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THERE IS A DANGER LOOMING OF ANOTHER SCALE ENTIRELY

By Ruth Slavid

Our irrational approach to risk is well documented, with our behaviour a response to perceived rather than actual risk. A good current example is public reaction in the wake of the London bombings, with many shunning the Tube for the roads, even though they are fundamentally more unsafe.

In construction there has been a dawning realisation that properly run contracts are all about fair allocation of risk. Clients looking for 'no-risk' solutions are putting themselves in increased danger of financial loss. So the latest JCT contracts, as described by Mark Klimt on pages 60-62, are to be welcomed for their attempt to simplify relationships and make them more transparent. However, Klimt does warn that the allocation of risk may change little if the dynamics of building projects remain the same.

The risks of unreasonable contracts and the need to sort them out comprise a danger of which most architects are well aware. But there is a danger looming of another scale entirely – one that will not be visible today or tomorrow but that could change practice fundamentally in the next few years. It concerns the threatened shortage of architects, of which we may be seeing the first portents this year (page 12). For years, architects have managed to listen smugly to tales of shortages in the other construction disciplines, secure in the knowledge their own profession is over-subscribed. But no longer. Spiralling student costs, combined with long training and uncertain earnings, will make students reject the subject.

Buildings will still go up of course, and somebody will 'design' them but, even more than today, it will not necessarily be an architect. What price protection of title? If nothing is done to reduce the risk, both perceived and actual, to the financial safety of potential architecture students, the chickens will really come home to roost. And with the imminent threat of bird flu, that is a metaphor we can all understand.

CONTRIBUTORS



Roger Fitz Gerald, who drew this week's sketchbook, is a partner with Architects Design Partnership. He has published a book illustrating the 'Buildings of Britain'



Mark Klimt, who writes this week's technical and practice article on the new JCT contract documents on pages 60-62, is a partner in Fishburns Solicitors in London



Bill Gething, who writes this week's building study, is a long-standing partner of Feilden Clegg Bradley Architects and chairs the RIBA Sustainable Futures Committee



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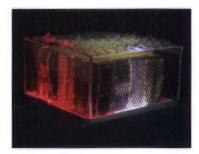
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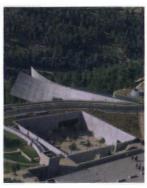
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This week:

· Alison Killing, cochair of student body Archaos, explains fears about student numbers at www.ajplus. co.uk/forum

· Anne L Kepczyk of Architects Accredited in Building Conservation, takes issue with the AJ's coverage at www. ajplus.co.uk/forum

Breaking news

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MARKLAND'S CIRCULAR PROJECT

Up-and-coming practice Markland Klaschka hopes to get the go-ahead for this four-storey, $\pounds 1.5$ million apartment block overlooking London's North Circular. The 1,350m² scheme will be split into four 'houses' to reflect the scale of the surrounding terraces.

FIRST ORDERS AT THE 'RIBAR'

Azman Architects' new RIBA bar was set to open to the public yesterday. Already dubbed the Ribar, the design combines dark timber with fine steel mesh and opaque acrylic. The hangout will have sliding screens and modular, freestanding bar furniture which will be helpful when the space becomes a members' bar at night.

FERGUSON'S FAREWELL

Outgoing RIBA president George Ferguson was set to issue a rallying cry to architects to become more involved in the public arena, in his departing speech yesterday. Ferguson was due to lay into the 'small band of critics who seem to see architecture as an exclusive gallery art', and instead champion those who can engage with the public.

MAYOR'S OLYMPIC ORDERS

London mayor Ken Livingstone has ordered Transport for London (TfL) and the London **Development Agency** (LDA) to 'do everything necessary' to prepare the city for the Olympic Games in 2012. Livingstone is demanding that both TfL and the LDA carry out site clearance, demolition and decontamination before the new Olympic Delivery Authority takes over running the multibillionpound project.

HOLLICK STANDS FIRM ON EYE RENT ROW

Fresh fuel has been added to the ongoing row about the rent paid by British Airways for the London Eye site. Controversial South Bank Centre chairman Lord Hollick has defended his move to increase the rent on part of the land beneath Marks Barfield's London landmark, claiming the proposed lease is 'fair and commercial'.

COUNCIL'S HOUSE

This is the first image of the British Council's recently completed offices in Alexandria, Egypt. The $\pounds 330,000$ building was designed by the organisation's in-house architectural team – headed by Emma Vergette – and has already been nominated for this year's British Construction Industry Awards, organised by the AJ and New Civil Engineer.



GIBBONS BACK AT HOLYROOD

One of the architects at the centre of the controversy about the soaring costs on the Scottish Parliament has returned to work on the project. John Gibbons, former chief architect of the Scottish Executive, retired last April. But it has now emerged that he was immediately reappointed as a consultant to provide 'professional and technical expertise' to the parliament, a fixed-term contract estimated to be worth £,34,000.

These stories and more appeared in full at www.ajplus.co.uk/news this week



NEW LOOK FOR GUILDHALL

TP Bennett Architects has released this image of plans to overhaul the Guildhall complex, including the North Block designed by Giles Gilbert Scott, for the Corporation of London. The scheme was given the go-ahead earlier this month and will create improved office space and a new public piazza.

AUSTRIANS' URBAN FIRST

Award-winning Austrian practice Querkraft has scooped the Wharfingers Cottage competition – the first part of Urban Splash's 7ha Walsall Waterfront development. The young firm saw off 10 other entries to land the project, ahead of top names such as FAT, Piercy Conner, Popular and Tonkin Liu.

MORE CASH FOR LIBRARIES AND SPORT

The government has rolled out a \pounds 130 million package of PFI funding to support library and sport development projects across the country. Six local authorities will receive a slice of the new government money, including almost \pounds 14 million for Liverpool City Council to redevelop its central library.

'BLINKERED' ODPM FORCING LONG COMMUTES

The government's 'blinkered' housing policy is leading to unsustainable 'communities of commuters' because it is not providing enough sites for businesses, says the Country Land and Business Association. The body claims the Office of the Deputy Prime Minister is 'persistently' ignoring the need for space for offices and manufacturing units, forcing people to commute long distances to 'permitted' industrial zones.

ARUP AWARDED CHINESE ECO CITY

Arup has been appointed to design the world's first sustainable 'eco city' at Dongtan, in Shanghai. The plan for the settlement – as laid down by the Shanghai Industrial Investment Corporation – will be to create a city with low energy consumption, as close to being carbon neutral as possible.

NO MORE 'WEARING DOWN'

Local authorities have been given new powers to stop architects using repeat planning applications to 'wear down opposition' to controversial schemes. The changes, which came into force last Wednesday (24 August), were among a number of new measures outlined in the latest ODPM planning circular, *Guidance* on Changes to the Development Control System.

WORKING GROUP TO TACKLE CONSERVATION

The RIBA has set up a working group in an effort to head off the growing controversy regarding the AABC, the institute's register of conservation architects. The taskforce will be headed by outgoing president George Ferguson, who was instrumental in bringing the AABC in-house.

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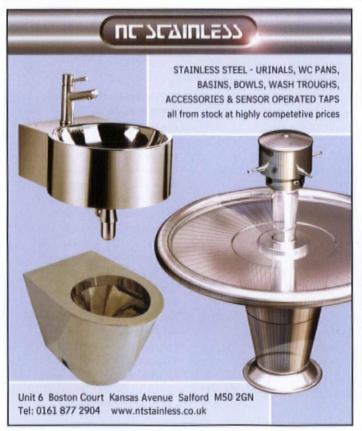
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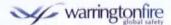
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NEWS



WHITE CITY WAR OF WORDS

By Rob Sharp

Constant changes to one of the biggest retail regeneration schemes in Europe have thrown the project into turmoil.

In a rare departure from its policy of only slamming projects that have been through the design review process, CABE has attacked the design management of Ian Ritchie's huge 16ha shopping centre in White City, west London.

The organisation says developer Westfield Shoppingtowns has dumbed down Ritchie's designs for the retail scheme, close to Shepherd's Bush.

And as CABE weighed in with its concerns, Ian Ritchie Architects was silenced by its client as senior sources confirmed rumours that communication has almost broken down between the two parties. The debacle began in early July, when Westfield – which has this year rapidly sought to expand its in-house architecture team – submitted revised designs for the site's south-east corner, a pivotal section of the project.

In doing so Westfield has, it is claimed, undermined the original work of big-name architect Ritchie.

The property developer has undertaken a comprehensive review of Ritchie's designs since it took greater control of the development late last year, when Multiplex scaled back its involvement to concentrate on other British projects.

In light of its scrutiny of the earlier work, the firm has claimed Ritchie's designs were 'compromised' in relation to commercial aspirations. The developer claims that its changes 'substantially improve' Ritchie's original proposals.

With Ritchie unable to fight back, CABE has now broken the silence by panning the developer's hope to provide a pedestrian walkway. Westfield claims it will provide a 'strong uninterrupted and highly legible physical link between the south-east corner and western edge of the development.'

In a statement released late last week a CABE spokesman said: CABE is always concerned when a high-quality consented scheme by an architect of recognised skill and ability is then diluted by subsequent revisions.

'CABE has not been consulted by the local authority about the revisions to the White City proposal, which in view of the size and importance of the development we find surprising.

'CABE's publication is a guide to local authorities as to how they can apply conditions to planning permissions that may prevent dumbing down.'

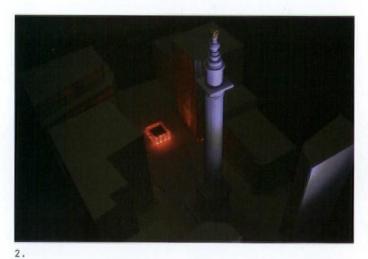
In its statement CABE refers to its publication, *Protecting design quality in the planning system*. It says: 'Councils should be careful in considering minor amendments, allowing some flexibility for changes which are positive in planning terms while resisting amendments which will reduce quality.'

But the council has defended its actions, and dismissed the involvement of CABE. In a statement released on Tuesday, a spokesman said:

'The south-east corner revisions are simply minor design changes to one small part of the building so CABE's involvement is not necessary.'

NEWS IN PICTURES





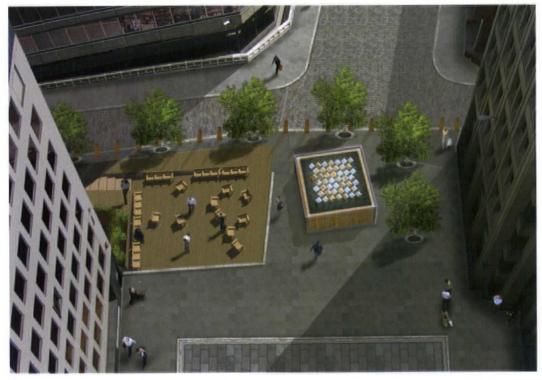
1. The stone pavilion, enclosed in gabion mesh and wrapped in a glass skin, aims to recreate in the City the drama of the Great Fire every night

2. Tilted glass panels on its roof will reflect the glass orb of the adjacent Monument

3. The building has been conceived as a 'discreet and functional sculptural element'

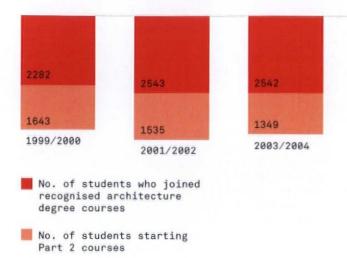
BERE BIDS TO BURN BRIGHTLY IN THE CITY

Bere Architects hopes to recreate the drama of the Great Fire of London with a new pavilion in the City next to the Monument, which commemorates the historic event. The building, which was given the go-ahead earlier this month, will slowly light up every night until it reaches an intense red 'flame' colour at 1am - the time the baker's oven set light to the bakery in Pudding Lane where the fire broke out in 1666. The new building near London Bridge, housing a public WC, baby-changing facility and rest room for the Monument's staff, will be constructed from Caithness stone, enclosed in a gold-coloured gabion mesh and wrapped in a glass skin. The pavilion's roof will boast about 100 tilted, glass panels which will reflect the golden orb at the top of the Monument - a 61m tower designed by Christopher Wren and Robert Hooke. Practice founder Justin Bere said: 'Our design has been conceived as a discreet and functional sculptural element... [and] had to overcome a number of technical constraints due to the underground services beneath the site. Overcoming these constraints [means] resorting to traditional methods such as hand-digging foundations.' The building should be completed in time to commemorate the 340th anniversary of the Great Fire on 2 September next year. By Richard Waite



3.

AGENDA



WHO PAYS AS FEES CRISIS LOOMS?

By Richard Waite

The costs of studying architecture at university are high and, with the introduction of top-up fees next year, they are about to become even higher.

Architects should not ignore the potential impact of this rise on the profession – a 'brain drain' could be just around the corner. Last week the AJ picked up the first early warning signs of a shortage. A raft of universities still had architecture courses available despite a clamour for places in other disciplines (AJ 25.08.05).

Worryingly, once top-up fees kick in, the average architecture student will face debts of about \pounds 57,000 by the time they graduate.

It is an astonishing figure that will undoubtedly cause would-be architects to flinch and force undergraduates to reconsider whether to take their Part 2 examinations.

With the number of students on diploma courses already down from 1,643 in 1999/2000 to 1,349 in 2003/04, the arrival of the new fee regime is the last thing architectural education needs.

The RIBA is so worried that it has suggested, through the Gateways to the Profession inquiry, that the government drops top-up fees for the two years students are studying Part 2 – an approach also supported by student body Archaos, which has its own concerns (see letter from Alison Killing online at www.ajplus.co.uk/forum).

A report on the consultation is due out in the next few weeks but the signs are not good. So what can be done to help students?

The question for Broadway

Malyan boss Peter Crossley is more of what *should* be done. Surprisingly, he believes practices should support the nation's aspiring talent.

Crossley was instrumental in setting up the company's own graduate sponsorship scheme – one of only a handful of private bursaries available.

He said: '[Our] programme was launched earlier this year as a response to our own students' dilemmas and in anticipation of the looming crisis. It's no good the RIBA and the universities whingeing that the government should pick up the tab – it won't.'

He admits his practice may be in a better position than most to offer cash assistance but feels this is an area in which the profession must collaborate.

He said: 'I accept that Broadway Malyan is fortunate. It is a very successful firm with the financial and management resources to enable it to run the scheme. New or smaller firms have much to offer students professionally but may not be able to be so generous.'

Clearly there is more than one way to crack an egg and Chris Ellis, the RIBA's acting director of education, recognises that bursaries and 'golden hellos' are not always feasible in architecture.

Instead he has approached university vice-chancellors to ensure their bursary schemes will extend for the full five years of the degree.

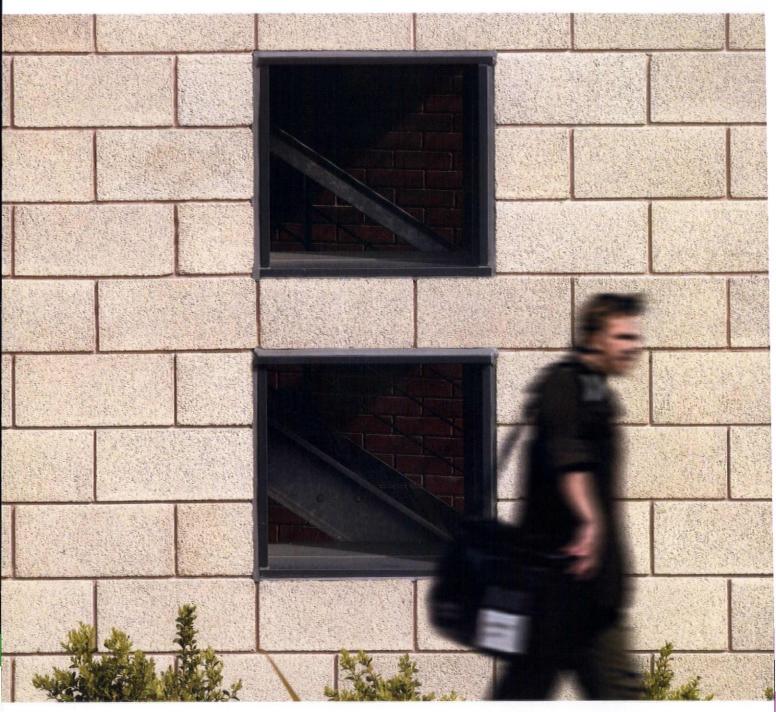
Flexible learning schemes to cut down study time have also been mooted.

But whatever the solution, the fact remains: becoming an architect will cost *someone* a lot more money from now on. Parklands, Rubery Great Park Rubery, Birmingham Architect: Aedas TCN









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PRINGLE SWEEPS IN AT RIBA

By Ed Dorrell

There has been a debate going on within the RIBA for as long as most people can remember. It is one that gets a surprisingly large number of members pretty het up.

Under discussion is the question of whether the venerable old institution should throw off the shackles of a charter that demands it primarily represents the interests of architecture, and morph into a trade union that will fight for the interests of architects.

The friction between the camps has been a running sore, especially when figures who clearly revel in being the face of architecture – perhaps best illustrated by Maxwell Hutchinson – are at the helm. Conversely, these ambassadorial figures become frustrated and bored by the minutiae of the other end of the spectrum. While it would perhaps be wrong to caricature either outgoing president George Ferguson purely in the Hutchinson camp and incoming boss Jack Pringle as a hardcore union-ista, both can be associated with moderate versions of these philosophies. Which is why this week, with Pringle finally taking over the chain of office, will be interesting.

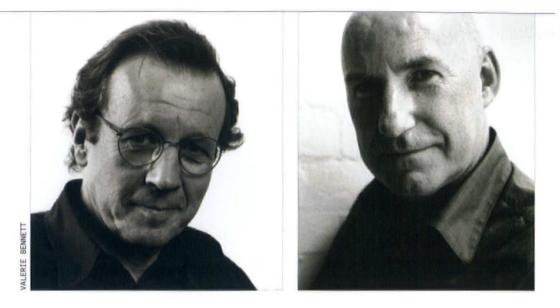
Both have undoubtedly been keen to be seen to be singing from the same songsheet in the past year, to make sure that the transition is smooth and that Ferguson takes plenty of credit for his two-year stint as the man with the big office in Portland Place.

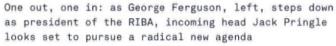
But one look at Pringle's plans for his presidency makes it clear that this could be a pretty spectacular departure for the organisation. His agenda can be summed up neatly. It is to put architects back in a position of authority in the construction process and to increase the standing and remuneration of them when doing so.

While he undoubtedly considers promoting the importance of architecture to Joe Public a worthy sideline, it is the business of looking after architects and their interests that Pringle considers his chief role.

PFI, ARB and education are the three strands of this policy. Reform the Private Finance Initiative, smash the ARB's power base and reform education so that its system is responding to the needs of the profession.

It is fair to say that any one of these three on their own would be considered a hefty





ambition for a two-year presidency, but the founding partner of Pringle Brandon argues they all link together in one logical policy. And it is hard to argue that he is wrong.

The most easily understood policy is that on PFI. On a generic level, Pringle argues that the system is almost fatally flawed unless architects, and therefore design, are placed in a far more central role in the contentious system. This is no mean ambition.

However, one feels when talking to him that he would actually want to push this forward within the construction process as a whole.

After all, no one could pretend that the role of the architect on most major schemes has not been diminished since the 1960s and '70s.

Working with government

and the wider construction industry to persuade them that architects must again be seen as pivotal will be one of his key ambitions. But why the urgency? 'The government is rebuilding almost the entire built environment for the public sector,' he told the AJ last week. 'It is a once in a lifetime opportunity. If they get this wrong then it will be a disaster. Architects need to be at the centre and we need to put them there.'

But none of this will be achievable, he maintains, unless something is done about the ARB. Despite this being possibly the most boring, and certainly the driest, subject in the politics of the architectural world, Pringle has in no way been put off taking it on.

'We have come to the conclusion that the Architecture

Act must be reformed. For example, currently there is no appeal process and there is no ombudsman. Something must be done.

'At the very least we will have limited reform to the ARB by the end of my term and at the very best there will have been wholesale reform.'

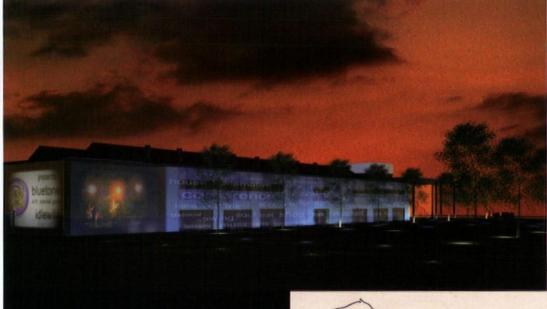
Education is probably the subject that is closest to Pringle's heart – he was vice-president for education for some time before deciding to run for the top job. Pringle can barely disguise that the system is in crisis. But what to do?

The key here, he says, is for big practices to step in to the breach and get involved with ensuring that the system produces the right kind of architects. They must also offer assistance for students facing the problem of debt forced on them by the government's tuition fees policy. Help is urgently needed and it must be developed now. 'Gone are the days when practices can simply sit back and let universities provide the trained architects that they require,' he says.

It is at this point that the ARB rears its head again. It is essential that it is removed from any remotely significant role in education. The extra layer of bureaucracy is crippling schools, Pringle claims.

One thing is certain as Pringle moves in to Portland Place; he certainly suffers no lack of ambition. If even a small amount of what he proposes can be brought in to force, we could be looking at a very different profession in just two frenetic years' time. It is clearly going to be interesting.

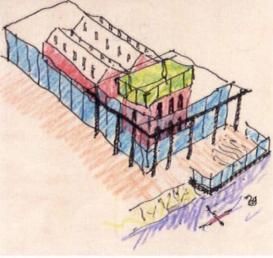
NEWS IN PICTURES



UNIVERSITY SCHEME COMES IN-HOUSE

1.

University of Lincoln (UoL) Architects is set to start on site with this scheme at the heart of the university's campus. The Engine Shed project, for a student unionstyle facility, forms part of the wholesale redevelopment of a vast brownfield site to the south of the city's Brayfield Pool area. Unusually, the scheme is by the university's own architecture firm which, although closely associated with the school of architecture, is an independent entity. The 16-strong office was set up in 2001 to work on the development of the site, which will form the heart of a new campus. When this work begins to dry up in five to 10 years, the office will be free to win work elsewhere. The Engine Shed building was originally constructed in 1874 by the Great Northern Railway but after 90 years of active service has stood empty since the mid-1960s. UoL Architects said it will enhance the building through the use of 'bold, modern extensions, sympathetic and compatible with the original structure'. Internally the schemewill provide social elements for the university's students, including a performance venue, a nightclub and dining facilities. By Ed Dorrell



2.

 The facility forms the north side of a new public square
 The development will incorporate 'bold, modern extensions'

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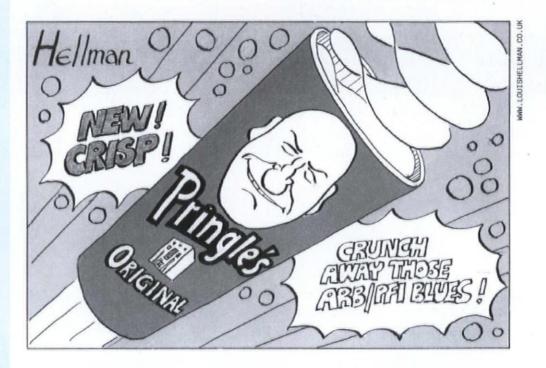
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'Even if the exams have not been dumbed down, the buildings in which they were sat certainly have.' Larry Elliott on PFI schools. Guardian, 29.08.05

'Constantly smelling of Dettol and soup like an old people's home, the De La Warr seemed to embody two stereotypes in one: faded Britain and municipal utopias gone sour'

Tom Dyckhoff on the imminent opening of the restored De La Warr Pavilion. *Times*, 23.08.05

'I studied at the Architectural Association, and that taught me that I didn't want to be an architect' Bon Arad. IoS. 28,08,05



IT'S A DOG'S LIFE

When architects Amale Andraos and Dan Wood left OMA to set up practice in New York, they no doubt expected jobs at the 'S' end of Rem Koolhaas' S,M,L,XL, but maybe not quite as small as their first one - a kennel. According to the New York Times, their Villa Pup has everything the urban dog could need: 'An exercise treadmill, an odourclearing machine and plasma screens showing dogs chasing cars, frisbees and butterflies'. Lucky pooches - still, Rem did say New York was 'delirious'.

LAVA PALAVER

Rumours abound regarding the possibility that **Ken Shuttleworth's MAKE** has been taken on to design a large part of a new campus at Nottingham University. What's more, these noises have been followed by widespread talk that he will be bringing the 'Volcano' to Nottingham as a potential flagship building. Presumably the hope is that this new structure will create waves, rather than the eruptions that were seen over at Norm's place following Ken's claim on the 'gherkin'.

SPECIALIST SUBJECT

Astragal has cut through all the A-level hoo-ha and discovered an intriguing course on offer at the much-troubled **University of Central England**. Apparently, its MA in Architectural Journalism is the only course of its kind on offer in the country and, says an insider, gives 'students who may not be fantastic at design a career path'. Readers should not assume, regardless of the quality of this column, that Astragal's own design credentials are anything less than first rate.

RAISING THE BAR

So then, the Riba's longawaited Ribar is set to open, is it? This, funnily enough, could prove to be one of the most important developments of George Ferguson's presidency, whether he knows it or not. If the watering hole becomes popular and fashionable then it could become a much-needed reason for young architects to join the institute. One cannot help but think that a trendy private-members' bar, a stone's throw away from Soho, could prove as successful in attracting a youthful crowd as free student membership. Sad but very probably true.



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OPINION / WILL ALSOP

ARE THE PETRONAS TOWERS AN EXPRESSION OF THINGS MALAYSIAN OR MODIFIED WESTERN ARCHITECTURE? DOES IT MATTER?



Are the Petronas Towers an expression of things Malaysian, or are they a modified version of Western architecture built for a market which responds to the same values as Europe and America? Does it matter?

The contradictions between the desire to be free and historic imported values abound. Differentiation and being part of a global community are difficult ambitions to marry.

Historically Malaysia was not Islamic. The craft of wood carving was originally figurative until the influence of trading with the Arabic parts of the world – which frown on such activity – caused the locals to simply cut off the heads and legs, thus rendering what they did acceptable. The Indians build temples festooned with figures both inside and out, a real exuberant celebration of life. The Chinese brought Buddhism and Islam to the region. All influences were based on trading and maintaining good relations. The culture evolved over centuries and became a strange hybrid.

Tin and rubber brought the British, and in particular the Scots, to Malaysia. These pioneers brought dreams of wealth and memories of home. As British power became all embracing, it also brought British order. New buildings emerged which reflected the architecture not only of home, but of home tinged with India. Civic buildings, court houses, governors' houses and railway stations stamped a confidence and authority on the main towns. Apart from the brief interruption of the Japanese occupation in the Second World War, the Brits continued. In the Cameron Highlands, where, because of altitude, the climate is more moderate and strawberries and roses thrive, the Englishmen would retire. They reconstructed Surrey for their retirement years. An ambience which continues today, except the new tourist industry is turning it into a high-altitude, jungle-tinged version of the Costa del Sol.

When the Brits left and independence was granted,

much of what was left became rundown and in need of repair. New buildings are of poor quality. Large swathes of housing estates are being built, which makes me think we have more to offer as architects and urbanists today by showing the country how to avoid the mistakes we made, than we did in the colonial period. The desire to be free of a former culture and to discover and celebrate what is truly Malaysian is probably better understood by someone on the outside. There is an emerging heritage movement which, I believe, will play an important role in shaping the towns and cities. It needs better funding. Tourism is an important part of the economy but needs access to the past. A warm climate and great beaches are not enough. In a world community, the

In a world community, the threads of our pluralistic culture need to become clear and not transformed into a potentially corrected version of some new sense of identity. A struggle for independence from the past is a sign of insecurity and weakness. The past has many nuances, blips and embarrassments. They should all be evident.

From a balcony at Batu Gajah. Email ajcolumnists@emap.com





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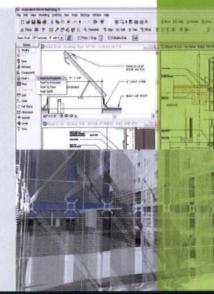
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LETTERS

EXPERIENCE TO DO THE JOB SHOULD COUNT MORE

I write in support of Ian Salisbury's campaign to remove the English Heritage and Heritage Lottery Fund requirement that architects in receipt of their grants be drawn from the Register of Architects Accredited in Building Conservation (AABC).

I am a member of the register but only joined because I feared losing historic building projects, despite having a Diploma in Conservation Studies from York and 25 years' of experience. Many other architects, particularly those who have quietly spent a lifetime looking after historic buildings, in particular churches, face losing work because the time and expense involved – and sometimes their age – puts them off applying. Their clients, if receiving EH and HLF grants as they often do, then lose trusted and eminently capable architects they have worked with for years.

It is not necessary to have the AABC. All that should be required is that the architect is able to demonstrate an appropriate level of experience and knowledge – and neither the philosophy of conservation, nor the technical aspects, are necessarily absolutes. In fact, they are debatable. Anyone who heard Freddie Charles, an exponent of timber-frame conservation, and Cecil Hewitt, a leading historian of timber framing, argue the dating of timber frame buildings from their jointing techniques, will know what I mean. *Nick Allen, director, Allen Tod Architecture*

SETTING THE RECORD STRAIGHT ON ACCREDITATION

There are a number of errors in your article 'Registering disapproval' (AJ 11.08.05). The AABC's accreditation procedures are not 'being bent'. Accreditation is raising the profile of conservation work within the profession and provides a considerable boost to the appropriate conservation of the wealth of historic buildings that we have in this country. *Anne L Kepczyk, registrar, RIBA, AABC*

For a full version of this letter, go to www.ajplus. co.uk/forum

HELLMAN'S MISREPRESENTATIONS ARE A BIT RICH...

Louis Hellman (AJ 11.08.05) misrepresents me. My review of Deyan Sudjic's *The Edifice Complex* did not object to the assertion that architects serve the rich and powerful.

My objections were to Sudjic seeming to define the rich and powerful as almost exclusively power-crazed or egocentric dictators, presidents and billionaires, rather than the far-wider range of people who control building budgets; and to his claim that architects 'have no alternative but to trim and compromise with whatever regime is in power'.

As Hellman himself has consistently and brilliantly reminded the profession down the years, even in this imperfect and monster-ridden world, architects can choose to work on the side of the angels.

Rob Cowan, London EC1

... SO STICK TO WHAT YOU DO BEST, LOUIS

Louis Hellman should stick to cartooning to express his prejudices. Far from only serving money and power, a vast proportion of architects work on housing, schools, hospitals, museums and other socially useful projects.

And if a few top practices produce office towers for the multi-nationals, how much better that they be elegantly designed as opposed to the lumpen clocks put up in the 1970s?

As for his loony-left remark about not being struck off for designing a torture chamber, such sentiments went out along with flares and tank tops! Sebastian Melmoth, London SW4

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

Image: Conceased, Frameless... Conceased, Frameless... The way sliding doors should be The space saving Eclisse range available through Em-B Solutions Ltd See us at 100% Detail 2005 Stand F30 T: 0113 245 9559 eclisse@em-b.co.uk www.em-b.co.uk

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PROCTOR AND MATTHEWS/ WHIPSNADE



BUILDING STUDY

AN APPARENTLY INSUBSTANTIAL SILICONE-JOINTED WALL IS ALL THAT SEPARATES YOU FROM THE LIONS

By Bill Gething. Photography by James Harris

Proctor and Matthews Architects was founded by Stephen Proctor and Andrew Matthews in 1988. The practice has completed several housing projects, including major residential developments at Greenwich Millennium Village in east London and New Hall in Harlow, Essex. Other projects include a 120-bedroom hotel in Cambridge and a research and development building on the Oxford University Science Park.

The Zoological Society of London was founded in 1826 by Sir Stamford Raffles and opened its site in Regent's Park to fellows of the society in 1828 as the world's first scientific zoo. King William IV donated the Royal Menagerie in 1831 and in 1847 the zoo opened its doors to the public, principally as a means to raise funds for its scientific work. The zoo's patronage of highquality architecture was already well established by this time, with four of the site's eight Grade II-listed buildings already built to designs by Decimus Burton, who also set out the grounds.

In the early 20th century the need to keep and study large animals in more spacious and natural surroundings became apparent, and the search started for a large site reasonably close to London with good public access. In 1926 an ideal site was found – a 240ha derelict farm near Whipsnade on Bedfordshire's Chiltern Downs – which opened to the public in 1931.

Shortly afterwards, the society started perhaps its best-known architectural partnership with a series of buildings by Tecton, including both the Grade I-structures on the Regent's Park site: the Round House for gorillas and the iconic Penguin Pool. In the 1960s came Hugh Casson's Grade II-listed Elephant House and the aviary by Anthony Armstrong-Jones, Cedric Price and Frank Newby.

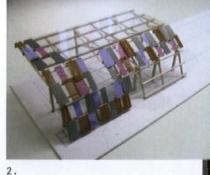
Recognition of the quality of its buildings has been a mixed blessing for the society. The welfare of its animals is paramount, as is the safety of the staff and public. Restrictions on altering listed buildings mean that these cannot easily be adapted to reflect changes in standards and practices, and most no longer house the animals they were designed to accommodate.

The larger species have gradually made the move to Whipsnade. Space is not a problem here but there is a danger that more space for the animals may mean a dilution of the intensity of the experience for the visitor, increasingly weaned on a diet of experiences requiring an attention span of no more than 30 seconds. A logical solution has been the concept of the safari park, where the visitor is transported in comfort in their personal mobile cage (their car) through an 'open' environment in which the animals roam relatively freely – a nice reversal of the relative positions of man and beast in a conventional zoo. However, the safari park has its drawbacks: you sit, isolated, in a queue of traffic with a limited view of the animals and a nagging worry that some vital part of your car will be damaged by the monkeys.

The society has been working with US-based concept designer Studio Hanson/Roberts, which is involved with zoos, aquaria and other interpretive centres around the world, to try to address some of these issues. Hanson/Roberts' concept is to create



1. The viewing enclosure allows visitors to get 'nose to nose' with the lions and offers a 180° panorama



 Model of the new enclosure
 The use of materials and form refers to an African environment

4. A grass bank in front of the building puts the lions higher than visitors5. The building comprises a patchwork of woven reed and timber panels



'immersive experiences' that bring the public 'nose to nose' with the animals, to reconnect the visitor with the animals' natural habitat and understand how they interact with the human population who share that environment.

3.

Hanson/Roberts proposed that the new lion exhibit at Whipsnade was linked with a new Carnivore Conservation Village, with an interpretation centre providing information on the wildlife and the people of the Serengeti. This would provide a focus for a relatively intensive grouping of smaller exhibits, including a termitarium and animals such as aardvarks, mongooses and tortoises, together with an area for picnics linking it to the nearby related zebra and cheetah exhibits.

So far, only the bare bones of the Carnivore Conservation Village have been constructed but it does start to create a 'place', set among the mature belt of trees that flanks the north and east side of Proctor and Matthews' new lion enclosure. It gathers visitors arriving from different directions before channeling them towards the new lion building, which, although modest in size, forms an intriguing focal point with its patchwork roof of woven timber panels, drawing visitors naturally towards it. Work is continuing on the area but, at present, the zoo's minimal information panels and collections of artifacts both within the building and beside the paths that lead to it feel rather lost and struggle to make the connection between the savannah and the quietly powerful, very English parkland setting of Whipsnade – admittedly a tall order, even if the society had a budget of Disney World proportions.

The controlled and oblique route into the building keeps the surprise of the immediacy of the relationship between visitor and animal almost secret until you actually enter the viewing shelter itself. You are then presented with a 180° panorama that includes the entrance to the lions' night shelter and its associated south-facing day shelter on one side, a grass bank in front of the building (an intentional psychological device that puts the animals on a higher level than the viewer) and longer views across the rest of the park. The ground plane of the shelter runs uninterrupted through an apparently insubstantial silicone-jointed glass wall which is all that separates you from the lions - a genuinely faceto-face encounter at the same level as the animal. A panel on the day-shelter side of the viewing shelter can be slid back by the keepers, who can encourage the lions to stand against the wire mesh for a closer encounter - even the most beautiful wildlife documentary can still not quite conjure up the smell of a lion at close quarters.

The shelter is thus more belvedere than hide and defined almost entirely by its roof. This is composed as three facets, supported on round timber columns and light timber trusses, which fold down to the ground on the north-eastern side and sweep up to direct the visitor's attention out into the enclosure. Towards its high point the roof ties in with the extremely muscular 5m-high security fence that circles the enclosure and which provides an unfortunately solid reminder that these are extraordinarily powerful, dangerous animals.







From the outside, the roof presents a carefully detailed chequerboard of overlapping woven eucaluptus and reed panels, cut away in part to allow an acacia tree, typical of the Serengeti, to grow through. The materials and form give an impression that this is a light, semi-permanent shelter that refers back to an African environment without resorting to pastiche. The architect's original concept shows a roof made up of recycled materials and, while the reed is indeed salvaged from a previous job for the park, the idea of using rusty corrugated iron sheeting from an old barn in the park did not materialise. This is a pity; the eucalyptus panels were made in Tanzania using timber from sustainable coppices but it is questionable whether this association with the animals' 'original' habitat (these are British-born lions) and any benefit to the people who made them makes up for the environmental cost of transporting them. It would arguably have been more appropriate to use native species to achieve the same effect.

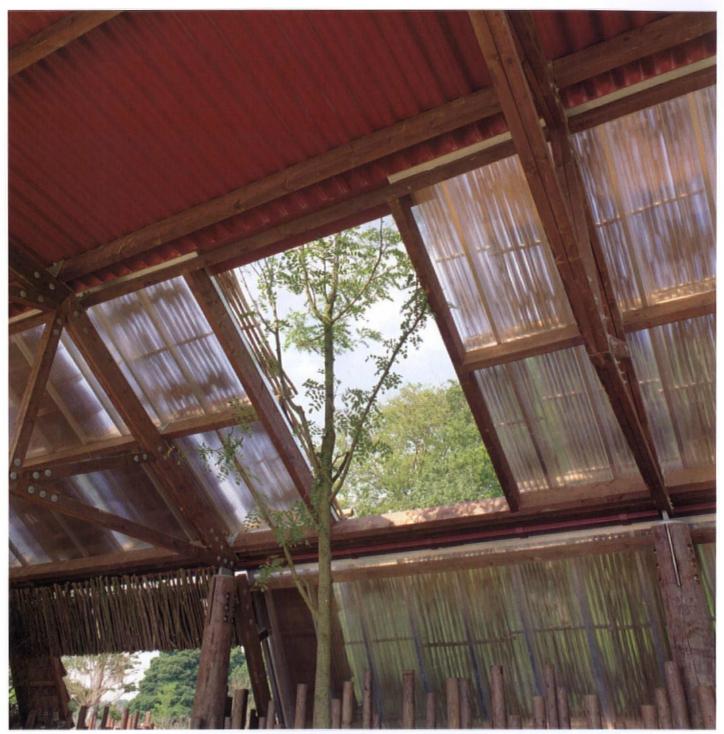
From the inside of the visitor shelter, although the whole of the top section of roof is solid, the overall impression is of dappled light finding its way through the woven roof; the polycarbonate sheeting below it keeps the rain out. This is very successful, combining ideas of shelter, lightness, the enjoyment of natural materials and craft in an understatedly exotic way. What seems less successful is how the geometry of the roof meets the geometry of the plan and the security fence. There are some awkward junctions and the solidity of the fence's steel structure and the support of the top of the glass screen overpowers the primary timber structure of the building in some areas. The clarity of the building section is also compromised somewhat by a roundwood stockade added by the park that closes off the back of the viewing shelter and runs out through the entrance. Hopefully, this will be a temporary arrangement as the park's excellent in-house landscape team develops the area.

It is also a pity that the original concept of running the external patchwork along in front of the lions' night shelter was not carried through due to the budget limitations. The result is that the night shelter is visible as a low, utilitarian structure apparently added on to the more elegant viewing shelter. Given the relatively small scale of the new intervention in the landscape, there would have been merits in treating the composition as one piece, rather than two rather different buildings. That said, the approach taken does allow the park easily to alter or extend the night quarters to respond to developing best practice in a way that has not been possible with some of the society's illustrious architectural building stock.

Overall, the approach taken here is exactly right. This is not a self-important building; it forms a shelter that is noticed but not noticeable, drawing the visitor in as they approach, controlling and enhancing the experience of the encounter with the animals and balancing the needs of visitor and animal appropriately. Hopefully this is the start of an association between the Zoological Society and its architects that will reinvigorate the public face of the organisation, enabling it to continue to extend its scientific and conservation work worldwide.



6. Part of the chequerboard roof has been cut away to allow an acacia tree to grow through it



7. The roof allows dappled light to enter the building, while polycarbonate sheeting keeps the rain out



8. Site plan



- 75 x 75 x 5mm weldmesh lion fence

gap in roofing and cladding for tree

Douglas fir peeled poles

clear laminated glass comprising three No. 15mm anneal float laminate together with 1.52mm interlay

-crushed self-binding gravel

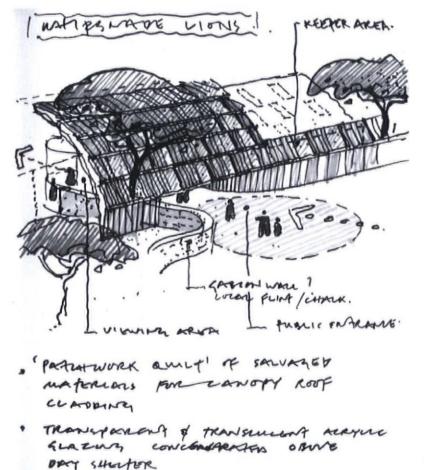
KEY

- KEY 1 KEEPER ACCESS 2 LIONS' NIGHT QUARTERS 3 LIONS' DAY SHELTER 4 ENTRANCE 5 VISITORS' VIEWING SHELTER 6 LIONS' PADDOCK

9. Plan of main structure



10. Cross section through the viewing enclosure



11. Original concept sketch with its emphasis on recycled materials the enclosure







14.

 The approach to the building keeps the relationship between visitor and animal almost secret until you enter the viewing enclosure
 Lubetkin & Tecton's restaurant at Whipsnade, 1935
 Lubetkin & Tecton's Elephant House at Whipsnade, 1935

Costs

Data based on tender sum, for gross internal area		
SUBSTRUCTURE Foundations Pad foundations for frame to lions' day shelter and visitor shelter; strip foundations to viewing glass; raft foundation to night quarters	£188.65/m²	
SUPERSTRUCTURE	£240.16/m²	
Portal frame to night quarters; timber frame with timber roof trusses to lions' day shelter and visitor shelter Roof Profiled, coated aluminium sheeting; twin-wall polycarbonate and eucalyptus panels External walls	£121.44	
100 x 215 x 440mm Plasma Stranlite paint-grade blockwork (7.0N/mm ²) Windows Laminated glass – three layers of 15mm	e £156.92/m²	
annealed float glass with 1.52mm interlayers External doors Douglas fir	£19.09/m ² £63.56/m ²	
Internal walls, partitions Structural framing with mesh Internal doors Mesh doors	£21.19/m²	
FITTINGS AND FURNITURE Furniture Timber benches for lions	£12.71/m²	
SERVICES Disposal installations Droinage floor channel Water installations	£28.09/m ²	
Space heating	£7.55/m ² £12.71/m ²	
Infrared radiant heaters Electrical services 95mm 3-core armoured cable supply;	£113.03/m ²	
surface-fixed conduit with IP55-rated outlets Builder's work in connection	£5.76/m²	
EXTERNAL WORKS Landscaping, ancillary buildings	£730.61/m²	
PRELIMINARIES, INSURANCES Preliminaries, overheads, profit	£502.48/m²	

Cost summary

Excludes client's direct landscape planting costs of £4.55/m²

c	Cost per m²	Percentage of total
Foundations	188.65	8.17
Frame	240.16	10.40
Roof	121.44	5.26
External walls	81.14	3.51
Windows	156.92	6.80
External doors	19.09	0.83
Internal walls, partitions	63.56	2.75
Internal doors	21.19	0.92
GROUP ELEMENT TOTAL	703.50	30.47
Furniture	12.71	0.55
Disposal installations	28.09	1.22
Water installations	7.55	0.33
Space heating	12.71	0.55
Electrical services	113.03	4.89
Builder's work in connection	5.76	0.25
GROUP ELEMENT TOTAL	167.14	7.24
Lanscaping, ancillary building	gs 730.61	31,64
Preliminaries, overheads, prof	fit 506.73	21,94
TOTAL	2,309.32	100



15. Round timber columns and light timber trusses support the roof, which ties in at its high point with the 5m-high mesh fencing circling the enclosure point

Credits

'Lions of the Serengeti' at Whipsnade Wild Animal Park

Tender date May 2004 Start on site date July 2004 Contract duration 28 weeks Gross internal floor area 236m²: night quarters 108m², lion day shelter 48m², visitor shelter 80m² Total cost £545,000 Type of contract Two-stage JCT without Quantities Client Zoological Society of London Architect Proctor and Matthews Architects: Stephen Proctor, Andrew Matthews, Rachel Howarth, Andrea Lane, Ayesha Nicholas, **Eleanor Suess** Layout concept Studio Hanson/Roberts, US Project manager, quantity surveyor, planning supervisor WT Partnership Structural engineer Brand Leonard Services engineer Hurley Palmer Flatt Main Contractor TE Neville Subcontractors and suppliers Joinery, steelwork TE Neville; groundworks Thomas Brothers + Fairway Contracting; fencing CJ & DC Tyler; electrical cabling GF Thurley & Sons; finishes TEN Decoration Coxwell; gravel Speedoak; bricklayer Fage & Wiley; scaffolding MPT Scaffolding (Mid Beds); roofing SD Samuels; carpentry DDC Carpentry; glazing St Gobain Solaglas

Weblinks

Zoological Society of London www.zsl.org/whipsnade Proctor and Matthews Architects www.proctorandmatthews.com WT Partnership www.wtpartnership.com Brand Leonard www.brandleonard.co.uk Hurley Palmer Flatt www.hurleypalmerflatt.com

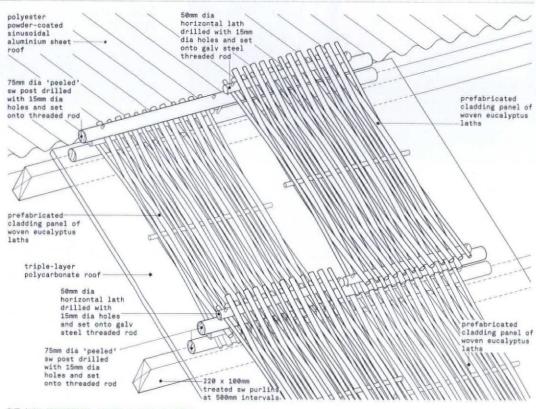
WORKING DETAILS / LION ENCLOSURE, WHIPSNADE ZOO

A SHELTER CLAD WITH PANELS OF WOVEN EUCALYPTUS AND THATCH

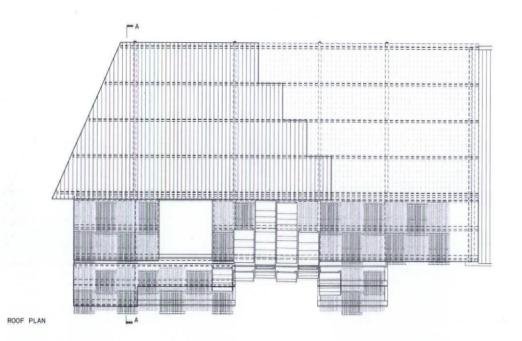
The shelter is a lightweight enclosure with a laminated glass wall on the south side through which visitors can watch the lions. It is a timber structure of treated softwood trusses resting on peeled Douglas fir posts.

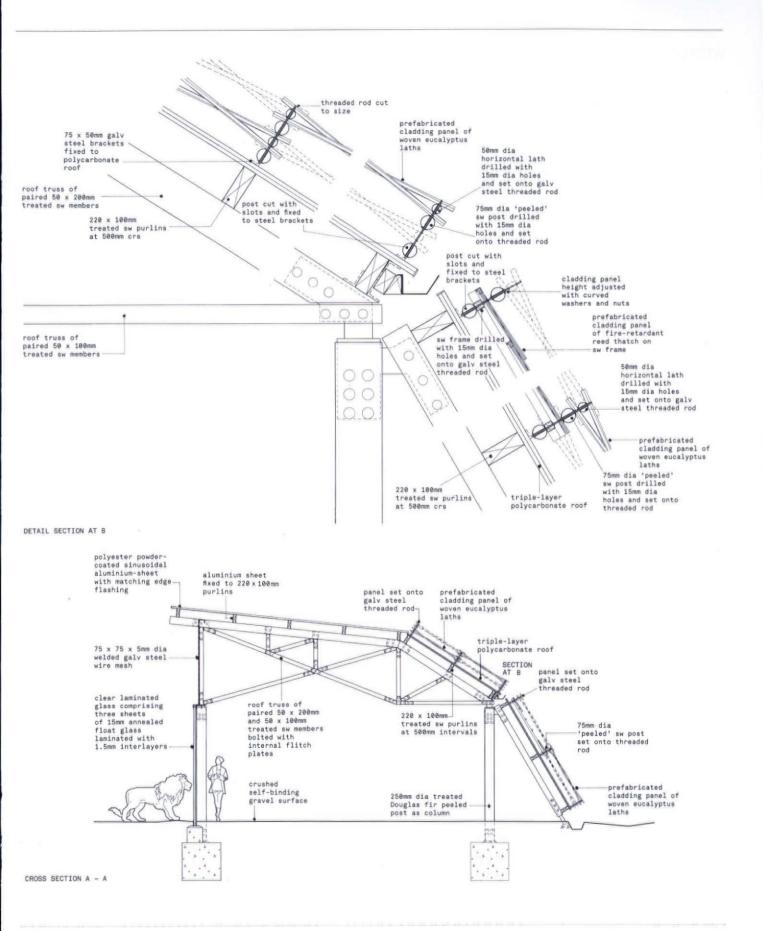
The external cladding to the north wall - panels of woven eucalyptus laths and fire-retardant reed thatch was prefabricated in Africa. The panels mask an inner surface of triple-wall polycarbonate which, with an aluminium-sheet roof, protects visitors from wind and rain and reduces reflections on the glass wall. The eucalyptus panels are woven with three horizontal laths; the rough, open texture gives a rustic feel and creates dappled light and shade. They are fixed in rows, with every other panel at a slightly higher level.

The two outer horizontal laths of each eucalyptus panel are drilled with 15mm-diameter holes. Directly below each lath is a 75mm-diameter peeled softwood post which is slotted and fixed to 75 x 50mm steel brackets; these are fixed to the polycarbonate. Each post is drilled with a 15mm-diameter hole and a steel threaded rod is set into it. The laths are lowered onto the threaded rod and the height adjusted with curved washers and nuts. A second layer of adjacent panels and their 75mm diameter posts is also slotted onto the same rods. Susan Dawson



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The issue of 'long-term asset value' is an important consideration. Poor sound insulation between apartments at the lightweight-constructed Greenwich Millennium development, reported recently, means homeowners there are regarding their homes as anything but a long-term asset. Furthermore, the impact of climate change will demand homes that are robust enough to withstand flooding and storms and, via thermal efficiency, are able to mitigate the effect of increased summer temperatures.

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Ian Cox Chief executive, The Concrete Centre

NANO BOOST FOR CONCRETE

Nanotechnology could further boost the durability and strength of concrete. Researchers with the Canadian National Research Council's Institute for Research in Construction in Canada, believe that nanoscience has a central role to play in producing innovative concretes for the 21st century. In particular, they are developing microscopic particle and fibre admixtures that will improve the porosity control of concrete and, thereby, its durability. Hydrated cement is porous with a pore size distribution that ranges from the nanometres to millimetres. These pores can allow chloride salts and other chemicals to seep into the concrete. The addition of nanoparticles will fill these pores. The researchers are also examining the potential performance benefits of adding nanoscale fibres such as tiny tubes of carbon to the cement mix. Carbon nanotubes can increase concrete strength by preventing crack propagation in cement composites, making more efficient use of materials. It is also said that nanotubes can act as nucleating agents, contributing to the increased use of supplementary cementing materials such as fly ash and slag (perhaps through speeding up early hydration, allowing slower-hydrating materials to be more used). This should result in more environmentally sustainable concrete production.

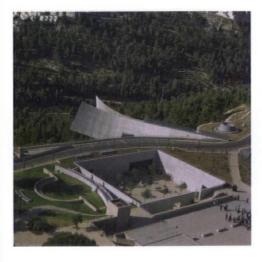
BEST OF BOTH

A new publication from The Concrete Centre highlights the benefits of hybrid concrete construction (HCC) - combining precast and in situ work. The growing number of HCC projects at drawing-board stage underlines the increasing recognition of the design and construction benefits of HCC. HCC combines precast concrete and in situ concrete in order to realise their different inherent qualities. The accuracy, speed and high quality of precast is combined with the economy and flexibility of in situ. The results are fast construction and considerable cost savings of up to 30 per cent compared with other forms of structural framing. Hybrid Concrete Construction: Combining Precast and In-situ Concrete for Better Value Structural Frames is available from The Concrete Centre. Tel 0700 4 500 500, email literature@concretecentre.com; or download the document from www.concretecentre.com



COMMITTEE CEMENTS ITS POSITION FOR LONDON OLYMPICS

Following the announcement that London will hold the 2012 Olympic Games, the cement and concrete sector has formed the Concrete Olympic Construction Committee. Led by The Concrete Centre, the committee will consist of representatives from all parts of the UK cement and concrete sector. It will provide a focal point and ensure a coordinated response to all challenges arising from the design and construction of the Olympic facilities. Above all, the committee will enable the UK cement and concrete sector to play a positive role in helping to ensure the success of the 2012 games. Contact Andrew Minson via email aminson@concretecentre.com



REMEMBERING THE HOLOCAUST

Yad Vashem in Jerusalem is the Jewish people's memorial to the murdered six million, a centre for education, research and documentation. The new museum added to the complex by Moshe Safdie and Associates is organised around a narrative history, formed around a 180m-long triangular-section central walkway, an axis of memory. The museum is largely below ground, preserving the landscape.

CONCRETE QUARTERLY

THE APPEAL OF THE CHILDREN'S TOY BACO LAY IN THREADING FLAT PANELS OVER VERTICAL METAL RODS JAMMED INTO A BASE

By Helen Elias

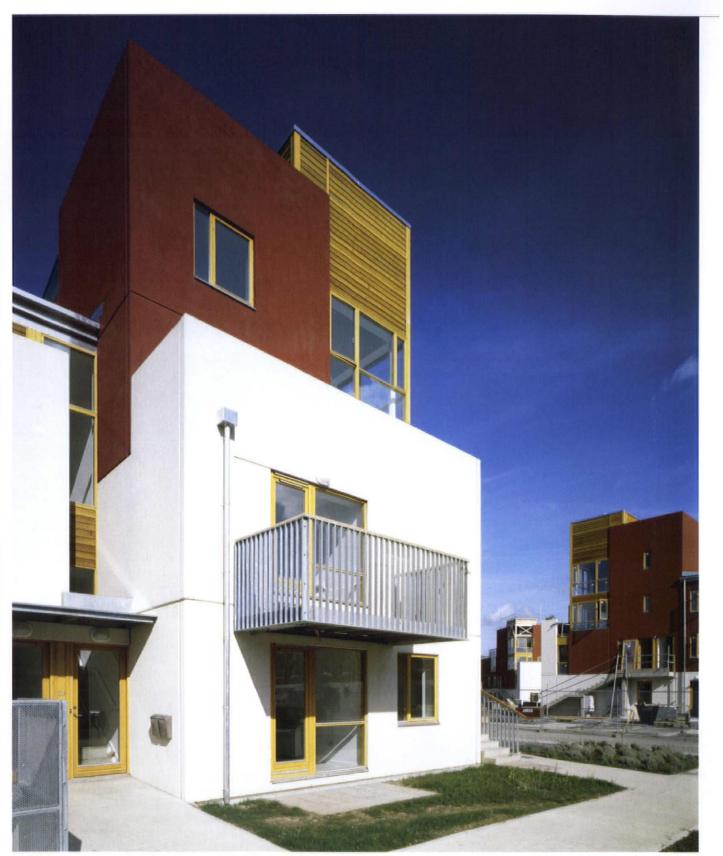
O'Mahony Pike Architects' Cedar Brook housing scheme at Cherry Orchard, Dublin, required an innovative construction system to combine speed with high quality. On a 4ha site, the housing is 30 per cent shared ownership for people on the city council's list, with the balance for sale at fixed, affordable prices to the private market. It is a high-density scheme of three and four storeys, comprising 376 apartments, town houses and duplexes arranged in 90m-long terraces, providing residents with highstandard, modern homes in an acceptable level of open space.

The Cherry Orchard competition that O'Mahony Pike won called for the development of a new system of building which was flexible, certifiable, durable, readily available and cost effective, within a tight programme of delivery. 'The system is similar to the vintage 1950s children's building toy Baco,' explains architect John O'Mahony. The appeal of Baco, for those too young to remember, lay in threading rows of flat panels over a line of evenly spaced vertical metal rods jammed into a base, basically building reinforced external walls to a model house then able to take the loads of its red pitched roof. 'The whole idea was to use prefabrication off site as much as possible,' says O'Mahony. 'We would have liked to have used precast-concrete ground beams but they were too expensive so the only cast in situ work is in the footings, which were then covered in a concrete raft.'

The system works by stacking the locked-together concrete wall panels on top of each other. Vertical high-tensile steel bars were cast into the ground-floor slab, projecting 900mm along the 6m panel grid of the perimeter and internal walls at regular centres (see Working Details, pages 8-9).

Prefabricated full-height reinforced concrete panels were cast in steel batch moulds to standard sizes by Concast. The largest is 9m x 3.6m, with holes running through them from top to bottom at the same centres. Brought to site, the panels were lowered over the vertical steel bars to stand upright. The panels were temporarily laterally restrained using steel props. 'Each precast panel interlocks with adjacent panels through an over-locking sawtooth edge detail, with extra support at corner junctions provided by a steel dowel running down the joint' says O'Mahony. Once all the interlocking external and internal walls are in place, the support restraints are removed, allowing the 200mm-thick, 50kN concrete walls to stand as a self-supporting structure. A double polyethylene seal to all joints ensures resistance to water penetration. Weep holes every 400mm along horizontal joints ventilate the panels and allow escape for condensation, anticipated only in extreme conditions. High-tensile steel bars introduced into the reinforcement holes through the top of the cavities are then anchored into place using a high-strength cement grout.

Once the grout sets, the structure is ready to carry the 2.4m-wide precast, pre-tensioned, concrete floor slabs that span up to 6m onto internal party walls 200mm thick. The floor slab was finished with screed over a mild-steel reinforcement mesh. Then the whole process can begin again to take the building up another floor. Services are introduced into the screed and internal



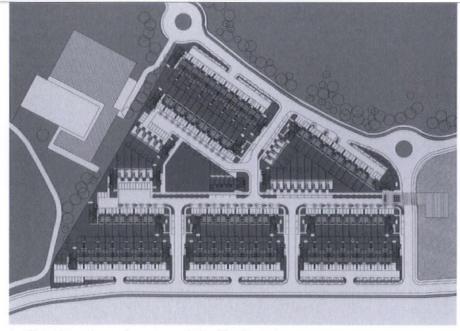
1. The Cedar Brook housing scheme combined speed and quality to provide modern, high-standard homes



The concrete panels are pretabricated before being stacked vertically, connected by dowels



3. The external concrete panels are factory-finished with a coating of acrylic paint



4. The 4ha scheme is arranged in 90m-long terraces

wall structures only, in order to keep all party and external walls clear of electrical interventions, allowing the full strength of the concrete panels to be retained.

External panels were cast in the same concrete mix as the rest of the project to provide economies of scale but finished at the factory with a 3mm coating of trowel-on acrylic paint in textured pigment shades of red and white. Highlight timber cladding features were used in selected areas. Large timber windows were installed and glazed once the panels had been located on site, using cherry pickers to access the upper floors. Smaller windows only feature on each end of the four-storey apartment blocks that flank the building, where these sheer walls stiffen the structure.

Eliminating scaffolding through prefabrication gave a massive saving and also dictated the choice of roofing system. 'We wanted to use a pre-made cassette roof but costs could not be stretched that far, so a profiled Nordman metal roofing system was laid over timber trusses, with the load carried through the stacked structural panels of the external walls,' says O'Mahony.

These durable, well-finished buildings were delivered within a tight construction programme, taking just 14 weeks to put up a three-storey block and 18 weeks for a four-storey block, the use of the precast-concrete construction system reducing the building programme by 30 per cent.

Credits

Client Dublin Corporation Joint developer Park Developments and John Sisk & Son Architect O'Mahony Pike Architects Civil and structural engineer DBFL Precast contractor Concast

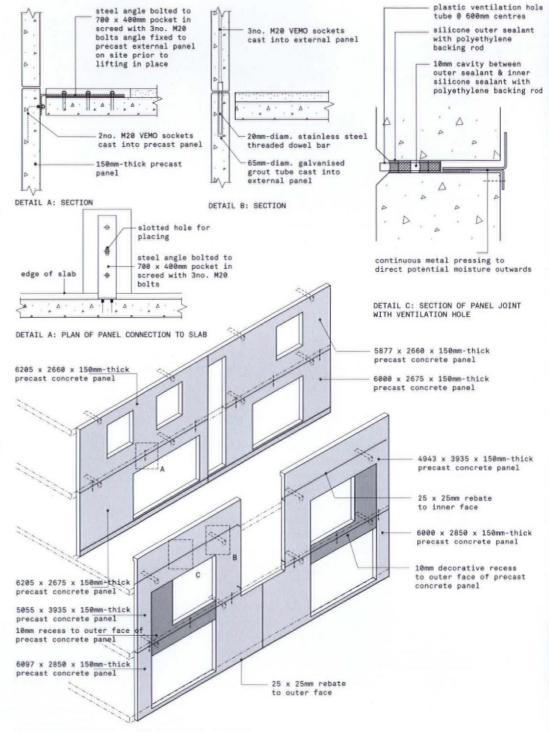
WORKING DETAILS / CHERRY ORCHARD

PRECAST CONCRETE CLADDING PANELS

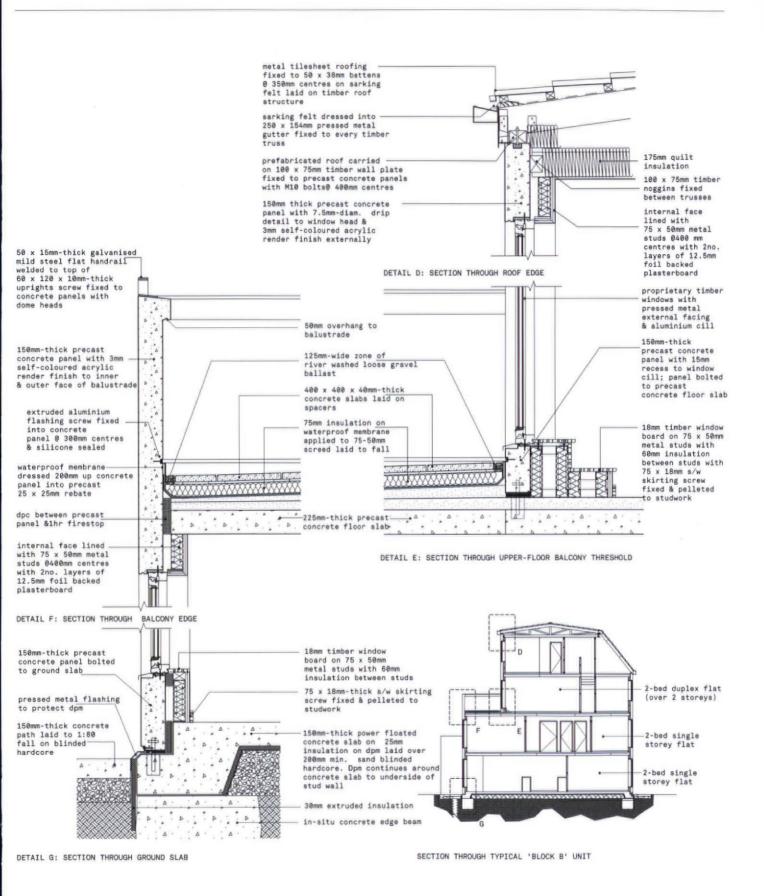
The housing block is a typical four-storey unit. Apart from the cast-concrete ground slab, all the internal floor slabs, walls and external cladding are factory-made, 150mm-thick, precast-concrete panels. Once the ground slab is cast and a nominal 75mm screed laid, wall panels are erected with threaded dowel-bar connections to the slab. Envelope panels stack up on top of each other with side connection to the slab. Internal panels are fixed with bars (at approximately 1,500mm centres) to the precast slab at each level

Envelope panels are of different sizes to suit elevation treatment. The entrance elevation shown here consists of eight panels with a maximum size of 6,000 x 3,950mm. The ground floor panels are bolted to the ground slab with dowelbar connections and then bolted against the first-floor slab with angle brackets. The first-floor external panels are then lowered and connected to the panel below with three threaded dowel bars per panel and again connected to the slab at their head with angle brackets. Both horizontal and vertical joints between panels are sealed with two lauers of silicone sealant.

Panels are precast with all openings for windows, doors, service routes and rebates for waterproofing details. They are pre-finished in the factory with a 3mm self-coloured acrylic render to the external face. *Ceri Davies*



ISOMETRIC VIEW OF PANEL LAYOUT TO ENTRANCE ELEVATION



AJ 01.09.05

CONCRETE QUARTERLY

THE FIRST-EVER BUILDING IN JAPAN TO HAVE SUCH A THIN CONCRETE SHELL AND BE ABLE TO WITHSTAND THE IMPACT OF AN EARTHQUAKE

By Helen Elias. Photography by Edmund Sumner/View

Japanese architect Kei'ichi Irie of Power Unit Studio has branded the fast-growing tracts of stereotyped suburban housing crowding around Japan's towns and cities as 'sad suburban sceneries', and claims they are destroying what has been left of nature in the suburbs.

Y-house is built on a tight $325m^2$ site in Chita – in the Aichi area of Japan – right in the middle of a hillside row of just such uninspiring suburban houses. The site was created by the earlier cutting of a flat street out of the ground using massive, ugly concrete retaining walls. Irie has aimed to design the new concrete dwelling to act as a statement in support of the dignity and serenity of the surrounding natural environment. We decided to avoid tinkering with the slope as much as possible, and create a space isolated from the surrounding, painful landscape,' he says. 'It is in no way possible to impose a full-scale change on such devastation. But we may build a house that is neither destructive, nor violent.'

The sloping site is at risk of damage from heavy rain and in an area vulnerable to earthquakes. To keep the structure as safe as possible from any such dramatic interventions it was decided that the base would be made as small as possible so as to minimise any effect of movement on the site. Seen from the street, the house looks small and low. The door on to the street serves alone to introduce light from this direction, through translucent glass, except for one black-rimmed window which frames a small view of the town. However, once inside, stairs lead down into the main living space as the house drops 2.5m from street level to hunker low on the hillside. The downstairs bedroom is cut deep into the hillside, providing the stabilising base upon which the forces from the cantilever can be taken.

The whole structure is formed from 150mm-thick in situ-reinforced concrete, making it, according to Irie, the first-ever building in Japan to have such a thin concrete shell and still be designed to be able to withstand the impact of an earthquake.

Articulation of the austere interior space is left as minimal as possible. An upper bedroom sits over the main living space, where the precast concrete ground floor extends from interior to exterior in the form of a massive cantilever which projects over the site. The outside space created is reached through sliding doors within a massive square black frame set into the otherwise fully glazed facade.

The external Y-shaped area created by the cantilever is a unique extension to the living space, from which the owners can enjoy peaceful views across the valley to forests. The slanted concrete wings act as blinkers, effectively blocking the view of ugly neighbouring houses, focusing attention exclusively on the distance. The acoustic containment of the Y-shaped form takes on an almost musical property. The slow sway of forest trees or traces of rain, for example, feed the space with a variety of sounds which reverberate between slanted surfaces and can be heard by anyone standing or sitting on the concrete.



The house is designed to withstand an earthquake, despite it being formed from a 150mm-thick concrete shell





Credits

Architectural Design Kei'ichi Irie + Power Unit Studio: Kei'ichi Irie, Keiko Yoshida Structural engineer MIAS: Masahiro Ikeda, Akira Suzuki, Shin Yokoo General contractor Maeda Construction Company

AJ 01.09.05

CONCRETE QUARTERLY

CONTRARY TO POPULAR OPINION, POST-TENSIONED SLABS ARE NO MORE DIFFICULT TO ALTER OR DEMOLISH THAN OTHER STRUCTURAL FORMS

By Andrew Minson

Concrete can offer real benefits to the developer of high-rise residential towers and also to the high-rise homeowner. High-rise residential towers are an increasingly common feature of many UK cities. Research undertaken by property consultant Savills shows that there are currently 87 residential towers of more than 20 storeys under construction or being designed.

This new-found popularity is due to factors such as the raised profile of city living at a time of increased emphasis on urban regeneration and high-density residential development. There is also the kudos that towers can give cities. Many of them are striking in design with a symbolic role for urban renewal and for civic pride.

The challenge and costs involved in the construction of residential towers, coupled with the fact that most are of individual design, has resulted in developers and contractors closely examining different methods of construction. Concrete is found to offer many benefits, and typically to be the best option. For example, the inherent robustness, fire resistance and sound insulation of concrete mean there is no need for the extra costs of additional fire proofing and sound insulation. Another considerable cost advantage is the fact that concrete construction can provide more floors within a given height restriction, particularly through the use of posttensioned suspended concrete floors. These can be some 300mm thinner than alternative methods of construction. Further advantages are that flat slabs are fully able to accommodate irregular grids, that they allow rapid construction, and that the clear, flat soffits enable complete service layout flexibility. Residential buildings have no need for deep service zones beneath floors so flat soffits are ideal.

Post-tensioned flat slab concrete construction has been used for the 40-storey Holloway Circus tower in Birmingham by Ian Simpson Architects. Here, the post-tensioned floor slab is just 225mm thick and spans up to 10m. Post-tensioned slab construction has also been used for the 48-storey Beetham Tower in Manchester (Ian Simpson Architects) and the 30-storey Bridgewater Place in Leeds (Abbey Holford Rowe). Concrete was chosen for its overall cost-effectiveness and construction efficiency. An important contributor to this was the provision of a safe working environment at minimum cost and time, and formwork systems which incorporated safety features. For example, slab-edge protectors are increasingly becoming the norm.

A further benefit is the increased net-to-gross floorspace ratio. For the Holloway Circus development, the cores are located at the rear of the tower and are coupled together with a shear wall. This takes the lateral loads while concrete columns around the perimeter help to take the gravity loads. By optimising the thickness of the concrete walls and the number of columns, together with lift services and stairs layout, a net-to-gross ratio of 80 per cent was achieved.

POST-TENSIONED SLABS

There are three main forms of post-tensioned construction: flat slab; band beams and slab; and ribbed slab. A flat slab, generally



1. The services benefit of flat soffits



2. Holloway Circus with post-tensioned slabs

spanning 6–13m, provides the minimum construction depth and fastest construction. The slab's depth is controlled by deflection criteria and punching shear. Band beams and slab construction provides large clear spans with the beams spanning up to 20m and the slabs spanning 12m. Ribbed slab construction can span up to 15m and is more structurally efficient than the other two options, but its complex formwork means that this method can be less cost-effective.

Contrary to popular opinion, post-tensioned slabs are no more difficult to alter or demolish than other structural forms. As for any construction method, the Health and Safety file must contain all structural design and construction information to enable future alteration and demolition. With post-tensioning, small holes can generally be accommodated between tendons, and larger holes can be accommodated away from the column strips, as with conventionally reinforced slabs.

SOUND AND FIRE

The benefits of concrete construction for residential towers are not limited to developers and contractors. For the homeowner it also offers particular advantages.

One of the main problems of high-density living in residential towers can be noise from neighbouring apartments. Here, the heavyweight concrete provides high levels of sound insulation that fully meet the new standards for reduction of sound transmission as specified by the revised Part E of the Building Regulations. New separating/party wall minimum values for airborne sound insulation are 45 dB for purpose-built dwellings and 40 Rw dB for relevant internal partitions within all house types. The Robust Standard Details developed for concrete blockwork walls are designed to exceed these levels and so ensure compliance with Building Regulations while avoiding pre-completion testing of dwellings. A similar set of Robust Details is available for separating floors for both airborne and impact sound requirements.

A further benefit of concrete for residential towers is its inherent fire resistance. A recent fire in a tower in Buckland, Portsmouth, was contained to just one flat. The residents of adjoining properties were able to return to their homes soon after the fire was extinguished. Confirming the fire-resistance properties of concrete construction, the Incident Commander, Assistant Divisional Officer Mark Wittcomb of the Portsmouth Fire Service, stated: 'the concrete construction of the tower block provided considerable fire proofing which aided us in containing the fire to the one flat'.

With so many high-rise projects currently under development or on the drawing board in the UK, concrete construction has much to offer high-rise building, particularly through employing post-tensioned suspended slabs. For the developer and contractor, concrete offers cost-effective and efficient construction. For the homeowner a quiet and secure living space. *Andrew Minson is head of framed buildings with The Concrete Centre*

CONCRETE QUARTERLY

FAVOURITE BUILDING / PERSISTENCE WORKS

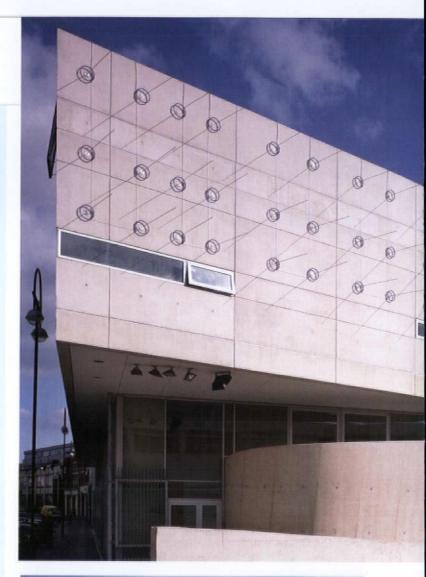
Persistence Works in Sheffield is for me a national treasure which has redefined concrete's architectural direction, writes *David Bennett*. With imposing views over the city, the smooth monolithic structure of the six-storey building buttresses one end of the arts hub of the city centre on Brown Street. The clean, crisp lines of the concrete that cloak the building and are exposed internally do not give any hint of the overbearing, dirt-encrusted, brutal presence usually associated with in situ-concrete buildings of the 1960s. It is quite the opposite. This is no-frills architecture with an Ando-like concrete finish that is honest and bold.

This arts and crafts building, designed by Feilden Clegg Bradley with engineer Buro Happold and completed in 2001 for a contract sum of £4.5 million, offers 68 high-quality, affordable studio spaces for craftspeople and artists: jewellery designers, metalworkers, sculptors, potters, painters, weavers and illustrators. Some studios had to be large enough to contain 6m-high sculptures, while others were the size of a spare bedroom, for working with jewellery.

By its own admission, contractor MJ Gleeson had never before taken on a challenge on this scale. Gleeson has plenty of expertise in formwork assembly, concrete handling, concrete frames and fair-faced concrete civil engineering construction, which would give it the essential skills to do the job. But it was the fine tuning – the careful selection of formwork, release agent and concrete mix – that was going to make the telling difference. 'We spent three months reading through technical books and press journals on fairfaced concrete, surfing the internet and even downloading the detailed formwork specification for the construction of the Hoover Dam,' says Sean Quinn, contracts manager for MJ Gleeson's Northern Construction Division.

The last word must go to Yorkshire ArtSpace Society director Kate Dore, who has been the inspirational driver behind the funding, organisation and management of this facility. What was her reaction to the idea of using exposed concrete? 'I was delighted,' she says. 'I know what arts people get up to in their studios! They want a substantial, hard-wearing material, not some flimsy lightweight cladding. Stone was too expensive and bricks hark back to the cutlery building that we wanted to move away from. Concrete was ideal. It has industrial might and an intrinsic beauty.'

Persistence Works gives hope to all those architectural practices that have a yearning to be creative with concrete's plastic form but are too afraid to try. Feilden Clegg Bradley took a step into the unknown with in situ concrete and has emerged from it with confidence and greater self belief. David Bennett is an architectural concrete consultant, technical journalist and author

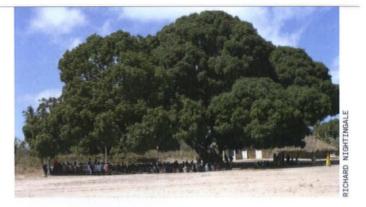




Exposed concrete provides a substantial, hard-wearing exterior at Persistence Works







LETTER FROM MOZAMBIQUE

In a village close to the new eco-resort that we have designed in northern Mozambique, there is a tree that is more than just a tree, writes *Richard Nightingale*. It is a large, spreading mango, that provides shade and shelter for, potentially, hundreds of people. It is the largest thing in the vicinity and serves as village hall, council chamber, shopping mall and general meeting place. Buildings are modest affairs in this part of the world. Built of bamboo, mud and thatch, they are low, simple and functional – and very beautiful too!

An effect of Mozambique's 20-year civil war is that the country has missed out on some of the Westernisation and development that has altered much of eastern Africa. Traditional building skills are still intact. There are none of the huge modern hotels lining the beaches in resorts further north – using up vast quantities of energy and manpower – which are virtually indestructible should they cease to be viable.

So when we were deciding how to house the visitors to the resort we set out by learning from the locals. Starting with a palette of bamboo, grass matting, rope, coconut frond thatch, sand, rubble and mud, we developed and adapted local methods to create a restaurant and bar, kitchen and stores, large bedrooms with outside shower enclosures, and all that is associated with a comfortable hotel. This had to be done without the benefit of a 'professional' builder by minimising imported material and energy use and on a very tight budget.

Concrete and steel frame were too expensive in terms of cost, specialist skills, transport and embodied energy. Cement use had to be kept to an absolute minimum. For the floors and terraces we found that a weak lime/sand screed with a little cement added to the mix around vulnerable points is relatively robust. To create larger spans than local techniques allow we bundled together lengths of bamboo, hung them with buckets of water to test deflection and sent the results back to our engineer in London (Price and Myers) for analysis. We brought in as little as possible from outside and, where possible, we recycled what had already been imported by others.

Our clients, Amy Carter and Neal Allcock of Bespoke Experience, persevered tirelessly. Following many trials the first phase of Guludo resort is now open. And when it is no longer needed, we can be sure that the soft screeds will crumble, the bamboos will be eaten by white ants or knocked down by elephants, and nature will take control again. *Richard Nightingale is a partner in Cullum and Nightingale*



FORTHCOMING EVENTS FROM THE CONCRETE CENTRE

For further details and registration visit: www.concretecentre.com/events tel: 0700 4 500 500 or 0700 4 CONCRETE email: seminars@concretecentre.com

12-16 September, St Catherine's College, Oxford University of Westminster, London Architectural Association, London

The Concrete Centre Summer School 2005

In association with the Architectural Association, University of Westminster, Docomomo and Consanti Foundation. The Summer School is designed for recent graduates in engineering and architecture and provides an in-depth experience of design and construction in concrete. Attendees will study materials, cladding

and structures. The event will consist of lectures, demonstrations and hands-on workshops and will include visits to all four venues. 21 September, The Building Centre, London

Concrete Elegance – Precast Concrete Innovation – The Lean Cost Sandwich Panel

In association with the Building Centre Trust.

This lecture will focus on two case studies: the Saterinrinne Housing Scheme, Helsinki (Brunow and Maunula Architects) and the SID Office Building, Århus (3XNielsen Architects) and will analyse the performance of the latest generation of insulated panels.

11 October, Manchester Town Hall, Manchester 1st November, NEC, Birmingham

The Latest Developments in Concrete

These one-day conferences will each provide three key seminar sessions, an exhibition and networking lunch. The seminar modules include:

 the latest developments in housing, covering basements and the building of sustainable housing;

· the latest developments in civil engineering, covering self-compacting

concrete, Ductal, concrete safety barriers and remediation of brownfield land using cementitious materials; and

 the latest developments in structural engineering, covering hybrid concrete construction and post-tensioning.

9 November, The Building Centre, London

Concrete Elegance – Engineering Precast Elegance – Refinement, Rigour and Simplicity

In association with the Building Centre Trust.

This lecture will examine European practice working with high-quality precast components. Case histories include the Katson Building, Stockholm (Linda Matson, White Architects) and 9 Avenue Rene Coty, Paris (Christian Hauvette Architects).

10 November, RIBA, London

The 14th BCA Berthold Lubetkin Memorial Lecture Sponsored by The Concrete Centre.

The BCA lecture this year will be presented by Tony Hunt from SKM Anthony Hunts. The talk will focus on how engineers are often challenged by architects to find innovative solutions to their concepts, in particular to design a structure that is appropriate for the architecture while being efficient, elegant and economic.

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STAMP IT OUT

By Austin Williams

Remember Consignia? No? Who does? It was one of those great failures of judgement and a hangover from the days when rebranding was seen as an answer to, rather than an evasion of, a company's structural problems. In this instance, instead of investing in the provision of a better service to its customers, the Post Office decided to spend £500,000 reinventing itself so that customers wouldn't recognise that it was rubbish.

The Postal Services Act in 2000 made all this possible. A New-Labourite flurry of deregulation – going where Thatcherite hardliners feared to tread – set out the legal basis for competition within the postal services industry.

Within a couple of years, Consignia was consigned to the dustbin of history (spending a further £1 million and renaming itself the Royal Mail Group) but a separate independent organisation, Postcomm (the Postal Services Commission), was set up to oversee the changes resulting from the Act. The final phase begins on 1 January 2006.

Essentially, 30 per cent of the mail industry has already been deregulated but the floodgates have not exactly opened to independent mail carriers. At present, new franchises have been offered only for bulk carriage of 4,000 letters or more. These marginal-interest mail licences were offered to companies like Document Exchange (itself rebranded as DX), with shortterm licences awarded to Dutch group TNG and others, but in total these postal carriers have taken just 0.3 per cent of the 'normal' letter market and 13 per cent of the parcel market.

Phased deregulation has safeguarded the Royal Mail's effective monopoly. But improving its financial fortunes has come at a cost, and it has just rejigged parcel costs over and above the increases of four months ago. When complete deregulation kicks in, in four months' time, businesses might want to cast an eye around to see whether there are better deals available. Germany's Deutsche Post (known here as DHL) is expressing an interest in taking market share.

Regardless of the everincreasing preference for email and document sharing, DX says that a typical architectural practice still sends out about 12,000 pieces of mail, costing approximately £3,500, every year. Nominal costs in the grand scheme of things but your accountant might be able to save you enough to pay for a slap-up meal for your staff every month.

According to DX's assessment of the potential market, a 600g A4 envelope (competition for mail less than 100g is only permissible after 31 December 2005) sent overnight will cost 28p with DX, compared with $\pounds 2.15$ for First Class post and $\pounds 4.25$ for Royal Mail Special Delivery. In keeping with the spirit of deregulatory competition, the Royal Mail is already cutting prices accordingly.

More than 70 per cent of UK councils are 'members' of DX's service. It is a bit of a palaver signing up – and its deposit locations are thin on the ground – but it does promise pre-9am delivery, which might turn the head of a practice wanting to deliver a planning application to deadline.

Reports that there will be four or five different size and shaped pillar boxes on street corners (not to be confused with containers for white, brown and green glass, newspapers and clothing) may be exaggerated. However, just as with mobile phone technology, architects may soon have to start developing a nerdy interest in the minutiae of the location, weight and timing of their communications systems to get the most cost-efficient postal service.

TECHNICAL & PRACTICE

RISK MAY NOT BE PASSED DOWN THE SUPPLY CHAIN

By Mark Klimt

At the beginning of July, the Joint Contracts Tribunal (JCT) began its sequential publication of the new suite of contract documents starting with the Intermediate Building Contract, the Minor Works Contract and the two versions of the over-arching framework agreement, binding and non-binding.

The new Standard Building Contract is due to be published imminently and eventually the full set of documents will include both main and interlocking subcontract terms for all three versions (Standard, Intermediate and Minor Works) together with a Design and Build form, major project construction contract, construction management and management building contract documentation, all with appropriate subcontracts and collateral warranties. The artificial and unnecessary distinction in the JCT documentation between the private form of contract and local authorities form of contract has been dispensed with. The standard contract will now comprise only three versions, namely 'with quantities', 'with approximate quantities' and 'without quantities'.

The standard with quantities document will be appropriate for larger works designed and/or detailed by, or on behalf of, the employer, where detailed contract provisions are necessary and the employer is to provide the contractor with drawings and bills of quantities to define the quantity and quality of the work; and where a contract administrator or quantity surveyor is to administer the conditions. It can be used where the contractor is to design identified parts of the works (contractor design portion) and where works are to be carried out in sections. The approximate quantities contract is appropriate where the employer is to provide approximate bills to define the quantity and quality of the work which are to be subject to remeasurement, as there is insufficient time to prepare the detailed drawings necessary for accurate bills to be produced.

The standard contract without quantities is appropriate where the employer is to provide the contractor with drawings and either with a specification, or work schedules, to define adequately the scope and quality of the work and where the degree of complexity is not such as to require bills of quantity.

The new documentation is intended to simplify and shorten the contracts, make sure there are properly matching subcontracts available and generally see that each category of project has the appropriate simple contract. Given the efforts that have been made to coordinate the documentation, the staggered roll-out has been criticised, reflecting concern about the possibility of a miss-match between the old and new documentation.

For example, if when the contract is signed some of the new JCT documents are not yet available (eg subcontracts and collateral warranties), the risk may not be passed down the supply chain in a uniform and sensible manner. At this early stage, comments on the practical impact of the documents must, of necessity, be speculative. It will, though, be incumbent on architects – whose brief will include advising clients on contract documentation – to be familiar with the new forms and to know which will be the most suitable.



The Intermediate Building Contract with Contractor's Design is a new form of contract, for use where the building works are relatively straightforward, the employer has detailed the work that the contractor is required to design and a contract administrator is appointed. It begins with articles of agreement, followed by contract particulars identifying details such as dispute resolution, completion date, liquidated damages, interim certification and the identity of the adjudicator. There is a provision (6.15) for the level of professional indemnity insurance for the contractor's designed portion and separate entries for levels of cover for pollution/contamination claims. There is also a section for collateral warranties, including the provision for collateral warranties from subcontractors. Section 7 deals with assignment and has detailed provisions as to warranties, with the relevant JCT form (unpublished at the time of going to press) being the preferred form. Assignment still requires the consent of each party.

The settlement of dispute provisions under Section 9 provide firstly for the possibility of a mediated resolution and for adjudication. The articles (8 and 9) will have stated whether arbitration is then to apply. Although the (near) equivalent 1998 documentation already provided for litigation as an alternative to arbitration, it is more important now for the choice to be filled in, because the default position will be litigation. Possibly this is in recognition of the civil procedure reforms introduced by the Master of the Rolls in the late 1990s (allowing judges to become more interventionist), which have meant that litigation is now very often a quicker and more practical dispute-resolution forum than arbitration.

The new forms seem to be in line with recent initiatives within the construction industry to streamline procurement routes and engender a spirit of cooperation. The recent publication of the British Property Federation Consultancy Agreement can be viewed as another such attempt, by having a standard appointment form intended to reflect the liability concerns of the consultants and the commercial requirements of the employer (although the success of this document is very much open to interpretation).

The new framework agreements are also an attempt to replace blame with practical cooperation and openness, although as with partnering agreements the enforceability of these framework agreements is questionable. They are not intended to replace the new forms of building contracts (which would coexist, underneath such a framework agreement), nor to undermine the role of these underlying contracts in defining the legal/contractual rights and responsibilities of the parties.

The framework's purpose is principally to provide a complementary supplemental statement of 'best practice' designed to encourage project participants to work together in an open, cooperative and collaborative way, and in a spirit of mutual trust and respect. It underlines the common pursuit of achieving a number of mutually beneficial framework objectives, such as eliminating health and safety incidents, encouraging team working and consideration for others, greater predictability regarding cost and programme, improving quality, productivity and value for money, avoiding disputes and the enhancement of the service provider's reputation.

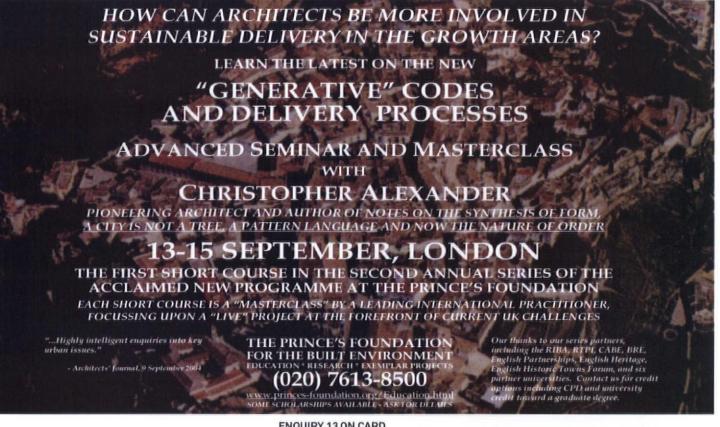
Each service provider would enter into such a separate agreement with the employer and there would be a system of regular monitoring – during the framework term – of the service provider's contribution to achieving the objectives using appropriate performance indicators. The binding and non-binding versions of the framework agreement are virtually identical (save for the reference in the binding version to the applicable law and jurisdiction and the settlement of disputes). It has been suggested that it is not significant which form is chosen, since one is either committed to cooperation or not. This rather invites the question of why have an agreement at all?

The purpose is to bind the project participants together with the intention that their familiarity and cooperation will be part of an educative process over a series of projects. The framework agreement is not usually recommended on a single project unless it is of a substantial nature. It is to encourage a longer-term view, establishing and developing relationships to focus on the employer's needs and to achieve a better understanding of each service provider's operational methods, as the team moves from project to project. During this cross-over period, with the new and the old contract forms coexisting, particular care will need to be taken in advising on procurement methods. There is a greater obligation on those advising the employer to see that the employer's wishes are properly communicated and reflected.

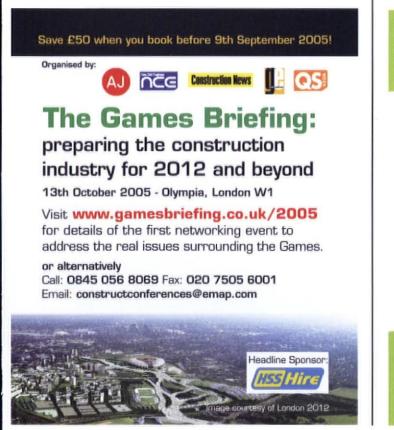
A key example comprises the new copyright/licence provisions in the JCT 05 documentation, whereby the employer's licence to use the contractor's design documents for any purpose relating to the work can be revoked in the event of a dispute over payment – a provision which, if unaltered, may be unacceptable to a funder. Care will also need to be taken to ensure that compliance with the framework agreement's encouragement to provide early warnings to the employer of difficulties does not simultaneously put a service provider (including the architect) in breach of the terms of its professional indemnity insurance policy, which will commonly prohibit any admissions of liability. Early commentators have also observed that while the stated aims of the framework agreement are laudable, they do not really amount to anything more than statements of intent of a general nature.

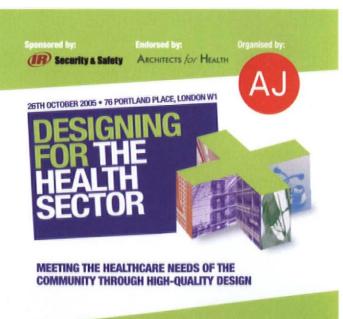
Similarly, it may transpire that while the amendments to the JCT05 forms are intended to modernise the existing contracts and reflect the change in requirements of the construction industry, the allocation of risk between the parties is essentially unchanged because the dynamics of a building project and the backdrop against which it operates are unchanged. Perhaps, therefore, one has to wait for a more fundamental re-examination of how projects are procured and of those involved in the process before a conflict-free, blameless construction industry culture is achieved. *Mark Klimt is a partner in Fishburns Solicitors. Email klimt@ fishburnslaw.com*





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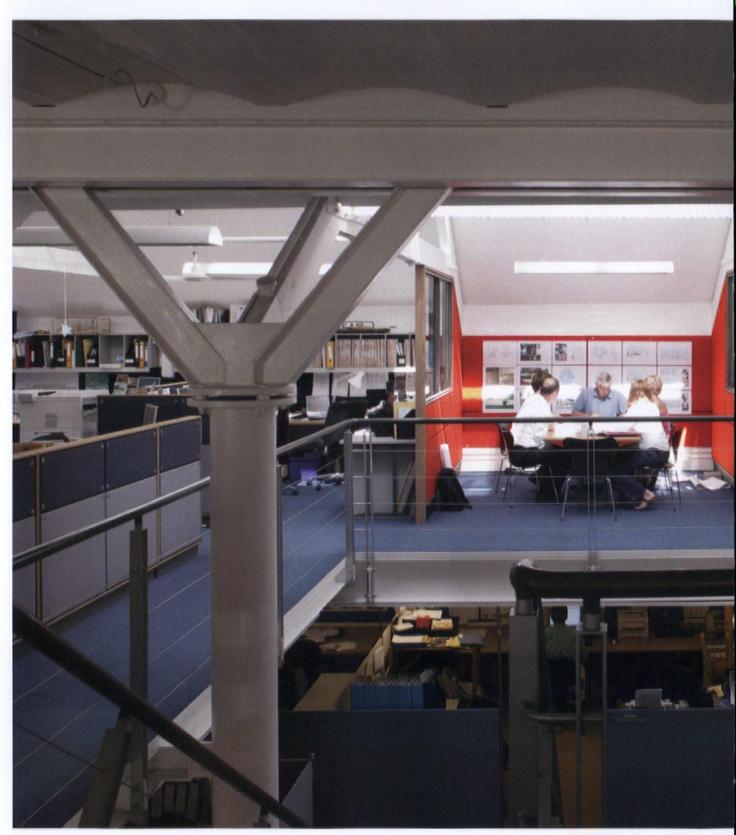




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IN PRACTICE / FEILDEN CLEGG BRADLEY





Richard Feilden of Feilden Clegg Bradley Architects died in a tragic accident while felling trees in a wood behind his home outside Bath on 3 January this year. His memorial event will take place on 14 September at the Inner Temple Garden on London's Embankment, preceded by a mass bike ride from Hyde Park to the river. Friends and colleagues wishing to attend are most welcome and can find further details on the FCB website at www.feildenclegg.com/richard. The photograph shows Feilden (centre at table) and colleagues in the practice's head office.

Feilden Clegg Bradley was photographed by Tim Soar in Bath at 3.16pm on 10August 2004

AJ 01.09.05

WEBWATCH / LEGAL

READ BETWEEN THE LINES

Before you know it, all that stuff about two and eight meg broadband will be a distant memory as we all sign up to the next generation of ADSL, known, rather inventively, as ADSL2+.

Why? I hear you ask. Because it runs between three and 12 times faster at 24 Mbits/sec. That is, as with the current official speeds, depending on how you think of 24 Mbits/sec, which in practice can run at a lot less than half that speed. It depends, apparently, on your distance from the exchange.

Hey, but why be grumpy when this means real streaming video, perfect VoIP phone calls, maybe high-definition TV down the phone lines? Prices are tipped to be less than £30 a month and it is thought there won't be caps on the amount of data you can download. As ever, ask about the latter and read the fine print. One ISP I nearly signed up with, Bulldog, has been rapped over the knuckles for overenthusiastic, ahem, advertising and piles of customer-care complaints.

Epson has just won a court settlement with a major alternative cartridge supplier. The only sensible thing to do now is to avoid buying Epson printers, its ink now costing, it is said, more than champagne.

sutherland.lyall@btinternet.com

FOLLOWING FORM

A contractor starts work on the basis of a tender and subsequent letter that refer to a JCT standard form, but none is signed, writes Sue Lindsey. Is the JCT form part of the contract or not? It mattered in Bryen & Langley v Boston (29.07.05) because unless it was, the contractor had no right to adjudicate against the employer, as the works were to his own home.

The adjudicator decided that the JCT form was part of the contract, the judge at first instance said it was not and the Court of Appeal held that it was. While this chequered history rightly suggests that it is not always easy to figure out what the position is, looking at the factors the court took into account is helpful.

Bryen tendered on the basis of preliminaries that referred to the form and listed amendments and things to be filled in. After subsequent negotiations the employer's QS wrote to Bryen, stipulating a contract sum and contract period. The letter said the contract 'will be executed' under the standard form, and made provision for what would happen 'should the project not proceed'. It also referred to a bonus scheme yet to be agreed.

Bryen started work. Certificates were issued, payments were made and a time extension was given. But Mr Boston did not sign the JCT form. There was a contract but was the JCT form part of it? The first-instance judge said: • The letter was a preliminary agreement that looked forward to signing a future agreement incorporating the terms. • As the letter envisaged that the project might not proceed, it would make little sense if that same letter bound the parties to the JCT terms.

 There remained things to be agreed, including the bonus scheme.

The Court of Appeal, in reversing that decision, said: · An anticipated later signing of a written contract does not, by itself, show the parties are still negotiating. Unless the parties have agreed that the execution of a further contract is a condition of the bargain (in other words, their agreement is 'subject to contract'), the parties might already have committed themselves contractually. That was the case here. All the relevant ICT terms had been agreed by the preliminaries and the price and contract period in the letter.

The part of the letter that dealt with what happened if the contract did not proceed was simply Mr Boston reserving a right to get out of the arrangement until such time as Bryen started work.
Things awaiting agreement, including the bonus scheme, were variations to be negotiated under the contract.

The court also dealt with Mr Boston's claim that the adjudication provisions were unenforceable anyway, as they fell foul of the Unfair Terms in Consumer Contract Regulations 1999. The court endorsed Lovell v Legg & Carter (AJ 04.03.04) in deciding that when an employer's consultant recommends a building contract, there is nothing unfair about the terms in it as between employer and contractor. But remember that in such circumstances there may be cause for complaint as between employer and consultant (see Rupert Morgan Building Services v Jervis [AJ 15.01.04]).

Sue Lindsey is a barrister at Crown Office Chambers. Visit www.crownofficechambers.com



REVIEW





EXHIBITION

By Neil Cameron

Jock McFadyen: Roadworks At Scottish Gallery Projects, 56 Causewayside, Edinburgh, until 3 September

Living in England since his teens, Scots-born Jock McFadyen has been shunned by key elements of the pompous Scottish arts establishment, an honour only reserved for the difficult few. The easy take on his work is that it is all about decay - people on the fringes of societu and run-down corners of urban hinterland. But if you look a little farther, at such work as his Orkney scenes from the late 1990s, you can see there is a bigger idea. McFadyen is fundamentally concerned with the margin. It may be urban, social or topographical, but this is what he has revisited in more than 30 years as an artist.

In 'Roadworks', hung in a disused industrial space, nine large canvases draw the viewer into depopulated vistas from the ragged edge of city life. The subjects are from the standard edition of the McFadyen lexicon – dusk views of empty roads leading past generic out-of-town shopping centres, empty retail outlets gradually being recolonised by scrubby nature and gimcrack buildings against a burdened sky.

In essence, these are paintings about loss and emptiness: the obsession with implanted ugliness reveals McFaduen as a romantic at heart. The works in this show may be super-sized in scale but the ideas aren't really taking McFaduen anywhere he has not been before. Perhaps it's not so much roadworks as crossroads - McFaduen needs to find a new direction for the idealistic anger that the world should be different, and better. Neil Cameron is an Edinburahbased writer on art and architecture

BOOK

Jasper Johns: Catenary Steidl mm, 2005. 128pp. £35

The bridge-builder's catenary curve is the motif that unites the paintings and works on paper and plastic that Jasper Johns made between 1997 and 2003, all gathered together in this book.

Johns, often misleadingly described as a Pop Artist (he's much more complex), came to prominence in the mid-1950s with pictures of flags, targets and numerals. Now the recurrent images include galaxies and an old family photograph, as if his position in time and space – his mortality – is paramount.

The paintings are predominantly grey, but they are a clinching argument for why galleries need natural light, as the greys are highly nuanced and flickers of colour emerge when the light is right. The catenary is an actual piece of string suspended in front of the canvas but may also be a painted shadow or an imprint in the encaustic surface, as Johns plays once more with the real and the represented. He has always made paintings that are things not illusions, and the hinged timber battens that frame the canvas and support the string have Rietveld's workmanlike approach to carpentry – nothing fancy.

These grave, rather melancholy works retain much of their subtlety in reproduction and they are beautifully presented in Steidl's book. Steild has recently launched a new website about its publications: visit www.steidlville.com





BOOK

By Sarah Jackson

The Prefabricated House By Colin Davies. Reaktion, 2005. 224pp. £18.95

With a requirement for 4.4 million homes to be built in the next 10 years and Egan's emphasis on modern construction methods, the 'prefabricated house' is high on government and house-builders' agendas. But not architects'. Colin Davies' provocative book explores why they don't engage successfully (if at all) with prefabrication and housing and urges them to get involved.

But is that the answer? Not if the evidence in this book is anything to go by. Davies weaves the story of the prefabricated house through history, theory and practice, comparing architectural and construction-industry responses, and for architects it's an embarrassing read. Nearly all 'architectural' attempts at prefabricated houses have been a commercial failure – Buckminster Fuller, Le Corbusier, Frank Lloyd Wright *et al* produced canonic examples, but had no impact on the housing market. They had a huge influence on architects, however, and their impact can be seen in the (perversely hand-crafted) machine aesthetic of the British High-Tech style. This leads Davies to the unpalatable crux of the matter: the relationship between architecture and style.

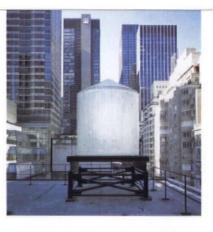
Housing has always been serially produced, through the repetitive use of the vernacular, pattern books and standardised elements, and it provides a functional need while forming our basic urban fabric. The popular ideal of the house, so we are told, is 'traditional', but architects have other ideas. Architects don't 'do' the ordinary, they do Architecture with a capital A. But housing is anonymous, replicated and generic; its authorship is shared with the resident, builder and designer. Such anonymity conflicts with the view of the architect as the genius who constantly pushes architectural boundaries with one-off, site-specific projects.

The style issue also relates to the construction process: the housing industry separates construction technique and applied style – in its view, the two aren't linked. Architects, however, have a problem with companies such as Ultraframe (conservatories) and Ohno (mass-customised houses), for although they use the most advanced production techniques, their products are traditionally stuled.

Architects' concern is not just to do with a lack of architectural integritu but because the products do not conform to their idea of what is 'new'. When architects do get involved with prefabrication, they tend to concentrate on styling, rather than influencing the process. The power of the industry is in the development of the construction process. the heart, not the surface of the matter, and while architects are often employed to resolve high-density and urban design issues, they are all but invisible in the actual house product. While this might be a stereotypical view, Davies' argument is convincing.

No one in architecture would dispute that architects should have more involvement with the basic fabric of our day-to-day lives, but they have to be embedded in the process, improving it from within, not Planning model for a mobile home park, Los Angeles, 1946
 A multi-storey mobile home park in St Paul, Minnesota, 1971





BOOK

Building Simply Edited by Christian Schittich. Birkhäuser, 2005. 176pp. £42

standing outside, aloof. This demands a major shift in the architectural establishment (schools of architecture, professional institutes, architectural media), where the idea of the star architect predominates and where the profession is promoted solely as a service, not a producer, and so one wonders if it is realistic. But history suggests it is feasible: Palladio, for example, had no such qualms about producing pattern-book designs.

The Prefabricated House doesn't provide any answers, but it certainly asks the right questions, and they don't just relate to prefabrication and housing, they concern the profession as a whole. This is an excellent book and a definite must-read. Sarah Jackson is a design review advisor with CABE

Featuring work in timber, concrete, steel, brick and stone, Building Simply presents 25 projects - originally published in the magazine Detail - which exemplify simplicity of form or simplicity of construction (usually both) and 'attempt to break the mould of normality using intelligence and care'. In this they succeed. Mostly smallscale but well-chosen and varied in function - houses, workshops, a cultural centre, a cemetery, a landing stage at the harbour in Alicante - they are presented in photographs, brief but technically based texts and legible detail drawings. Prefatory essays examine uses of the featured materials, with an emphasis on construction methods. The result is a goodlooking practical manual. Pictured is a house in Chur by Patrick Gartmann.

CRITIC'S CHOICE

By Andrew Mead

A few more events are still due to take place in Siza and Souto de Moura's Serpentine Pavilion, which must rank with Toyo Ito's of 2002 as the best of these temporary commissions so far. On Friday 9 September at 9pm the pavilion serves as a cinema for the last time with *Short Film Night: Vertical and Horizontal.* The programme includes *City Slivers*, a New York film by Gordon Matta-Clark, who spent much of his brief creative life engaged with buildings, and *Pine Barrens* by Land Art exponent Nancy Holt (Robert Smithson's widow). Tickets are \pounds 5 (see www.timeout.com/parknights).

The Serpentine habitually asks the artists it features to make a limited-edition work for sale at the gallery and Siza has obliged with a silkscreen called *Tea Time at the Serpentine Pavilion* – a typically scratchy sketch of the interior available in an edition of 200 at £95. Contact Vicky Speer for more information (tel 020 7298 1511). For anyone wanting a cheaper souvenir of this year's building, there's a catalogue at £17.95, which includes interviews with both the architects and engineer Cecil Balmond. Meanwhile, on 6 September a new exhibition opens in the Serpentine Gallery itself: films by Oliver Payne & Nick Relph, including *Driftwood*, which looks at the use and 'misuse' of public space, and *House and Garage*, on the London suburbs.

The New York streets that feature in Matta-Clark's *City Slivers* are the backdrop for Rachel Whiteread's resin-and-steel water tower (*pictured*), now in the permanent collection of the Museum of Modern Art. With her casts of undersides of furniture, staircases, rooms and even a whole house, few artists in the last two decades have explored interior space more thoroughly or thoughtfully than Whiteread, whose forms can at once suggest a Hackney Victorian terrace and an Egyptian tomb. On Saturday 10 September from 2-5pm at Tate Britain, *Reconsidering Rachel Whiteread* is a study session on her work. Tickets are £15 (tel 020 7887 8888).

Next week sees the nationwide English Heritage/Civic Trust Heritage Open Days 2005, running from 8-11 September, with many properties taking part. Follow the regional links on www.heritageopendays.org

For forthcoming events visit www.ajplus.co.uk/diary

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Chartered Architects, Historic Building and Planning Consultants www.insall-lon.co.uk

Our London office has an immediate opening for a **Conservation Architect**. He or she should have a sound working knowledge of architectural history and style, traditional construction and conservation principles. They should be capable of working as part of a team and have experience of preparing reports of various types, including condition surveys, assessments of significance and conservation plans.

Apply in writing or e-mail with CV to: Jocelyn Baskey, Donald Insall Associates 19 West Eaton Place, LONDON SW1X 8LT jocelyn.baskey@insall-lon.co.uk



ARCHITECTS & TECHNICIANS BIRMINGHAM

We are seeking ambitious CAD proficient architects and technicians to work on a variety of projects predominantly in the residential, education and healthcare sectors. Career progression with attractive salary package on offer. Forward CV to Stephen Marchant, Masefields Consultancy Services Ltd, Charter House, 297 Alcester Road South, Kings Heath, Birmingham B14 6EB Tel: 0121 628 2332 www.masefields.co.uk

Architecture

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QUALIFIED ARCHITECT

Good all rounder with proven design flair and Post Part 3 experience. Required for key roles in exciting and diverse projects both in the UK and internationally.

Please send CV to: raymond.hole@furneaux-stewart.com

www.furneaux-stewart.com



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Exciting new projects in the bespoke residential and commercial sector, have created vacancies for a **Senior Technician, Assistant** Architect, Job Runner and an all round Designer.

All positions are permanent requiring solid UK experience. BLDA work for a specific bespoke high-spec residential clientele and

require individuals who will deliver excellence. E-mail jh@blda.co.uk with cv's or for further details of the positions.

Telephone enquiries should be directed to Robin Hamilton on 020 7838 5555 www.blda.co.uk

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post or e-mail your CV with examples of your work to: Tina McLennan exedra architects suite two, claremont house, 22-24 claremont noad, surbiton, surrey, kt6 4qu tmclennan@exedra.architects.co.uk

part II architectural assistants and architectural technicians

require

with proven design/technical ability and autoCAD skills essential, to work on a variety of projects in the residential sector.



Contract Architect

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One of Europe's leading design practices requires a Contract Architect to work on a large-scale retail/mixed use development. You will have at least 3 years' post Part III experience, good AutoCAD skills, and have some experience on the production end of high value projects. This is an initial 6-month contract for a highly desirable, design-led practice.

Alasdair Knight L 0131 718 6034

e. aknight@bbt.co.uk Ref: VC62221

Architect

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€50,000 - €60,000 + Package — Ireland

An ambitious and highly talented Architect with 5 years' post Part III experience is required for an excellent appointment in Dublin. A flair for design and leadership would be desirable as well as experience handling residential and commercial projects from inception to completion. This position offers excellent career prospects and bonuses. Naomi Cassidy 1. + 353 (o) 1 678 9288

e. ncassidy@bbtireland.com Ref: NC887

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ncreasing workload. Currently we are looking to appoint an Architectural Technician minimum 3 years experience to work on a

Currently we are looking to appoint an Architectural Technician minimum 3 years experience to work on a variety of Commercial & Residential projects, from inception through to detailed drawings. We are entirely CAD based, but suitable candidates who do not have CAD experience will be trained as appropriate.

We would be very pleased to hear from suitable applicants, and would welcome a full CV sent in the first instance to: Mr. I Hallam, John Hallam Associates

Mr J Hallam, John Hallam Associates 4a Essex House, Cromwell Business Park, Banbury Road, Chipping Norton, Oxon, OX7 558

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and personal performance)



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Barnsley Hewett & Mallinson Chartered Architects

We are currently recruiting Architects to help with our increasing Educational workload. Candidates should be technically competent and have good communication skills. All candidates should have a minimum of 1 year's UK office experience. AutoCAD experience preferable but not essential.



We are looking for qualified Architects with up to 3 years post-graduate experience as well as Part 2 RIBA Architects

Please write to

Mr S W Leech, Barnsley Hewett & Mallinson, Chartered Architects, 1 White Hart Lane, London. SW13 ORA. or e-mail recruitment@bhmarchitects.com

ARCHITECT

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The School of Architecture moved to the Birmingham Institute of Art and Design of UCE at the Gosta Green campus in July 2005. A newly refurbished School in BIAD will be completed by September 2005.

The School expects staff to be active in research, and commitment to the School's management and consultancy culture is essential.

For an informal discussion please contact Professor Jim Low on 0121 331 5110 or email: jim.low/@uce.ac.uk

The University seeks to be a single status employer and benefits include up to 32 days annual holiday, an index linked contributory pension scheme and an employee medical scheme.

Application forms (returnable by 16th September 2005) and details from: Personnel Department, Feeney Building, University of Central England in Birmingham, Perry Barr, Birmingham B42 2SU. Tel: 0121 331 6693 or email: application.form@uce.ac.uk

Please quote the reference number.

To download job details directly, go to www.uce.ac.uk and select job vacancies.



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Please apply in confidence with your CV, quoting reference 13174 to rafaelvinoly@fusionpeople.com or call our managing agent Antony Borich on 020 7653 1070.

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Architect: Job runner with excellent design skills and min 5 years postqualification

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We are a small practice with a wide range of commercial and residential projects on site and in design stage, using predominantly ArchiCAD on macs. Apply in writing with cv to jobs@coleandberry.com or to

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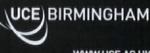
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www.myaa-arg.com Part2 Assistant required for residential projects at award winning small London practice. Good design, detail, construction experience with 3d computer skills. CV to:

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Architect/expd Asst Eto 35k

Award winning, international design practice has recently won a number of competitions; they are seeking to appoint a talented Architectural Assistant or Qualified Architect. Successful candidates will have at least 2 years UK experience, excellent diesign flair, and the ability to run schemes from inception to completion. Excellent Microstation skills are essential. The practice has a strong portfolio of design-focused work including street architecture, exhibitions, residential and furniture design. Please contact Leigh Maltby Imaliby/@guayarchitecture.co.uk

A JOB THAT FITS

Architect/expd Asst

Medium sized design & management practice has a requirement for a talented architectural assistant or recently qualified architect to join their team in an exciting role. Experience of running projects is required, and fluent Autocad skills are essential. You will be responsible for running exciting residential/education projects from day one, so excellent design flair as well as technical skills are essential, and you must also have experience of client, consultant and contractor flaison. Please contact Leigh Maltby Imaltby@quayarchitecture.co.uk

Architect

design stages of a large-scale mixed-use project, which includes leisure, retail, and residential elements. Microstation skills are essential, and ideally you will be part III

qualified. Please contact Sally Winchester, swinchester@quayarchitecture.co.uk

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Medium-sized, aw a range of excitin Continued success

candidates will be

To discuss your options in the strictest of confidence, please contact: **Sally Winchester** or **Leigh Maltby** on **01908 672 906** swinchester@quayarchitecture.co.uk • Imaltby@quayarchitecture.co.uk www.quayarchitecture.co.uk

Architectural Technician Central London £to 35k

Al top 20 practice with enviable growth record is now seeking to appoint a skilled cal technician. Successful candidates will have at least 5 years experience, preferably gained within a UK-based practice. You must be fully fluent on Autocad, and have excellent technical ability. You will be responsible for working up full drawing packages from initial sketch stage. Please contact Sally Winchester swinchester/iquayarchitecture.co.uk



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Senior Lecturer Environmental Design

£37,558 - £42,573 for both posts

Edinburgh College of Art, The University of Edinburgh, and Heriot-Watt University have received strategic funding from the Scottish Higher Education Funding Council for the creation of new posts to support the alignment of architectural education in east central Scotland. Applications are invited for two Senior Lectureships who will contribute to teaching, and who will have a strong research and publication record. You will work closely with each other and take a leading role in facilitating cross-institutional collaboration, instigating change through the development of a framework, which will deliver combined courses, and introduce new combined programmes. You must be able to illustrate evidence of experience in managing change in an academic context. Applications will also be welcomed from individuals who have demonstrable experience in change management but with specialisms other than those noted.

Closing date: 22 September 2005

For the University of Edinburgh post please quote vacancy reference 3004922. Apply online, view further particulars or browse more jobs at our website www.jobs.ed.ac.uk. Alternatively, telephone the recruitment line on 0131 650 2511

For the Edinburgh College of Art post please quote vacancy reference JW05. Apply online, view further particulars or browse more jobs at our website www.eca.ac.uk Alternatively, telephone the recruitment line on 0131 221 6250

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or by email to: sk@nissenadams.com





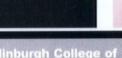
The successful applicant must have minimum 3 years post qualification experience in design, good knowledge of Building Regulations and Planning guidelines. Good CAD skills essential.

Apply with C.V. and selected examples of works to:

Tal Arc Ltd. Winston House, 2 Dollis Park, Room 332

London, N3 1HF Fax: 020 8346 0635 E-mail: yossi.shahar@talarc.co.uk

eca edinburgh college of art





East Riding of Yorkshire Council's Building Design Group is expanding the in-house team to meet an increasing demand from it's client base for both new-build and refurbishment projects.

The Group is seeking applicants who can give a commitment to delivery of quality architecture on time and within cost. You must be able to distinguish between innovation and novelty and also recognise both the pleasure and responsibility of spending the public's money.

Our workload is demanding but rewarding and comprises a wide range of challenges to all members of the design team. The Group is part of the Infrastructure and Facilities Service, which has embarked on a programme of partnering with a range of construction partners. Knowledge or experience of formal partnering will be an advantage to all applicants. We currently use AutoCad 2005,NBS and other specialist software for drawn and technical support.

East Riding Council is currently recognised as being an "excellent" council. All posts are based at County Hall in Beverley for 37 hours per week



Principal Architect

This crucial post requires the applicant to demonstrate the dual abilities of both manager and designer and must be a registered Architect. You will lead, inspire and be responsible for a mixed architectural group delivering: education, leisure, cultural, industrial and other non-housing schemes.

You will work with other principals and the design manager to produce buildings that demonstrate intelligence as well as practicality using CAD techniques. Your ability to liaise with the multi-discipline in-house teams and external design and construction partners is essential to deliver a modern service to our building users. **Post No: 3OSC1022.**

Assistant Principal Architect

£32361 (point 42)

£38010 (point 49)

We are looking for a registered architect who will act as management support to the principal. You should have flexibility, strong team-playing skills and a desire to deliver projects beyond expectations. You must be able to demonstrate the range of design skills necessary to deliver the full range of non-housing buildings provided by a modern council. You should be able to show imagination in providing design and delivery solutions for new-build and refurbishment schemes, as well as a thorough understanding of a wide range of building construction. You will need to demonstrate design ability by the use of drawn information by hand and by CAD. **Post No: 3OSC1027.**

Architect/Technicians (3 Posts)

£24000 (point 31)

You will be qualified registered architects, graduates or experienced building technicians/technologists to fill pivotal roles within the group. You will add to the importance held by the Group of good building practices in all its projects. The Group believes that the concept of design extends all the way through the genesis of a building; from concept to detail. You should be able to demonstrate how you can contribute to the Group by using drawn information by hand and by CAD. **Post No: 3OSC1046/47/48**.

Architectural Assistant

£21654 (point 28)

We are looking for a talented and suitably qualified candidate from either a technical or architectural background. You will be expected to commit to our user focussed philosophy whilst contributing to our own design output, based on high quality, well conceived projects from conception through to completion and beyond.

In return we can offer you a challenging, varied workload with opportunities for responsibility and a chance to fulfil your potential. The role would particularly suit enthusiastic individuals who can demonstrate sound design and technical ability, working within a team environment. You will be working in a supporting role within architectural teams, with opportunities for the right individual to run their own projects. You should be a good practitioner in Computer Aided Design, possess a full driving licence and have a working knowledge of office IT software. **Post No: 3OSC1056**.

Landscape Designer

£26703 (point 35)

The Design Group is seeking a landscape designer to enhance the delivery of landscape planning and environmental management to its users. You will hold an accredited landscape qualification, be a member of the Landscape Institute and be able to prioritise your workload and work to deadlines.

The ability to produce and enhance schemes by sensitive design of outdoor spaces in order to maximise potential for people and the wider environment is essential. You should be able to demonstrate site evaluation, planning and design incorporating planting and construction. You will also be a team player required to liaise with architects, engineers and planners. **Post No: 3OSC1086**.

For an informal discussion and further information on the above posts please contact Rex Bainton, Building Design Programme Manager, tel (01482) 395802 or Paul Bird, Principal Architect, tel (01482) 395911 Application packs are available by telephoning (01482) 391201 - 24 hour job line. Closing Date: 20 September 05. Interview Date: 6 October 05.

This council is pursuing equality of opportunity in employment. FOR MORE JOBS: www.eastriding.gov.uk



EAST RIDING

OF YORKSHIRE COUNCIL

National Patient Safety Agency NHS

The National Patient Safety Agency is a special health authority that oversees many aspects of patient safety from the design of hospitals to the performance of individual staff. We aim to promote an open and fair culture in the NHS, encouraging all healthcare staff to report things that go wrong without undue fear of personal reprimand. Where adverse events occur or problems arise, we initiate preventative methods so that patient safety is continually improved.

In return for your commitment we offer excellent opportunities for personal development and a healthy work/life balance including massages and gym membership.

Design Specialist (Built Environment) – Safer Practice £39,700 - £46,574 p.a. inc. London Ref: 908-141

The Department of Safer Practice works to develop the solutions needed to reduce the risk of patient safety incidents and aims to anticipate and respond to safety issues as they arise. We also aim to keep user needs at the heart of the design process. Given the evolving nature of the NHS, this is an ongoing challenge, which is why we need people like you.

Working closely with a number of different teams throughout the healthcare community. you'll take the lead in promoting innovative design solutions that will help us achieve our goals. You'll also monitor any emerging trends that will help us identify best practice and be a vocal advocate for the Government's Patient Safety Agenda both inside and outside the organisation.

To succeed, you'll need approximately seven years' practical experience of working in healthcare architecture or interior design including a broad knowledge of the briefing process for PFI projects. A natural problem solver, used to managing multi-disciplinary teams, you'll also have excellent communication and influencing skills.

To apply and for further details, please visit our website: www.npsa.nhs.uk For further queries, please telephone Human Resources on 020 7927 9536 or email: carlene.nurse@npsa.nhs.uk

Closing date: 15th September 2005.

The NPSA is committed to equal opportunities and also welcomes applicants who are interested in job share or other approaches to flexible work.

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Technician - £22,000 - £40,000

You will have over 5 years relevant experience within the residential industry, able to offer the group excellent communication skills AutoCAD experience essential

Please apply with CV to: Faye Cavende OPEN architecture & surveying 46-50 Royal Parade Mews Blackheath, London SE3 0TN mail@openarc.co.uk T-020 8318 9700 F: 020 8318 0990







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PROCUREMENT OF TECHNICAL AND DESIGN SERVICES FOR THE NEW PRESTON REGIONAL BUS INTERCHANGE

Lancashire County Council is inviting expressions of interest from consultants with a proven record of designing new transport interchanges to tender for the design of a new Preston Bus Regional Interchange.

For further information please log onto:

www.ted.eur-op.eu.int

using the key word (place) Preston. The reference number is: (05/S 147-147069/EN)

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Graduate with excellent 3d and movie visulisation required. Must have experience of working on detail landscape and architectural work as well as large scale urban design projects. Available to start immediately.

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

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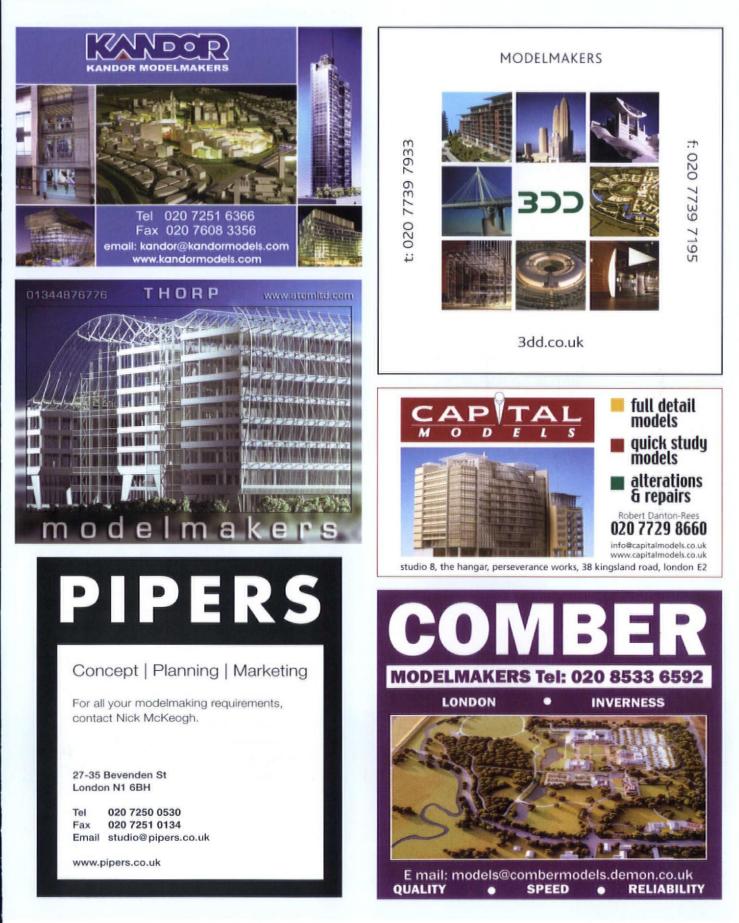
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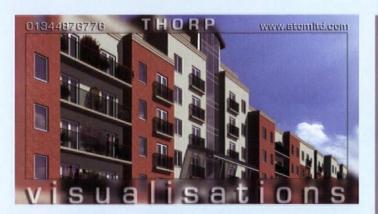
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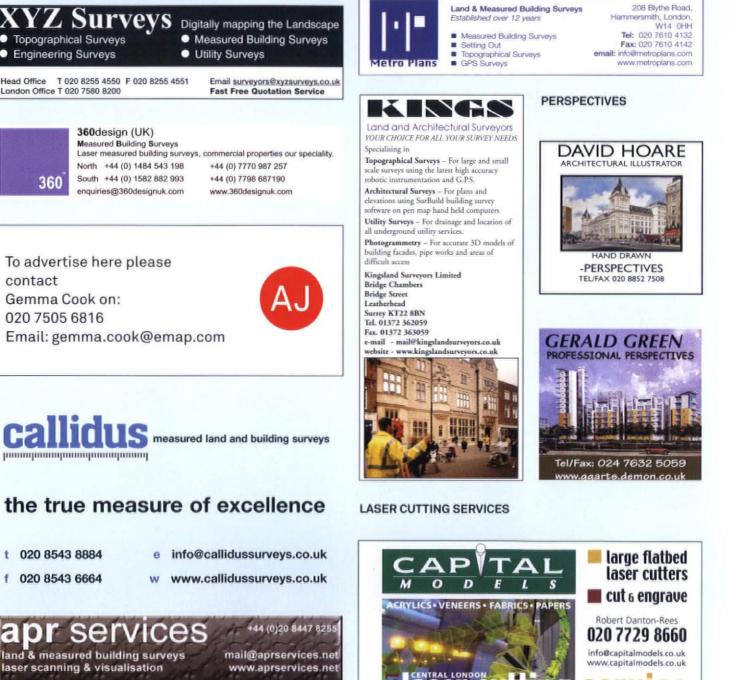
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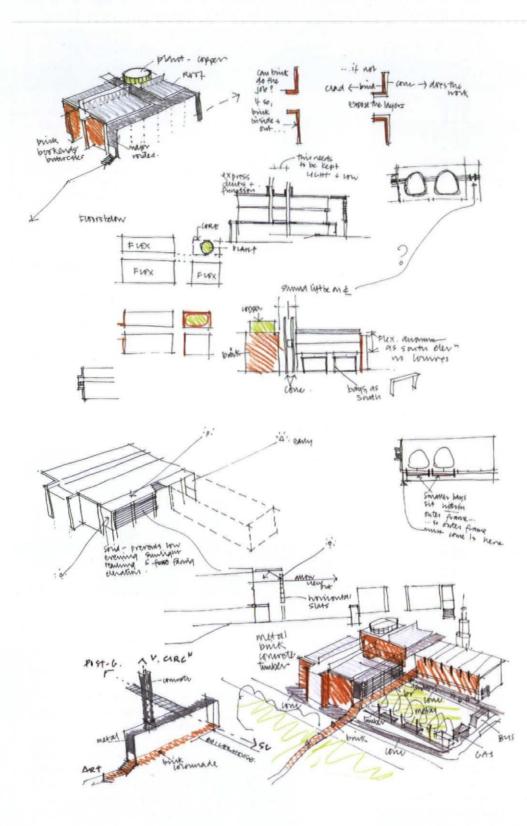
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Design development sketch for a new teaching building at the University of Sussex, by Roger FitzGerald of Architects Design Partnership



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Optima's 117 single-glazed partitions with sliding doors were customised with centrally positioned locks at Deloitte's refurbished offices in Cambridge to provide disabled people with greater ease of access to the building. Demountable bi-panel Futurewall was also used.

CORUS COLORCOAT



MANNING ART

FITZPATRICK DOORS



Birmingham-based Fitzpatrick

AJ ENQUIRY 206

Doors has supplied more than 3,000 doorsets, worth nearly £1 million, for Hong Kong's new East and West rail extensions. The hinged doors, roller shutters and smoke curtains are installed at six stations on lines running into and across Hong Kong.

STANNAH LIFTS



AJ ENQUIRY 207

UK lift manufacturer Stannah Lifts has launched its new lift car finishes across the whole of its System 21 Passenger Lift range. The new lift-car designs have clean, uncluttered lines, with flush console panels featuring a new high-resolution digital display unit. New lighting options lend a sparkle to each interior.

WHALE WATER SYSTEMS



AJ ENQUIRY 208

The Whale Dry-Deck provides the solution in spaces, such as loft conversions, where a gravity drain is not a feasible option and an alternative system is required. The electrically powered pump system is quiet, compact, reliable and can be concealed so as not to compromise the aesthetics of the room.

AJ ENQUIRY 203

Flowcrete has produced a brochure for its pioneering under-floor heating system, Isowarm. The brochure is part of a series of publications from the flooring manufacturer scheduled for issue this year, which will cover its corrosion-protection system and commercial and industrial flooring range.

AJ ENQUIRY 204

AJ ENQUIRY 202

Colorcoat HPS200 and Celestia

are included in the NBS Plus specification software, used

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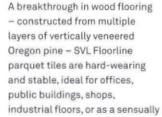
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SVL FLOORLINE PARQUET





elegant floor for the home. See

it on Stand D8 at 100% Detail.

AJ ENQUIRY 205



Nude Coffee Shop, Georges Quay, Dublin.

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

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

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

For all your access needs, talk to DORMA.

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