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GOOD, SOLID BUILDING STUDIES WILL ALWAYS BE THE MAINSTAY OF THE AJ

By Isabel Allen

Now that the dust has settled, responses to the new AJ have graduated from the knee-jerk 'wonderful', 'inspired' or 'absolutely dire', and become a little more considered. There isn't much we can do to appease the, thankfully very few, readers who simply hate the whole look and feel of the new AJ. But it would be both foolish and cavalier to ignore those who have more considered criticisms to make. Perhaps the most worrying is the erroneous but understandable perception that we have abandoned the Building Studies which, as Andrew Beard puts it on this week's letters page, 'many of us used to turn to once a week for our essential nourishment'.

Although we are delighted to be showcasing the 78 buildings that have been recognised in this year's RIBA awards, the timing of the announcement, immediately after our AJ Corus 40 Under 40 issue, is far from ideal. Running two bumper portmanteau issues in quick succession so

soon after the relaunch may give the (entirely false) impression that we have opted for bulk and showiness for the relaunched AJ, and that we are moving towards a catalogue format, with the emphasis on definitive lists and captions as opposed to more in-depth articles.

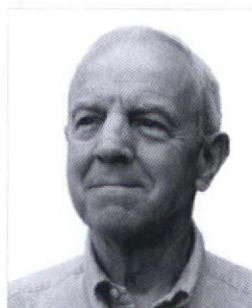
Normality, albeit a new and extremely beautifully designed normality, will resume with the next issue. We will be returning to a more modest number of pages. And those who have a sneaking suspicion that we have thrown the baby out with the bathwater can rest assured. We will continue to provide the technical information that the AJ has always prided itself on. A run of Building Studies will kick off next week, with the emphasis not only on just-finished projects but also on buildings that are either currently under construction or already in use. Good, solid Building Studies, complete with working details when appropriate, are still – and will always be – the mainstay of the AJ.



CONTRIBUTORS



Carolyn Djanogly took the portrait of Ken Yeang on pages 16-17. A former television documentary director, her first book of portraits, *Centurions*, was published in 1999.



Dean Hawkes, formerly a professor at the Welsh School of Architecture, is an architect, writer and teacher. He reviews Ruth Slavid's book, *Wood Architecture*, on pages 106-107.



Matthew Wells, whose drawings appear on this week's *Sketchbook* (page 122), is a structural engineer and director of London-based company *Techniker*.

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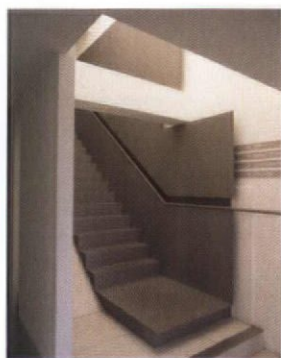
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New this week:

- 40 under 40 at www.ajplus.co.uk/40under40
 - Discussions about the next Royal Gold Medallist and CPD presentations at www.ajplus.co.uk/forum
- See also:

- Six breaking news stories a day at www.ajplus.co.uk/news
- A database of more than 400 buildings at www.ajspecification.com
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ARCHITECTURE SCHOOL SEES HUGE IMPROVEMENT

The University of Central England is celebrating a remarkable turnaround at its ailing architecture school. This time last year the Birmingham school posted some of the worst results in academic history, when only four of its 66 full-time students managed to pass their three-year degree. However, it was announced on Tuesday (21 June), that 61 per cent of this year's Part 1 students have succeeded in securing a degree.

RIBA PLANS TO INCREASE COMPETITIONS

The RIBA is developing plans to increase the number of competitions held in Britain every year fourfold. President-elect Jack Pringle told the AJ that the institute has commissioned Davis Langdon to investigate the property and construction industry's capacity for possible further design contests.



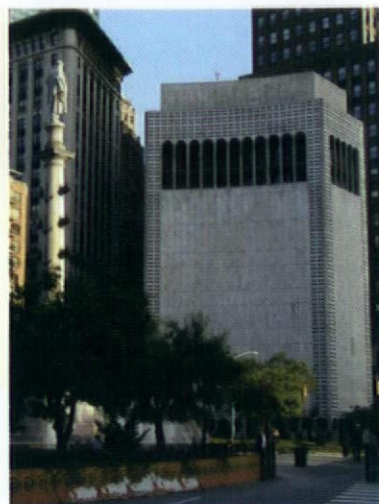
ANDREW PUTLER

LDA'S REED BRIDGE BACKED

LDA Design's plans for an iconic suspension bridge in Cambridgeshire look likely to get the go-ahead after winning backing from the East of England Development Agency. The scheme, known as the Bridge of Reeds, has emerged as a front runner in the search to find an East Anglian landmark.

ENDANGERED SITES LISTED

The World Monuments Fund has revealed its 2005 list of most endangered sites – including Edward Durrell Stone's porthole-studded building at Columbus Circle in Manhattan, Alexander 'Greek' Thomson's St Vincent Street Church, Glasgow, and 'every cultural heritage site' in Iraq.



GRAY BACKED BY NEW EMPLOYER AS KIAD SUES

The University of Kent has struck back on behalf of Don Gray, the academic it poached from the Kent Institute of Art and Design (KIAD) to set up a rival school of architecture. The university's authorities have accused KIAD – which is suing Gray (AJ 16.06.05) – of unilaterally failing to show up at a scheduled arbitration session.

NEW GLASGOW MOTORWAY SLAMMED

Prominent Scottish architect Charlie Sutherland has slammed a controversial motorway extension in Glasgow. Sutherland hit out at the 'hideous' £500 million proposal to extend the M74 into the heart of the city. He told the AJ: 'I'm making a very personal point – which seems to have ruffled a few feathers at the council.'

GOVERNMENT PROBE INTO LOCAL PLANNING SYSTEM

The government has launched a new investigation into the troubled local planning system. Over the next three years, researchers will attempt to find out whether the recently introduced Planning and Compulsory Purchase Act 2004 has improved public confidence in it.

ARB CASE COST REVEALED

The ARB's Professional Conduct Committee spent £22,403 bringing 'trumped-up' charges against an innocent 62-year-old architect. Anthony Rodgers, a partner at Market Harborough-based practice B+R Partnership, was cleared of all seven counts of serious professional incompetence at a hearing in April after a year-long ordeal (AJ 21.04.05). The sum is equivalent to the registration fees of 300 architects and was only disclosed following a Freedom of Information request by the AJ.

QUANGO CALLS FOR MORE CREATIVE PFI EDUCATIONAL DESIGNS

Education quango School Works has highlighted the design problems found in PFI projects. The advisory body, which aims to improve design and construction within the education sector, is concerned that new schools are suffering under the current regime. Speaking at a seminar on Tuesday (21 June), Ty Goddard, the organisation's chief executive, demanded that architects 'think more creatively'.

ENGLISH HERITAGE STAFF GO ON STRIKE

The financial crisis plaguing English Heritage came to a head on Tuesday (21 June) when 500 of its members engaged in a summer solstice strike. Many of those who went on strike were quantity surveyors and architects who have been hit by the heritage body's plans to scale back their work. The move comes in the wake of its decision not to replace nine architects when they retire.

SMC TO SNAP UP TWO MORE PRACTICES

The SMC Group has revealed plans to take over another two architectural practices by the end of the year – only days after it snapped up two northern firms. The recently floated company completed the acquisitions of Manchester and Lancaster-based Corstorphine & Wright Hills Erwin and Leeds-based Philip Lees and Associates last week.

UK PLANNING SLATED

A right-wing think tank has issued a report attacking Britain's planning system and blaming it for the shortage of affordable homes. The Policy Exchange group, which is associated with the Conservative Party, is claiming that a 'Soviet-style' planning regime has resulted in the UK population living in 'some of the smallest, oldest and costliest homes in the developed world'.

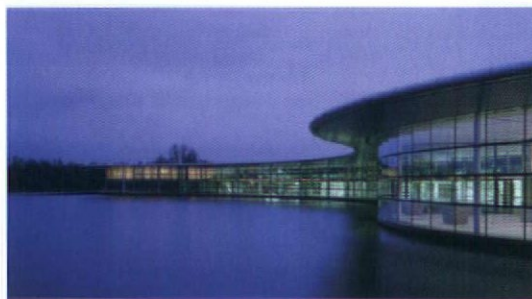


CONTROVERSIAL BATH SPA 'TO OPEN BY EASTER 2006'

Bath council and its contractors claim that the long-awaited Bath Spa project will finally open next Easter. The controversial building has stood empty for months due to a dispute between the contractor Mowlem, the architect Grimshaw and the council. Following a condition survey of the site carried out by Capita Symonds, the council is now predicting that the spa could open its doors in April 2006.

ARCHITECT FINED

Architect Deborah Parker of Islington, north London, has been found guilty of unacceptable professional conduct by the ARB's Professional Conduct Committee. Parker was fined £600 for failing to address problems on a scheme in Blackheath, south-east London. She was also found guilty of working for a brief time as an architect while not on the ARB register.



FOSTER'S F1 BUILDING SCOOPS ROYAL AWARD

Foster and Partners' headquarters building for the McLaren Formula One motor-racing team has won the Royal Fine Art Commission Trust Building of the Year Award. The building, which is considered one of Foster's best in recent years, was given the prize at a special event last Thursday (16 June).

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. 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.

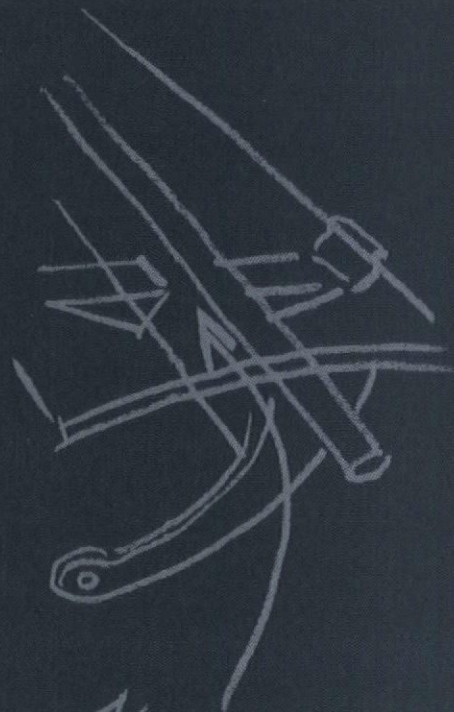
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Netherlands-based landscape and urban design firm West 8 has won the competition for central London's highly contentious Jubilee Gardens site on the South Bank. The firm saw off the three other shortlisted practices in the international competition: Gross Max, Thomas Heatherwick and EDAW. West 8's designs were based primarily on the concept of an undulating green park, which, through landscaping, will have a series of hills and 'look-outs' for views up and down the Thames. The practice has also developed concepts for lighting at night, which, it claims, will create 'a spectacular display that will animate the park'.

TRAUMA FOR SCOTTISH CABE

By Ed Dorrell

Scotland's embryonic bid to create a version of the CABE design review process north of the border has already hit a series of problems that threatens to derail the entire project.

Both HOK International and Aberdeen City Council are fuming over the criticism of a scheme they proposed in the first-ever Architecture and Design Scotland (A&DS) design review meeting.

The proposals – for a £150 million masterplan in Aberdeen city centre called the Bon Accord Quarter – were slated by the review committee for being 'driven almost entirely by commercial and retail imperatives'. The plan was also accused of 'lacking any kind of architectural vision' (*AJ Plus* 13.06.05).

Phillip Wren, HOK's head of retail developments,

is understood to have written to Sebastian Tombs, the new chief executive of A&DS, about the review session, questioning the fairness of the system and demanding that the protocol for meetings be changed.

The complaints he is understood to have cited in the letter include allegations that there were more than double the number of people present than had been advertised and that the time allowed for the presentation was considerably shorter than HOK had expected.

However, the biggest of HOK's concerns was that the minutes of the meeting were published online – even though the project had not yet gone to public consultation.

A&DS is believed to be worried that the Freedom of Information Act – which

is being enforced more stringently in Scotland than in England – is likely to force the body to publish all the minutes of its design review meetings in future.

In England, CABE has long insisted that the success of design review is largely down to the fact that developers and architects feel comfortable bringing schemes to be reviewed at the pre-planning stage because the meetings are held behind closed doors.

If it is compulsory for all A&DS-reviewed schemes to be published, developers are likely to refuse to present them.

Sandy Beattie, a planning officer who attended the design review meeting with HOK, told the *AJ* that the event had been wholly unacceptable.

He said: 'HOK was advised to present the scheme one way

and then it turned out A&DS wanted it a different way.'

'The minutes were published without our consent, which is well within its rights, but we think it would have been very good to have allowed us to respond first.'

Beattie added: 'The reviewers saw an early draft of the scheme, and to publicly criticise it was probably very counter-productive.'

Tombs said the procedural problems were being looked into by A&DS. He also added that he would respond to Wren's letter by the end of this week.

He said: 'We are going to have to take this problem to the Freedom of Information commissioner to see whether we have to publish the details of all our meetings. It will be interesting to see what he has to say.'

NEWS IN PICTURES

1. View of Bishopsgate Tower from Waterloo Bridge. Richard Rogers' tower is to its right, masking the 'Gherkin'

2. Landscaping and art works run across the site

3. First-floor level; the office lobby is accessed by escalators

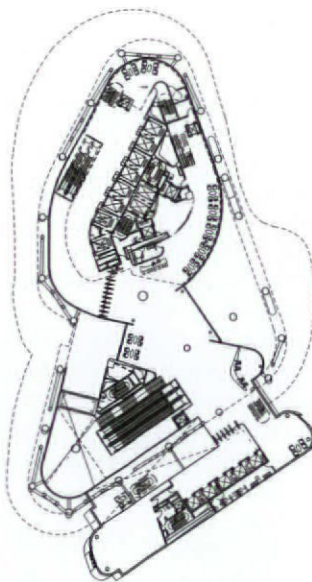
4. Typical office floor in open-plan mode; it can be cellular. The tower could subdivide into two without difficulty



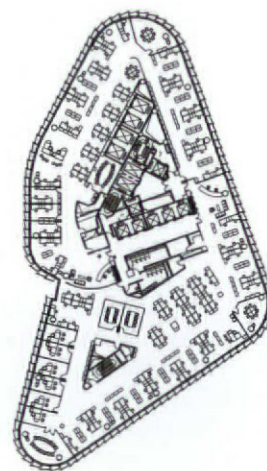
1.



2.



3.



4.



5. The canopy at street level.
Its primary function is wind protection

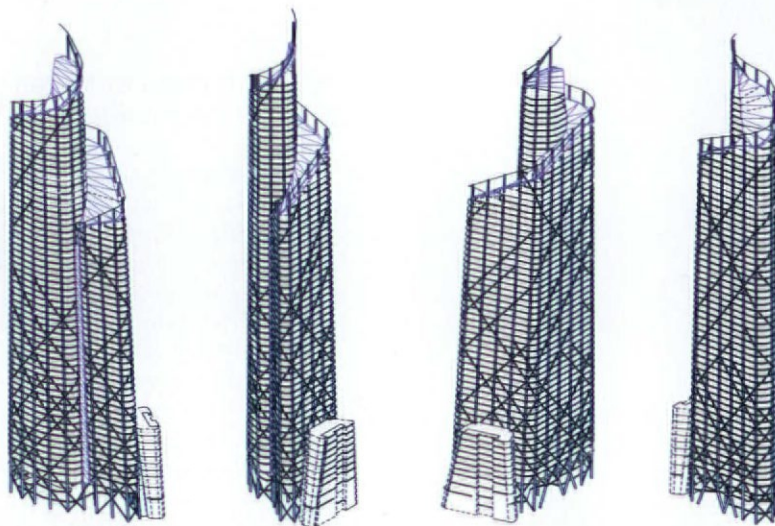
KPF PLANS HIGHEST TOWER IN CITY'S TALL BUILDINGS CLUSTER

A 307m sculpted glazed tower on Bishopsgate in central London has been submitted for planning permission, with the backing of City planners. Following opposition to an original tower design by Helmut Jahn two years ago, the scheme's German investment client, DIFA, bought the site next door and appointed a new architect, KPF. If it does win planning, Bishopsgate Tower will form the highest element to date of the planned 'eastern cluster' of tall buildings the City is ambitious to promote, and will be similar in height to Renzo Piano's 'shard' building, which will be sited across the river at London Bridge. The proposal is close to the old CU Tower (now the Aviva Building) and the tower planned by the Richard Rogers Partnership for the British Land Company. Key design elements of the KPF tower include:

- the folding form, comprising 'snakeskin' glazed panels, which are intended to give a shimmering effect as they wrap around the Arup structure in two planes;
- the cutaway top, forming a distinctive skyline element quite unlike near neighbours Tower 42 and Swiss Re;
- the canopy at the base of the building, the structure and form of which derive from the computer-designed facade; and
- the 18m-high entrance to the complex, which includes public uses at ground-floor, first-floor and second-floor levels, complemented by a publicly accessible restaurant and bar at floors 42 and 43.

The proposal benefits from the wider footprint created by DIFA's site purchase. The tower, which will become Britain's second-tallest building after Piano's Shard of Glass, will stay out of key views of the St Paul's dome from Fleet Street/Ludgate Hill. At the ground plane the proposal has a free-form urban landscape quality. KPF's Lee Polisano has now been given the rare opportunity to design two major towers on the same street – work on his design for Gerald Ronson's Bishopsgate site, the Heron Tower, is expected to start on site later this year.

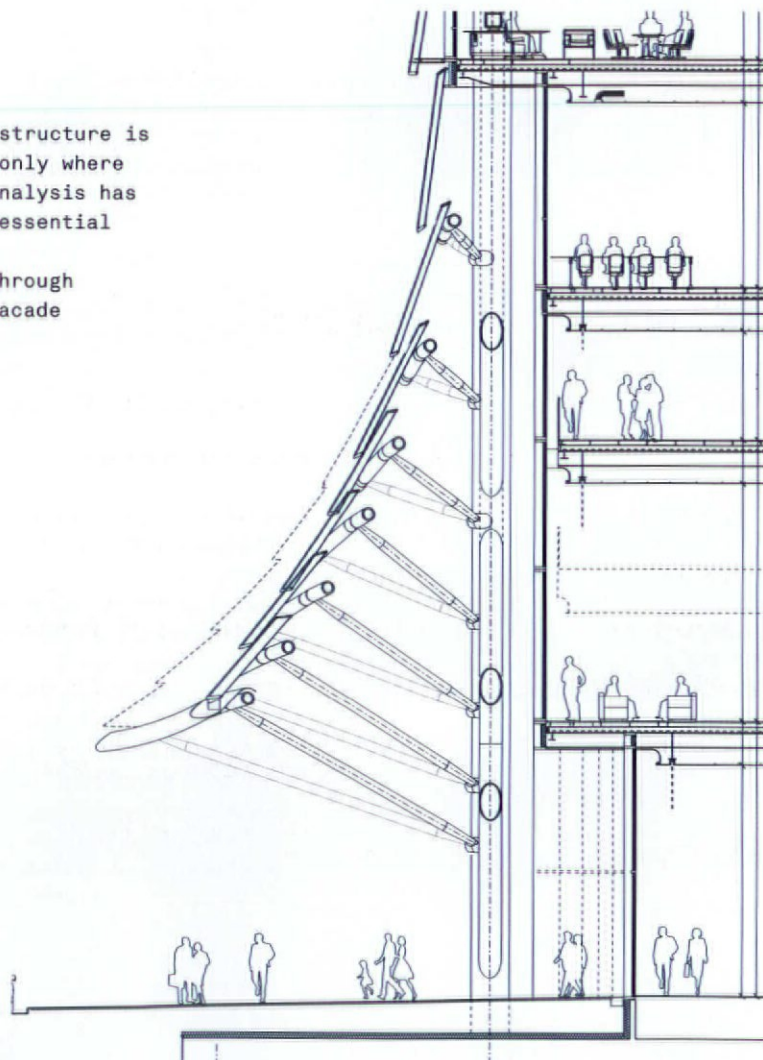
By Paul Finch



6.

6. The tube structure is braced, but only where structural analysis has shown it is essential

7. Section through the canopy facade



7.

FORM AND STRUCTURE

The 88,000m² of offices, retail and public space in KPF's development are mainly contained in a tower of sheared cones, filleting to tapered planes. The canopy derives from tangential arcs unwrapped parametrically along the facade planes. The skin is set out as a repeating 1.5m module from the base vector of the building, resulting in overlapping shear on the facade. Each set of panels is also tilted parametrically in relation to the design surface, hence the nickname 'snakeskin'. Primary structure is governed by the demands of the cladding, producing a series of columns that are straight but never vertical. Perimeter stability is provided by a Vierendeel tube, stiffened (but only where necessary) by diagonal bracing elements, linked into continuous spiral lines or chains. The ventilated cavity facade has a thermally broken, segmented inner skin; the cavity is naturally ventilated from the outside. The double-glazed inner skin provides a thermal and weather-tight barrier. Solar-control blinds are located within the tower's facade. The natural-ventilation facade is part of a series of low-energy design elements within the scheme, including biomass CHP, bore holes, PVS and maximisation of daylight to reduce the need for artificial lighting.



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CAROLYN DJANOGLY

THE ODD COUPLE

By Richard Waite

Roll up, roll up, ladies and gentleman, and feast your eyes on one of the strangest couples in architecture. They're international. They're massive. And now they're green too. Introducing the all-new Llewelyn Davies Yeang.

Of all the places in the world, who would ever have predicted that superstar eco-architect Ken Yeang would choose to park his incredible sustainable roadshow on the doorstep of commercial giant Llewelyn Davies (LD)?

Even as Yeang poses for the photographer in the foyer of the practice's London office, it's still hard to believe he has decided to join up with the 13th largest practice in the UK. And let's be honest, Llewelyn Davies has hardly set the world on fire in the last few years.

But don't be fooled. The

Malaysian-born architect may look an unlikely bedfellow next to the towering figure of LD's principal director Stephen Featherstone, but both sides have done their homework. It's a clever and timely union, and the pair are right to be optimistic about the new company's future.

'This is an ideal combination, which will create a unique practice,' says Yeang. 'With our green expertise and LD's exceptional record in delivering planning strategies, it is a mutually beneficial relationship that will give me a foothold in the First World.'

Whatever observers may think of Yeang's appointment, this is not just a flash of show-stopping ringside smoke. Admittedly, as one employee says, the move will bring 'a touch of glamour' to



TR Hamzah & Yeang's award-winning National Library Building in Singapore



a 140-strong practice that for too long has been associated with airports and urban planning. But the impact for LD will be far-reaching, and Yeang will now cast his ecological eye over every project that comes off the company's drawing board.

He is already lined up to work on the recently won Dubai light-rail scheme – a massive project that includes the design of 30 new stations.

Nevertheless, Yeang is not interested in paying mere lip service to 'innovative and sustainable design', and the existing LD team will quickly have to get to grips with this all-encompassing ethos.

'Obviously, different people have different definitions of green architecture,' says Yeang, who has just finished penning an ecological design manual.

'But there are too many misperceptions of what green architecture actually is.

'Photovoltaic cells and wind turbines are just green gadgets. These are interesting experiments, but we are not quite there yet. There has to be an integration on physical, systematic and temporal levels.'

He admits this approach could affect the way schemes look in the future. 'I also believe ecological architecture will not be Modernist. It will be a new aesthetic and I'm not sure what that will be. I'm looking for it.

'If you're introducing design for disassembly – so that the whole building can be recycled – then the whole aesthetic changes,' he adds.

Yeang, who will continue to be involved with his practice TR Hamzah & Yeang in Kuala Lumpur, is clearly keen to crack

on with new projects and he can't hide his ambitions to 'build big and green'. He explains: 'We are looking for high-end work in the UK and waiting for someone to instruct us to do a bioclimatic tower.

'It takes a certain architect to be able to do a big building – a certain amount of maturity. And to do big buildings that are green is a challenge. But, to us, it doesn't matter what type of building we do; we are looking at a green hospital and at biophilia – how vegetation and landscaping can help people recover faster.'

One of the major factors in Yeang's move to London was clearly the pull of his extended family. His two sisters, half a dozen cousins and numerous uncles already live in the UK.

Another unexpected benefit of the switch is that Llewelyn

Davies Yeang can now farm out surplus work to Malaysia, where costs are a third cheaper and where the time difference will allow it to operate around the clock.

So how did Yeang, who was born in Penang in 1948 and has been based in the Far East since 1976, end up here in London? The answer lies in an unusually intertwined history going back nearly three decades. 'LD is no stranger to us. Stephen's is a fourth-generation leadership and I started working with the second generation back in the 1970s,' Yeang explains.

Featherstone adds: 'When I was a boy at the AA, Ken was a man at the AA. Now we are setting up a holistic firm with something significant to offer.'

Only a clown would ignore the potential of the new Llewelyn Davies Yeang.

SMASH OR SAVE?

By Richard Waite

The media coverage of John Prescott's Pathfinder housing regeneration projects has not been kind.

As the government pumps millions of pounds into the nine housing renewal areas in the north of England, criticism of the 15-year plans continues to make the headlines, even though many of the schemes have barely got off the ground.

Demolition programmes in Bootle, Liverpool and Nelson, Lancashire – where a raft of pre-1919 terraced houses, including Ringo Starr's former home, are to be bulldozed – have come up against heated opposition from residents.

Conservation group SAVE Britain's Heritage has entered into the debate, raising questions in the House of Commons about 'whether demolition is necessary' and

labelling the local authority's efforts to 'halt the decline of the housing market' in Nelson as 'misguided'.

The AJ has also been involved. Last month we reported on a television documentary which revealed that scores of 'uninhabitable' homes in the north could be renovated just as cheaply as it would cost to knock them down (AJ 12.05.05). A project featured on *Tonight with Trevor MacDonald* proved that it was possible to renovate an abandoned terraced house in Liverpool for less than £24,000. The building is still earmarked for flattening.

However, this is not the full story of the Pathfinder projects. Not all of these housing renewal schemes rely on widespread demolition; this is not the equivalent of post-war slum clearance.

In many of the areas targeted for Housing Market Renewal Initiatives in the north-east, Yorkshire and the Midlands, these schemes offer the only real hope for dying communities. In parts of Lancashire, nearly a quarter of the houses under review have been classed as 'unfit', compared with only 7 per cent across the country as a whole.

As the ODPM's website states: 'These areas are characterised by limited market choice, the departure of economically active households, poor condition of unpopular housing, poor facilities and inadequate local services.'

And, perhaps surprisingly, there are plenty of architects who are willing to get involved in the Pathfinder schemes – and many of those entrusted to draw up these early



1.



1. A house renovated by the Tonight with Trevor MacDonald team for £24,000

2. Allen Tod's plans for the revitalisation of Edlington, South Yorkshire

masterplans are battling to prioritise good design.

Andrew May and Anita Howard of Leeds-based practice Allen Tod Architecture have been asked to mastermind the revival of three estates in Edlington, near Doncaster, South Yorkshire.

The former mining town needs a 'radical improvement in the character and diversity of its neighbourhoods' and the practice is determined to put quality design at the centre of its 10-year plan.

May says: 'It's early days so far... [but] I'm confident that we have proposed a framework for development that follows good urban-design principles and offers sufficient flexibility for the changes that will develop over the period of regeneration.'

May insists current schemes

will not fall into the same trap as previous attempts to improve struggling communities. He says: 'Pathfinder is very different from early mass-housing schemes because they were social programmes taking place outside of the market.'

'With Pathfinder, the whole process is driven by the need to give people on failed estates the opportunity to enter the market and take advantage of the choice that entails. The "Holy Grail" is the scheme that successfully enables those who can't be in the market to mix in with those who can, and for a progression route to exist from one to the other.'

The yardstick for measuring success can therefore be calculated in terms of improving property values. 'We will know that the project has worked if Edlington's house

prices generally get closer to those of nearby successful settlements and it develops good-quality housing and public space... and the community begins to regain a sense of self-esteem,' says May.

May also acknowledges the importance of having residents on board, a factor that admittedly seems to be lacking on the Merseyside Pathfinder developments.

He says: 'We didn't have a vision that was separate from consultation. We expected considerable resistance to some of the more radical proposals. However, I think the lead-in work to these proposals, which involved residents and others, enabled a sense of trust to be developed.'

Of course, there are going to be risks. Martin Crookston of Llewelyn Davies Yeang,

who is working on the Walker Riverside project in Newcastle's east end, is well aware of the potential pitfalls. Among them is the ability to maintain long-term commitments to quality design, whatever the good intentions of the 'clients' at the outset.

Crookston says: 'As ever, there is a danger that the aspirations of the masterplan will end up as the same old UK '80s to '90s stuff.'

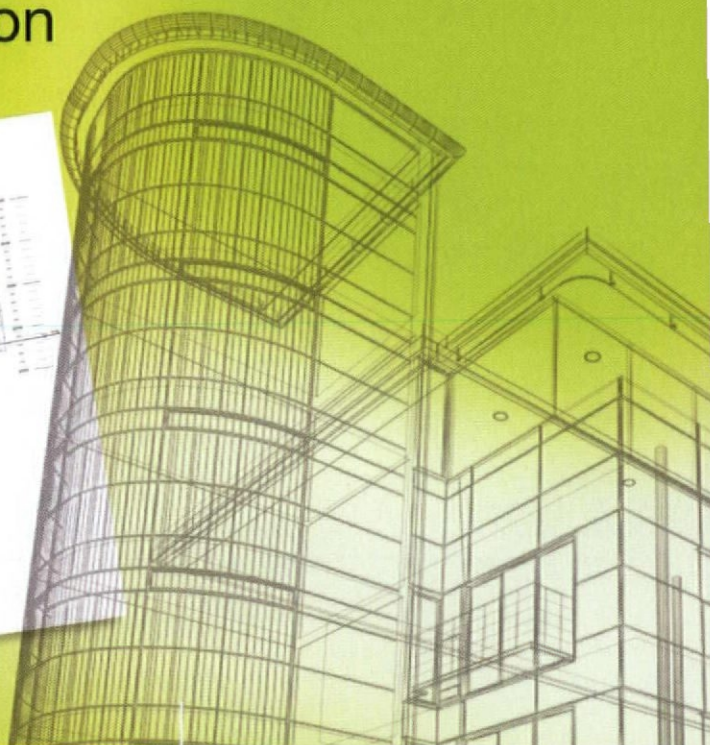
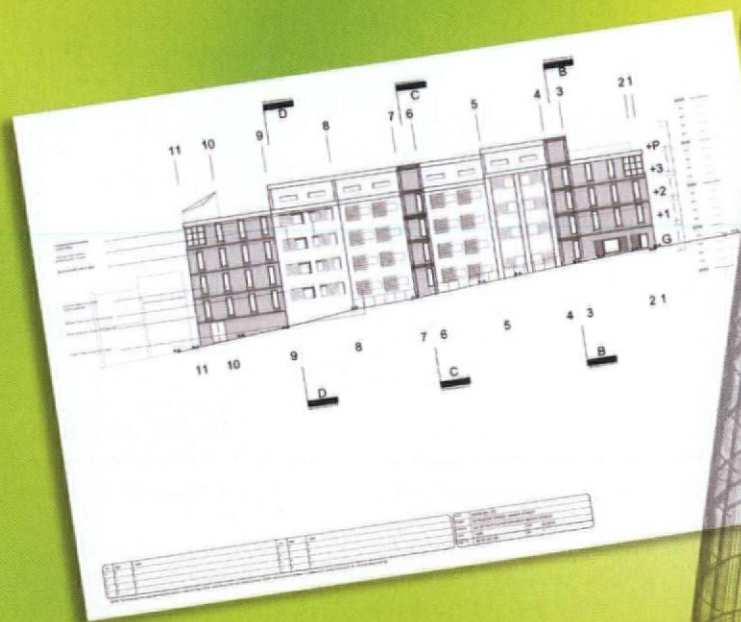
'Newcastle City Council [for example] talks the talk, but is hard work because of its inability to hold a consistent design line.'

Only time will tell if all the Pathfinder schemes are vital regeneration tools, or just monumental and expensive flops. In the meantime, prepare to read plenty more stories about bulldozers.

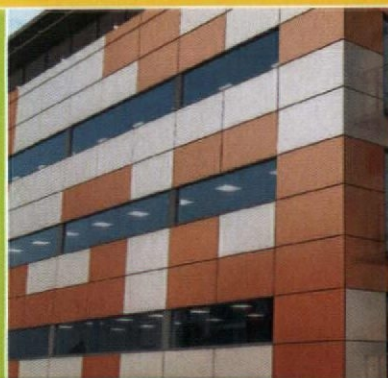
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'He was always looking to the future. But he wasn't interested in being remembered'

Will Alsop on Cedric Price. *Guardian*, 18.06.05

'Eco-friendly is not ecological, it is a euphemism dreamed up by ad-men'

John Stone in a letter to the *Guardian*, 16.06.05

'Rem has compared our relationship to that of a horse and jockey. Sometimes I'm the horse and he's the jockey, sometimes it's the other way round'

Cecil Balmond. *Guardian*, 20.06.05

'I think the architecture is junk'

Sculptor Richard Serra on the Guggenheim Bilbao. *Observer*, 19.06.05



MURPHY'S STOUT CLAIM

The RIBA awards have only just been announced and the architectural establishment is speculating about which of the 71 winning schemes will go on to make up the Stirling shortlist. No one has been quite as vocal about their favourite project as **Richard Murphy**. It appears he has fallen in love with **O'Donnell + Tuomey's** Lewis Glucksman Gallery in Cork. Midway through last Friday's awards ceremony, Murphy came over to the Dublin-based architects and exclaimed: 'If you're not on the Stirling shortlist, I will resign from the RIBA.' Astragal does not intend to offer any guidance on which way observers should bet.

NORMAN CONQUEST

And while Mr Murphy is getting het up by the Stirling

shortlist north of the border, it would seem **Richard Saxon** has also had it on his mind, but with even more serious portents. We'll all be 'done for', Saxon warned at the awards, if **Enric Miralles'** Scottish Parliament picks up the big one. According to he of the spectacular white beard, there really is no debate... it has to be **King Norman's** Millau Viaduct. Well, that's settled, then.

STAMP IT OUT

Those assembled at the Park Lane Hilton bash had the dubious honour of a speech from the still relatively new chair of the RIBA Trust, former arts minister **Tessa Blackstone**. One group of architects from the other side of the Irish Channel couldn't believe Blackstone's plummy voice was for real. The highlight of her

speech was a passing mention that architecture would soon be exhibited on postage stamps. What this will mean is unclear, but one cannot help imagine it will involve a fuzzy image of Christopher Wren and St Paul's. Let's hope not.

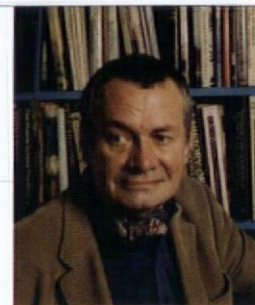
CAREER DEVELOPMENT

The usual attempts at spontaneous wit were featured in **George Ferguson's** speech. 'Old Red Trousers' was clearly feeling a little melancholy, due, Astragal assumes, to it being one of his last major affairs as president. At one stage he demanded that all the clients in the audience stood up to be applauded. Could this be a pointer to the work Ferguson will be up to next: development, perhaps? Anyone for an Urban Splash-style warehouse conversion in Bristol?

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THE PARLIAMENT'S CHAMBER IS AN IMPRESSIVE VOLUME, BUT ITS ROOF SEEMS TO HAVE BEEN DESIGNED BY AALTO AFTER A HEAVY NIGHT OUT

Offered the opportunity to visit Edinburgh to see how the place has fared since I was a student there 40 years ago, I jumped at it. Apart from flying visits, I hadn't been back since my studies. Edinburgh is much transformed – quite a lot for the better. It's much cleaner for a start. Our hotel was in the Grassmarket, underneath the castle, which in the past was a dark, dank, stinking sink, populated with sinister herds of roaming drunken derelicts. Now (on Friday nights at least) the new bright bars are full of drunken would-be yuppies – cleaner and less frightening, but more noisy. Next morning, the city's cleansing department was on hands and knees gathering litter from the pavements.

Seeing Edinburgh's wonderful structure and topography again made clear how bad our planning tuition was. Edinburgh's 18th- and 19th-century planners were all determined that no vista should be without termination in monument, sea or mountain. They imposed a rational Enlightenment grid over the topography, bridging the chasms and leaving the lower levels (like the Grassmarket) to services and the poor. Down there, life seemed almost medieval, even in the middle

of the 20th century. Our tutors, uninterested in the challenge of bringing light to the depths, were busily conniving in the destruction of some of the earliest gems of 18th-century planning, like George and St James' Squares – one was largely replaced with lumpen academic boxes, the other with a monstrous shopping centre. The dreadfulness continued for many years and still does. The 10-year-old Festival Square, clumsily designed largely under Terry Farrell's aegis, is second-rate, coarse and empty. Yet it is only a 10-minute walk from Charlotte Square, Robert Adam's delicate late 18th-century masterpiece, one of the finest urban spaces in Europe. Now the city is apparently looking for central sites for tall buildings. If that were rumoured in Prague, there would be an international outcry.

Of course, one of the main reasons for wanting to go to Edinburgh again was to see the new Parliament building. It has certainly had impact. The bottom end of the Royal Mile, once scarcely visited, is now packed with tourists. They crowd around the entrance and are admitted in groups. Miralles seems to have enjoyed introducing apparently arbitrary pinch-points in all his

routes, and because the plan's parti is based on no more than a handful of leaves and twigs thrown on a table, spaces and their relationships often seem totally illogical. There are, of course, some impressive volumes, such as the chamber itself, but, even there, the roof seems to have been designed by Aalto after a heavy night out, and glare can be overwhelming. Detailing throughout is totally arbitrary, and very expensive – there seems to be no reason at all for the strange scab-like excrescences over the windows, except perhaps that Miralles was frightened of openings. It is quite the most wilful building that I have ever seen. The full story of the Parliament's catastrophic design process is yet to be told (libel laws are very tough in Scotland).

I went straight from Parliament to Benson & Forsyth's Scottish Museum, a masterpiece of construction, urbanity, geometry, display, logic, poetry, space and light. It's a really fine building – finished on time and to cost – and a great addition to one of Europe's finest cities. I want to go back.

Peter Davey is the former editor of The Architectural Review. Email: columnists@emap.com

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WAS 40 UNDER 40 AN EXEMPLARY UNDERTAKING...

The new AJ is so significant a departure from the old model that I wanted to view more than one issue before passing comment. It is pithy, taut and well-composed, and the balance of style co-habits successfully with golden oldies such as Astragal *et al.* The coverage of 40 Under 40 was exemplary and a great showcase for some very fine work – by comparison, I was a participant in the last 40 Under 40 exhibition, which I think merited around six pages total in a rival publication. You can add my name to your supporters.

Yours (now over 40),
Keith R Williams, London

... MISSING SOME VITAL ENTRANTS...

I enjoyed your bumper 40 Under 40 issue and look forward to following the development of the careers of an exciting array of talent. But I cannot help feeling that there is someone missing. Surely there is a conservation architect worthy of inclusion?

The stereotype of the historic-buildings architect as a provincial corduroy-trousered sixty-something does not reflect the reality that there are young conservation architects doing energetic, challenging and excellent work. Working on old buildings forms a significant part of the workload of many practices in the UK, but remains a marginal topic in most architecture schools, in the corridors of the RIBA and in the architectural press. Come on AJ, be radical. Give us the shock of the old.

Trevor Hewett, via email

... AN EXPRESSION OF ELITIST MODERNISM...

As one of the 40 Under 40 in 1985, it was interesting to observe the lack of diversity in the current selection. The 2005 40 is a 'right-on' collection of mainstream Moderns of a kind beloved by elderly professionals, but not much loved by anyone else (see Mary Hotham's letter (AJ 02.06.05)). In 1985 there were several traditional architects, today there are none. I know traditional architects made submissions this time, so why were none included?

It would be too easy (and simply incorrect) to say that they were rejected solely on the lack of quality. So what does this tell us? Firstly, the selection of the jury can produce predictable results. Secondly, it shows a growing intolerance at the top end of the profession (see also Rogers' intervention in Chelsea). Thirdly, it shows the conformity of many younger architects. It seems that the radical alternative is now in the popular traditions of the wider community, rather than the elitist traditions of Modernism.

Robert Adam, Robert Adam Architects, Winchester

... OR JUST SUPERFICIAL AND BANAL?

Is it really an improvement to have all these fashion shots of architects posing in their offices? Some of us could just about stand one a week, but really! A few seem to be doing good buildings, but it's hard to see how they will get the really useful information they will need in the future from the AJ if the last two issues are anything to go by. There was not a single legible or annotated plan to be seen. When are we going to get these 'even more in-depth building studies'? Or was this week's Working Details (without much context) meant to be it? Those studies are what many of us used to turn to once a week for our essential nourishment. Is the Sergison Bates cover (AJ 09.06.05) meant to be an example, with its bit of exposed stud walling supposedly 'in depth'. Or is this the new emphasis on 'process'? Come off it! This kind of superficiality is all too common these days. It doesn't make you unique at all.

Andrew Beard, Stroud

A NEW DESIGN TO EXCEED ALL EXPECTATIONS

The first issue of the new-format AJ was impressive. The second is remarkable. Britain seems at last to have a magazine that is capable of reflecting the richness and diversity of its architectural culture. It is elegant, intelligent, surprising and well paced. All the things that one hoped for of a magazine every week, but somehow never dared expect.

Deyan Sudjic, via email



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PAWLEY'S SPIKY EXTERIOR HID A GENEROUS SOUL...

I enjoyed the very recognisable pictures of Martin Pawley (AJ 02.06.05), but don't let's forget his essay-length pieces for *Blueprint* – for my money sometimes his very best writing.

Also, lurking within the irascible one, is a very generous person. I once put his slides into the carousel for a lecture at the AA. Every single one was back to front. He carried on cheerfully.

Another time, I got a phone call one February evening while my self-organised lecture tour of the US was falling to bits. 'Can you hear me?' came the voice down a crackling line from Tallahassee. 'Get here by 20 April and you'll be visiting scholar for the week.' I did, and the fee paid for the entire trip.

Gillian Darley, via email

PS. I like the redesign, very much.

... AND THE MAN HIMSELF PUTS THINGS STRAIGHT

Actually the number plate was PKO376W, Peter Carolin, but thanks for the memory. As for Peter Murray, *The Private Future* was first published in 1973, 13 years before you claimed.

Martin Pawley, via email

BARNs ARE WORTHY OF OUR CAREFUL ATTENTION

Austin Williams must have a strange attitude to architecture when he says 'education is not just a honey pot of cash architects should be bidding for like they would a barn conversion' (AJ 09.06.05).

I do a lot of barn conversions and I do not bid for them. I think I do them well, having received two conservation awards. I've 'done' schools; in fact I've 'done' many building types, including barns for farmers, in my 52 years of practice.

Barn conversions are to be someone's home, they deserve and get my architectural input equal to any other job. I am sure I am not alone in my architectural application.

Nick Woodhams, via email

PS. I'm not impressed with the new format of the AJ – I have been reading it now for some 60 years. But I do wish you well with it.

AN ANSWER TO ASTRAGAL'S MUSINGS...

Astragal – 'in Las Vegas' no less – wonders when the RIBA will begin researching the history of the institute (AJ 02.06.05).

Dr Irena Murray and her team in the British Architectural Library are already assisting such a project, working closely with the historian and author, Alan Powers. Publication of his definitive account is scheduled for 2009 – our 175th anniversary year.

Charles Kneivitt, director, RIBA Trust, London

... AND A QUESTION MARK OVER HIS ATTENDANCE

I took part in the debate at Grand Designs Live on 'Is modern or traditional architecture better for the countryside?' in order to say that we should have stopped arguing about this long ago, and accept the case for pluralism. I wonder whether Astragal (AJ 16.06.05) was actually there, or whether I was at another debate somewhere else?

Alan Powers, University of Greenwich, London

'OUTSTANDING' CULLINAN DESERVES GOLD MEDAL

I have written to the RIBA recommending that Edward Cullinan be awarded the Gold Medal on many occasions. However, the RIBA has, so far, not seen the true merit of recognising one of the important humanists of our period.

Cullinan has contributed much to architectural polemic from the 1950s to the present day and continues to make the most outstanding range of buildings, backed by philosophical and pragmatic reasoning from a depth of thinking that is quite rare.

Julyan Wickham, Wickham van Eyck Architects, London

For a full appraisal of Edward Cullinan's career or to add your views, visit www.ajplus.co.uk/forum

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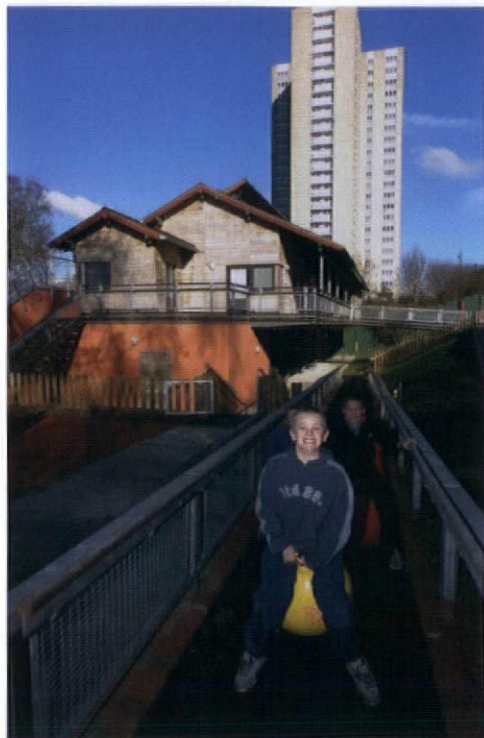
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RIBA AWARDS





JOE LOW



WESTON ADVENTURE PLAYGROUND

Finch Macintosh Architects
Client: Weston Adventure Playground

This project involves the remodelling of play areas and an indoor play facility for pre-schoolers to 18-year-olds in Southampton. The result is a 'timber fort' above a stockade that resorts to neither stereotype nor pastiche. A gallery at tree-top level gives great vantage over woodland and water.

£679,762. 297m²

ALTON LIBRARY

Hampshire County Council
Client: HCC Library Headquarters

The site for this library is irregular. Clever inclusion of a retaining wall has yielded a valuable and interesting internal floor area at ground level. The formal rectangular volume of the upper floors sits above this. The building is harmonious with its setting, while maintaining a strong contemporary quality.

£1.274 million. 740m²



PETER COOK/VIEW



THE GRANARY AT CROWMARSH BATTLE FARM

Spratley & Woodfield

Client: Crowmarsh Battle Farm

This working arable farm at Benson in Oxfordshire seeks to diversify into rural commercial sectors by refurbishing buildings for office and other uses. Due to decay, the entire structure was craned to an adjacent area for repair. It is an exemplary essay in repair and exploiting a building's existing character.

£114,000. 86m²



CHEMISTRY RESEARCH LAB

RMJM London

Client: Oxford University
Estates Directorate

Oxford University's new laboratory is constructed for postgraduate research for the 500 students and staff it hopes to attract from around the world. It combines lab and office elements and a social atrium. The most striking innovation is the controlled presence of daylight and views between the elements.

£47.8 million. 15,750m²



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PAUL TYAGI

NAUTILUS APARTMENTS
Guy Greenfield Architects
Client: Guy Greenfield Architects

This 28-unit project in Westward Ho, Devon, is a response to the decline in demand for traditional holiday accommodation. Procured by the architect/client using direct labour, it embodies the power and movement of the ocean, using the section of a nautilus shell – as the plan spirals, each unit increases in width.

£2.65 million. 2,520m²

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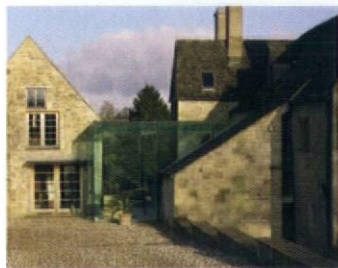


THE CAMPUS

David Morley Architects
Client: North Somerset Council

The Campus in Weston-super-Mare combines community facilities, a primary school and a school for children with severe learning difficulties. The project is undoubtedly innovative and an exemplar of a building type: the community hub. Flexible and permeable, boundaries dissolve and fluctuate over the day.

£9 million. 5,389m²



ROEL FARMHOUSE

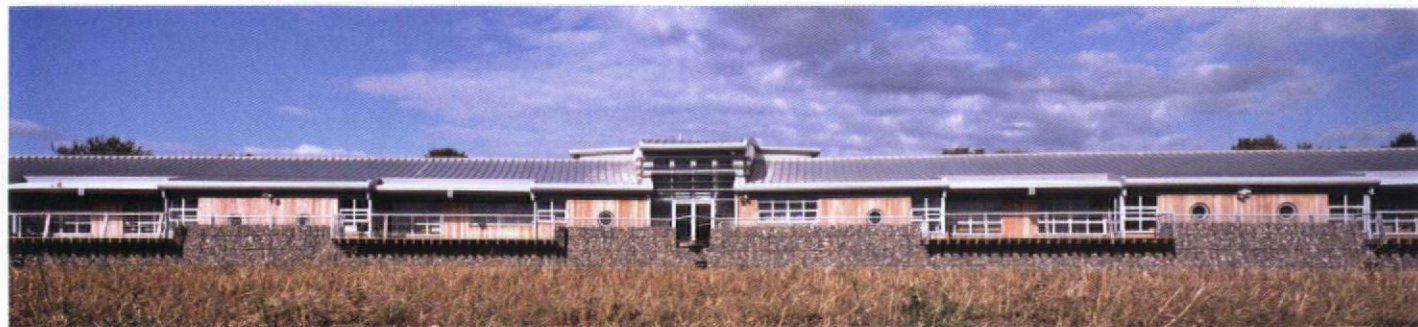
Jamieson Associates
Client: Private

This is an illustration of contemporary design within a historic context – in this case a Grade II-listed farmhouse in Gloucestershire. Rooms are little altered, with innovation mainly in the circulation spaces, including a glass link, which is practically a 6m cube.

£450,000.



NICK WEERS



ST AUGUSTINE'S RC PRIMARY SCHOOL

Cheney Thorpe & Morrison

Client: Archdiocese of Southwark

A low-lying structure on an exposed hillside, the school sits comfortably in the landscape near Hythe in Kent – the curved, sweeping roof following the contour of the slope. Each classroom has views towards the sea and uses daylight exceptionally well.

£2.4 million. 1,279m²



PRIVATE HOUSE, HOVE

BBM Sustainable Design

Client: Private

A remodelled 1950s villa has been radically extended at the front and rear to create a new design studio and additional living spaces. An ambitious scheme and a welcome modern intervention, it has internal clarity, and the movement through the house is enjoyable and uplifting.

£250,000. 277m²

LEIGH SIMPSON

**PRIVATE HOUSE,
ASHURSTWOOD**
David Rea Architects
Client: Roseann Rea

This project reconfigures the orientation of the existing Sussex farm cottage, using new-build to define a generous new entrance. Tailored to the artist-client's needs, it has character and charm. The small and intimate interlocking volumes feel appropriate to both the site and garden.

£126,000. 98m²



DAVID REA ARCHITECTS



**JUBILEE LIBRARY,
BRIGHTON**
Bennetts Associates with
Lomax Cassidy + Edwards
Client: Brighton & Hove
City Council

The Jubilee Library forms the centrepiece of the regeneration of North Laine and is clearly intended as a civic building of importance. The main library space has warm timber-clad walls, concrete detailing and good natural lighting.

£8 million. 6,500m²





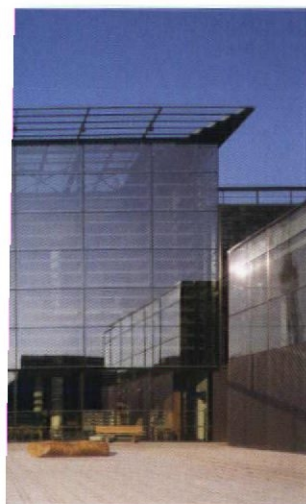
VISITOR CENTRE, WAKEHURST PLACE

Walters and Cohen

Client: Royal Botanical Gardens, Kew

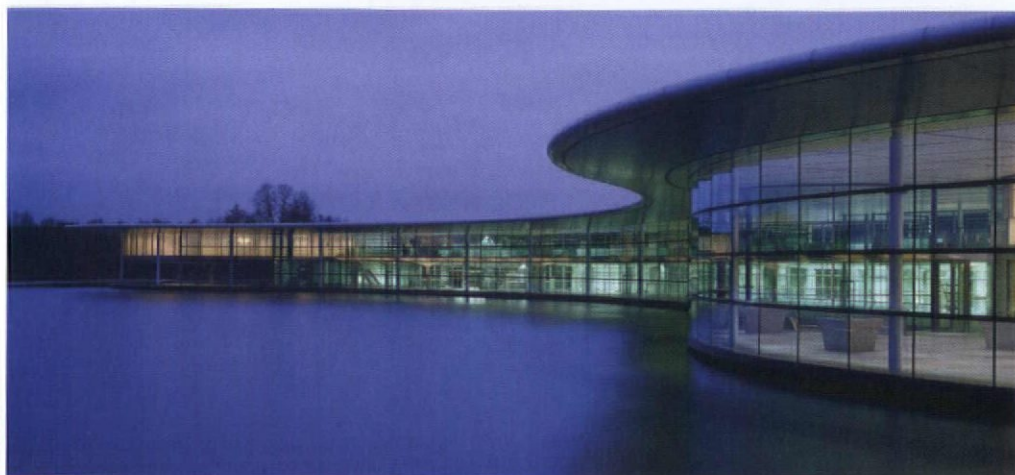
Sensitively located within the Sussex landscape, this restrained and elegant steel and glass structure allows the eye to pass through the building and register the beautiful landscape beyond. Timber-louvred canopies activate the composition, with the resulting play of light.

£1.5 million. 950m²



PETER COOK/VIEW

NIGEL YOUNG



MCLAREN TECHNOLOGY CENTRE

Foster and Partners

Client: McLaren Group

This is a new headquarters building in Woking, Surrey, and includes research and development and production for the company's Formula 1 and luxury cars. The plan is semi-circular, with a continuous curved glass facade. The build quality is remarkable throughout.

Cost confidential. 63,000m²



IGHTHAM MOTE

Stuart Page Architects

Client: The National Trust

Originally built in 1320, this unique moated house in Sevenoaks, Kent, has a complex architectural history and has seen major changes. This has been the National Trust's largest conservation project of its kind since 1989.

£1.8 million. 505m²

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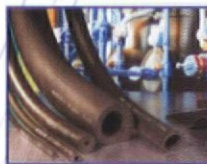
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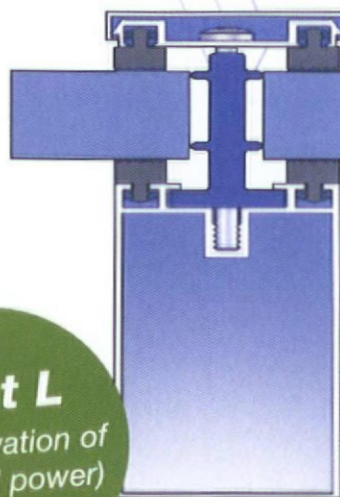
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PETER COOK/VIEW

**FITZWILLIAM COLLEGE,
GATEHOUSE AND AUDITORIUM**

Allies and Morrison
Client: Fitzwilliam College,
University of Cambridge

The court gives the college new frontage. It provides 40 en-suite student rooms, seminar rooms and offices. The new auditorium has been praised for its acoustics.

£8.2 million. 2,975m²

**COURTYARD BUILDING,
FITZWILLIAM MUSEUM**

John Miller + Partners
Client: Fitzwilliam Museum,
University of Cambridge

Handled with clinical precision, this is the insertion of a double-height atrium, bookshop, café and galleries into a Grade I-listed building. The building reorganises spaces with ingenuity.

£10 million. 5,300m²



**HEADQUARTERS OF THE
CAMBRIDGE FEDERATION
OF WOMEN'S INSTITUTES**

ellismiller
Client: Cambridge
Federation of Women's
Institutes

Built in the footprint of a pig-farrowing shed, and to a low budget, the architect has achieved a building that delights and functions extremely well. It is ingenious in almost every detail and has been lovingly considered.

£307,000. 170m²



TIM SOAR

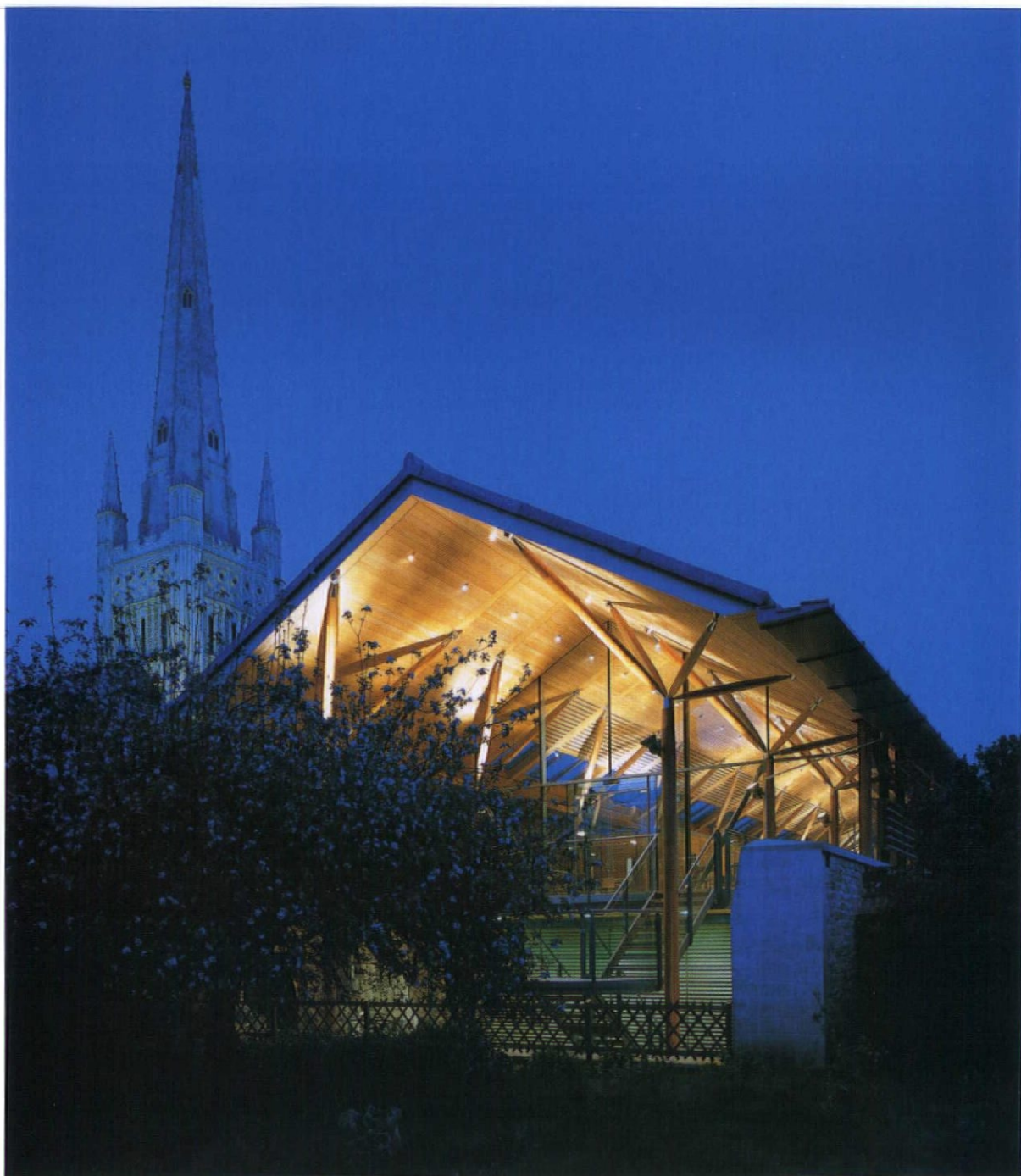
**ABODE, NEWHALL,
PARCEL 1B**
Proctor and Matthews
Client: Countryside
Properties

This housing scheme near Harlow in Essex creates colourful neighbourhoods without resorting to Poundbury-style pastiche. The houses are able to adapt easily to the differing needs of the families that occupy them.

£10 million. 5,232m²



COUNTRYSIDE PROPERTIES



NORWICH CATHEDRAL REFECTORY

Hopkins Architects

Client: Norwich Cathedral

Working with a relatively modest budget, the architect has created a *tour-de-force*, brilliant in execution and concept. A two-storey timber and glass building has been carefully integrated against the existing cloisters and fragments of the refectory.

£3.2 million, 987m²



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**EXTENSION TO A
PRIVATE HOUSE**

Henning Stummel
Architects

Client: Henning and
Beatrice Stummel

The timber-clad extension accommodates three bathrooms, freeing up rooms within the house and restoring the Georgian layout. Perspex strip windows match the ship-lapped timber, giving the appearance of a seamless box that glows at night.

£60,000. 15m²



MORLEY VON STERNBERG

TOWER HILL ENVIRONS SCHEME

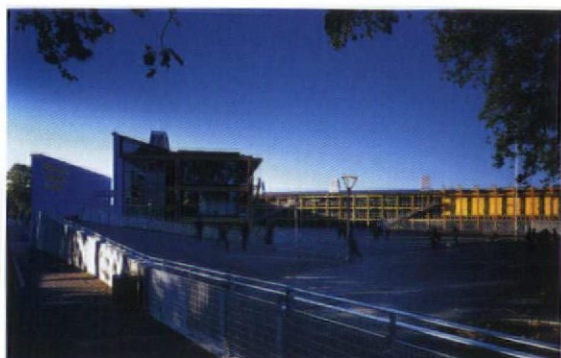
Stanton Williams

Client: Historic Royal Palaces

This scheme offers an exhilarating open space in which the visitor is free to move, stop and sit down at will. The pavilions are themselves unfussy in outline, and establish a calm wall along the western approaches to the square.

Buildings: £8 million. 2,182m²

Landscape: £5 million. 8,440m²



MOSSBOURNE COMMUNITY ACADEMY
 Richard Rogers Partnership
 Client: Mossbourne Community Academy

This building proposes a radical rethink of the physical setting of secondary education. The perimeter wall protects and focuses the school community, which is organised around subject-based houses, each with its own vertical circulation and local staff centres.

£23 million. 8,312m²



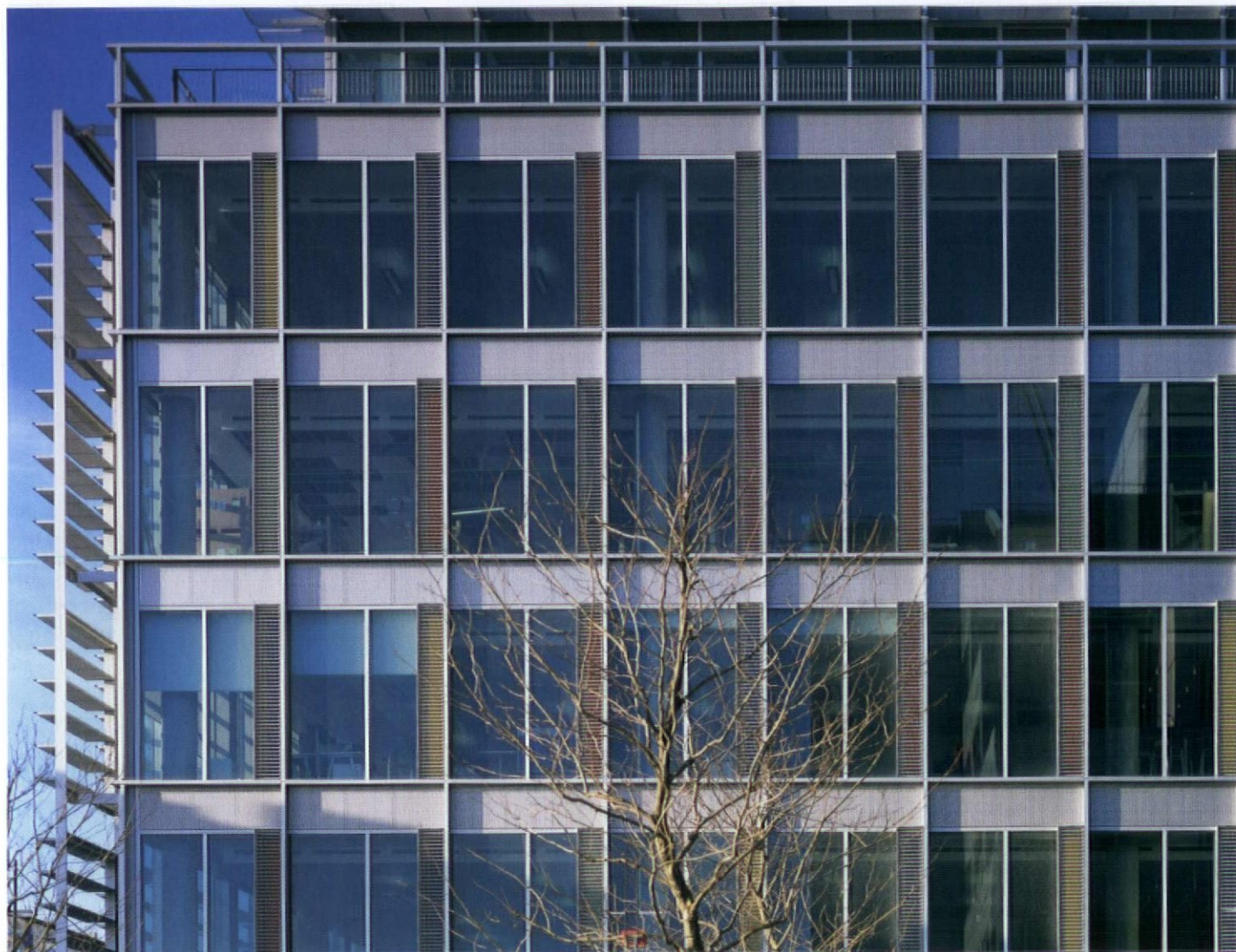
SUE BARR



**PRIOR WESTON SCHOOL
 TEMPORARY
 ACCOMMODATION**
 Penoyre & Prasad
 Client: Islington LBC

A temporary building, but a triumph of good sense. Built over a summer (three classrooms were built in a weekend), it has transformed a collection of tired school units from the mid-20th century into a vibrant, bright and fully integrated school.

£629,000. 480m²



NICK GUTTRIDGE/VIEW

BBC MEDIA VILLAGE, LONDON W12

Allies and Morrison

Client: BBC Property with Land Securities

Allies and Morrison's masterplan for the White City site in west London brings together broadcasting facilities, leisure, office and retail spaces. This piece of urban planning, which involves public access, was realised through a Public Private Partnership between the BBC and Land Securities Trillium.

£250 million. 95,250m²



ARTISTS' STUDIO

Sanei Hopkins Architects
with Hughes Meyer Studio
Client: Philip and
Psiche Hughes

The garden of two artists previously terminated in a two-storey brick mews factory with various lean-to additions. It now provides a studio and gallery space, coupled with some leisure facilities – the brief requiring space for both 'cerebral and corporeal pleasures'.

£260,000. 135m²

STEALTH HOUSE

Robert Dye Associates
Client: Private

Part self-build, part contractor-built, this house is an *ad hoc* amalgam of fragments of pre-existing buildings and major new elements melded into a convincing whole. It fuses the contributions of professional architect and dilettante client to create an obviously much-loved family house.

£260,000. 200.5m²



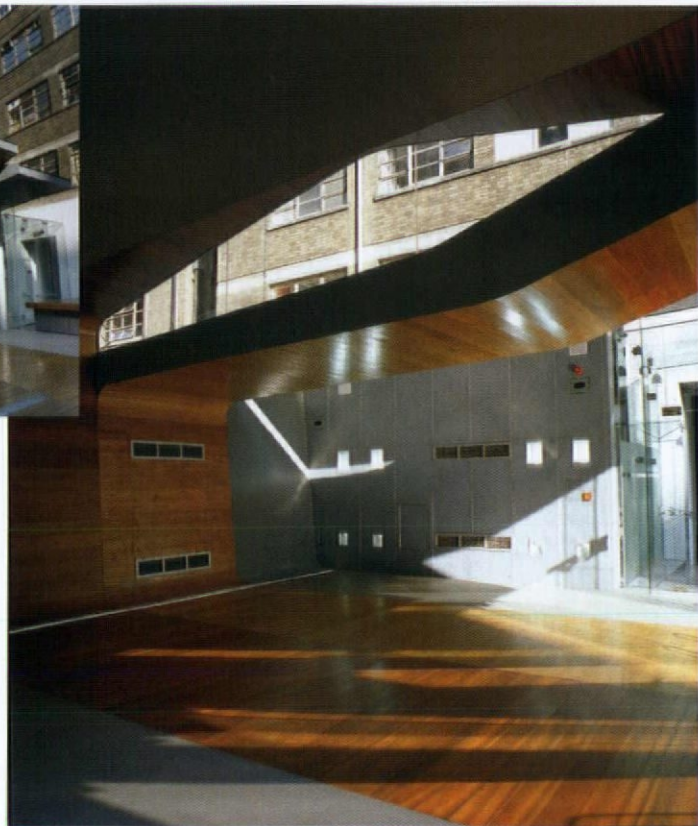
THE ORANGERY

SPACELABUK

Client: Great Ormond Street Hospital NHS Trust

This conservatory for eating in differs from the typical hospital-canteen experience, and is sited on a boiler-house roof. It is developed in a sculptural way, with bands of timber and resin adopting different geometries and curving up and down over the roof plane.

£390,000. 70m²



FRIENDSHIP HOUSE

MacCormac Jamieson Prichard

Client: London Hostels Association

The building is tidy and uses a gated entrance to create a secure environment. It is superbly insulated from an adjacent railway. Space-enhancing mirrors and clever lighting are used in the interior.

£7.47 million, 4,810m²



RODERICK COYNE



FAWOOD CHILDREN'S CENTRE

Alsop Design
Client: Stonebridge Housing
Action Trust

The design concept for the children's centre addressed the requirements in an unusual yet highly commendable way, placing accommodation as free-standing elements within a larger enclosure. A 'friendly cage' encloses functional and play areas.

£2.3 million, 1,220m²



NIGEL YOUNG

**FACULTY BUILDING,
IMPERIAL COLLEGE LONDON**
Foster and Partners
Client: Imperial College London

The first reaction to this ink-blue building, with its apparent simplicity of form, is of a mix of shock and pleasant surprise. The impact of its strong colour and simple geometry goes a long way to humanising an otherwise dreary and – in both senses of the word – pedestrian space.

£10 million. 4,800m²

HOME OFFICE HEADQUARTERS
Terry Farrell & Partners
Client: Anne's Gate Property

Terry Farrell's new Home Office Headquarters represents a quiet piece of urbanism. Although a PFI-delivered scheme, the value engineers were content to leave the impressive screen by Liam Gillick, which gives the facade its character.

£311 million. 71,830m²

ASPREY, LONDON

Foster and Partners

Client: Asprey & Garrard

The key space that unites the shop is the backyard of the five listed buildings. By using these previously unplanned spaces to create a glass-roofed courtyard, the individual buildings are appreciated, a focal point is created and circulation routes are made legible.

Cost confidential. 930m²



NIGEL YOUNG



RICHARD BRYANT/ARCAID





ISOKON (LAWN ROAD) APARTMENTS

Avanti Architects

Client: Notting Hill Home Ownership

When first built in 1934, Isokon epitomised city living, and now, after conservation, it is an example of cooperation and regeneration, mostly for key workers. The interiors of the flats use either refurbished original fittings or like-for-like materials, in close sympathy with the original design.

£2.5 million. 1,147m²

66 FROGNAL, HAMPSTEAD

Avanti Architects

Client: Private

The project has retained the fabric of the 1930s house and recoated the building in its original colours. It has been rebuilt in a manner that is sympathetic to its historic design. The work was well-designed and well executed.

£1.4 million. 392m²



NICHOLAS KANE



NICHOLAS GUTTRIDGE

GAZZANO HOUSE

Amin Taha Architects

Client: Joe Gazzano

This new commercial-residential block on London's Farringdon Road – a deli/café on the ground floor and four storeys of apartments above – is clad in eye-catching Cor-Ten steel alloy, which includes copper so that it rusts, forming a patina that protects the building.

£1.85 million. 1,120m²

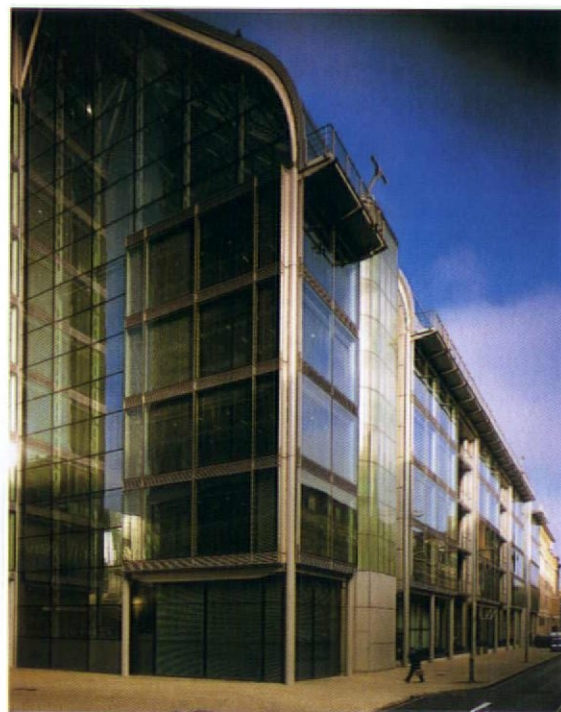
THE WELLCOME TRUST GIBBS BUILDING

Hopkins Architects

Client: The Wellcome Trust

The brief was for an administrative building for 500 people that would provide exemplary working conditions and reflect the Wellcome Trust's prestige. The building's form confidently addresses London's Euston Road – its expressed steel structure giving an order and scale appropriate to its location.

£90 million. 28,000m²





PEABODY LOW-COST HOUSING

Niall McLaughlin Architects

Client: Peabody Housing Association

The 12 low-cost, modular timber-frame apartments in east London have two bedrooms and a living room. So far, so conventional, but instead of brick, timber or tiles, these are wrapped in a coloured film, chosen by artist Martin Richman, which produces iridescent shifting patterns like a peacock's feathers.

£1.5 million. 1,200m²

NICHOLAS KANE



NEIGHBOURHOOD NURSERY AND CHILDREN'S CENTRE, HOUNSLOW

Cottrell + Vermeulen Architecture

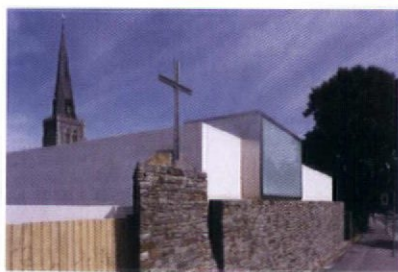
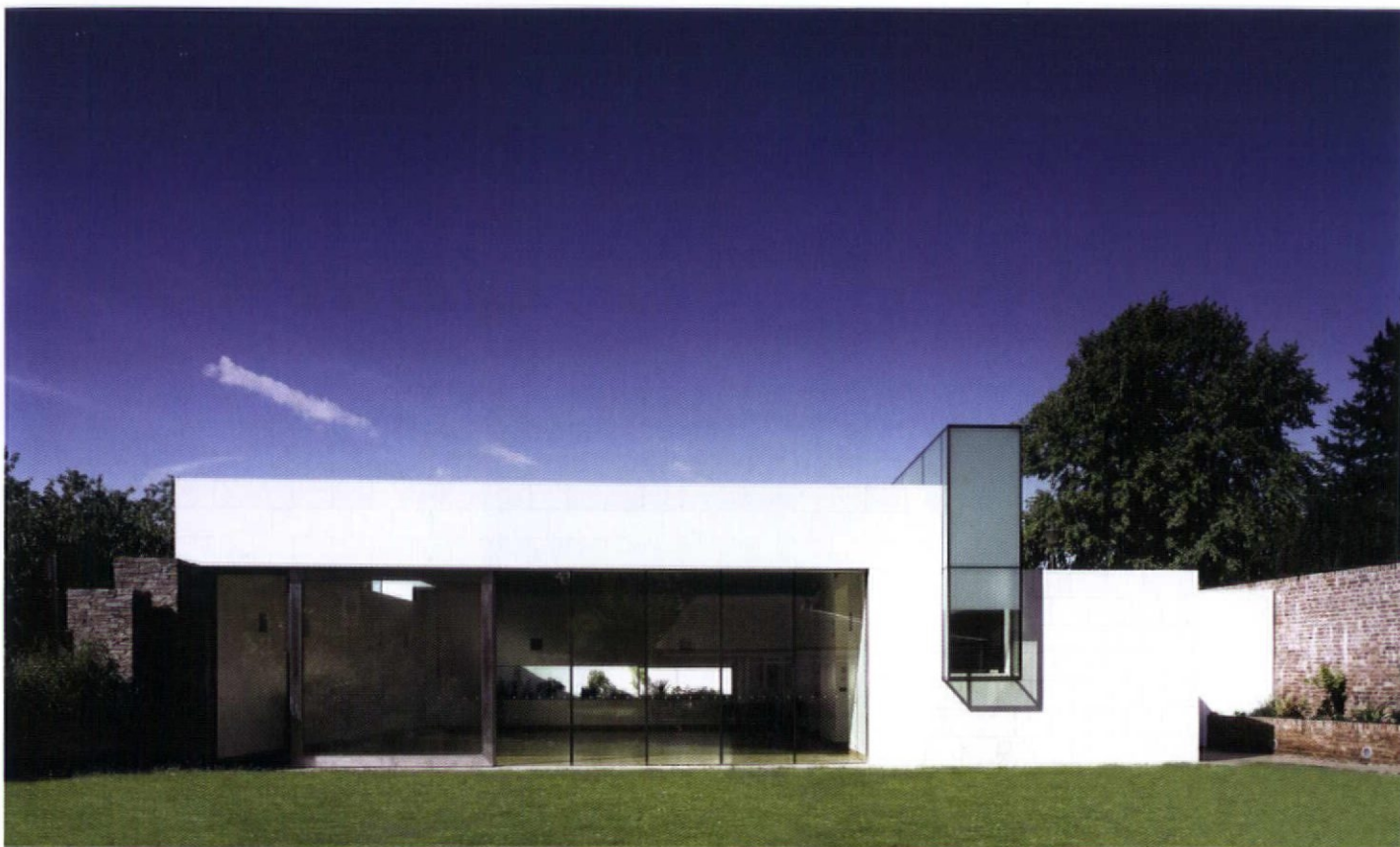
Client: NDNA

This prototype nursery provides facilities for the under-fives, as well as training for their parents, in a series of colourful prefabricated units under an over-arching roof, which also provides cover for play areas on terraces and internal courts.

£1.3 million. 750m²



PETER GRANT



ST MARY'S GARDEN HALL

Terry Pawson Architects

Client: St Mary's Parochial Church Council

Located in south-west London, the building's simple yet sophisticated geometry is nicely underwritten by juxtaposed planes of white stone, translucent glass and unshowy timber elements. Interiors continue the theme of precise simplicity, with white-plastered walls and partitions.

£496,000. 200m²



LYNDON DOUGLAS

IDEA STORE

Adjaye/Associates

Client: Tower Hamlets LBC

David Adjaye's Idea Store is the second in a series of seven commissioned by Tower Hamlets council, offering users access to the internet, books, CDs and DVDs, as well as lifelong-learning courses. The building uses coloured glass as an electronic billboard and video wall.

£2.3 million. 1,300m²



PETER JONES

John McAslan + Partners

Client: John Lewis Partnership

The architect has achieved a seamless restoration of Sloane Square's Peter Jones store, an icon of pre-war Modernity. The result is the conservation of, and even improvement to, a significant piece of architectural heritage. A highly sensitive, daring and complex intervention.

£100 million. 30,000m²



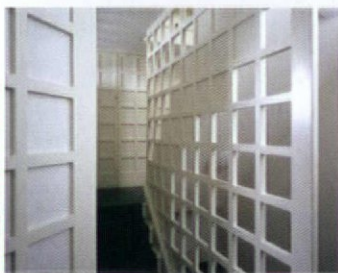
LEICESTER CREATIVE BUSINESS DEPOT

Ash Sakula Architects

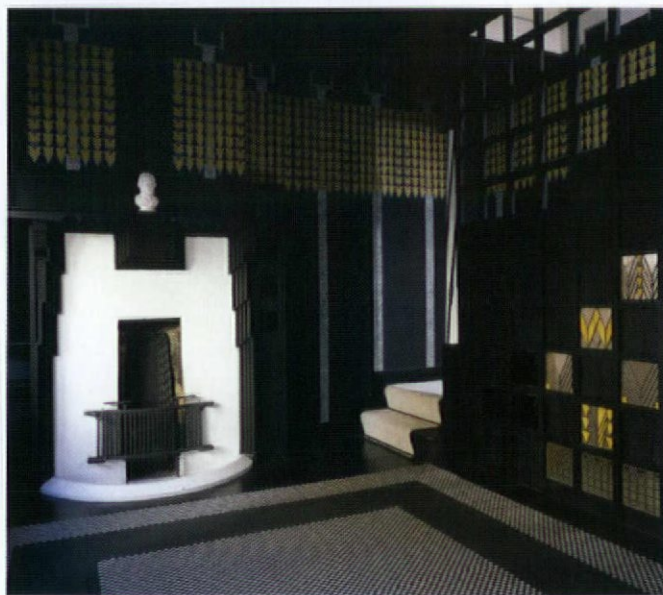
Client: Leicester City Council

The detailing in this project is exuberant, in both the refurbishment and the new-build elements. A lightwell has been cut into the existing building. In the new building there is attention to detailing in each individual workspace, and an intriguing arrangement of windows.

£4.75 million. 3,600m²



RICHARD BRYANT / ARCAID



78-80 DERNGATE, NORTHAMPTON

John McAslan + Partners

Client: 78 Derngate Trust

No 78 Derngate is a narrow terraced house, transformed by Charles Rennie Mackintosh in 1916, and painstakingly restored to its original condition by the architect. Next to it, No 80 has been completely rebuilt in order to function as an entrance lobby, circulation space and a museum to service No 78.

£2.5 million. 325m²

SURE START TAMWORTH

Sjölander da Cruz

Architects

Client: Sure Start Tamworth

Sure Start Tamworth is immediately in front of a 1970s estate plagued by vandalism, truancy, drug-use and anti-social behaviour. While its neighbours shelter behind shutters and barbed wire, this building is transparent and colourful. Its entrance and foyer engage with the surrounding streets and revitalise what was a run-down square in the middle of the estate.

£635,000. 400m²



ROD DORLING



COBTUN HOUSE, WORCESTER

Associated Architects

Client: Nicholas Worsley

Cobtun House emerges seamlessly from the surrounding landscape. A curved mud and straw ('cob') wall first encloses a series of south-facing sheltered terraces and then, with corrugated-iron roofs and oak-boarded walls, a sequence of beautiful daylight rooms. Each room is a surprise and each space has a fresh view of the landscape.

£255,000. 246m²



FALLS LEISURE CENTRE
Kennedy Fitzgerald
& Associates
Client: Belfast City Council

Situated on a key site marking a 'peaceline' between the Falls Road and Shankhill areas of Belfast, the Falls Leisure Centre is a critical project in a series of regeneration initiatives. It is a heroic, open building, and its courageous use of different coloured glass brings life to the street and welcomes in the community.

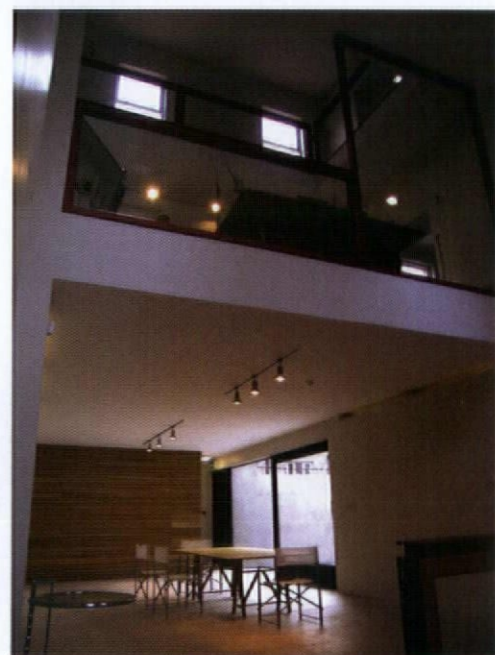
£5.682 million. 4,115m²



KINNAIRD STREET OFFICE
Mackel & Doherty Architects
Client: Michael Doherty

This is the architect's own office in Belfast. It consists of three terraced houses, the first of which has housed the practice for several years. The street frontage is essentially unchanged and only hints at the transformation within, where the original office now provides support accommodation for the new working spaces – a set of connected volumes – in the two other houses.

£200,000. 480m²

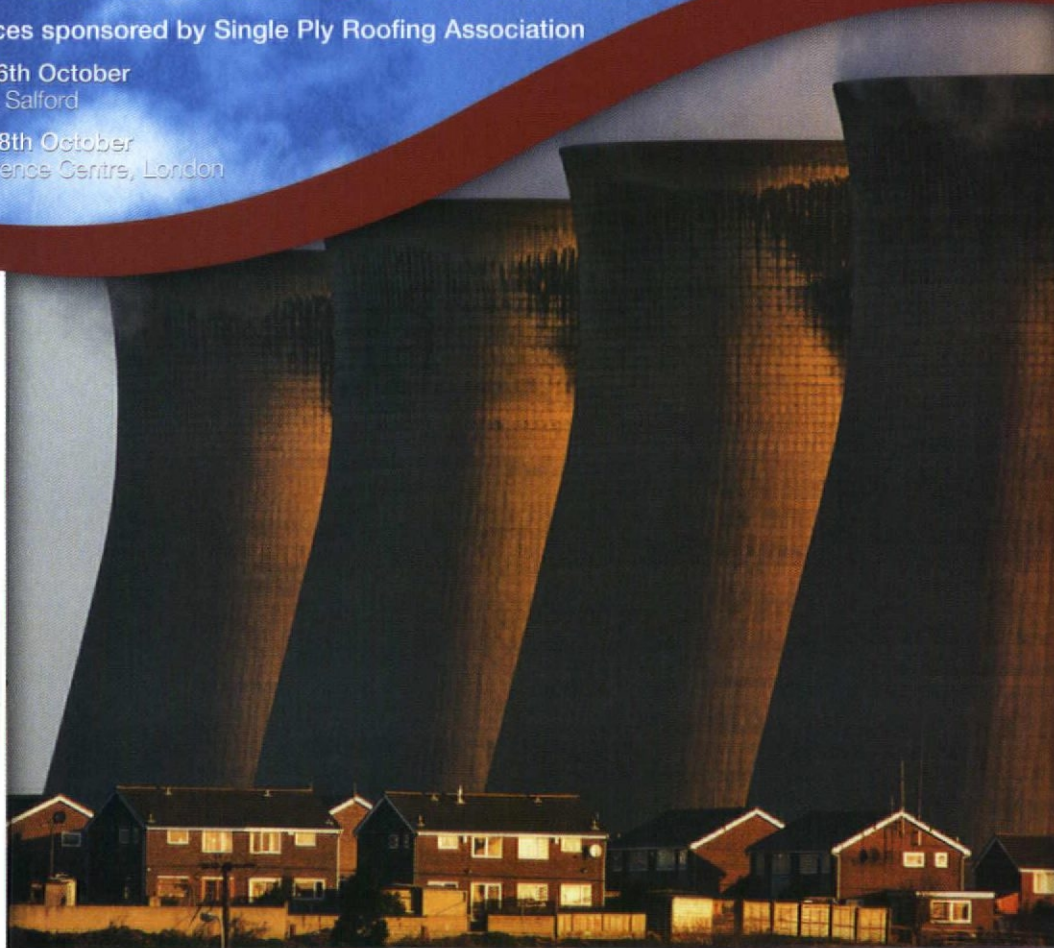


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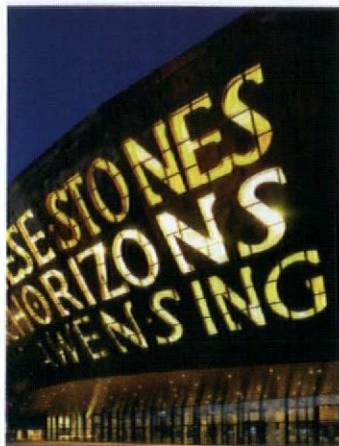
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CRAIG AUKLAND



WALES MILLENNIUM CENTRE, CARDIFF BAY

Capita Percy Thomas

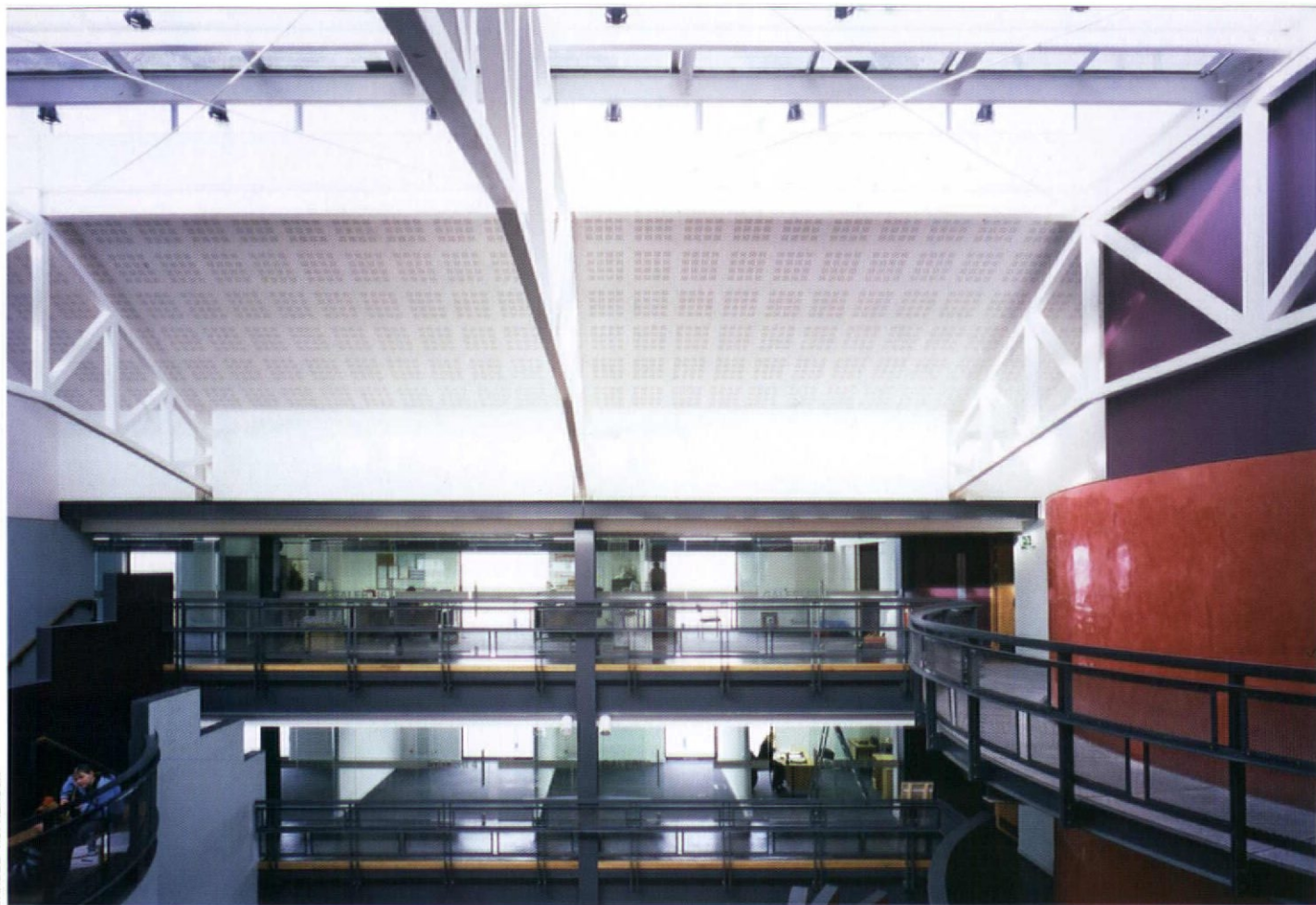
Client: Wales Millennium Centre

At a point when devolution has given added impetus to the search for a national cultural identity, the Wales Millennium Centre represents huge ambition. It not only has a main concert hall seating 1,900 people, but a 250-seat studio theatre, a recording studio, eight rehearsal rooms, a 100-bed hostel and space for the Welsh National Opera.

£78 million. 35,000m²



SARAH DUNCAN



**CREATIVE ENTERPRISE CENTRE (GALERI),
VICTORIA DOCKS, CAERNARFON**

Richard Murphy Architects


Client: Cwmni Tref Caernarfon

This quayside regeneration project in north Wales uses a combination of arts-based commercial enterprise to give vitality to the centre by day, and a multi-purpose hall and studios to bring in activities at night. The building is expressed as three parallel structures with corridors between to create a higher, barn-like central volume for principal performance spaces and the foyer, and a lower three-storey office wing on each side.

£4.4 million. 3,337m²



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CHARLOTTE WOOD



**THE JERWOOD CENTRE,
GRASMERE, CUMBRIA**

Benson + Forsyth /

Napper Architects

Client: The Wordsworth Trust

The Jerwood Centre houses the Wordsworth Trust's collection of books, manuscripts and fine art. It is a quiet yet dramatic building, with a wonderful tactile quality mainly achieved through the use of traditional slate and random rubble walling, which complements the contemporary form of its composition.

£2.35 million. 550m²



**PRIVATE HOUSE,
ALLERTON, LIVERPOOL**

Shed KM

Client: Jonathan Falkingham

The diagram of this house is extremely clear, and this rigour is carried through into the internal organisation, choice of materials and detailing. A carefully balanced and harmonious relationship has been achieved between old and new, with the two masonry elements both linked and separated by a glazed entrance hall.

£1 million. 400m²

BRINDLEY ARTS CENTRE, RUNCORN, CHESHIRE

John Miller + Partners

Client: Halton Borough Council

The clarity of organisation and welcoming environment of this building quickly become clear on entering its curved, two-storey foyer. Filled with light, it leads the eye up to all of the main events – the auditorium, black box, café and bar – and generates a surprising sense of spaciousness.

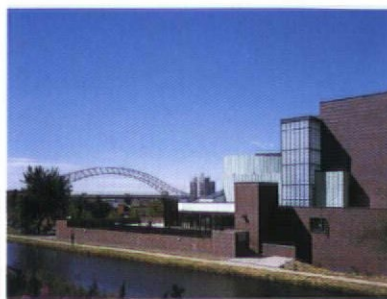
£7.2 million. 2,900m²

**31 BLACKFRIARS ROAD,
SALFORD**

OMI Architects
Client: OMI Group

OMI Architects has converted the Grade II-listed Salford baths into four studios, including one for its own office. The result is simple and stylish, where the old and new forge interesting relationships, and, despite the modest budget, there is the feel and appearance of quality.

£450,000. 700m²



**CLASSROOM OF THE FUTURE –
MOSSBROOK SCHOOL, SHEFFIELD**
Sarah Wigglesworth Architects
Client: Sheffield Education Directorate

This is a school for special-needs children, mostly autistic, and while the building was clearly designed around their needs, it remains adaptable. It deploys an interesting range of robust materials in an imaginative way, to create a positive and pleasant atmosphere in terms of its appearance as well as its use of light, sound, smell and touch.

£350,000. 142m²



SUE BARR



PETER LATHEY



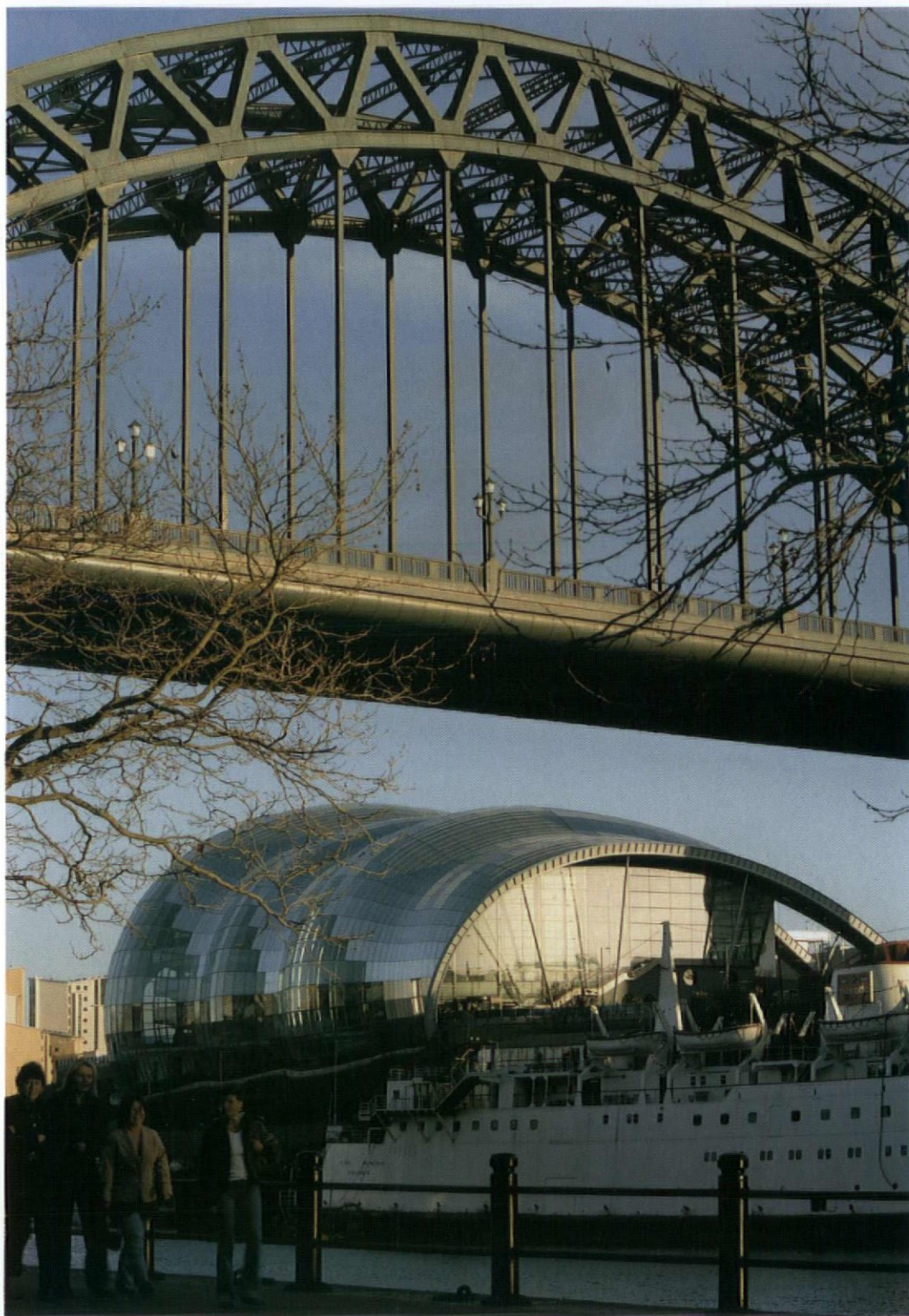
LONGLEY PARK SIXTH FORM COLLEGE, SHEFFIELD

Ellis Williams Architects

Client: Longley Park Sixth Form College

This project in a disadvantaged area of Sheffield is characterised externally by its use of reddish lignum panels and dark bricks, which appear quite austere, but nevertheless have a warmth to them. It succeeds in providing an interesting range of spaces within a seemingly uniform set of volumes, generating a dynamic atmosphere for learning.

£8.5 million. 8,370m²

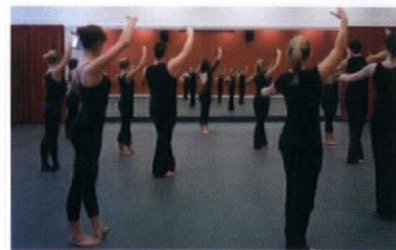


NIGEL YOUNG

THE SAGE, GATESHEAD
Foster and Partners
Client: Gateshead Council

This is undoubtedly an important building – embraced by Tynesiders – and may gain historical significance in the future as a watershed in the development of geometrically complex, ‘form-led’, digital-technology facilitated design. The curvilinear envelope results in soaring spaces, while the layout – with the front-of-house facing the river – is easily legible and functions well.

£70 million. 20,000m²



THE PERFORMANCE ACADEMY RMJM

Client: Newcastle College

The Performance Academy is fresh and has a strong identity, without resorting to 'attention-seeking' forms. The use of colour and light with simple, industrial materials creates a building that is considered and well-proportioned. The building uses the front-of-house analogy of a theatre, creating a foyer-type space that provides a lively, democratic and social area.

£21 million. 10,000m²



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**A'CHRANNAG, ROTHESAY,
ISLE OF BUTE**

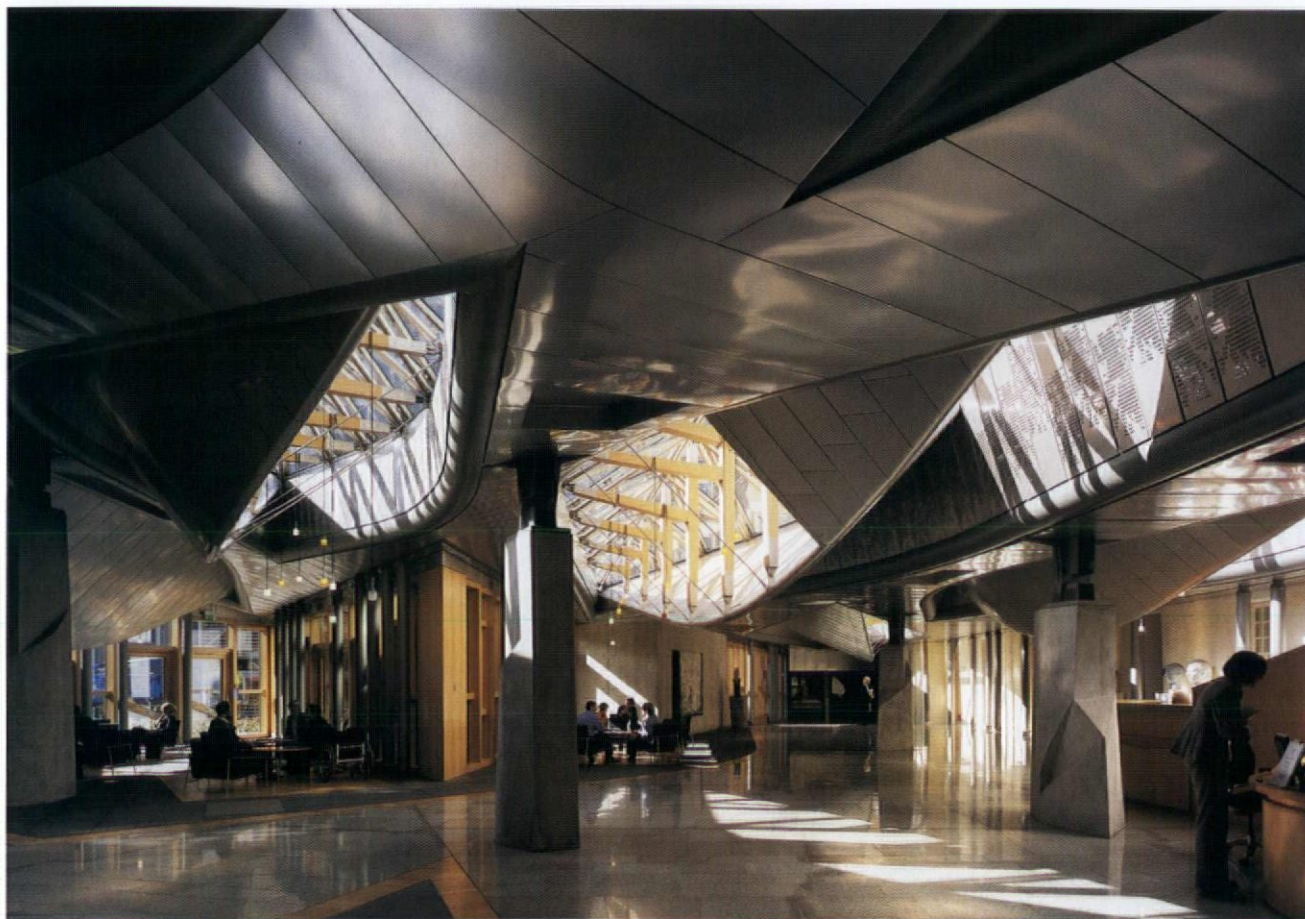
G Devici Chartered
Architect
Client: Fyne Homes

This scheme, built by the Argyll & Bute housing association, consists of two-bedroom and three-bedroom homes for rent, to meet local needs for affordable housing. There are two flats on each floor, with balconies and roof terraces for the top floors. The view from each apartment is breathtaking.

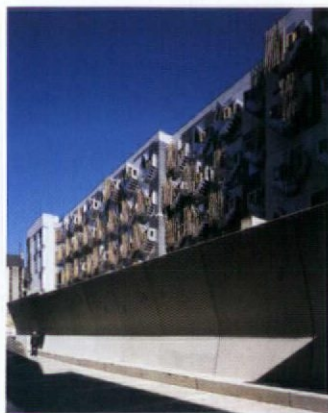
£1.5 million. 1,200m²



ANDREW LEE



KEITH HUNTER



**SCOTTISH PARLIAMENT
BUILDING, EDINBURGH**

EMBT/RMJM

Client: The Scottish Parliamentary
Corporate Body

Having walked through the Scottish Parliament Building, there was no doubt in the jury's minds that it would be one of the major contenders for this year's awards. It is a remarkable architectural statement that has an enormous impact, not only on its visitors but also on the users who repeatedly move through its series of extraordinary spaces.

£250 million. 29,321m²

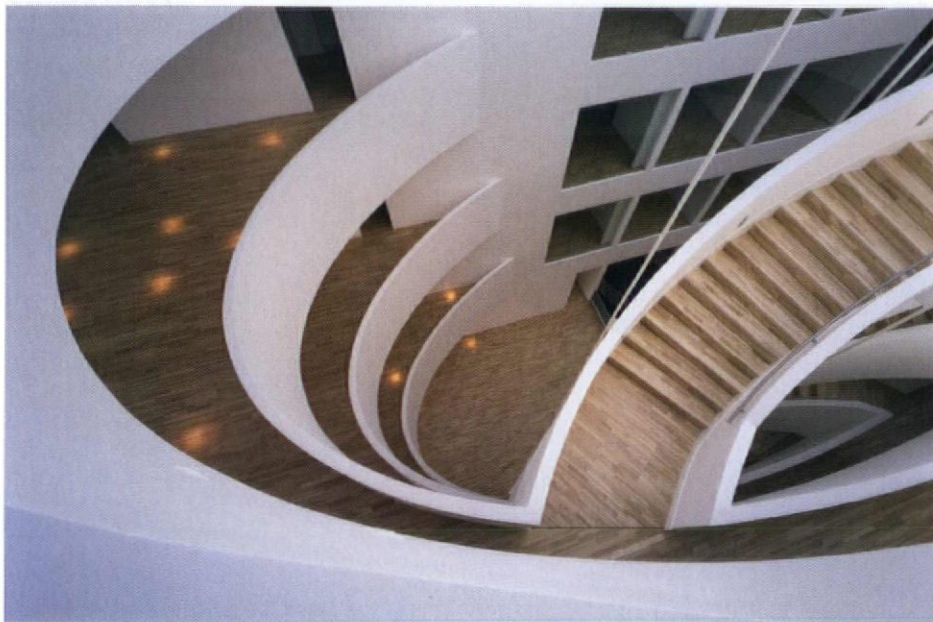


SENTINEL OFFICE DEVELOPMENT, GLASGOW

Gordon Murray and
Alan Dunlop Architects
Client: Kenmore
Property Group

This 10-storey office building – in Glasgow's financial district – is very clean and simple, yet it has a great deal of visibility and integrity. The facade is clad with Cumbrian slate panels, combined with an elegant structural glazing system, to give the impression of discipline and a very highly controlled level of detail.

£9.8 million. 8,309m²



BMW CENTRAL BUILDING
Zaha Hadid Architects
Client: BMW Group, Munich

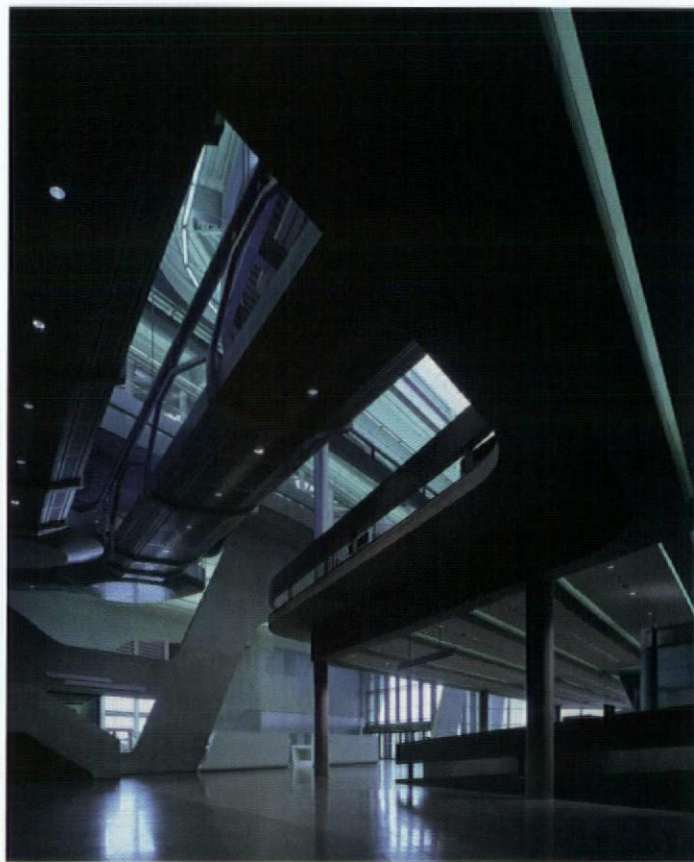
Car production is central to this monumental piece of architecture in Leipzig, Germany. On entry, the extraordinary power of the building's vision is fully revealed to the visitor, while a production line flies above the heads of workers and observers.

£36.5 million. 27,000m²

**SAMPENSION
HEADQUARTERS**
3XNielsen
Client: Sampension

This office in Copenhagen, Denmark, promotes open working. Shutters appear solid when shut, with a fine colour; with internal lights, they dematerialise. The building's appearance changes constantly.

£18.5 million. 9,500m²



HÉLÈNE BINET



MILLAU VIADUCT

Foster and Partners, with
engineer Michel Virlogeux
Client: AIOA (Escale)

This bridge over the River Tarn in south-western France flies out over a precipice, bypassing towns, rivers and a nature reserve. The slender concrete piers rise hundreds of feet from the floor of the valley.

£216.3 million
Length: 2,460m





ENTORY HOME

Behnisch, Behnisch

& Partner

Client: LVM

Lebensversicherungen

The massing of this office in Ettlingen, Germany, consists of overlapping orthogonal beams around a lake. The landscape is an integral part of the design and provides pleasant views from the building.

£7.7 million. 10,845m²

FIRE AND POLICE STATION FOR THE GOVERNMENT DISTRICT

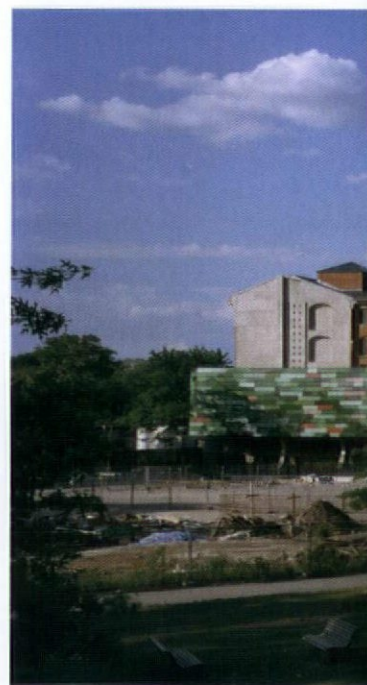
Sauerbruch Hutton

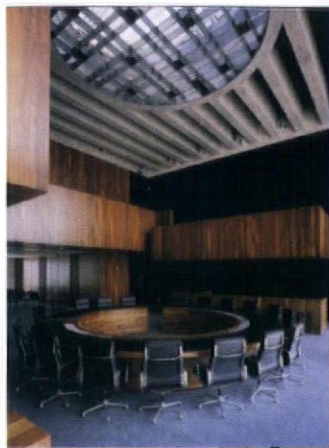
Architects

Client: The Senate of Berlin

A new three-storey extension bolts on to the rear of the existing 1907 Berlin building. Careful attention has been paid to the internal detail, and the renovation works have been handled calmly.

£8.4 million. 6,850m²





ATHLONE CIVIC CENTRE

Keith Williams Architects
Client: Athlone Town Council and
Westmeath County Council

The scheme is a central project in the regeneration of Athlone, in the Irish Republic. The scheme is a public building of elegance and grandeur, which also expresses humanity.

£10.5 million. 4,200m²

BITTER + BREDT





WHEATFIELD COURTYARD

David McDowell

Client: Private

Two existing stone buildings near Dublin have been converted. They are linked by a glass, cedar and steel box. The lightness of the new structures contrasts well with the mass of the existing stone buildings.

£355,000. 3,000m²

HOUSE AT CLONAIKILTY

Niall McLaughlin Architects

Client: Edward Fitzmaurice

A disused lighthouse-keeper's cottage in the Irish Republic has become a bedroom, and the former boathouse has been converted into guest bedrooms. An extension for living/dining room responds to shards of metamorphic rock.

£337,764. 290m²





DENNIS GILBERT/VIEW

LEWIS GLUCKSMAN GALLERY

O'Donnell + Tuomey

Client: University College Cork

The architecture of this building in the Irish Republic is full of contradictions: it uses everyday materials but appears luxurious. It occupies a tiny footprint but has a Tardis-like quality inside. It looks astonishingly good.

£4.7 million. 2,295m²

**CAFÈ MANGIAREBERE
WINE BAR**

Studio Maria Giuseppina
Grasso Cannizzo
Client: Salvatore Ingrao,
Isabel Alves Silva

This box-shaped bar in Catania, Italy, has been dropped into a triangular space, pushed out into the street and clad with ceramic tiles. The detailing is very fine.

£107,446. 100m²

HÉLÈNE BINET



MARGHERITA SPILUTTINI

**MAX MARA
HEADQUARTERS**

John McAslan + Partners
Client: Max Mara Fashion
Group

The success of the project, in Reggio Emilia, Italy, lies in the clarity of the masterplan, the integration of the landscape and the buildings, and the rigour with which the buildings are executed. The environmental strategy is well considered.

£40 million. 45,500m²



PATRICK BINGHAM-HALL

JAMES ROBERTSON HOUSE

Dawson Brown Architecture

Client: Private

This is a beautiful house in Australia. It has perched pavilions, glazed sliding screens, fragile clerestories and over-sailing metal roofs. The strongest aspect is the sense of framing provided by the overlapping eaves.

£826,181. 183m²



SLICE HOUSE

Procter: Rihl

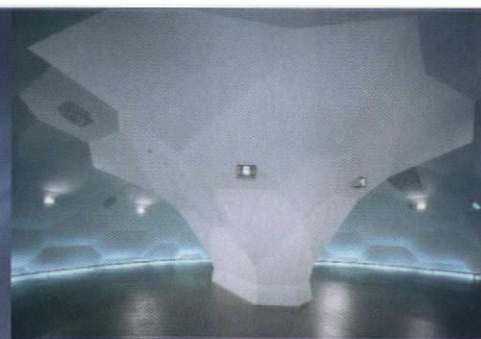
Client: Neusa Oliveira

Designed for a left-over strip of urban space in Porto Alegre, Brazil, the house uses cast and polished, or resin-coated, concrete. The accommodation, tall and well-lit, is arranged around a courtyard garden. The *coup de théâtre* is the small external plunge pool.

£70,000. 209m²



SUE BARR



SPANISH PAVILION

Foreign Office Architects

Client: SEEI

The principal reference for this building at Expo 2005 in Aichi, Japan, is the hybrid Spanish culture, in particular the courtyard with its decorative devices, lattices and trceries and the church with its arch.

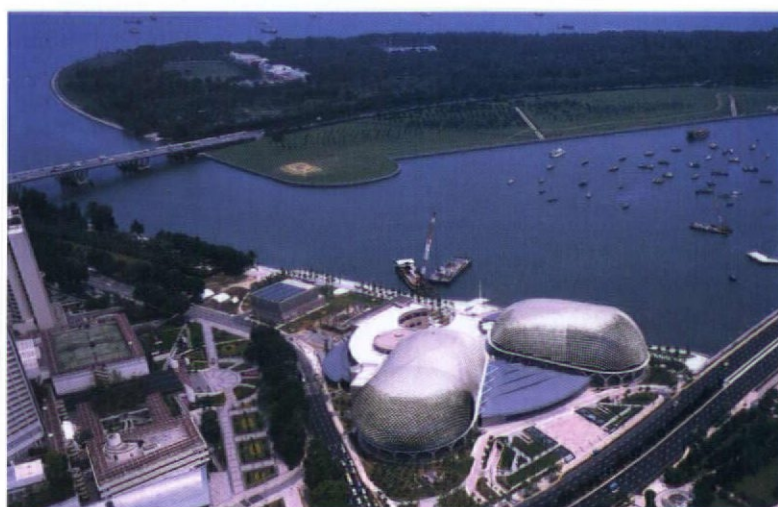
£3.6 million. 2,868m²

ESPLANADE – THEATRES ON THE BAY

DP Architects (Singapore)
with Michael Wilford
and Partners
Client: The Esplanade
Company

On its waterfront site in Singapore, the Esplanade Theatre relates well to the magnificent views in each direction. Particularly impressive are the glass shell and shaping that give the architecture its form.

£197.5 million. 103,980m²



MORI HIDETAKA



LINCOLN MODERN

SCDA Architects

Client: SC Global

The architect has adopted a great degree of Modernist rationality for these apartments in Singapore. The overall structure – a layered sandwich of standard components – is a fresh and authentic design.

£7.2 million. 6,979m²



SEEWÜRFEL

Camenzind Evolution

Client: Swiss Life

This former industrial site in Zurich, Switzerland, has been transformed by a grouping of pavilions. The development integrates with its surroundings, which include a neighbourhood of historic buildings.

£25 million, 12,000m²



ANTON GRASSL

GENZYME CENTER
Behnisch, Behnisch
& Partner
Client: Genzyme
Corporation and Lyme
Properties

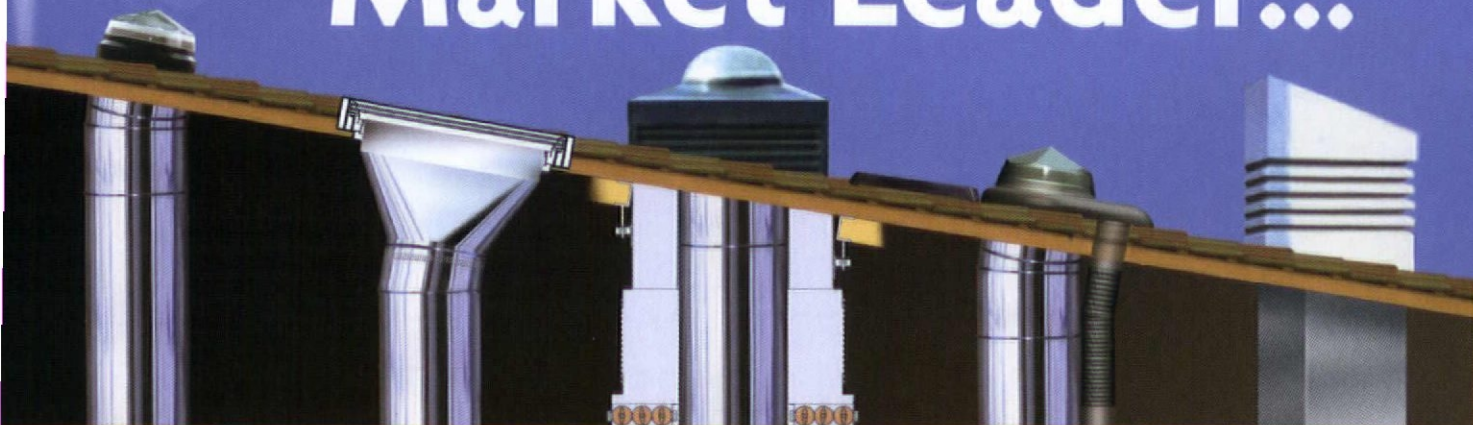
This is a truly brave building in Massachusetts in the US. It is a shift in the evolution of the office building, more inventive and integrated than almost anything built yet.

£77.2 million. 32,500m²



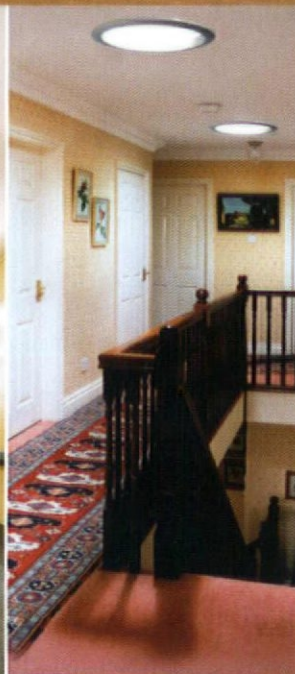
ROLAND HALBE

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The square Sunpipe

The Square SunPipe and Conservation SunPipe fits virtually flush with the roofline and is welcomed by Planning and Conservation Officers.



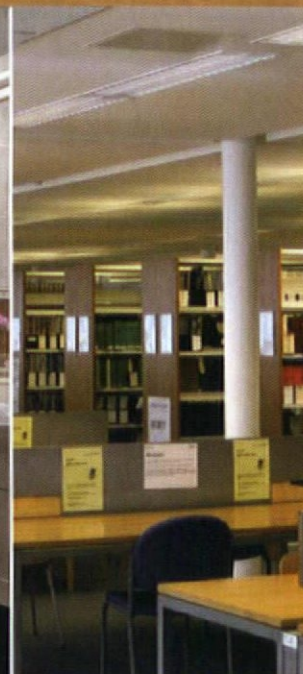
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A GROUP OF VIBRANT CONTEMPORARY STUDIOS HAS BEEN HOUSED WITHIN THE RESTORED EDWARDIAN SHELL

By Susan Dawson

When the Grade II-listed public swimming baths in Blackfriars Road, Salford, was built in 1910 it was a finely detailed structure, with stained-glass windows set in red brick and terracotta walls, and a roof of carved timber trusses on gallows brackets, rising to a clerestory-glazed lantern at the ridge. The baths closed to the public in 1960; the pool was filled in, a new concrete upper floor inserted at the front and it was used as a light industrial warehouse. But by the time it was acquired by the OMI Group in 2001, the fabric was suffering from extensive dry rot and structural failure.

In converting the former baths into four design studios, OMI Architects took on a huge project, particularly with respect to the roof: the truss ends were suffering from dry rot and the gallows brackets along one wall had to be replaced with a column-and-brace support system. The gallows brackets had also distorted a section of the external brick wall, which had to be rebuilt. Most of the roof timbers and the lantern were suffering from dry rot and needed replacing; it had to be reroofed with reclaimed slates; and a new roof glazing system had to be installed. These structural problems were resolved with the help of Anthony Hunt Associates.

Today the building has a new life: a group of vibrant contemporary studios – two on each floor – has been housed within the restored Edwardian shell. 'We wanted to create a counterpoint between the restored fabric of the original and the introduction of contemporary elements related to its new use,' explains OMI's project architect. 'At the same time we are interested in subliminal things that influence the way people

engage with buildings and develop a sense of belonging.' This is apparent the moment you enter the entrance foyer. A new staircase rises before you, but it is not just a means of getting from one floor to another; it widens at the base, animating the foyer and offering an opportunity to pause for a chat without being in the way of circulation traffic. The staircase and the adjoining wall panel – more than 5m wide and rising to 1,800mm above the first-floor landing – are made of 10mm steel plate, welded and painted in a dark, battleship grey. Together they act as a durable steel 'lining' that appears to float, as a final overlay, within the sculpted volume of the stairwell. This effect is achieved by extending the edges of the steel-plate panel beyond its fixings and closure strips.

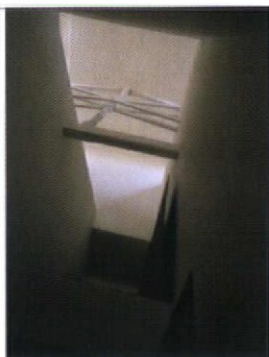
The new stairwell opening rises to a restored clerestory-glazed lantern light at the ridge, passing exposed original concrete beams and roof trusses to give an opportunity to experience the height and nature of the original building. The landing on the way to OMI's new studio has walls containing shelves and alcoves, giving the impression that they are thick and sculptured; in fact, they are thin partitions of studwork and plasterboard. The studio, framed by the original roof trusses, is filled with light from overhead rooflights and clerestory-glazing.

The conversion has played a part in the regeneration of the area. On the other side of the road, hoardings are going up and cranes are being installed to build a major new mixed-use development. OMI is the architect for this new project – site supervision should not be too difficult.

1. The stairwell passes
exposed concrete beams
and roof trusses

2. The staircase and
its adjoining steel wall
panel appear to float

3. Cross-section



1.



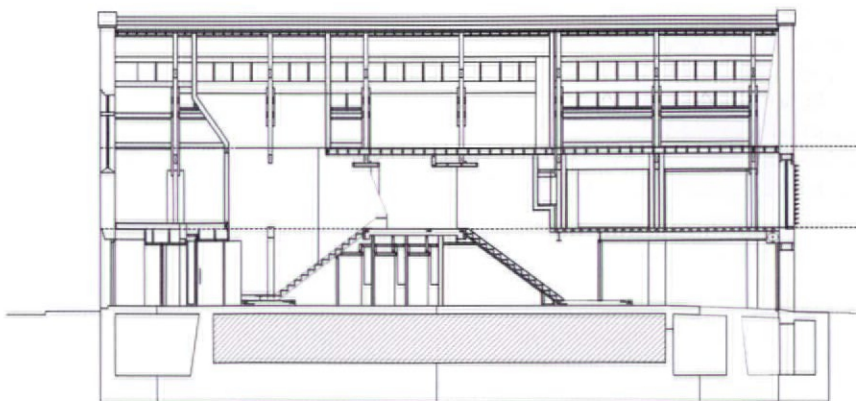
2.

ANNE WORTHINGTON

Credits

ARCHITECT
OMI Architects
STRUCTURAL ENGINEER
Anthony Hunt Associates
M&E ENGINEER
Barratt Electrical & Mechanical
QUANTITY SURVEYOR
Harvey & Co
MAIN CONTRACTOR
H Nicolls (Builders)
LIGHTING
Zumtobel
TILING
Domus Tiles
WOOD FLOORS
Bauwerk
SHOPFITTING
Compass Interiors
METALWORK
Bespoke
ROOFLIGHTS
Bretton Aluminium

3.



A STEEL STAIRCASE WITH A STEEL-PLATE WALL PANEL

The staircase is set in a well that rises to the restored roof lantern, exposing the original structure and allowing the height and volume of the original space to be seen, while letting daylight into the stairwell and entrance foyer.

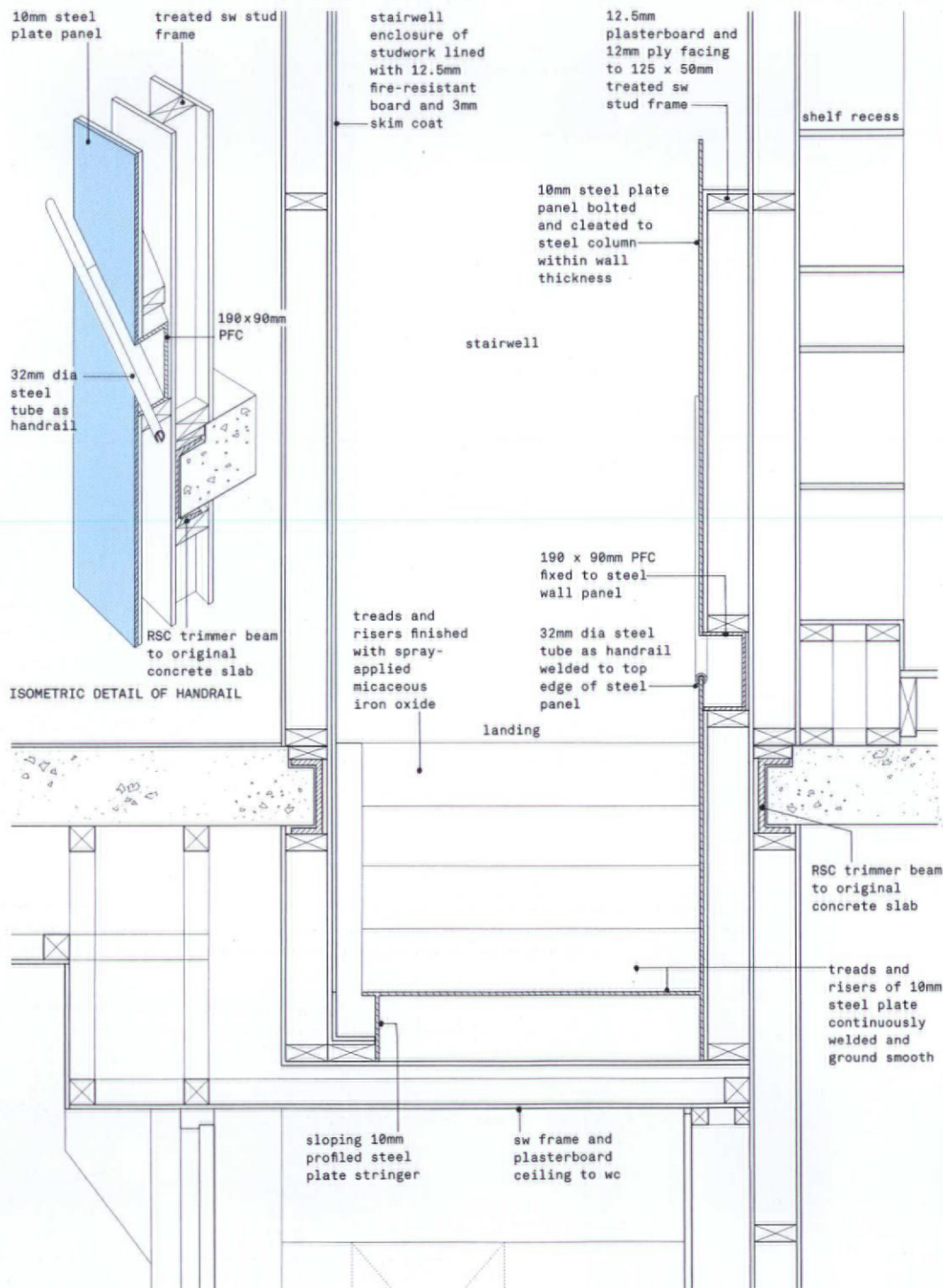
The stairwell is a solid enclosure of timber studwork lined with plasterboard and skim, which plays out to one side at the base of the staircase. The walls are painted white and the entrance floor is laid with off-white ceramic tiles.

In contrast, the staircase is formed of dark-grey treads and risers of 10mm steel plate, welded, ground smooth and spray-painted with micaceous iron oxide. The whole of the adjacent wall to one side of the staircase is clad with a 10mm steel-plate wall panel, which rises to 1,800mm above the landing.

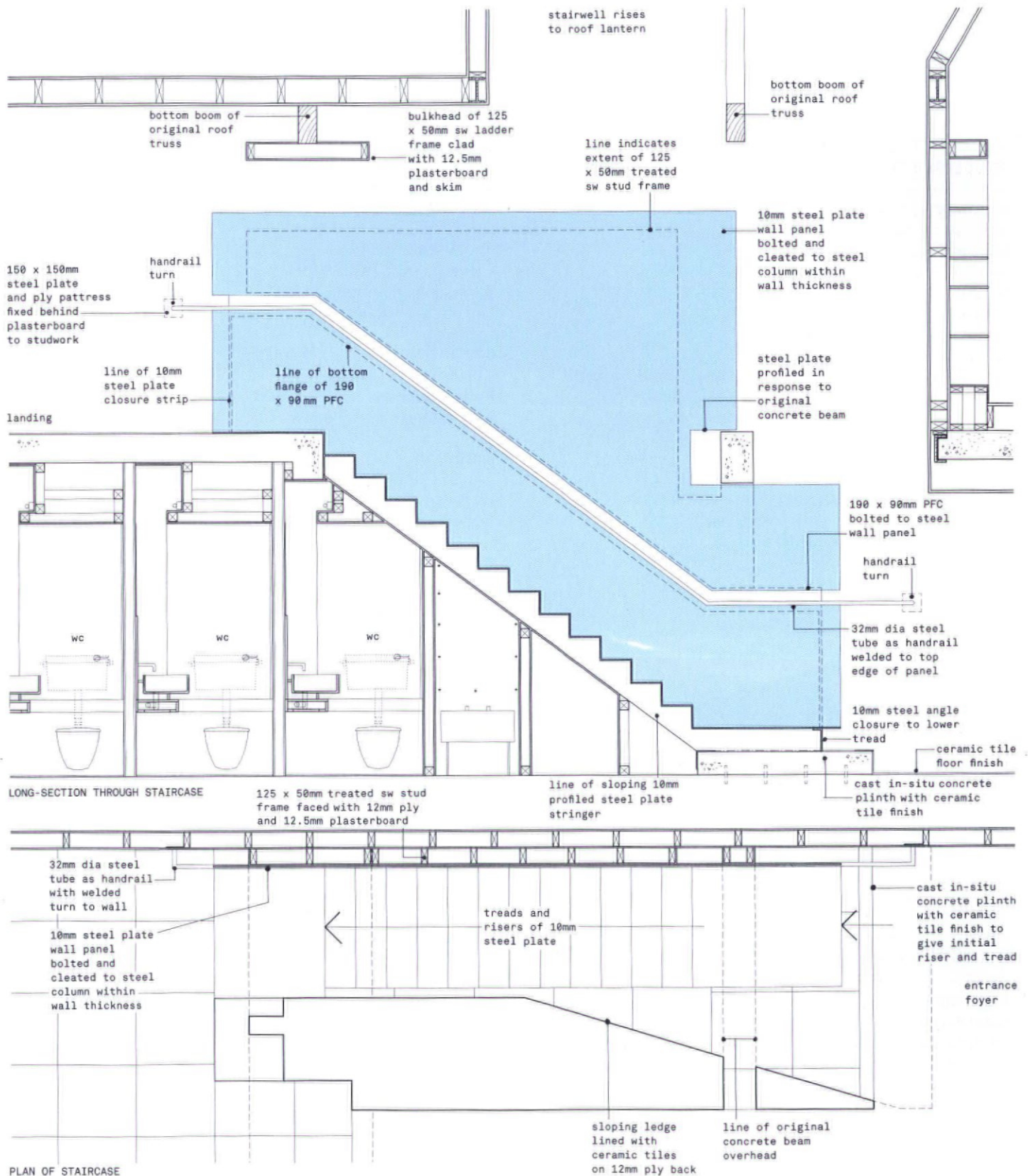
The handrail is set in a diagonal slot formed in the wall panel, supported by a 190 x 90mm PFC set behind it. It is a 32mm-diameter steel tube, which is welded to the lower edge of the diagonal slot. The steel-plate panel is bolted and cleated to steel columns set within the wall thickness.

The stair risers and treads are welded at one side to sloping 10mm steel-plate stringers, profiled to fit their serrated shape, and on the other side to the steel-plate panel. The lowest tread is a wide concrete plinth covered with ceramic tiles to match the entrance floor.

Susan Dawson



CROSS-SECTION THROUGH STAIRCASE



RIBA AWARDS / JUDGES

EAST

Chair of jury – *Laurie Chetwood*
Regional representative – *Peter Goodwin*
Lay assessor – *Julian Honer*

EAST MIDLANDS

Chair of jury – *Peter Clegg*
Regional representative – *Julian Marsh*
Lay assessor – *Laura Lee*

EU

RIBA Awards Group: *Cany Ash, Roger Bright, Emily Campbell, Tony Chapman, Paul Finch, Kathryn Findlay, Richard Griffiths, Glenn Howells, Louisa Hutton, Ed Jones, Niall McLaughlin, Paul Monaghan, Alan Stanton, Jeremy Till*

LONDON EAST

Chair of jury – *MJ Long*
Regional representative – *Stephen Marshall*
Lay assessor – *Frances Morrell*

LONDON NORTH & WEST

Chair of jury – *Denise Bennetts*
Regional representative – *Silvia Ullmayer*
Lay assessor – *Alan Plater*

LONDON SOUTH

Chair of jury – *Isi Metzstein*
Regional representative – *Paul Baker*
Lay assessor – *Daphne Thissen*

NORTH

Chair of jury – *Jim Eyre*
Regional representative – *David Darbyshire*
Lay assessor – *Albert Williamson-Taylor*

NORTHERN IRELAND

Chair of jury – *Dipesh J Patel*
Regional representative – *Clyde Markwell*
Lay assessor – *Joe Kerr*

NORTH-WEST

Chair of jury – *Dick Cannon*
Regional representative – *Jonathan Davidson*
Lay assessor – *Michael Dickson*

SCOTLAND

Chair of jury – *Eva Jiricna*
Regional representative – *Steven Spier*
Lay assessor – *Mavis Cheek*

SOUTH

Chair of jury – *Bill Taylor*
Regional representative – *Andrew Salter*
Lay assessor – *Felicity Goodey*

SOUTH-EAST

Chair of jury – *Paul Williams*
Regional representative – *David Falla*
Lay assessor – *Vivien Lovell*

SOUTH-WEST

Chair of jury – *Deborah Saunt*
Regional representative – *John Taylor*
Lay assessor – *Adam Nicolson*

WALES

Chair of jury – *Bryan Avery*
Regional representative – *Alan Francis*
Lay assessor – *Tom Dyckhoff*

WESSEX

Chair of jury – *Deborah Saunt*
Regional representative – *Peter King*
Lay assessor – *Adam Nicolson*

WEST MIDLANDS

Chair of jury – *John Pringle*
Regional representative – *Pam Newall*
Lay assessor – *Ed Glinert*

WORLDWIDE

RIBA Awards Group: *Cany Ash, Roger Bright, Emily Campbell, Tony Chapman, Paul Finch, Kathryn Findlay, Richard Griffiths, Glenn Howells, Louisa Hutton, Ed Jones, Niall McLaughlin, Paul Monaghan, Alan Stanton, Jeremy Till*

YORKSHIRE

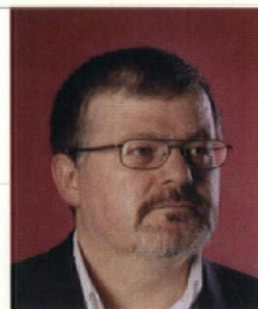
Chair of jury – *Jim Eyre*
Regional representative – *Gordon Carey*
Lay assessor – *Albert Williamson-Taylor*

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COMMUNITY SPIRIT

By Austin Williams

What's the similarity between David Miliband MP and a synthetic phonics teacher? Well, both want to emphasise the central position of 'u' in community and both will drum it into you until you finally accept it.

After leaving the Department for Education and Skills in the latest government reshuffle, Miliband is now the minister for said community. Or 'communities'. Or 'diverse communities'.

Rather quickly, he realised that he has to create communities to represent them. But also that this is a difficult thing to do. After all, real communities can often contain oiks who do not always show the necessary respect to government ministers.

So, in his speech to the Core Cities Group in May, Miliband noted that the 'third sector' – voluntary and community organisations – 'reaches parts that we simply cannot reach', promoting

innovation, tackling distrust and engaging communities 'in ways that we in the statutory sector often talk about and fail to do'.

So this is a minister who will be implementing yet more unelected tiers of community liaison support because he feels unable to represent them directly. It's one thing having a transport secretary who can't drive, but a communities minister who finds himself unable to engage with communities makes a bit of a mockery of the democratic process. Unfazed, it seems that Miliband would rather delegate.

Ironically, fearing we have become increasingly isolated in society, the government thinks that by giving people a sense of what it means to act communally, all will be well. In this way, the ODPM's Sustainable Communities plan – 'People, Places and Prosperity' – hopes that 'people's sense of belonging and pride in their community will be renewed and revitalised'. The problem

is that because it doesn't really trust people in the first place, the government can't then have any confidence that they will develop the correct sort of communities. Hence the rise of so-called 'multi-agency approaches' that have been invented to monitor and mentor our actions and guide us to the path of righteousness.

The New Economics Foundation's Clone Town survey is a case in point. It is a report from a (wait for it) 'do-tank', pretending to reflect apparent public concern about the homogenisation of cities and towns; a concern that simply doesn't exist in any formal sense. Ironically, the report warns of 'ghost communities' but this is a ghosted study representing a fictional engagement that will then undoubtedly be used to draw more people into a process that they didn't know they wanted in the first place.

And worse still, the consequences (reinforced in

Graham Towers' book, overleaf) are very conservative. There are many downsides to high street corporate capitalism, for instance, but I have to say that the design of shop facades is pretty low down the list. Nor does the 'homogenised' shopping experience aggrieve me – or hardly anyone else – particularly strongly. In fact, I look at it as having the opportunity to purchase a range of top-quality products under one roof. That's actually a good thing. On these issues and many others, we are in danger of throwing the positive baby of efficiency out with the romantic bathwater of diversity.

The reason that I tell you this is because the books reviewed over the next couple of pages are all, in some way, contributions to the debate about re forging communities. And in many of these texts about the liveability of cities, many architects and urbanists appear to be Miliband's willing 'third-party' foot soldiers.

FIRST I HAD TO WADE THROUGH HAIR'S SONG AQUARIUS AND DONOVAN'S ATLANTIS

By Austin Williams

1. *At Home In The City: An Introduction to Urban Design*
By Graham Towers. Architectural Press (Elsevier), 2005.
316pp. £21.99

Graham Towers is a fan of high-density housing and a scourge of road-building practices. Having advocated traffic restraint for the last 20-odd years, he now recognises – almost 10 years after New Labour's DETR 'superministry' tried to reconcile environmental and transport matters – that the political climate has changed fundamentally. This book explores the need for traffic reduction and the concurrent need for high housing density as a way of rebuilding communities.

At Home in the City is divided into two distinct parts: Part I explores the significant social and political 'issues' around urban housing, and in Part II there are 13 best-practice case studies, ranging from Coin Street in London to renewal projects in Budapest, exploring ways of successfully addressing the 'issues'.

For Towers, the problems are pretty straightforward. In many areas, he says, there is 'too much dereliction, too much unemployment and underachievement and too much crime'. The flippancy with which he implies an interlinkage between these factors – undoubtedly with the best of intentions – unfortunately seems to buy into a contemporary but reactionary debate.

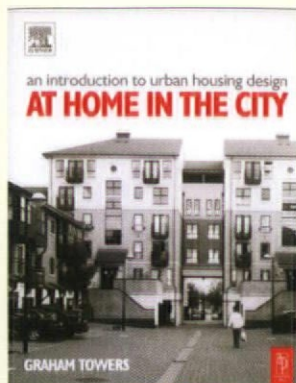
Towers asserts that we need 'equilibrium' and the parameters are, on one hand, the need for consumerist restraint, reduced energy use, cutting greenhouse gas emissions and so on. On the other hand, he suggests that we need to stop populations putting 'a strain on resources'. Whereas Jared Diamond, in his fascinating book *Collapse*, comes across as an overt Malthusian, Towers is more considered and simply talks about the problem

of 'demographics.' But, however you phrase it, the arguments are the same. One of the problems in cities, for Towers, is that of too many people wanting too many things. His answer – modelled on his anti-roads origins – is for imposed, or self-imposed, restraint.

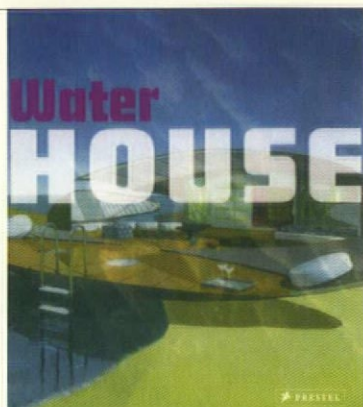
Under the rubric of environmentalism, Towers lauds prefabrication simply for its environmental credentials – as opposed to its ability to meet housing needs faster and more efficiently than traditional methods. It is because of his inflated worries about the deleterious effects on the climate of more housing *per se*, that he cannot wholeheartedly endorse prefabrication. He is caught in something of a cleft stick. If more housing leads to more energy use, and more energy use is harmful, then maybe we shouldn't build more houses. It is this negative, rather than a positive, vision that frames, for example, his praise for housing density.

Higher density magically builds communities and is deemed to be good because it minimises the space that we take up on this planet. At the end of the day, Towers' emphasis on 'regeneration measures to redress social exclusion and low attainment' sounds uncannily like the social hygiene movement advocates of a century or so ago.

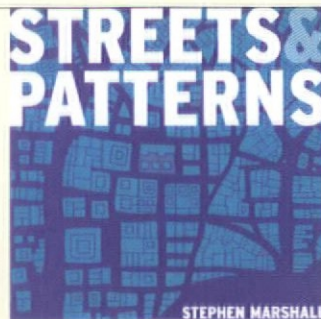
That said, the book is a very interesting and informed analysis that can be read on several different levels. It poses challenges to planners, insights to urbanists, interesting detail for social historians and questions for architects, but also gives a naïve thumbs-up to proposals to sanitise towns and cities across Britain and beyond.



1.



2.



3.

2. *Water House*
 Edited by Felix Flesche.
 Prestel, 2005. £17.50

There seems little hope that I could ever finish a book that begins: 'Water as life's origin symbolises... the dream of living in a symbiotic relationship with nature.' Despite *Water House's* presumptuous notion that anyone with any ambition to be more than a fish – or a leech – would want to wallow in a symbiotic relationship with nature, I took a deep gulp and prepared to swim upstream.

Firstly though, I had to wade through a paragraph that cited the musical *Hair's* song *Aquarius*, Donovan's *Atlantis* and The Beatles' *Yellow Submarine*. This opening essay is a real damp squib. In it, I learned that water increases in volume when it freezes; that 70 per cent of the human body is water; and that 'water has a capacity to reflect light'.

Fortunately, once the statements of the bleeding obvious have been circumnavigated, the case studies in *Water House* turn out to be fascinating. But the book has the unnecessary retro feel of a 1950s comic, which detracts from, rather than enlivens, the strength of the projects on display. From Micha de Haas' brilliant Aluminium Forest in Houten, Holland, to the fascinating Palm Jumeirah man-made islands off Dubai, there are some really imaginative ideas on show here. However, this is marred by the fact that most are unbuilt, the computer graphics are truly terrible and none of the great ideas are the authors'.

With a radical flourish, the book suggests that "'water is freedom" could be the rallying cry of a future generation'. To which I am compelled to respond: 'Water you talking about?'

3. *Streets & Patterns*
 By Stephen Marshall. Spon
 Press, 2005. 318pp. £40

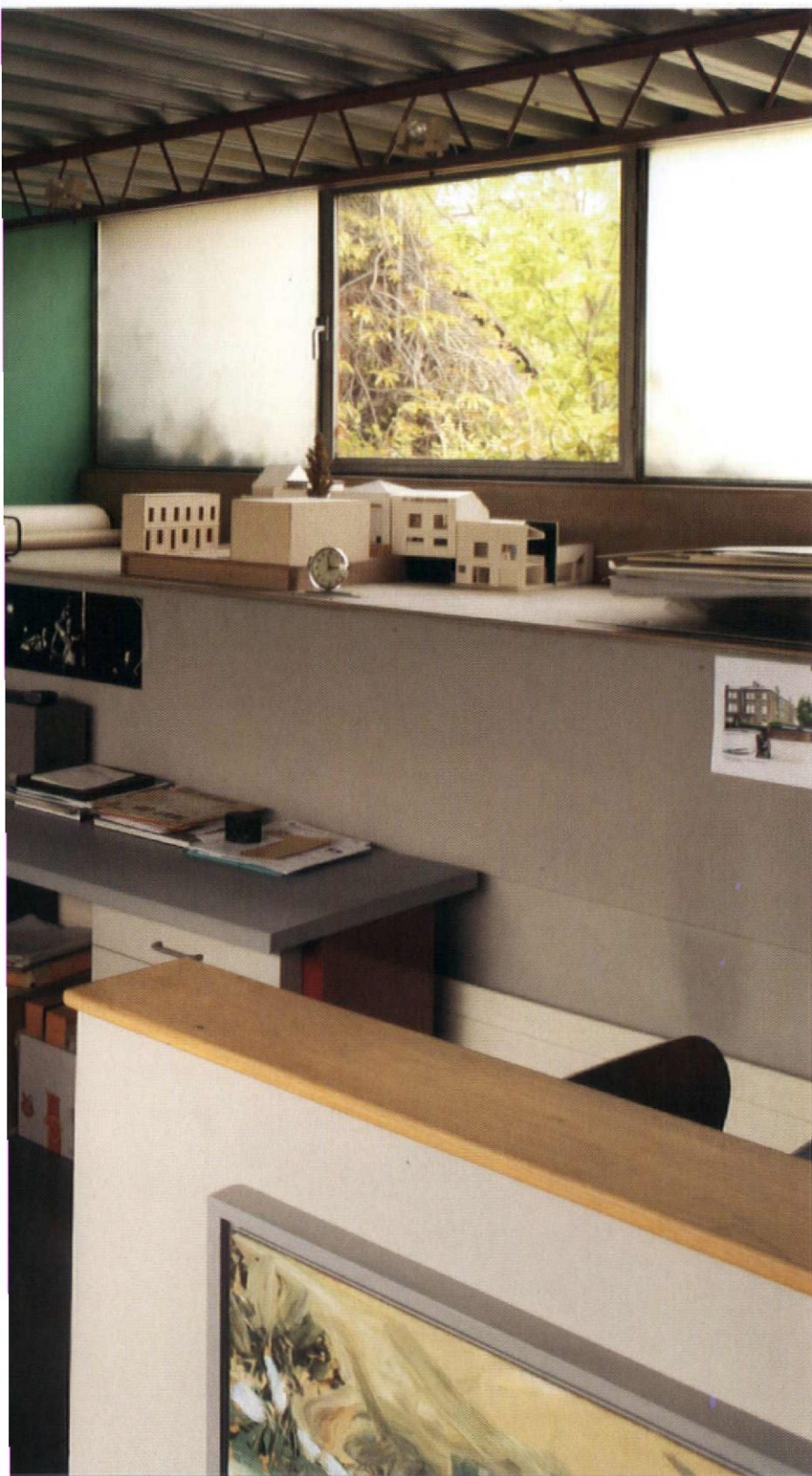
The concept of this book might warm the cockles of most architects, challenging as it does, the primacy of highway engineers. Wouldn't it be nice to wipe the smirk off the local authority apparatchik's face when he tells you to redesign your scheme to take into account bin-lorry turning circles, motorists' sight lines and pedestrians' drop kerbs?

Marshall's thesis is to see how transport might better serve urban design, premised on the notion that urban place-making has sometimes suffered at the expense of the car. In this phrase, 'the car' is as much symbol as reality. Actually, what lies behind this seemingly uncontroversial statement is a sweeping condemnation of 'the cataclysm of Modernism' (adapted from Llewelyn-Davies' 1968 report on transport). Modernism – or modernity – is berated in Marshall's work for the crime of turning 'cities inside out and back to front'.

Thus, Marshall's criticism of all things '60s – and in particular the 1963 Buchanan Report's thesis that 'the needs of movement (be) prioritised' – stems from a social policy bias that he has imposed, rather than from a truly objective analysis of the issue.

While suggesting that traffic flows should be maintained, Marshall wants to shift the priority in favour of the 'community' and pedestrian. He seems to yearn for a 'city of human-powered locomotion', of 'rollerblade arcades' and 'bicycle boulevards'. Whatever you think of the politics, this book will have a strong influence on the debate.





Pause for reflection in my Eamesian eyrie, just above skag alley, NW1. In the 20 years since completion ('Trust Goes Wild for DIY House' – local paper) it has been gutted by fire, ransacked by burglars and is now in a Conservation Area. The confidence that came with building ebbs, as decades of unsuccessful anger management mellow into that grumpy condition shared by many of my generation – from Bob Dylan's *It's Alright, Ma...* to Robert Burton's *Anatomy of Melancholy*. Just behind my head is a collage from *Fragments of Utopia* – having condensed years of research into this spellbinding book, I discover that another David Wild has shot up the bestseller list with a corporate tie-in for the *Friends* TV programme. Sole practitioner, working from home? Cosy at first... but you need to get out more. The city's unsustainable towers rise while the sewer overflows. Prince Candide tends his garden, as Christian Tony wears Maggie's clothes. Who ate all the resources? The man from the World Bank knows.

David Wild was photographed by Tim Soar at 2.59pm on 28 April 2004 in Camden, north London



CASTING A SPELL OVER ID CARDS

The trade bible *Computer Weekly* suggests that if you are thinking of upgrading your server, don't. It's something to do with forthcoming chips and the way information is zapped around networks and it apparently represents 'a huge step forward for PC server architecture'.

Incidentally, the ARB could do something useful for a change and start stamping out the use of 'architect' and 'architecture' in the computer world. You excitedly read 'Architecture Breakthrough' in a headline and it turns out to be a big disappointment. It's actually about some prat printing circuit boards.

Whatever, resist all blandishments from suppliers busily offloading soon-to-be redundant kit and hang on in there until sometime next year.

It has been revealed that the Belgians have introduced 'deliberate' spelling errors on their national ID cards in order to thwart criminals. Setting aside any horrid suspicion that this is merely a big lie to cover up the low standard of Belgian government spelling, you wonder exactly how this could diminish fraud? And whether any government official would detect it? And whether Belgian architects could use the deliberate spelling thing to cover up poor specification writing? sutherland.lyall@btinternet.com

EXPERT WITNESS

Whether it is necessary for adjudicators to be independent as well as impartial is the subject of much debate, writes Sarah McNally. Not surprisingly, such matters tend to lead to raised blood pressure – it's one thing to lose a case because of weaknesses in your arguments but it's quite another to feel that you are not given a fair crack of the whip to start with.

The debate extends to experts too. The case of *Liverpool Roman Catholic Archdiocese Trustees Incorporated v Goldberg* concerned a tax barrister who, when sued for negligence, reasonably enough sought to rely on the expert evidence of another tax barrister. It turned out that the expert practised from the same chambers and had been a friend for many years. In *Field v Leeds City Council* one party wished to call a surveyor as an expert, despite him being employed in its office's claims investigation section. These experts were clearly not independent, so could their evidence really be relied upon?

This question was considered in the case of *Armchair Passenger Transport v Helical Bar* (judgement 28.02.03). The claimant, whose car was damaged in a collision with the defendant, hired a replacement vehicle from Swift Rent-a-car at a total cost of nearly £8,500. In defence of the claim, the defendant relied on the report

of a Mr McLean who, it transpired, had been chief executive of Swift Rent-a-car before setting up a company producing monthly surveys of the cost of hiring vehicles.

At trial, the judge disallowed McLean's report. He noted McLean's prior connection with Swift Rent-a-car and was of the view that 'justice cannot fairly be said to be seen to be done' if he were to provide expert evidence. On appeal, the judge derived several principles from the various cases:

- ideally, an expert should have no actual or apparent interest in the proceedings; but
- the existence of such an interest does not automatically render evidence inadmissible;
- it was a question of fact and degree and not whether there was actual or potential bias. Instead, the court should consider whether the witness had relevant expertise and whether they were aware of their primary duty to the court;
- the judge should weigh the alternative choices, if the evidence is excluded;
- even if an expert with an interest is not precluded from giving evidence, their involvement may affect the weight attached to the evidence.

The starting position is that an expert should have no actual or apparent interest in the proceedings, and experts should be selected accordingly.

The courts accept, however, that as the world grows ever smaller, it may not be possible to find experts who have no connection with the parties at all, particularly in narrow, specialist fields. Experts who are not wholly independent of the parties, though, should expect to be cross-examined along the lines of: 'Well, you would say that, sir, wouldn't you?'

Sarah McNally is a barrister at Crown Office Chambers. Visit www.crownofficechambers.com



EXHIBITION

Margaret Mellis: Paintings and Reliefs 1968-1978
At Austin/Desmond Fine Art, Pied Bull Yard, London WC1, until 2 July

These works date from the second abstract geometric or 'Constructivist' phase in the long career of Margaret Mellis (now aged 91) and are from the late 1960s, when such ideas were in the air – an earlier abstract phase having spanned the Second World War in St Ives, writes *James Dunnett*.

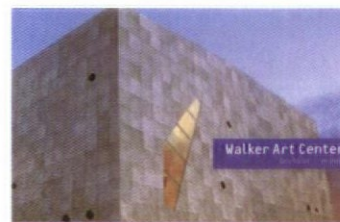
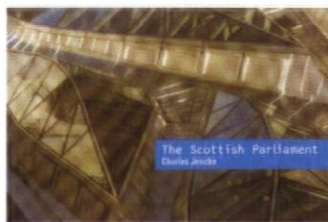
What is noticeable is the robust character of Mellis' work – an interesting contrast to that of the 'scientific' Constructivists either of the 1960s or of today. Mellis did not aim for the immaculate execution that is characteristic of Gina Burdass' paintings (AJ 19.05.05), and her colour sense too is more direct.

The strength of the compositions springs from their foundation on a square grid, sometimes deployed diagonally, and the canvases themselves are, with two marginal exceptions,

also all square, again sometimes hung diagonally. There is even a slight squareness about the circles in which some of the compositions are inscribed. Her canvases are, in fact, felt to be reliefs, and a few of them have further canvases stuck on top, producing a ziggurat-like effect.

The edges of the canvases thus become very important, so, unlike Burdass (who kept the edges plain white), Mellis extends the painted forms over the edge – a very satisfactory resolution. This interest in the three-dimensional quality of her canvases can now be seen to foretell her subsequent move into the non-orthogonal assemblages of driftwood and other detritus washed up on the beach, with which she is usually associated today.

James Dunnett is an architect in north London



BOOKS

The Scottish Parliament
By Charles Jencks.
Scala, 2005. 64pp. £4.95

Walker Art Center
By Cathy Madison.
Scala, 2005. 64pp. £4.95

Scala publishes excellent guidebooks in various formats but the volumes in its Art Spaces series are truly pocket-sized – just 110 x 165mm, writes *Andrew Mead*.

About a dozen have appeared so far on buildings old and new, including the Guggenheim Bilbao, the Musée d'Orsay and the New York Public Library.

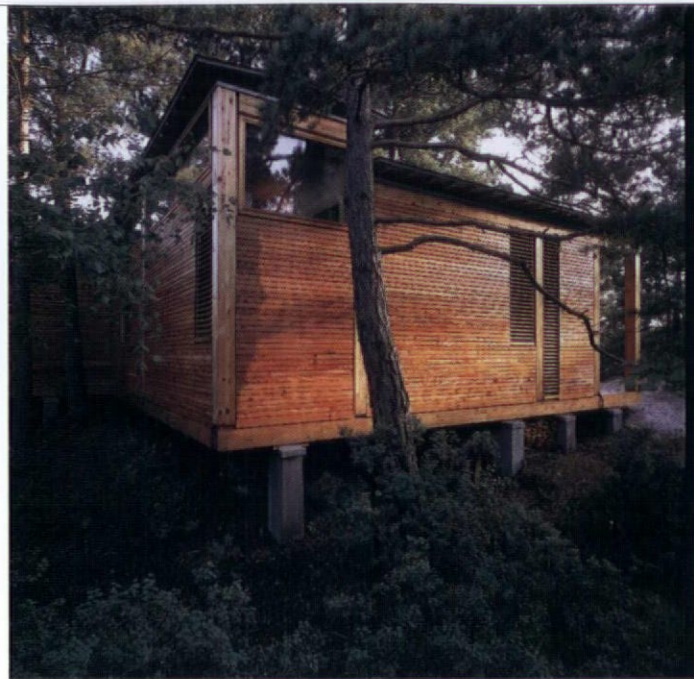
Cathy Madison gives a straightforward factual account of the evolution of the Walker Art Center – its origin as a private collection housed in a Minneapolis mansion, its move to a new building behind a 1920s Moorish facade, the fine Modernist replacement by Edward Larrabee Barnes in 1971, and the good-in-parts new addition by Herzog & de Meuron, which opened in April (AJ 14.04.05).

Jencks' text is of a different order, with a much more acute analysis of 'one of the most interesting, vilified, costly and marvellous buildings of our time' – Miralles' Scottish Parliament. As that comment implies, he's a fan. Accepting that many people will be 'confused and annoyed' when first faced with the 'complexity and richness' of the building, he's a persuasive advocate of its qualities (although there's a lot of persuading to do). Like Neil Gillespie in AJ 30.09.04, he finds 'poetry' in it.

Both books are generously illustrated, but Madison's edition on the Walker suffers from a rush to coincide with the opening of the new addition, and is consequently presented in an unfinished state. At such slight cost, though, you can't really argue.



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2.

BOOK

By Dean Hawkes

Wood Architecture
By Ruth Slavid,
Laurence King,
2005. 240pp, £35

The idea of exploring contemporary architecture through its primary materiality is promising. Ruth Slavid's *Wood Architecture* is the third such work published by Laurence King, following Catherine Croft's *Concrete Architecture* (AJ 17.03.05) and David Dernie's *New Stone Architecture* (AJ 11.03.04). Like them, the book gathers together a collection of current buildings to show the best of contemporary practice in its particular material.

At risk of pedantry, I must ask why 'wood' is preferred to 'timber' in the title. The *Oxford English Dictionary* defines 'wood' as 'the hard fibrous material that forms the main substance of the trunk or branches of a tree', whereas 'timber' is 'wood prepared for use in building and carpentry'. As in the other books in the series, an introductory

chapter sets out some general themes relating to the nature, history, application and technology of wood/timber. Then come seven chapters that collect the examples together under distinct headings.

The introduction makes the case for wood/timber as a 'sustainable' material by comparing its embodied energy content with that of steel and aluminium. The potential of 'new' methods of fabrication and use, such as glulam, laminates, sheet products and composites, and the use of unseasoned wood/timber and timber in combination with other materials – 'mix and match' – are summarised. The material's subjective qualities, its warmth and tactility, are offered as an important part of its enduring appeal. All of this is useful, if lightweight.

The principal chapters have the following titles: 'In Touch with Nature', 'Modern Vernacular', 'Inspired Pragmatism', 'A Sense of Place', 'Inside Story', 'Pushing Technology' and 'Changing Views'. These establish the book's approach. It is predominantly subjective rather than objective, lyrical rather than technical, descriptive rather than analytical. In itself this emphasis is fine and the chosen buildings are, almost without exception, full of interest. But so much more could have been drawn out of the material if it had been organised and illustrated with a little more technical and analytical rigour.

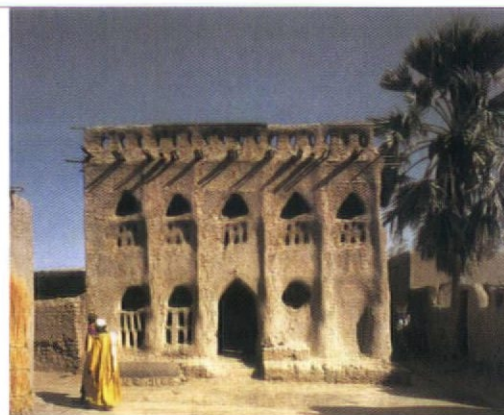
All of the buildings use timber in one way or another, but what is it that defines them as 'wood architecture'? It is

difficult to imagine any practical modern building that doesn't use timber in one or more ways in its structure or construction or cladding or finishes. Why, then, are these particular buildings selected and why are they placed in one category rather than another? Peter Zumthor's Swiss Pavilion at the Hanover Expo, with its stacks of timber baulks stabilised by steel ties, is absolutely of timber, but why is it in 'Modern Vernacular' rather than, say, 'A Sense of Place' or 'Pushing Technology'?

Steven Holl's lovely 'Y House' in the Catskills combines a delicate, exposed steel frame with board-clad, balloon frame-like, external walls. This is hardly unusual in American domestic construction and it could be at home in almost any of the categories. Roberto

1. Chesa Futura
Apartments by
Foster and
Partners

2. Summer house
in Norway by
Carl-Viggo
Holmebakk



BOOK

Sean Godsell:
Works and Projects
With an Essay by
Leon van Schaik.
Electa architecture,
2005. 162pp. £35

Briccola's beautifully severe, cuboid weekend house in Ticino – in the 'In Touch with Nature' chapter – is remarkably similar to Eduard y Luis Javier Martín Martín's equally cuboid country house near Granada, classified as 'Modern Vernacular'.

The book is illustrated by excellent photographs and there are plans and cross-sections of all the buildings. Slavid emphasises the need for careful detailing and specification to ensure the durability and performance of timber. Sadly, the book offers no large-scale details of the principal elements of the timber construction so that the reader may learn how these interesting buildings solve these problems. There is much here to inspire, but rather less to inform.

Dean Hawkes is an architect in Cambridge

These days, when you think of an Australian architect and you are not thinking of Harry Seidler or Glenn Murcutt, it will probably be Sean Godsell, writes *Sutherland Lyall*. He is the Melbourne practitioner best known for his Carter/Tucker beach house at Breamlea, Victoria – the ar+d award winner in 2002. Standing on a steeply sloping sand dune, it is a rectangular box clad with thin, horizontal, open timber slats, some of which are actually top-hung shutters – so the owners can literally unfold the house, depending on the views they want. Godsell designed it seven years ago and is probably sick of people going 'wow' because, as this book shows, he has done equally interesting work before and since, including his Ormond Road Townhouses, pictured above.

CRITIC'S CHOICE

By Andrew Mead

The West African mud building above could easily have appeared in Bernard Rudofsky's ground-breaking *Architecture Without Architects* (1964), but, if so, it would have been in grainy black and white. 'I was struck by the originality of their pure forms and by their textural beauty, and was curious as to why these exceptional buildings have been largely ignored in the records of world culture,' says James Morris. 'So I set out to discover more.'

The photographs Morris went on to take were published in *Butabu* (Princeton Architectural Press, £35), and a number of them are now on show at Aberystwyth Arts Centre until 16 July (www.aber.ac.uk/artscentre). Although his images give due weight to the striking sculptural qualities of the buildings – to those forms and textures that he first admired – to his credit Morris resists turning them into a series of near-abstractions. You are always aware of the life lived within and among them – villagers relishing the shade of a tree or prayers in a dimly lit mosque. You sense, too, especially in close-ups where you can almost touch a wall, the labour necessary to keep the buildings functioning and habitable, for this is high-maintenance architecture, whose friability is never in doubt. Hence Morris says his photographs are 'a permanent record, but not a record of permanence'.

Cedric Price died in 2003, and while there have been books on him since, there has not been an exhibition. From 25 June to 9 October, London's Design Museum makes up for this by staging *Cedric Price: Doubt, Delight and Change*. Will there be an attempt to map Price's influence – connections between what he envisaged but others built? Curator Sophie McKinley says that the exhibition design, by occasional collaborators Jon Hares and Michael Marriott, is going to be 'rigorous, intelligent and discreet', while *Will Alsop* lectures on Price at the museum on Monday 27 June at 7.15pm.

Price's Fun Palace will be on show, and also appears in a RIBA/Hayward Gallery exhibition, *Fantasy Architecture 1500-2036*. Reviewed by Austin Williams when first staged in Sunderland (AJ 03.06.04), this has now travelled to the Towner Gallery, Eastbourne, where it can be seen until 10 July. For forthcoming events visit www.ajplus.co.uk/diary

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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

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.

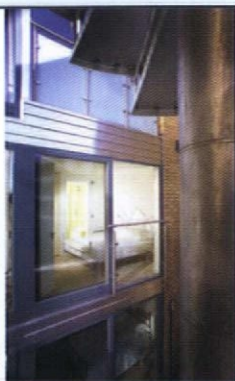
The posts offer a great opportunity to be involved from inception through to completion on every aspect of the design and construction process.

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
www.crawfordpartnership.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

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.

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MEPK
ARCHITECTS

ARCHITECT - BRIGHTON

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

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

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

Contact Lizzie Turner -Tel: 01273 203230

architects • building surveyors • building services consultants • planning supervisors

Ingleton Wood llp

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

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

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



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

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Architectural Technicians

€60,000 – Ireland

BBT currently has over 25 positions for Technicians in Ireland. You will be fluent in all aspects of design, job running and AutoCAD, be a team player and also a highly motivated individual. Familiarity with the UK/Irish building regulations is desirable. You will have the opportunity to work on landmark retail, commercial and residential developments.

Naomi Cassidy t. +353 (0) 1 678 9288
e. ncassidy@bbtireland.com Ref: NC886

Architectural Technician

£25,000 - £30,000 + Benefits – Yorkshire

This design and build contractor requires someone technically proficient and AutoCAD literate to work on major education, leisure and commercial schemes. This is an excellent opportunity to achieve great career progression outside of the normal private practice environment.

Robert Wright t. 0113 243 2078
e. rwright@bbt.co.uk Ref: VP67734



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



wolff ARCHITECTS
Part 2 Architectural Assistant

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

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

Please reply with CV and
A4 examples of work to:

wolff ARCHITECTS
20 Artesian Road
London, W2 5AR
www.wolffarchitects.com

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.

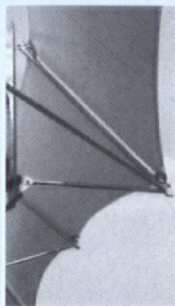
Applicants should have excellent design and communication skills. The successful applicants will be offered attractive employment packages with scope to develop within the practice.

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

Visit: www.mbparchitects.com





DJD Architects

Part 1 & Part 2 Architectural Assistants

If you have excellent design skills and CAD experience (ArchiCAD preferred) we would like to hear from you.

Please apply with CV to David Davis at
DJD Architects, Independent House, Farrier Street, Worcester, WR1 3BH
www.djdarchitects.co.uk



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).



Qualified Architects

EPR require talented qualified architects with innovative design skills and a minimum of 3 years post qualification experience, to work on a number of new and challenging projects in the UK. Microstation experience would be an added advantage.

We offer a friendly working environment, excellent career prospects and competitive salary. Write or email enclosing C.V. and A4 samples of work, to email: claire.hollis@epr.co.uk.

Claire Hollis
EPR Architects Ltd
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www.epr.co.uk

EPR

www.aberdeencity.gov.uk/jobs



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Dynamic, exciting, cosmopolitan, modern, vibrant city. Just some of the words people use to describe Aberdeen. With contemporary businesses growing faster than ever and new emerging industries choosing Aberdeen as their preferred location, there's never been a better time to join us in Aberdeen and become part of the city's continuing success.

Architect

£16,515 - £31,860 (BARS WITHIN GRADE) (Ref. AK026/05)

Quantity Surveyor (2 posts)

£16,515 - £31,860 (BARS WITHIN GRADE) (Ref. AK027/05)

Technical Officer (QS)

£10,671 - £25,857 (BARS WITHIN GRADE) (Ref. AK025/05)

Join our team of professional and technical staff and play a vital role in the Council's Non-Housing Capital Building programme. You'll help to fulfil our Community Planning commitment by preparing business plans, stock condition assessments, option appraisals and technical evaluations.

You'll work within a multi-disciplinary team, be able to show initiative along with creative and imaginative thinking and possess well developed analytical skills.

For the Architecture post you'll be IT literate with extensive experience of AutoCAD and NBS. You'll hold a recognised qualification in Architecture and be registered with the ARB.

For the Quantity Surveying posts you'll have extensive experience in Masterbill, hold a BSc in QS and be a member of RICS. As a Technical Officer you'll have at least three years post HNC (QS) experience.

For all posts knowledge of sustainable construction matters and whole life cycle costing would be useful. A relocation package may be available.

For an application pack telephone 01224 522105
(24hr answerphone service available).

Alternatively apply online at www.aberdeencity.gov.uk/jobs

PLEASE REMEMBER TO QUOTE THE APPROPRIATE REFERENCE NUMBER.

Closing date: 27 June 2005 (12 noon).

All full-time posts are open to job-sharing and applications from disabled persons are particularly welcome. Committed to equal opportunities. All employees are eligible to join the Local Government Pension Scheme.



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.

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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 or apply on-line.



www.dumgal.gov.uk/jobs



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& Galloway
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Academic Opportunities

Salary - Lecturer up to £29,479,

Senior Lecturer up to £36,428 (pro-rata, if applicable)

Due to growth of our highly regarded undergraduate and postgraduate provision we require creative designers to join the School and participate in a lively studio culture. The School has a strong interdisciplinary ethos and a particular focus on community engagement. Where applicable all courses are fully recognised by professional bodies. Academic staff are expected and encouraged to engage in relevant research and/or design practice. A working knowledge of CAD/digital design applications will be an advantage.

Lecturer/Senior Lecturer in Architecture

(1 FTE or 2 x 0.5 FTE posts)

Ref: FAS/LSL/ARC/AD/AJ

You will be a registered Architect and be able to demonstrate a high level of creative practice in Architecture and have academic experience. You will contribute to the delivery and development of Architecture programmes particularly in the studio context.

Lecturer/Senior Lecturer in Interior Design

(1 FTE or 2 x 0.5 FTE posts)

Ref: FAS/LSL/ID/AD/AJ

You will have an honours degree or equivalent qualification in Interior Design and/or Architecture. You will be able to demonstrate a high level of creative practice in Interior Design and have academic experience. You will contribute to the delivery of the BA (Hons) Interior Design course and the development of post-graduate provision.

Lecturer/Senior Lecturer in Landscape Architecture

(0.5 FTE)

Ref: FAS/LSL/LA/AD/AJ

You will be a Chartered Landscape Architect or have equivalent qualifications and professional experience. You will be able to demonstrate a high level of creative practice in Landscape Architecture and have academic experience. You will contribute to the delivery and development of landscape programmes and have experience in urban design and/or planting design.

Application forms and further details can be downloaded from <http://jobs.leedsmet.ac.uk> Alternatively, please telephone 0113 283 2600 ext 3988 or email artsandsocietyapplication@leedsmet.ac.uk

Please indicate clearly the reference number(s) of the post(s) for which you are applying.

Closing date: Noon, Thursday 30 June 2005.



<http://jobs.leedsmet.ac.uk>

www.ajplus.co.uk/jobs

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 or apply online at 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.



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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,
LI 6EN.

Architectural Recruitment Nationwide

Permanent Opportunities

Senior Architect

Central London - To £40k pa

Located in Southbank, our client is seeking experienced Architects to work on a challenging range of Residential and Education projects. With at least 5 years+ UK experience, you will be able to demonstrate excellent technical and client liaison skills. In return you will be involved with a number of award winning projects, from concept design through to construction, with excellent career opportunities. Ref BD8

Interior Designer

Central London - To £30k pa

One of the UK's most successful Architectural Practices is seeking talented designers to work on a diverse and challenging range of projects which include residential, education and hotel. With at least four years experience, you will demonstrate the potential flair and creativity required to work at all project stages, from concept design to full implementation. Microstation preferred but cross training offered for the right individual. Ref BD8

Part 2/Snr Architect

Central London - To £35k pa

Our client is a fast growing practice based in London SE1. Due to an expanding workload they are looking for an Assistant Architect to join their Residential team and a Senior Architect with good all-round skills to assist with project work, design reviews & submissions on projects ranging from £5-50 million. ArchiCAD skills are desirable for this position. Ref BD3

Contract Opportunities

Architect

London - To £20/hr

Our client is an established Architectural practice in Central London. They are currently looking for a Part 3 qualified Architect to work on a large scale Office development. Successful candidates will be proficient on Microstation, have previous experience of Commercial projects and good technical skills. Ref BD5

Microstation Technician

London - To £25/hr

Our client specialises in Transport projects and is currently looking for a Microstation proficient Architectural Technician to work on a major Rail project in Central London. The role will involve producing working drawings over a six month contract. Ref AJ2

Microstation Technician

London - To £22/hr

Located within Zone 1, this established Architectural practice has a vacancy for two experienced Microstation Technicians to work on a major Shopping Centre scheme. Excellent Microstation abilities and construction knowledge is essential. Retail experience is preferred. This is a 6 month contract involving the production of working drawing packages. Ref AJ2

Nationwide Opportunities

Architectural Technician

Milton Keynes - To £20/hr

A fantastic opportunity to join one of the largest and most successful construction companies in the UK. Our client, based in the UK is urgently seeking an experienced Architectural Technician to join their team. Ideal candidates will be highly proficient on AutoCAD and should have over 3 years experience. Ref AR4

Architectural Technician

Northampton - To £35k pa

This leading Commercial and Industrial specialist based in the heart of Northampton is urgently seeking a highly experienced Architectural Technician to join their team. An experienced Technician, you will be highly proficient on AutoCAD and will have strong Commercial experience. Ref AR4

Architect

Manchester - To £35k pa

This leading Social Housing and Elderly Care specialist based in Manchester are urgently seeking highly experienced Architects to join their practice. As a Chartered Architect, you will have a minimum of 5 years job running experience, excellent design ability and proficiency on Microstation. Ref AR4

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Development Architect - Windsor & Dubai

We are seeking two enthusiastic and highly motivated Development Architects to work in our EMEA Technical Services team. Must be able to think creatively, develop effective solutions and work to strict deadlines. One position will be based in our Windsor office and will involve work on projects in the UK and across Europe, and the other will be based in our Dubai office working in the Middle East. Applicants should be ARB qualified and have a minimum 2 years post qualification experience and should be willing to travel regularly. Experience of hotel design and a second European language would be beneficial.

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



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Senior Architect

Pay: Circa £40K + Benefits

Our client is currently recruiting for a Senior Architect to work on a number of new build and refurbishment projects, primarily within the educational sector. Value of projects range from £100k up to £35m. Successful candidates will be given the autonomy to run own projects. Previous experience within the educational sector is not required but is advantageous. On offer will be an excellent opportunity for rapid advancement to directorship, a good base salary, pension scheme and private healthcare. Candidates must be conversant in the use of AutoCAD as well as having good building construction knowledge. Applicants will have a minimum of 5 years' PQE as well as being ARB/RIBA registered. Based: Kent REF: DEB/5768

Please call David Bean

www.calco.co.uk Tel 020 8655 1600

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



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to work on residential and urban regeneration projects in their offices in Warwickshire, Suffolk and Essex.

Ideal architect candidates will have at least 3 years post Part 2 experience, design flair and presentation skills, as well as proficiency in AutoCAD.

Must be flexible, enthusiastic and able to work to tight deadlines.

Permanent positions within an expanding practice
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Salary negotiable.

Please send CV in the first instance to:

Clare McKechan

CHBC Architects, 4-12 Morton Street

Leamington Spa CV32 5SY

Tel: 01926 436900 Fax: 01926 436901

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



Managing Director, Kent,
ENego - Ref J313

Required by rapidly expanding multi-disciplined professional property consultancy. This is a challenging role as MD for this

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client's southern business which comprises project management, agency and development, town planning, quantity surveying and specialist consulting including asbestos, DDA and measured surveys. As a division of the group you can anticipate a demanding but rewarding career working for the market leader in outsourced public sector services in education, health, central and local government. Candidates are likely to have a surveying background and experience in public sector consultancy.

CAD Manager, Central London, ENego - Ref J317

Our client an 80+ strong international architectural practice are currently seeking an experienced architectural CAD Manager. You will be responsible for overseeing architects and technicians work and ensure that all staff comply with the companies CAD procedures. You will also be the first point of contact for any CAD problems. Ideally you will have gained a minimum of 5 years experience within an architectural practice, you should have an in-depth knowledge of AutoCAD and possess the ability to assist on the production of architectural drawings. This is an excellent opportunity to become part of a successful and progressive company.

Project Architect, NW London, ENego - Ref J305

Our client, one of the UK's leading architects with an international reputation for design quality in education, healthcare and science have recently won a number of exciting new commissions and are currently recruiting 2no. architects to join their

vibrant London office. You should possess 2-5 years' post qualification experience, knowledge of MicroStation is desirable, together with the ability to take on responsibility.

Contact: Lisa McLeod MREC

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Email: lisa@gwrec.co.uk

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E-mail: seastonsted@stanfordeatwell.co.uk

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Apply with CV to jcg@johncgoom.u-net.com
John C Goom Architects & Historic Building Consultants
108 High Street Evesham Worcestershire WR11 4EJ

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
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Email: info@verity-beverley.co.uk

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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

Recruitment Agency of the Royal Institute of British Architects

Project Architect - Battersea

A medium sized firm, of 15 people, is looking for 1 or 2 architects to start asap on a number of high quality residential projects. These projects range from large scale refurbishments for the commercial residential sector, to one off family houses. They ideally need candidates with strong Autocad, good all round skills and around 5 years experience post part 3. **JOB REF 0689**

Project Architect - Finsbury Park

The partners of this practice are credited with awards and have several prestigious schemes to their name: evidence of both their enthusiasm and commitment to quality design. A Project Architect with 5 years PQE is now required to join the team of eight. Working on a large residential scheme in Islington, taking a successful planning proposal into detail design. **JOB REF 0678**

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

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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

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

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.

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EXPRESSIONS OF INTEREST ARE INVITED FOR ARCHITECTURAL (FULL DESIGN TEAM) AND CONTRACT ADMINISTRATION SERVICES FOR THE CONSTRUCTION OF NEW 4FORM ENTRY PRIMARY SCHOOL/S.

The London Borough of Brent is looking for innovative, award winning designers with a proven track record in school design. Expressions of interest are being invited for the proposed Architectural (Full Design Team) and Contract Administration Services contract in respect of a proposed development of Wembley Manor Junior and Infants (with Nursery Provision) Schools. The project will involve the total rebuilding of the two schools either as one all through 4FE infant and nursery school and junior school, or as separate 4FE infant and nursery school and junior school, dependent on the outcome of the consultation process relating to the proposed amalgamation of the two schools that will be concluded in September 2005. The Council will be looking for the project to include Extended Provision in line with the Government's initiative 'Every Child Matters', including a Children's Centre. The estimated commencement date of the contract is no earlier than September 2005.

Pre Qualification Questionnaires can be obtained from
www.brent.gov.uk/procurement.nsf with a return date of **25 July 2005**

For further information please contact:

mark.abrahams@brent.gov.uk or john.bowtell@brent.gov.uk



EXPRESSIONS OF INTEREST

River Hull Footbridge Competition

Arup are assisting Hull Citybuild (Hull's Urban Regeneration Company) in the preparation of a design competition for a new moving foot and cycle bridge across the river Hull.

Hull Citybuild, acting on behalf of its core partners Kingston Upon Hull City Council, Yorkshire Forward and English Partnerships, now wishes to invite expressions of interest (EOI) from suitably qualified and experienced architects, engineers and contractors who would like to be considered for inclusion on a select list of participants.

The competition will be held in two stages; presentation of:

1. Initial concept(s) and implementation team profile.
2. Detailed concept and pricing for eventual award of a D&B contract.

The EOI will be used to select up to 10 teams to enter stage 1 of the competition. Stage 1 submissions will be assessed to select up to 4 teams to enter stage 2. The competition timetable currently envisages a competition winner being announced at the end of 2005, a D&B contract award in early 2006 with construction completion early 2007.

Depending on the chosen design, the overall value may be up to £2.75m.

Interested parties are to apply for an EOI information leaflet from Arup at the following address.

Ove Arup & Partners, Admiral House, Rose Wharf, 78, East Street, Leeds, LS9 8EE
Quoting 'River Hull Footbridge Competition' or by email at hullfootbridge@arup.com

The closing date for return of the EOI is 29th July 2005



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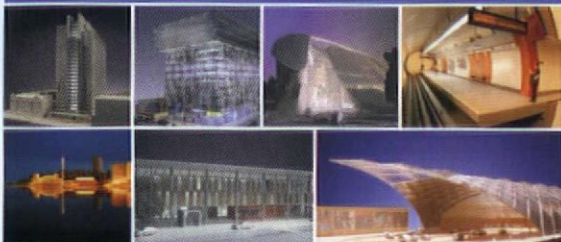
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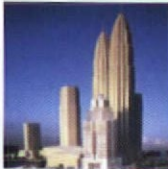

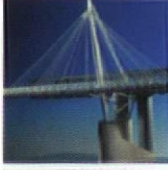







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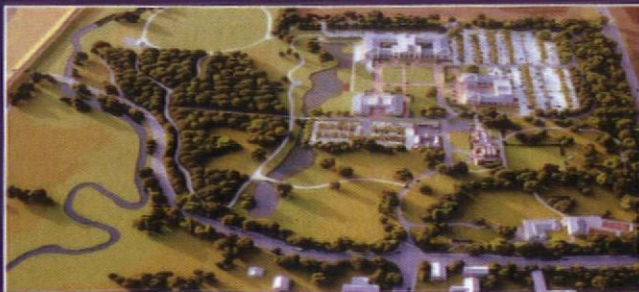
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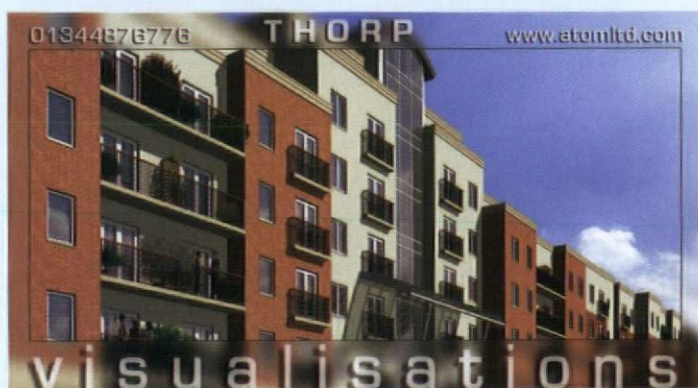
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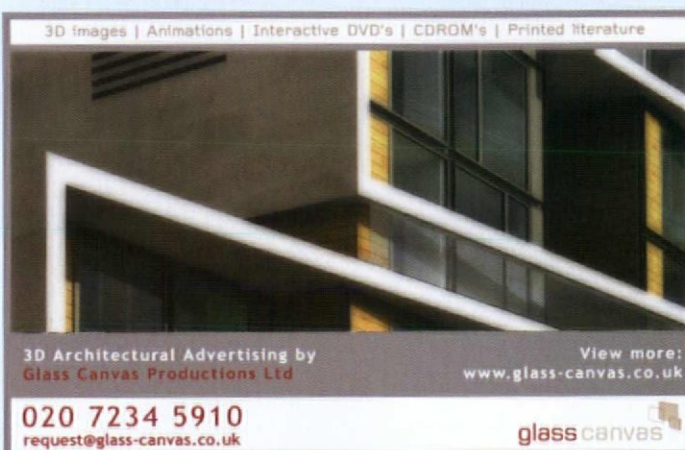
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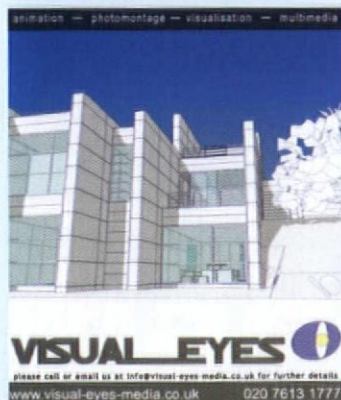
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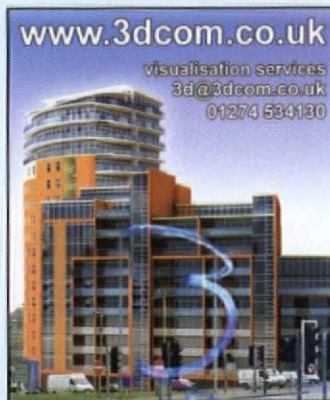
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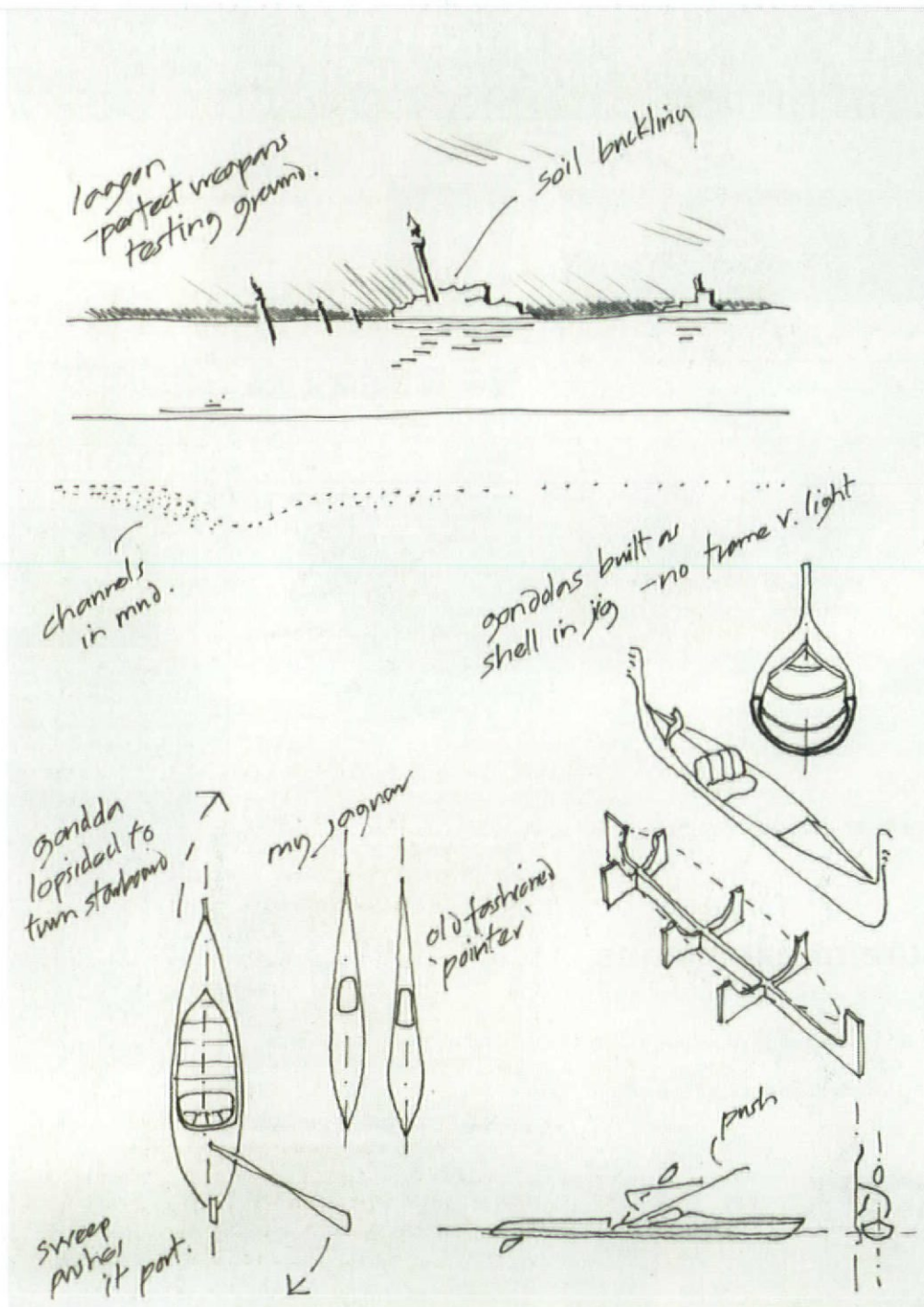
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