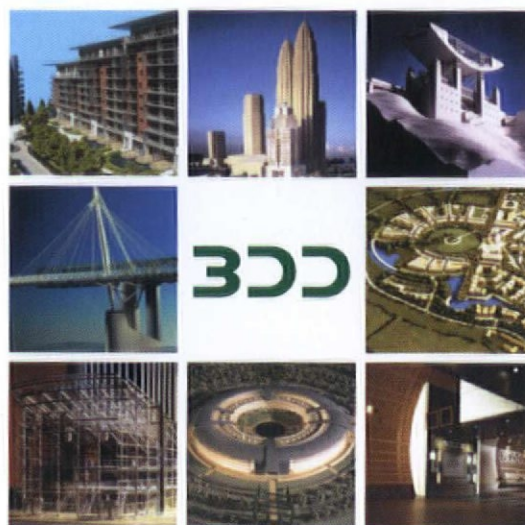
Concept | Planning | Marketing

For all your modelmaking requirements,  
contact Nick McKeogh.

27-35 Beviden St  
London N1 6BH

Tel 020 7250 0530  
Fax 020 7251 0134  
Email [studio@pipers.co.uk](mailto:studio@pipers.co.uk)

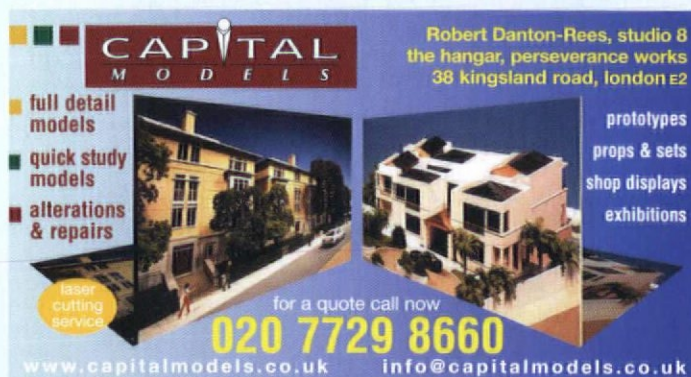
[www.pipers.co.uk](http://www.pipers.co.uk)



**3DD**

## MODELMAKERS

t: +44 (0) 20 7739 7933 w: [3dd.co.uk](http://3dd.co.uk)



**CAPITAL**  
MODELS

Robert Danton-Rees, studio 8  
the hangar, perseverance works  
38 kingsland road, london E2

full detail models  
quick study models  
alterations & repairs

laser cutting service

prototypes  
props & sets  
shop displays  
exhibitions

for a quote call now  
**020 7729 8660**

[www.capitalmodels.co.uk](http://www.capitalmodels.co.uk) [info@capitalmodels.co.uk](mailto:info@capitalmodels.co.uk)

# COMBER

**MODELMAKERS Tel: 020 8533 6592**

LONDON

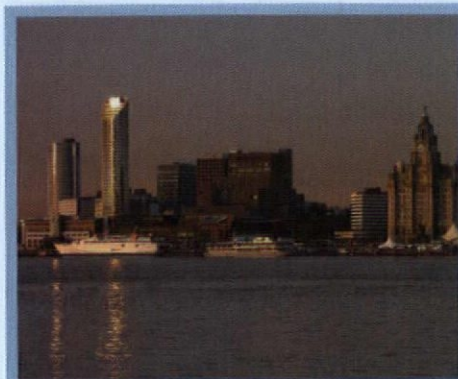
• INVERNESS



E mail: [models@combermodels.demon.co.uk](mailto:models@combermodels.demon.co.uk)  
**QUALITY • SPEED • RELIABILITY**



## 3D COMPUTER VISUALISATION



### Uniform

+44 (0) 151 709 9055  
info@uniform.net  
www.uniform.net

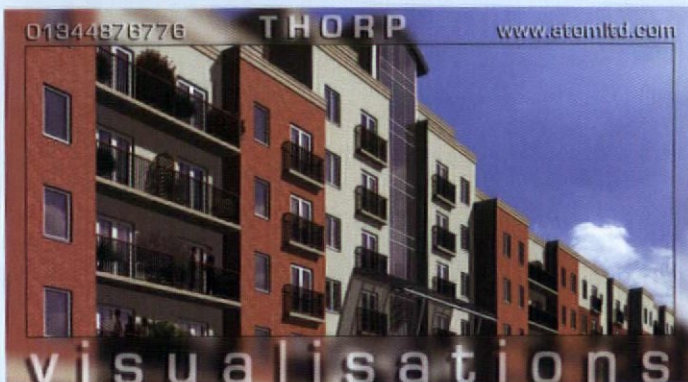
Featured Project:  
West Tower  
Architect:  
Aedas



designhive  
visualisation & animation

Phone 01483 422 070  
Fax 01483 422 786  
info@designhive.co.uk  
www.designhive.co.uk

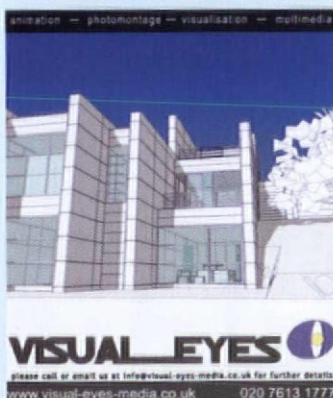
The Grand Magazine. Client: Saville Jones Architects



01944876776

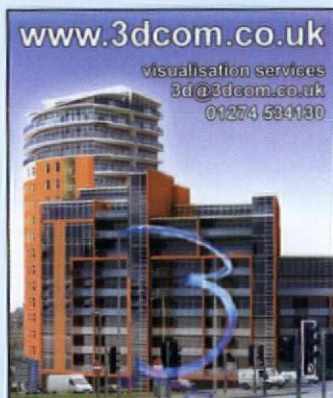
THORP

www.etemltd.com



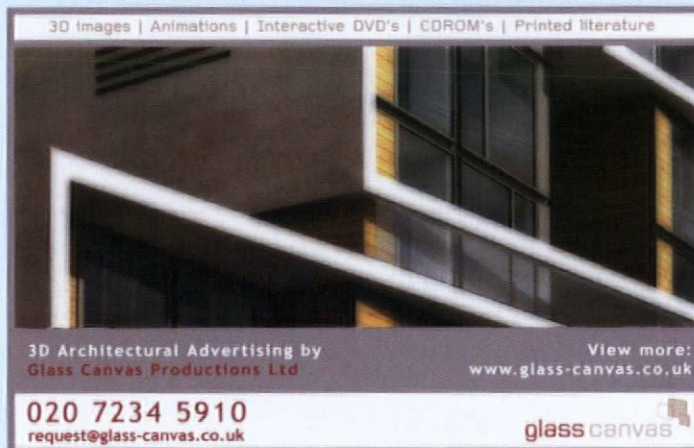
**VISUAL EYES**

please call or email us at info@visual-eyes-media.co.uk for further details  
www.visual-eyes-media.co.uk 020 7613 1777



www.3dcom.co.uk

visualisation services  
3d@3dcom.co.uk  
01274 534130



3D Images | Animations | Interactive DVD's | CDROM's | Printed literature

3D Architectural Advertising by  
Glass Canvas Productions Ltd

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

020 7234 5910

request@glass-canvas.co.uk

glass canvas



the digital image co.

visualisation, animation  
&  
multi-media

www.thedigitalimageco.com

020 7613 5530

we can start any job any size immediately

model making : perspectives : 3d visualisation : animation

Telephone 0121 321 2030  
www.idrawfast.com

idrawfast



## SURVEYORS

# PLANS-SECTIONS-ELEVATIONS

the only professional survey practice specialising in measured building surveys for over 35 years



## Michael Gallie & Partners

### CHARTERED MEASURED BUILDING SURVEYORS

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



## XYZ Surveys

Digitally mapping the Landscape

- Topographical Surveys
- Engineering Surveys
- Measured Building Surveys
- Utility Surveys

Head Office T 020 8255 4550 F 020 8255 4551  
London Office T 020 7580 8200

Email [surveyors@xyzsurveys.co.uk](mailto:surveyors@xyzsurveys.co.uk)  
Fast Free Quotation Service



Land & Measured Building Surveys  
Established over 12 years

- Measured Building Surveys
- Setting Out
- Topographical Surveys
- GPS Surveys

208 Blythe Road,  
Hammersmith, London,  
W14 0HH

Tel: 020 7610 4132  
Fax: 020 7610 4142  
email: [info@metroplans.com](mailto:info@metroplans.com)  
[www.metroplans.com](http://www.metroplans.com)

## KINGS

Land and Architectural Surveyors  
YOUR CHOICE FOR ALL YOUR SURVEY NEEDS  
Specialising in

**Topographical Surveys** – For large and small scale surveys using the latest high accuracy robotic instrumentation and G.P.S.

**Architectural Surveys** – For plans and elevations using SurBuild building survey software on pen map hand held computers

**Utility Surveys** – For drainage and location of all underground utility services.

**Photogrammetry** – For accurate 3D models of building facades, pipe works and areas of difficult access

Kingsland Surveyors Limited  
Bridge Chambers  
Bridge Street  
Leatherhead  
Surrey KT22 8BN  
Tel. 01372 362059  
Fax. 01372 363059  
e-mail - [mail@kingslandsurveyors.co.uk](mailto:mail@kingslandsurveyors.co.uk)  
website - [www.kingslandsurveyors.co.uk](http://www.kingslandsurveyors.co.uk)



## PERSPECTIVES

### DAVID HOARE

#### ARCHITECTURAL ILLUSTRATOR



HAND DRAWN  
-PERSPECTIVES  
TEL/FAX 020 8852 7508

### GERALD GREEN

#### PROFESSIONAL PERSPECTIVES



Tel/Fax: 024 7632 5059  
[www.ggarts.demon.co.uk](http://www.ggarts.demon.co.uk)



measured land and building surveys

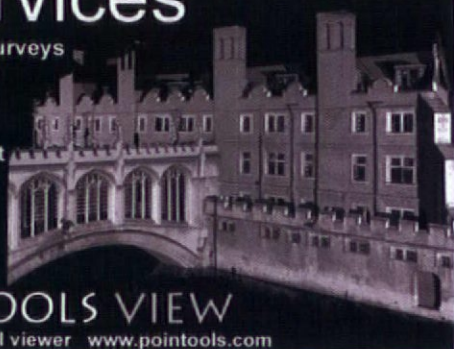
the true measure of excellence

t 020 8543 8884 e [info@callidussurveys.co.uk](mailto:info@callidussurveys.co.uk)

f 020 8543 6664 w [www.callidussurveys.co.uk](http://www.callidussurveys.co.uk)

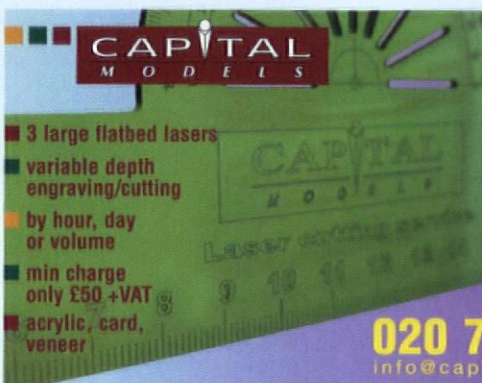
## apr services

measured building surveys  
topographic surveys  
laser scanning  
visualisation  
[mail@aprservices.net](mailto:mail@aprservices.net)  
[www.aprservices.net](http://www.aprservices.net)  
t: 020 8447 8255  
f: 020 8882 8080



**POINTTOOLS VIEW**  
pointcloud & model viewer [www.pointtools.com](http://www.pointtools.com)

## LASER CUTTING SERVICES



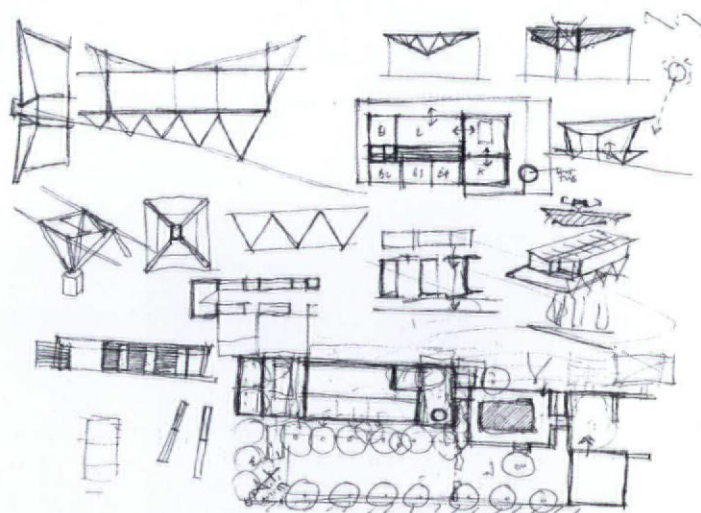
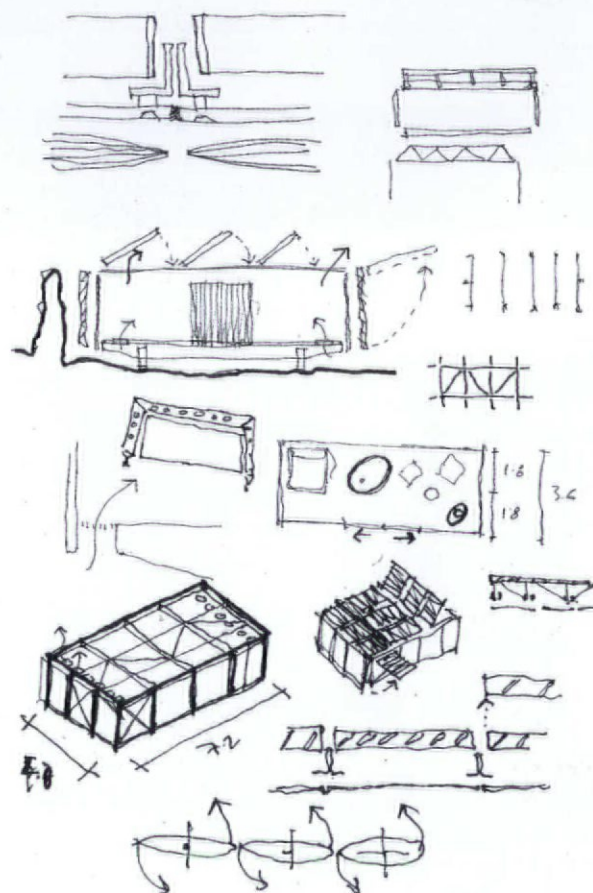
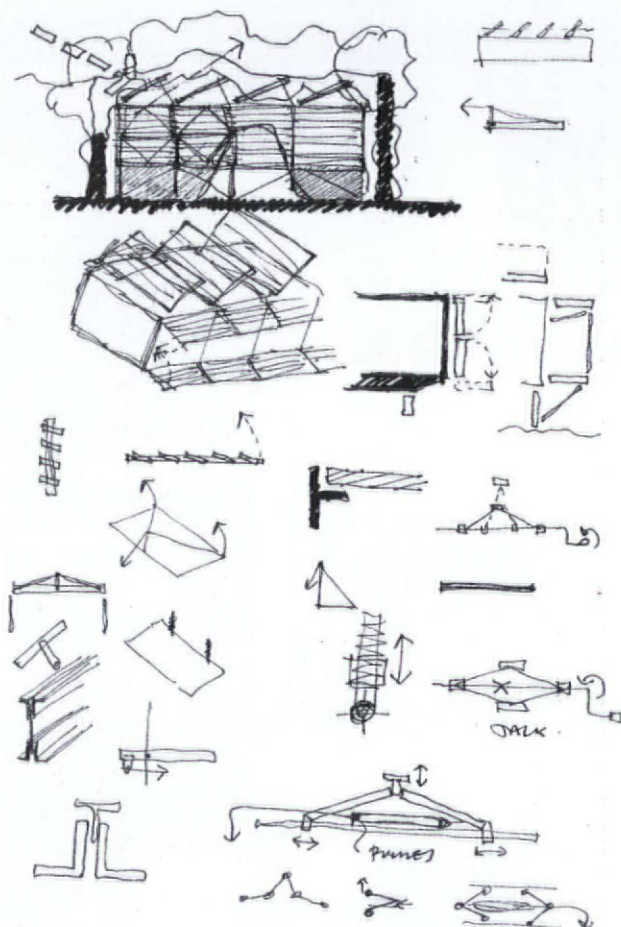
## fast laser cutting service

capital models  
studio 2, the hangar  
perseverance works  
38 kingsland road  
london E2

for a quote call now

**020 7729 8660**  
[info@capitalmodels.co.uk](mailto:info@capitalmodels.co.uk)





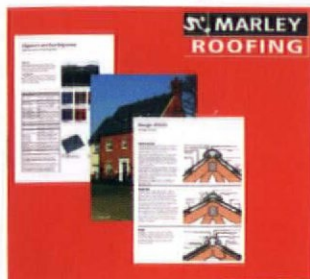
Glazed pavilion in the ruins of a house (above) and self-sufficient villa (right), both in the south of France. By Buddy Haward of Burd Haward Architects



Respond to these panels at [www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)

Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Gemma Cook on 020 7505 6816

## MARLEY ROOFING



### AJ ENQUIRY 201

With the slate look increasingly being specified to create an authentic roofing effect, Marley Roofing has launched a revised Interlocking Slates brochure, which showcases its range of interlocking slates and demonstrates how they can be combined with the economic and functional benefits of concrete.

## STOAKES



### AJ ENQUIRY 202

Top-quality 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 that have low U-values, large spans and that 'warmth of wood' internal feel.

## ARNOLD LAVER



### AJ ENQUIRY 203

Arnold Laver Timber World in Leeds is supplying the new Churchfields housing development at Cudworth, near Barnsley, with its specially engineered Silent Floor System, which is guaranteed to be 'squeak free' and won't warp, shrink or split like conventional timber alternatives.

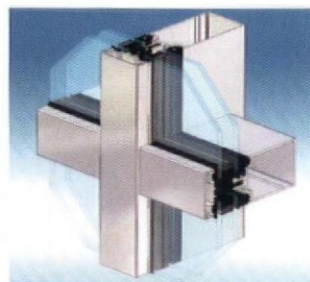
## KEIM MINERAL PAINTS



### AJ ENQUIRY 204

Keim Mineral Paints' Universal Render was specified for new social housing at Cornes Close in Ashford. Universal Render was chosen as it is eco-friendly, easy to use and provides a quality rendered finish that requires no extra treatment – saving costs both on construction and throughout its life.

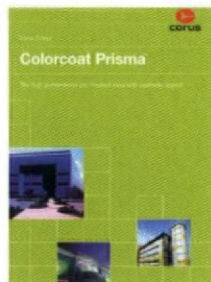
## KAWNEER



### AJ ENQUIRY 205

Kawneer, the UK's leading manufacturer and supplier of architectural aluminium systems, has launched the AA 100 curtain wall system, combining greater flexibility of design and outstanding performance with its unique dry-jointed system for multiple facade applications.

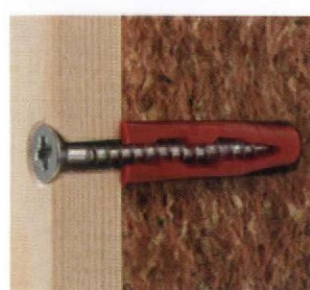
## CORUS COLORCOAT



### AJ ENQUIRY 206

Colorcoat Prisma offers a technically and aesthetically superior pre-finished steel product over PVDF (Pvf2), supported by the Confidex Guarantee, only available from Corus. It is available in a range of colours. For a new brochure telephone 01244 892434, or visit [www.colorcoat-online.com](http://www.colorcoat-online.com)

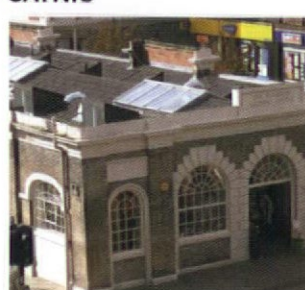
## UNO



### AJ ENQUIRY 207

The unique Uno is a new generation of plug, designed and developed by fixings expert Rawlplug. As its name suggests, Uno is the only plug designed to fix securely into any material – from concrete and brick to block or sheet metal. It features a unique zigzag design, offering a confident fixing solution.

## CATNIC



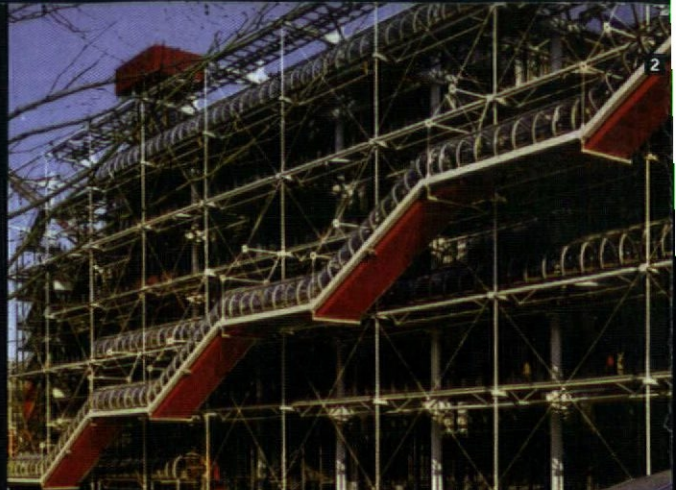
### AJ ENQUIRY 208

Tuffslate, part of the Catnic Litetile range, was used to reroof the Grade II-listed Shambles building in Stockton-on-Tees. Tuffslate tiles are manufactured from galvanised steel and finished in an agate colour – to emulate a durable natural slate finish – and require minimal maintenance.





1



2

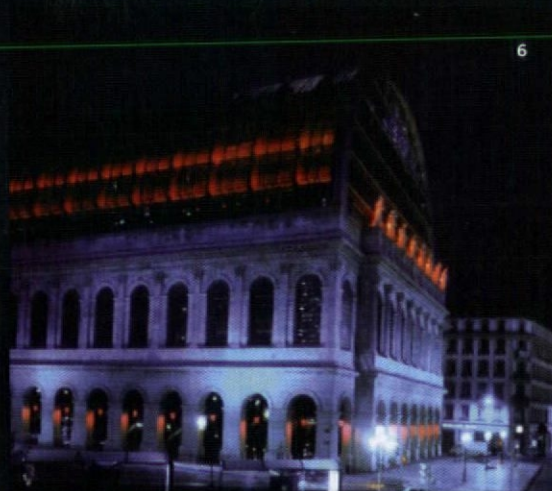
What do they have in common?



4



5



6

- 1 Teatre Nacional de Catalunya - Spain- Ricardo Bofill
- 2 Centre Georges Pompidou - France- Renzo Piano
- 3 The Sage - Gateshead - UK - Foster & Partners
- 4 Putrajaya International Convention Centre - Malaysia- Hijias Kasturi
- 5 La Pedrera - Spain- Antonio Gaudí
- 6 Opera de Lyon - France- Jean Nouvel

**FIGUERAS**  
INTERNATIONAL SEATING

SPECIALISTS IN PUBLIC SEATING SOLUTIONS

UK : [rbonet@figueras.com](mailto:rbonet@figueras.com)

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