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# EDITORIAL

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#### By Isabel Allen

Foster's new library at the Free University of Berlin exudes a haughty disdain for the 'non-architecture' of the surrounding campus. It towers above its neighbours, riding roughshod over Team X's vision of an architecture of equal parts, while the geometric purity of its form is a direct snub to the notion of a system designed to accommodate infinite change. The most obvious stylistic reference points are in Foster's own recent work. But while the self-contained bubble of City Hall had a certain logic, given that it was designed to house a new (or rather resuscitated) organisation, it is less appropriate when adding to an existing institution – especially one with such a distinguished architectural pedigree.

Foster's potentially sterile perfectionism is at its most potent when it serves as a foil to historic fabric, and his restoration work to the Free University's existing infrastructure is, by all accounts, exemplary. So why is there such a clear distinction between the refurbishment of the existing campus, and the creation of a new monument?

Perhaps the gulf between Team X and Foster was not sufficient for one to work as a dramatic counterpoint to the other. Perhaps the design team found less to engage with and enjoy in '70s construction than in Classical architecture. It has taken a couple of generations, and a good deal of intellectual distance, for Team X's work to be fully revived and appreciated - one wonders how the Free University project would have been tackled had it fallen into the hands of Sergison Bates, Caruso St John or any of the other practices whose work has been informed by an almost obsessive appreciation and investigation of that oeuvre. Or does the answer lie with the client? Could it be that, having secured such a top-notch architect, the temptation of securing a 'landmark' building was simply too hard to resist? Turn to pages 33-45 for a contrasting assessment of Foster's work.

# CONTRIBUTORS



Christian Brensing, who writes the building study on pages 33-45, worked for Zaha Hadid and Ove Arup before joining engineering firm CPB in Munich



Jean Hansell, who writes about dovecotes on pages 50-51, is an authority on pigeons and doves and author of The Pigeon in History and Images of a Dove



Charlie Whitaker, whose sketchbook is featured on page 74, is a senior designer at Reid Architecture. His work has featured in the Venice Architecture Biennale





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# DAILY NEWS / WWW.AJPLUS.CO.UK

#### THREE FIRMS BUILD IN GLASGOW ARTPARK

Gareth Hoskins Architects, JM Architects and landscape firm Gross Max have jointly won a competition to design installations in Bellahouston Park, the home of Charles Rennie Mackintosh's House for an Art Lover. The three schemes – which were picked from 14 submissions – will form part of plans for a concerted effort to transform the park into the new 'ArtPark Glasaow'.

#### 'SENSATIONALIST' RURAL CAMPAIGNING SLAMMED

The Royal Town Planning Institute has hit back with fury at the Campaign to Protect Rural England's (CPRE's) recent 'sensationalist' campaigning. In an open letter the institute's president, Ron Tate, attacked the countryside lobbyists for spreading fear about the extent of development in rural areas after the CPRE published a new report last week.



# SOM BUILDS BIG ON THE ISLE OF DOGS

SOM has been given the go-ahead for this huge mixed-use development on the site of the former London Arena on the Isle of Dogs. The focus of the scheme, which will create 972 homes and 26,500m<sup>2</sup> of office space, is a 43-storey tower overlooking Millwall Inner Dock.

## LITTLE LOO NAMED BEST LONDON BUILDING

This tiny lavatory extension by Henning Stummel Architects has won RIBA London's Building of the Year Award 2005. The organisers praised the scheme, which beat off 21 other Greater London buildings to claim the prize, as an innovative solution to the problem of lack of space.

#### **KEN GIVES CASH TO SCHEMES**

London mayor Ken Livingstone has unveiled the next 10 projects to be given funding as part of his 100 Public Spaces programme. The mayor's announcement marks the third phase of his ambitious scheme to create 'exemplary inner-city spaces for Londoners'. Among the projects to receive support are redevelopments at Highbury Corner and Wembley Stadium station square.



#### HANGAR PLANS DRAW FLAK

Huge opposition has gathered to proposals to build next to the famous Grade II\*-listed airship hangars at RAF Cardington in Bedfordshire, which were built in 1917. Both the Twentieth Century Society and an army of locals have criticised Frontier Estates' plans to build a 16m-high, 13ha distribution shed on an adjacent site.

#### GORILLAS GET NEW GYM IN LONDON ZOO ENCLOSURE PLANS

Proctor and Matthews Architects has submitted plans for a new gorilla enclosure at London Zoo. The exhibit will feature a paddock, night quarters and gym for the gorillas. The scheme will be the third project the practice has designed for the Zoological Society of London and follows in the wake of its recently completed lion enclosure at Whipsnade Animal Park (AJ 01.09.05).

#### 'ARCHITECT SHORTAGE' IN NORTH EAST

An architectural brain drain is starving the North East of design talent, it has been claimed. According to practices and recruitment agencies, there is no end in sight to the severe shortage of architects in the area. The skills famine has even led firms in Newcastle to look overseas for staff. These stories and more appeared in full at www.ajplus.co.uk/news this week

# FOSTER GETS THUMBS UP FOR ROOF

Foster and Partners' proposals for a glass canopy over the courtyard at the Smithsonian Institution in Washington have been resurrected just months after a US government move to kill off the scheme. The surprise turnaround by the National Capital Planning Commission reverses an earlier decision to reject the proposals for a massive glazed roof at the museum's Old Patent Office building.

# ITALIAN ARCHITECTS REJECT 'SUPERSTAR' INVASION

Some of Italy's top architects have criticised the 'foreign invasion' of 'international archi-stars' in a damning letter to the Italian government, published in the national newspaper, *Corriere Della Sera*. The revolt by 35 architects, including Vittorio Gregotti, follows the appointment of 'international superstars' to design a wave of landmark museums, galleries and other public building projects.

# GATEWAY MEETS NEW OPPOSITION

Friends of the Earth has become the latest group to voice opposition to the controversial new  $\pounds$ 455 million Thames Gateway Bridge proposals. The statement released by the green campaigners coincides with the reopening of the public inquiry into the massive new crossing, designed by Marks Barfield Architects, on Tuesday (13 September).



# HERON TOWER GROWS

KPF has submitted a revised planning application for the huge Heron Tower in London, a change that will see the proposals grow by some 20m. The developer Heron International has also announced that it will now build the scheme, planned for 110 Bishopsgate, speculatively.



The Roual Incorporation of Architects in Scotland has announced this year's shortlist for the Andrew Doolan Award for Architecture. The five finalists include Enric Miralles and **RMIM's Scottish Parliament** building, which is also one of the frontrunners for this year's RIBA Stirling prize. The others nominated are: Gareth Hoskins Architects' Communitu Centre for Health in Partick: the A'Chrannag housing development in Rothesay, by G Deveci; Edinburgh Quay, Phase One, by Michael Laird Architects; and Gordon Murray + Alan Dunlop Architects' Glasgow Sentinel Office Development (pictured).

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#### **GEHRY FINALISES HOVE PLAN**

Frank Gehry has now submitted the final design for his controversial £290 million mixed-use King Alfred development in Hove. The scheme, which has been dubbed Tin Can Alley, will sit on a derelict 1.7ha site and will create 754 homes. The project features two 21- and 25-storey towers and a £6 million sports centre.

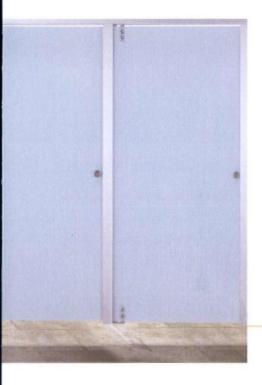


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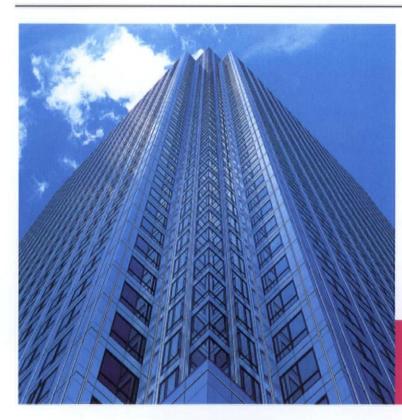
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# NEWS



RMJM has won the commission to masterplan and design a 40ha residential development in Kolkata (Calcutta), in India. The Uniworld City scheme will create 4,500 new homes and retail and school facilities, as well as a new community clubhouse (pictured). Featuring a 40-storey tower block, the development will be arranged into a series of 'clustered districts', with individual themed parks at their centre. The scheme will incorporate local materials and there are also plans for a new green 'forest spine'. For an assessment of the increasing opportunities for British architects on the sub-continent, turn to pages 18-19.

# VAUXHALL FACES TOWERS ROW

By Rob Sharp

The consequences of John Prescott's decision to overrule a planning inspector and back plans for Broadway Malyan's Vauxhall Tower are now emerging, the AJ can reveal.

Five skyscrapers by 'big-name' British architects are understood to be on the drawing board proposed for sites close to the controversial 50-storey tower.

These vast proposals now look set to trigger a series of heated planning disputes over forthcoming months, with opposition from political heavyweights such as Tory grandee Kenneth Baker and local politicians, who are lining up to attack the plans.

Lambeth council and local surveyors have pointed to five sites close to Vauxhall Cross that developers have earmarked for high-rise residential schemes. Squire and Partners is already working with London & Regional Properties on a 70,000m<sup>2</sup> mixed-use scheme close by.

A consortium of developers, based off-shore, are working up plans for a tower on the site of Hampton House, on the Albert Embankment, which is currently occupied by the London Fire Brigade.

Plans for another 18-storey tower scheme by architects IDS Consultants at nearby 238-246 Albert Embankment have been recently submitted, and CLS Holdings, owner of another crucial site on the corner of Bondway and the Wandsworth Road, has confirmed that it has been in discussions with an architect about a skyscraper option for the area.

And CLS Holdings director Kevin Chapman claimed that there was at least one other site being worked on in the close vicinity of Vauxhall Tower.

However, opposition to these massive schemes is already firming up. For example, former Conservative MP Baker warned the AJ of the potential of 'an appalling [London] skyscape', labelling Prescott's decision to back Broadway Malyan's tower 'totally ill-thought out and incoherent planning policy'.

'[Prescott] will have in posterity a great deal to answer for,' he added.

Baker has also won the support of Lambeth's influential Liberal Democrat executive councillor for planning Andrew Sawdon, who has damned the proposed schemes.

'[These developers] are working on the basis that there are no planning constraints,' Sawdon said. 'They are assuming that they've got a blank cheque.

'Put it this way – there's a debate about precedent in the inspector's report and I really don't think the secretary of state would take a different view on any other site in the UK,' Sawdon added.

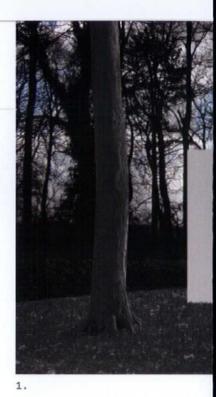
The councillor has condemned the area as being at risk from an uncoordinated and incoherent 'Shanghai Effect' if steps are not taken to remedy the situation.

The government office 'minded to approve' the Broadway Malyan Vauxhall Tower scheme in March, provided that developer St George included a greater number of affordable residences in the 50-storey building. This decision overruled the recommendations of a planning inspector.

# **NEWS IN PICTURES**

# BOWBELSKI BUILDS SECRET COUNTRY HOUSE

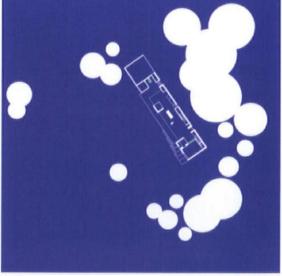
Andrei Bowbelski has won planning permission for this one-off country house in the Buckinghamshire countryside. It has gained the full backing of the local planning authority despite facing heavy opposition from a large share of the surrounding population. The scheme's designs were, according to Bowbelski, inspired by the tradition of the formal country houses in the neighbouring countryside. These include West Wycombe House, a Palladian villa by John Donowell, and Shrub's Wood, by Eric Mendelsohn and Serge Chermayeff in the International Style. Bowbelski said that it was the designs of West Wycombe that held particular inspiration for him with this new scheme. 'This eccentric Palladianism has been used to generate our design solution,' he said. 'Derived from the surrounding landscape fabric, the new house is smaller in scale and simplified in composition.' The location and the client of the house have had to remain secret, however, due to ongoing local opposition. By Ed Dorrell













4.

- 1. Rear elevation
- 2. Front elevation
- 3. Plan of the site, which remains secret
- 4. The project responds to the surrounding landscape

# **NEWS IN PICTURES**

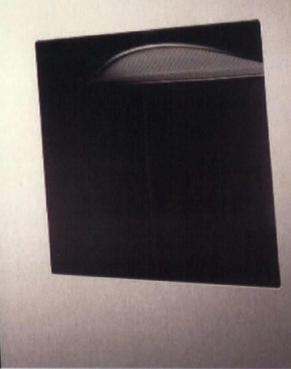




# CHIPPERFIELD BUILDS SPANISH THEATRE

David Chipperfield Architects has won an international design competition for a new theatre in the Southern Spanish town of Estepona. The London- and Berlinbased office - in collaboration with Bilbao's IA+B will now draw up detailed designs for the 11,650m<sup>2</sup> site. The scheme will essentially wrap the new building, which will include a 600-seat theatre complex, in a system of opaque and transparent walls. These walls will also create a series of shaded viewing platforms throughout the site. Internally, the theatre itself will be made up of four separate spaces that will be linked by a large foyer area. These will be two separate auditoria, a bar and a private function room. The project will also create a landscaped link between an adjacent park and the neighbouring seafront. This new landscaping will effectively continue the stepped effect of the building, progressing gradually to the sea. By Ed Dorrell

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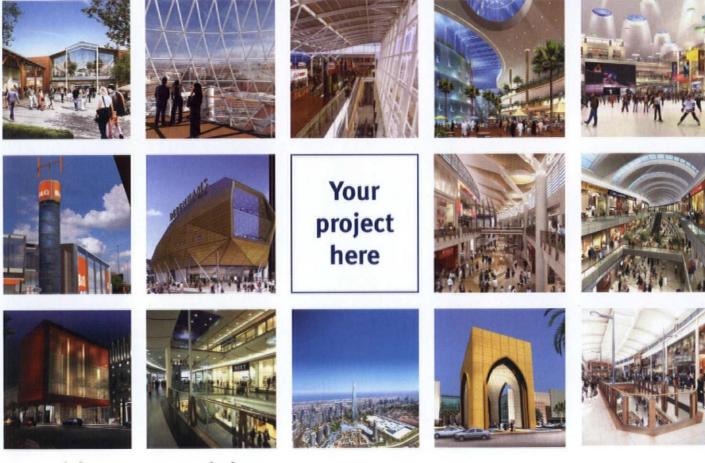
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# AGENDA



# **RICKY BURDETT**

By Ed Dorrell

Ricky Burdett is clearly a very busy man. Like a bundle of energy bouncing from one meeting to another, he is, unsurprisingly, extremely difficult to get hold of.

Until recently he held down two jobs; one as parttime lecturer on the LSE's Cities Programme and the other as one of Ken Livingstone's architectural advisors.

You would have thought that would be enough for one man. But not for Burdett. The American-born architect has taken on yet another massive commitment - he has agreed to curate the 2006 Venice Architecture Biennale.

One can only assume the reason he would take on such a significant job is that it is a serious honour. This is, after all, one of the most important jobs in the world of architectural

exhibitions. It's not the kind of offer you easily turn down.

What must have really got Burdett's juices flowing though - and must have persuaded him to take on yet more pressure - is the subject matter. When the organising committee phoned to tell him that the 2006 event would focus on cities and urban design, and that it was him that they wanted for the job, the fluent Italian speaker must have jumped at the opportunity.

Urban design has been, in recent years, the area of work for which Burdett has become nationally significant, after rising to a prominent position in the architectural world as the first director of the Architecture Foundation. He also sat on Richard Rogers' Urban Task Force and founded the LSE's Cities Programme.

In international terms, he has been at the forefront of persuading architects to look at the bigger picture of urban life - beyond the confines of whether a building is beautiful or not. It is presumably for this reason that the Biennale bosses turned to him.

But how will this work? Last year's Biennale focused largely on the stand-alone, sculptural output of the profession. How will it look at this much bigger picture?

'We will try to take these city issues away from the 2D models that are traditionally associated with planning and turn the development of cities into an architectural 3D form.' saus Burdett.

'This is the key - it is about the shape of the city. For example, we want to look in the exhibition at the effect of sprawl on city forms in the USA. They have only very limited public transport and the use of cars is paramount. We will be trying to sharpen the debate about the issues this throws up.

'The very simple fact is that modelling has shown that the proportion of people globally who live in cities is about to jump from 50 per cent to 75 per cent and we need to look at how we will deal with that,' he says.

While it remains unclear quite how these extremely difficult and complex issues will be transposed into a series of exhibition spaces in Venice, Burdett certainly appears to have a real clarity of thought on the issue.

There can be no doubting that he will use every iota of his boundless energy to make sure we too 'get it' next summer.

# AGENDA

# PRACTICES CHASE STAR OF INDIA

By Richard Waite

British architects have built big in India before. During the days of the Empire, Edwin Lutyens, Herbert Baker and Arthur Gordon Shoosmith all left their mark on the country.

Many of their colonial buildings still stand, even though the world around them has changed beyond recognition since the collapse of the Raj. Now the British are back.

RMJM, Llewelyn Davies Yeang and Ryder HKS are just a few of the big-name British practices who have been asked to come and work on the sub-continent.

India's economy is on the up, the middle classes are growing and the potential for architects is huge.

Understandably, there is a temptation to label the country as 'the next Dubai', but India is not the new Middle East. Neither, at this moment, is it the new China.

It is, however, a chance for designers to get involved in something enormous.

'India is the next big opportunity,' says David Roberts, a director at Aedas. Roberts is masterminding the opening of the company's new office in Mumbai and is flying out to interview staff next week.

'The country is becoming a focus for the practice on a longer-term basis,' he added. 'There is a thirst and appetite in India for what we can provide.'

Aedas had already got its foot in the door, having designed 10 stations for the Delhi Metro in the late '90s.

Since then the government has changed, the tax regime has tilted in favour of the developer, and Aedas is starting to reel in the work. The colossal new Atlas Mills housing complex (pictured) and the proposed headquarters for Sheth Developers are expected to be just the first in a long line of Indian projects for the practice.

Roberts admits this new foothold is somewhat lucky. He and a colleague decided to pop into Mumbai on the way back from Dubai to find out what all the fuss was about. The team ended up coming away with two commissions. He says: 'The developers we met were so interested in the schemes we tabled, both made immediate arrangements to see us in Hong Kong. It was refreshing.'

The Indian practices with which they have collaborated to deliver the schemes have, according to Roberts, been equally enthusiastic to embrace the outsider's design ethos.





2.

RMJM's Infospace scheme in Kolkata (Calcutta)
 Atlas Mills in Mumbai, designed by Aedas

'Working with local architects, there is an appreciation of what we are bringing to the table and a respect for international practice – and best practice,' he says. 'And they are very, very keen to learn.'

Compared to China, Roberts says working in India has another bonus for UK firms.

'In China the cultural and linguistic issues for practices straight out of the UK can be very challenging. However it is wonderful being in meetings in India and understanding everything that is happening. The heritage is more familiar and it is an easier transition for UK practices.'

Of course there are dangers. David Pringle, RMJM's managing director for Asia, says: 'The area of real concern is the ability to control the quality of completed buildings, most particularly the management of construction.

'Government bureaucracy plays an important part in frustrating the process of design and the construction process.'

There are other pitfalls for architects. Some practices have had projects cancelled because of poorly defined briefs and unsecured funding. Others have had to pull out of schemes because of onerous contract conditions such as lump-sum fees or an ambiguous brief.

Even so, RMJM has managed to land a couple of key jobs in India, including a 40,000m<sup>2</sup> information technology and office park in Kolkata (Calcutta).

Pringle believes it is unlikely India will fall into the same trap as the Middle East and China, where concerns are growing over the sustainability of the property explosion.

He says: 'We foresee that the 'boom' in India is a sustained, planned growth that will continue progressively.

'The bureaucracy in India and China is similar, as are the scale and project requirements for commercial and residential development.

'But the differences in culture, climate and geography determine a very different outlook on sustainability.'

Another practice with its eye on India is Llewelyn Davies Yeang, which has worked in China for over a decade.

Richard Nelson, the practice's business development director, feels that India still needs to sort out its transport networks before external investment at the level seen in the Middle East can take hold. He says: 'A major drawback for India, but an opportunity for architects, is that their infrastructure is not as well developed as China, so they require a high investment in communications.'

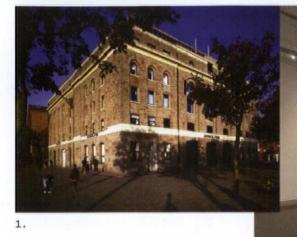
Despite the risks, there is no doubt British architects are increasingly keen to take their talent overseas. The value of this export trade is now worth an incredible  $\pounds 3.7$  billion to the UK every year.

So, with all the delights on offer around the world, when should adventurous architects take the plunge with India?

The last word must go to Roberts, who says: 'Right now the market is suited to middleand large-sized practices.

'Longer term, there could be a niche for the specialist architect to get involved. But perhaps not right now.'

# **NEWS IN PICTURES**



BRISTOL'S EXPANDED ARNOLFINI CENTRE REOPENS

2.

Bristol's Arnolfini arts centre reopened last weekend after a two-year programme of refurbishment and alterations by Snell Associates (with Susanna Heron as project artist). Following a £7.5 million National Lottery grant in 2001, the Arnolfini purchased Bush House the 19th-century quayside warehouse it had part-occupied since 1975 - to expand its activities in the building while renting out the rest. There is little external change. Snell Associates' main moves are inside - improving orientation and circulation by opening up a three-storey central space off which all the galleries and other facilities (including an auditorium and a new 'dark studio') are reached. Referring to the palazzo-like look of the building, Robin Snell compares this new space to the central courtyard of many palazzi, though it is quite compressed, with the lift shaft the obvious focus. On the first floor the central gallery is increased to double height, adding to the flexibility and spatial interest of the exhibition area, while the two flanking single-storey galleries both benefit from natural light. Snell has kept the concrete coffered ceilings from the 1970s interior - a wise decision, for the craggy 1830s sandstone exterior, the 1970s elements and the new insertions all harmonise, sharing a robust aesthetic. An exception is the new café, designed by Snell with artist Bruce McLean, which tries too hard to be 'vibrant'. The centre has opened with an international group show, 'This Storm Is What We Call Progress'. Though some of the work is rewarding, the links between the featured artists are very tenuous and the portentous title, lifted from Walter Benjamin, speaks more of curatorial self-importance than discernment. By Andrew Mead



- 1. Exterior of the refurbished Arnolfini
- 2. The new double-height gallery
- 3. The three-storey circulation space

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# ASTRAGAL

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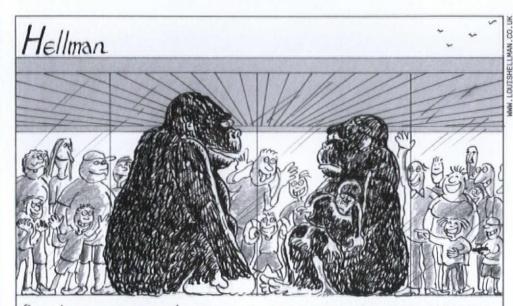
Bluewater's creator Eric Kuhne. Independent, 07.09.05

# 'It's very frustrating for Scottish architects that they are constantly tugging the forelock to London'

Manifesto Foundation's Peter Wilson on Make's appointment to design an Edinburgh concert venue. www.scotsman.com, 06.09.05

'I have no yearning desire to invade England. I think you're well taken care of with Richard, Norman and the boys'

Frank Gehry. www. hughpearman.com 11.09.05



DON'T WORRY, THERE'S THREE LAYERS OF 15 mm SILICONE-JOINTED, ANNEAL FLOAT LAMINATE BETWEEN US AND THEM ! "

# CARDINAL WIN?

What do Zaha Hadid's BMW Building and Portuguese cardinal Jose Da Cruz Policar have in common? Surprisingly they are both in the running for this year's RIBA Stirling Prize, according to gambling website www.bestbetting.com. It seems the bookies have mixed up the frontrunners for architecture's most coveted prize with the favourites to fill Pope John Paul II's boots earlier in the year. Astragal was amused to learn that Will Alsop's Fawood Children's Centre has slipped to a lowly tenth in the list. The bookies think a number of clerics - including Oscar Maradiaga from Honduras (7/1) – have a better chance.

## FROM PASTA TO RASTA

In a similar vein, what links west London-based architect Lifschutz Davidson Sandilands with reggae's greatest ambassador Bob Marley? The answer is Marley's label Island Records. The practice has just bought Island's studios in St Peters Square, Chiswick a 2,100m<sup>2</sup> complex which includes an elegant Georgian house and 19th-century laundry buildings. The purchase will see the firm's 50 staff move from their current home above the River Café restaurant in Hammersmith, part-run bu Richard Rogers' wife Ruth. It is unclear whether the exodus has anything to do with a rent hike by the Richard Rogers Partnership, which owns the riverside building - rumours of which were reported in The Times on 10 September. This alleged increase apparently led to a conflict of interests between Ruth Rogers and her husband's

practice, which wants more cash for its pension fund. Perhaps Astragal is being naughty but as Mr Marley would say: 'Stir it up!'

## HOST WITHOUT A HOPE

Finally, what's the connection between one of landscape architecture's most prestigious awards and has-been comedian Bobby Davro? Bizarrely, the second-rate funnyman was the host at the New Homes Garden Awards last Wednesday. The bewildered crowd sat agog as Davro fired off reams of bawdy seaside jokes before mimicking legends of song including Shirley Bassey and Frank Sinatra. A truly strange affair, the only highlight was the Gold Medal Award to Scape Design for its garden scheme at Squire & Partners' The Knightsbridge development.

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# **OPINION / TOM BLOXHAM**



# MORECAMBE DOESN'T NEED ANY MORE ATTRACTIONS. IT'S GOT A FANTASTIC ATTRACTION AND IT'S CALLED MORECAMBE BAY

Morecambe Bay, for those of you who haven't visited it, is one of the most beautiful coastal bays in the country. You can look out to sea and, amazingly, see the peaks of the Lake District on the far side of the bay. The town of Morecambe should be known for its beauty, its Art Deco hotel and its Victorian heritage but, unfortunately, it is run-down, sad and infamous for the failure of Mr Blobby and the deaths of the Chinese cockle-pickers. What is Morecambe's future, and can architecture make a difference?

We believe so, and Urban Splash is trying to reinvent it. Like many seaside towns, Morecambe has declined since its Edwardian heyday. It has been wounded by both the disappearance of the textile and coal-mining industries, where its traditional visitors still worked up until the 1970s and '80s, and the growth of cheap package holidays abroad.

Ironically, Morecambe's decline was delayed because of the massive Heysham Power Station building project, which gave a temporary boost to the local bed and breakfasts.

However, this boost was short lived and, I guess, most families didn't particularly appreciate a load of hairyarsed builders joining them for their family holiday breakfast.

So when the power station was finished, the town was a sad, deserted and run-down resort. Initially, the reaction was to build attractions such as Frontier Land and a Mr Blobby Theme Park. Perhaps unsurprisingly, both of these failed and they, along with the defunct, decaying Midland Hotel, were symbolic of the town's decline.

In my opinion, Morecambe doesn't need any more attractions. It has got a fantastic attraction and it's called Morecambe Bay. What it needs are facilities, good restaurants, good hotels and good places for people to live and stay so they can explore the bay and the nearby Lake District.

In the same way as Brighton reinvented itself, from a cheap holiday destination to a mixed cultural destination and a much more cosmopolitan upmarket feel, so we believe Morecambe can – and must – reinvent itself. But where do you start?

The answer is relatively easy: the Midland Hotel, an iconic building, a beautiful Art Deco hotel designed by Oliver Hill in 1932. When it was built, it was symbolic of the hope and optimism of the age. The clients used the best architects and contemporary artists like Gill and Ravilious to create a reason to visit Morecambe. The hotel's subsequent decline, closure and decay are symbolic of the town's deterioration.

Urban Splash has started restoration work on the building and it will open in a couple of years time as a great independent hotel.

It might be a start but it's not enough by itself. We are also working with the city council to masterplan a fantastic coastside 5ha site immediately adjacent to the hotel. We are running an architectural competition with the RIBA to find architects with sensitive and imaginative designs who can reinvent Morecambe as a 21st-century destination seaside town.

In the same way that the Midland Hotel attracted the likes of Coco Chanel, world leaders and celebrities in the 1940s, I hope that Urban Splash, working perhaps with someone who is reading this, will be able to produce an inspiring masterplan to make Morecambe a place to visit again in the 21st century.

Tom Bloxham is the chairman of Urban Splash. Email: ajcolumnists@emap.com



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# LETTERS

# IS THE BUILDING STUDY OF A CHURCH STILL RELEVANT?

Journalism, by definition writing for a day...

Alan Powers' building study of St Edmundsbury Cathedral (AJ 08.09.05) provides a wonderful example of fiddling while Rome burns.

Is the project an anachronism? Perhaps it is not in the small world of architectural criticism, with its concerns of whether or not structural purity is an issue in a Post-Modern era of stylistic pluralism. Perhaps it is not if loadbearing stonework is now cost-effective with concrete frame.

But surely it is an anachronism to think that there is a congregation for this building. We believe that there are international events that, incidentally, journalists helped initiate nearly 20 years ago, that are well on the way to establishing that Western culture, unfortunately, is based on a 2,000-year-old lie.

Why not take account of this when assessing a church commission in 2005?

Clare Lasbrey & Ian Robertson, via email

## PRINTER ADVERTS ARE DEMEANING TO WOMEN

What's with the anti-feminist adverts then?

The adverts you have accepted in Architects Journal recently are a sad reflection on the minds of all of you who approve this journal and appear to agree that anti-women advertising is acceptable in architecture – it is not – and you can stop it quite easily by saying 'no' to this type of demeaning advert.

See page 1 of AJ 11.08.05 and page 8 of AJ 25.08.05, which both feature HP printer adverts of a woman stripping and both feature anti-feminist slogans. Who are these adverts trying to appeal to? Certainly not to women architects.

It is hard enough to get by being a woman architect and to be taken seriously without adverts like this appearing in what used to be a balanced journal. Maybe there are too many *Sun* readers on your editorial board!

Angela Brady, chair, Women In Architecture, RIBA Equality Forum

# WE MUST BE CAREFUL WITH THE ISSUE OF SAFETY

I attended the AJ's conference, 'Designing for Safety' and reading the report back (AJ 08.09.06), I have to say that Austin Williams hit the nail on the head with his comments about the tensions between the HSE industry and architectural practitioners.

Whether it was the HSE spokesman's line, or the presentations by 'independent' commentators, the official message seemed to suggest that we should all create audit trails for our own safety and to safeguard our PI insurance. It was almost as if health and safety was incidental.



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Over-cautious health and safety concerns can breed a climate in our industry where no-one is prepared to take a risk in projects for fear of something, somewhere, going seriously wrong along the line.

The more self-preservatory and stand-offish we become in our approach to liability, the more accidents there will be and the more people will pretend not to see this. After all, no-one ever wants to be implicated.

Dan Jones, Bolton

# DID QUEENSGATE MARKET BEGIN IN AFRICA?

It is acknowledged that many influences exist for the Queensgate Market Hall in Huddersfield (AJ 11.08.05).

Felix Candela and Pier Luigi Nervi head the list, followed more obscurely by Giovanni Michelucci and Willard Lien Thorsen.

But maybe, just maybe, the project architects from J. Seymour Harris had been to Morocco for their holidays, as had I, when I stumbled on this potential forerunner, situated in downtown Casablanca (*right*).

Beautifully simple, elegantly fragile, with much flatter hyperbolic paraboloid concrete umbrellas than the market, can anyone, please, reveal its author? *Rob Gregory, via email* 





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# LETTERS

#### BARNSLEY WILL BUILD ON, NOT FORGET, ITS HERITAGE

Ivor Patterson (AJ letters 08.09.05) refers to Will Alsop's 'absurd makeover' of Barnsley with its 'seeming contempt for history'.

Barnsley is a community which has a strong and proud heritage in market trading, glass and wire making, and linen manufacture. Barnsley was also the heart of the Yorkshire coalfield. Now we are dealing with life after coal and we have looked to both our heritage and to our future. Our vision of Barnsley, inspired and worked upon by Will Alsop, is that of the 21st century market town, building on a total of 750 years of market trading. Not a single element of Barnsley's heritage is being demolished in this plan and, indeed, key buildings such as the Civic Hall are being restored and brought back into use under the new development, as envisaged by Alsop.

I note that Mr Patterson writes from Banbury, a town whose population was described in 1601 as 'far gone in puritanism' when they destroyed the High Cross, having earlier got rid of their Maypole, both of which were long-standing architectural features of the town. I can perhaps therefore understand his worries about contempt for history and the potential damage it can cause to a community.

In 1648, Banbury demolished its 500-year-old castle, which had been damaged during the Civil War, and used the reclaimed materials to renew other damaged buildings in the town. Just as Banbury had to move on from its past as a Royalist stronghold, Barnsley is no longer a coalfield area and is now becoming an expanding market town at the heart of Yorkshire. No community is stuck in aspic. It is by change and development that history is made.

David Kennedy, executive director development, Barnsley MBC

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.

#### SMALL PROJECTS - CALL FOR ENTRIES

Entries are invited for the Small Projects Award, which is sponsored by RobinEllis Design and Construction. Submitted projects must have been completed between 1 November 2004 and 1 November 2005 and must also have a total project value of less than £250,000. All submitted work must be unpublished. Send photographs (not laser copies), drawings, credits and a 150-word description to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, or email them to angela.newton@emap.com to be received by Friday 28 October.

#### AJ DEBATE AT 100% DESIGN

On Thursday 22 September, the AJ will host a debate at 100% Design with the title 'Architects don't understand interior design'. Speaking in favour of the motion will be Stephen Donald of Stephen Donald Architects and Diana Cochrane of Urban Salon. Against the motion will be James Soane of Project Orange and Tom Emerson of 6A Architects. AJ technical editor Austin Williams will chair the event, which starts at 5pm. Entry is free to those attending 100% Design. Look out in this week's issue for your invitation to the AJ party and raffle at 100% Design, which starts at 6pm on 22 September. Your invitation entitles you to free entry and a drink as well as the chance to win a host of prizes.

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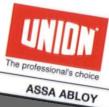
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SEE THE WORLD IN A NEW LIGHT

# FOSTER/ FREE UNIVERSITY BERLIN



# **BUILDING STUDY**

# THE FREE UNIVERSITY STILL EMBODIES THE SOCIAL AND ARCHITECTURAL DYNAMIC OF THE 1960s

By Christian Brensing

The original experiment began way back in 1963 when the then Paris-based architects Candilis, Josic, Woods and Schiedhelm won an international competition for a new campus university, the socalled Free University (FU) in Berlin. Founded in 1948 the new FU campus should have included almost all faculties of the Humanities and Sciences. The architects' reputations spoke for themselves: Candilis and Woods had previously worked for Le Corbusier and, along with Schiedhelm, had been members of the legendary Team X, which had called for the overthrow of dogmatic design rules stipulated by the Athens Charter.

Consequently, there were high expectations of the design of the masterplan and the first phase of building. What was to appear was a cluster of buildings, only two storeys high, held together by a system of internal pedestrian streets and walkways. The theory was that this would guarantee maximum exchange between the faculties and between the students.

Communication was regarded as paramount in the design of what was the first building in Germany after the Second World War to use industrialised processes. The striking prefabricated facade, with segments based on Le Corbusier's Modulor rule, had a Cor-ten steel external finish that was to take on the desired rusty patina, and give the building a dark brown colour. Later this contributed to its affectionate nickname, the *Rostlaube*, meaning 'rusty arbour'.

However, soon after the project started on site in 1967, the social, technical and architectural optimism that it typified began to ebb. Problems with the building grew worse and worse over the years and finally, in 1997, Foster and Partners won the competition for the restoration of the old buildings and a new library. So what had gone wrong with this project, a project that was supposed to be an experiment in education as well as in design and construction?

Essentially, the plans for the Free University Berlin were generated by the aspirations of the ideal city. The campus was meant to encourage free social interaction and communication, reflecting continuum and flux. Thus, the faculties were decentralised, with offices, seminar rooms and even libraries spread out all over the campus. In reality, this proved to be an organisational nightmare. Rather than increasing the social and scientific efficiency of the university, it increased its disintegration, eventually giving rise to vandalism.

In terms of structure, the great French engineer Jean Prouvé had devised a system of concrete-encased steel columns – I-section steel beams and prefabricated reinforced-concrete slabs that were simply bolted to the beams. The entire structural logic was based on prefabrication and flexibility; on providing a system that guaranteed the utmost flexibility when it came to quick changes in the departmental layout.

Every element seemed to be part of a gigantic building kit. On the facade, horizontal cladding modules were either 70cm or 113cm wide, with 4cm joints. Unfortunately, the patina of rust did not prevent water getting behind and into the individual facade



2



2 & 3. The library during and after construction, with its curved double-skin shell

elements and now some of the old panels show signs of corrosion, similar to a much-loved but rusty car. Water also penetrated into the buildings from the flat roof gardens. These had been provided with large areas of vegetation and were meant to function as social breakout spaces, but in the end the users felt less and less responsible for their upkeep, and poor maintenance meant they fell into disrepair and failed in places.

However, the demise of the *Rostlaube* was not only due to the rapidly dilapidating building fabric. From the beginning, the project finance had been insecure, delaying construction for years so that the mere 9,260m<sup>2</sup> net area of the first building phase did not open until 1973, by which time the number of philological institutes had doubled.

Finally, the discovery of asbestos in 1990 sealed the buildings' fate, and only a thorough refurbishment could stop the dangers of advancing decay and destruction.

Foster and Partners had to address all these technical, architectural and organisational challenges. At the time of the competition, the tasks ahead must have seemed daunting, not least because the building had been listed. In its favour, Foster's Berlin office already had significant experience of dealing with historical buildings in Germany, most notably with the Reichstag – a project that was in full swing at the time the practice won the FU commission.

Entering the partly refurbished FU today, you can imagine the colossal amount of detailed documentation that must have been needed to restore such a landmark 'monument'. Leaving aside Candilis, Josic, Woods and Schiedhelm's protestation that the building was not a singular 'monument', but a public 'instrument', Foster and Partners had a great deal of respect for the aims and aspirations of the original architects.

Norman Foster himself took pains personally to investigate the sprawling maze of alternating 'streets', courtyards, lecture halls and endless corridors. The scale of restoration work has ranged from rebuilding the facade down to preservation of some of the original lampshades. Despite minor changes, where the original material could not be preserved for cost reasons, the FU still embodies the social and architectural dynamic of the 1960s.

The most urgent and critical act was to remove 6,000m<sup>3</sup> of asbestos and related material. In some not yet refurbished wings of the *Rostlaube* one can still see the stripped bare columns and beams or even the provisional sealing of the old suspended ceilings. The structural rigour of Jean Prouvé is fully visible as well as all the signs of the in-situ construction.

Particularly now, in its pristine restored glory, the building shows a wonderfully fresh and thoughtful approach to individual questions of design. Nearly everywhere the original *manière de penser* can be detected – from the sinuously-rounded edges of the facade, some executed in curved glass, to the detail revealed in banisters or windows. All this goes together with the original colour scheme, based on five radiant colours: red, yellow, green, blue and purple. The colour coding was also used for orientation

36



purposes. It is a pure delight to walk on carpets that are once again strongly coloured, and which have been refitted by the orginal manufacturer.

In terms of restoration efforts, the redesigned external Cor-ten facade would justify an essay by itself. Here it may be sufficient to point out that 15,000m<sup>2</sup> of historical panels, with their characteristic bulges to accommodate bookshelves, have been replaced by new modules clad in bronze. A sample section of several repeating facade units was exposed to the elements and has produced almost the same intense dark and dense colouring as the Cor-ten sheets, though the new material has a less rough surface.

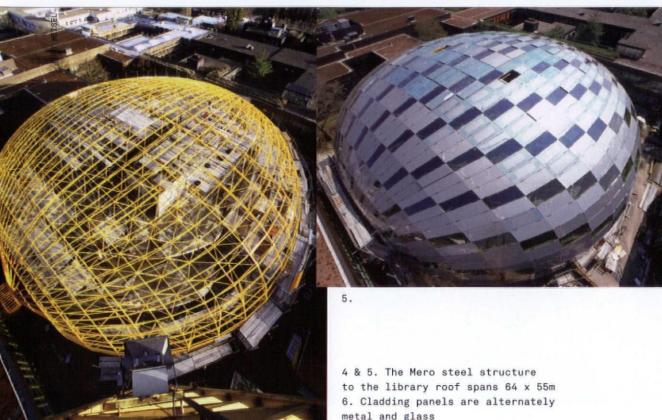
From a distance, the difference will be almost imperceptible in a few years' time. On the inside, the difference between new and old is even less visible. The baked-enamel surfaces will be as radiant as on their first day.

One crucial problem of the old *Rostlaube* was its dated functional organisation. Working with the FU, Foster and Partners came up with a new spatial concept to make everyday academic life more efficient. It was based on the central idea that each department give up its individual library in favour of one large central facility. The initial proposal was for this to be built on the site of the adjacent car park. FU liked the idea, but the client, the Berlin Senate, did not. It wanted the new library, which contained 700,000 books, to be integrated fully with the historic buildings. So, at what was probably a far greater cost and much higher logistical expense, Foster and Partners designed a 6,290m<sup>2</sup> (net area) library which has been accommodated, or 'wedged', into one of the larger courtyards.

The building's shape reaches back into Foster's design history, namely to his studies with Buckminster Fuller and his own 'Autonomous House Project' from the early 1980s. An elliptical ground-floor plan is covered by a curved double-skin shell of alternating metal and glass panels, merging the structural qualities of a geodesic dome with Foster's aspirations of creating an ultimate low-energy concept. In principle, the air circulates, depending on the outside temperature, either freely between the dome's double layer skin or channelled in the basement through hollow concrete floors, thereby thermally activating the library's concrete core. In every aspect the building's odd location must have challenged Foster's creativity, as the new library had to co-exist in close proximity with the historic fabric.

Of all the new library spaces that have opened in Germany in the past few years – even including Herzog & de Meuron's recent Cottbus University Library – Foster's FU must be one of the most exciting. Students can enter the new space from both sides, thus also making the library a shortcut between two wings of the original buildings. The entrances gates are bright yellow – a last reminder of the colourful 1970s – while the rest of the library is white and grey. The bigger of the two gates opens up into an enormous spherical space. The eye rises up the four undulating floor levels, which form a symmetrical concrete core.



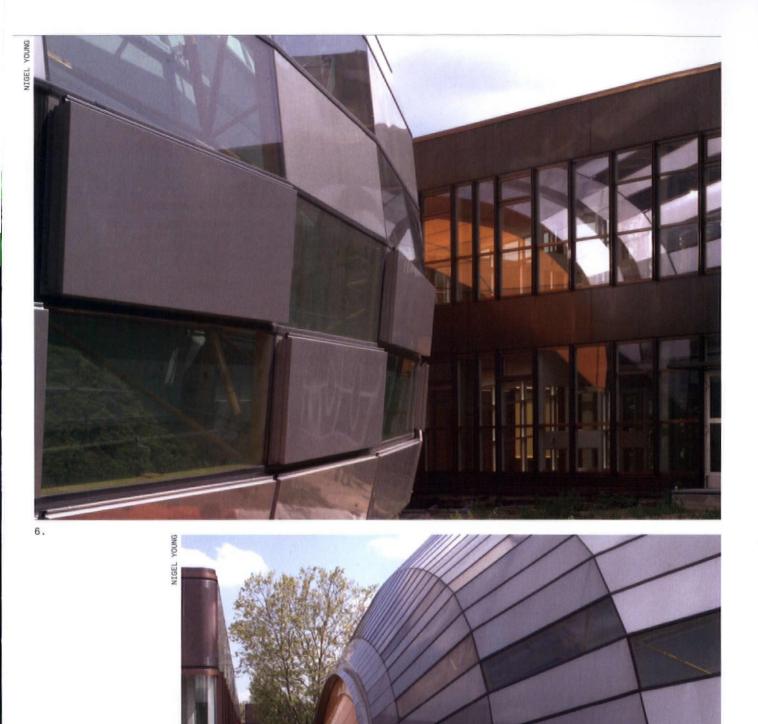


Each floor plate is defined on the periphery by continuous curvilinear reading desks, which create dramatic terraced spaces. Instead of being simply repetitive, the swinging reading surfaces probe the space, almost reaching the internal roof skin, which is made of white fibreglass fabric panels and translucent ETFE elements. Appropriately, Foster senior partner Stefan Behling calls it a 'light bubble'.

The covering shell, spanning 64 x 55 x 19m, is a double-layered skin with a Mero wide-span steel structure painted in bright yellow. With faint echoes of high-tech architecture and Foster's own historic experiments in that direction, the roof provides a stylistically interesting bridge to the 1970s.

At present, it is difficult to tell whether Foster's efforts at the FU will be honoured more for the dedicated refurbishment of the Rostlaube, or for defining and creating a new university campus with an overwhelming library at its heart.

- metal and glass
- 7. Junction of library and existing building

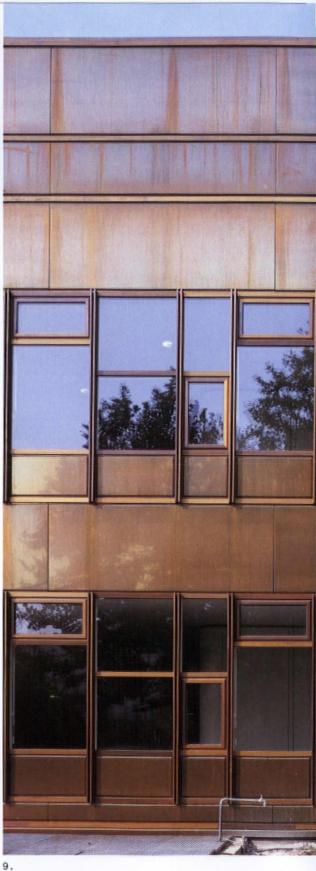


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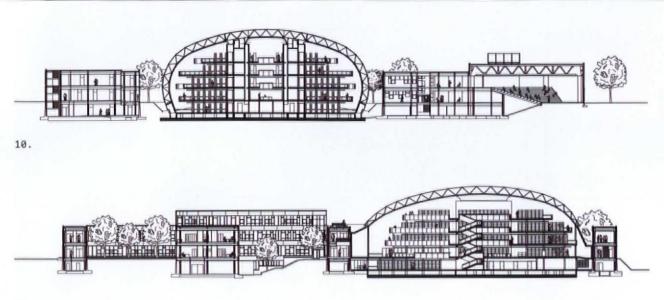
7.



8 & 9. The new bronze cladding contrasts with the existing dark facades but should weather to a similar colour



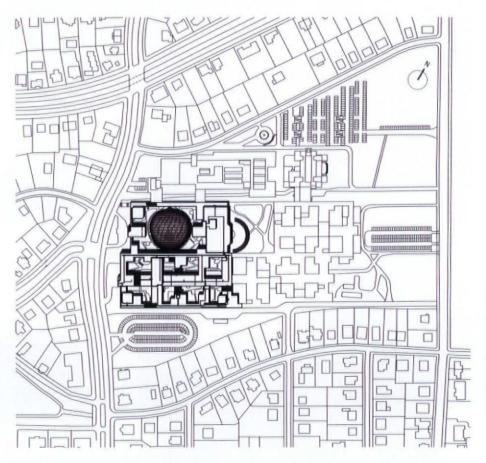


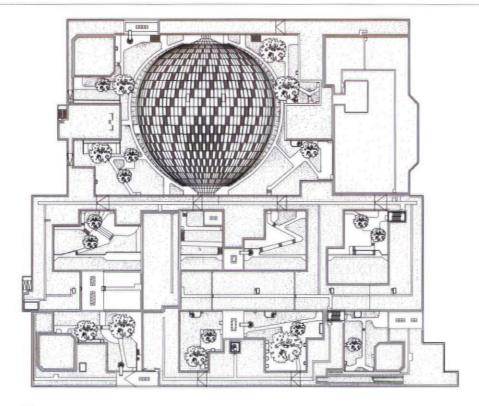


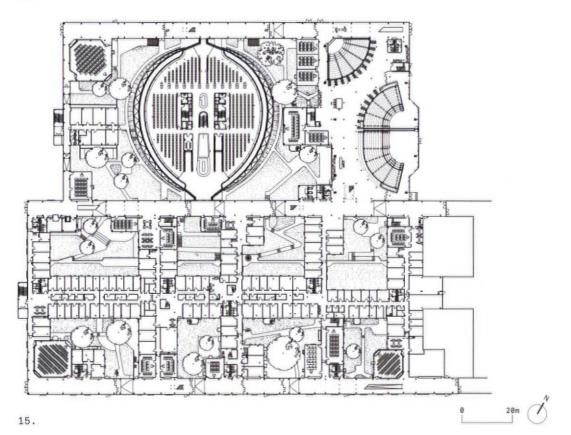


12.

10 & 11. Sections showing library in context 12. Foster's Autonomous House Project 13. Site plan 14. Roof plan 15. Ground floor plan







### Credits

NEW LIBRARY AT BERLIN FREE UNIVERSITY

Competition 1997 Start of asbestos removal, facade 1999 Start of library site work 2001 Library finished 2003 Institutes finished 2004 Total cost DM102 million (approx  $\pounds$  34.5 million) Library cost DM35 million (approx  $f_{,12}$  million) Client Senatsverwaltung für Stadtentwicklung User Freie Universität Berlin Architect Foster and Partners: Norman Foster, David Nelson, Stefan Behling, Christian Hallmann, Ulrich Hamann, Ingo Pott, Bettina Bauer, Stefan Baumgart, Mark Braun, Florian Boxberg, Niels Brockenhuus-Schack, Andre Heukamp, Stanley Fuls, Ulrich Goertz, Wendelin Hinsch, Andreas Medinger, Jan Roth, David Schröder, Mark Sutcliffe, Hugh Whitehead Structural engineer Pichler Ingenieure Mechanical & electrical Schmidt Reuter Partners Planning supervisor Büro Noack, Kappes Scholtz Asbestos removal **Büro** Peters Fire engineering Hosser Hass und Partner Quantity surveyor Höhler und Partner Acoustic engineering Büro Moll Building physicist Büro Langkau Arnsberg Facade engineering **IFFT Karlotto Schott** Asbestos removal cost DM8 million (approx  $\pounds$ 2.7 million) Asbestos removal and reconstruction · 6,000m3 of asbestos contaminated material removed · 23,800m<sup>2</sup> new suspended ceilings • 15,000m<sup>2</sup> Cor-ten facade panel replaced by new floor-high

facade elements clad in bronze. Basic construction altered slightly to match up-to-date technical requirements Le Corbusier's Modulor gridding system has been kept

• 10,000m<sup>2</sup> new roof build-up as green roof with extensive vegetation to serve as thermal storage and to reduce sealed ground area

Philological library

• 6290m<sup>2</sup> net area

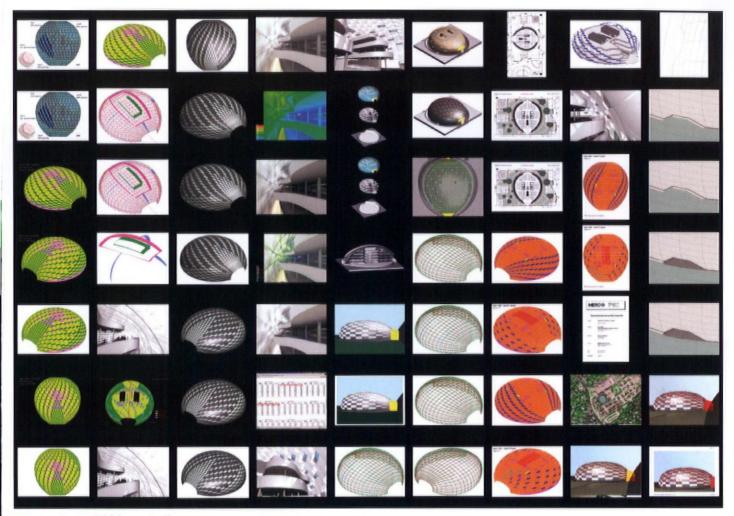
- 650 reading positions on five levels
- 700,000 books
- 64m long
- 19m high
- 55m wide
- Integration of decentralised institute libraries
- · Concrete structure with two central cores
- · Double-layered skin with wide-span steel structure
- · Cladding with vacuum metal panels and glass elements

 Internal skin made of glass-fibre fabric panels and translucent ETFE-elements

Natural ventilation enabled by using skin cavity including heat recovery

Philological institutes

- 9,260m<sup>2</sup> net area
- 400 staff on three levels
- 36 lecture rooms
- Compact institute units
- Simplified access and circulation



15. Early modelling studies

### WORKING DETAILS / FREE UNIVERSITY BERLIN

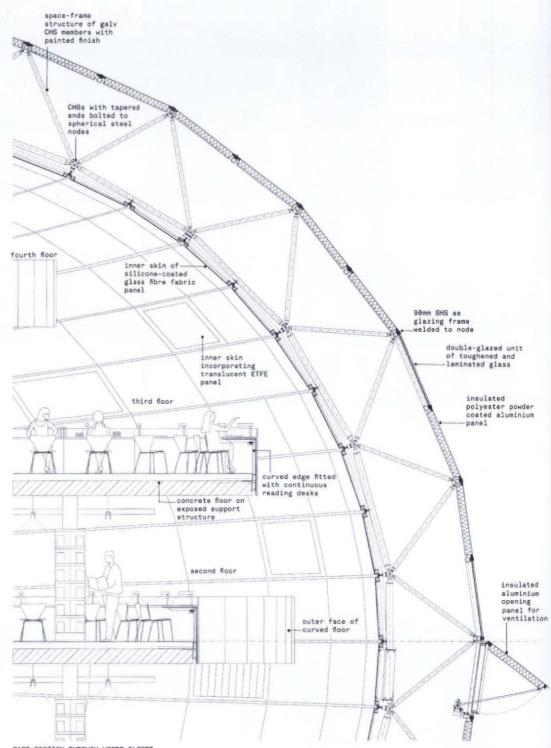
### A CURVED DOUBLE-SKIN SPACE FRAME STRUCTURE

The library is set in a courtyard. Its five floors are elliptical in plan and rise freely within a 64 x 55m domelike enclosure, 19m high. The floors curve sinuously at the peripheral edges.

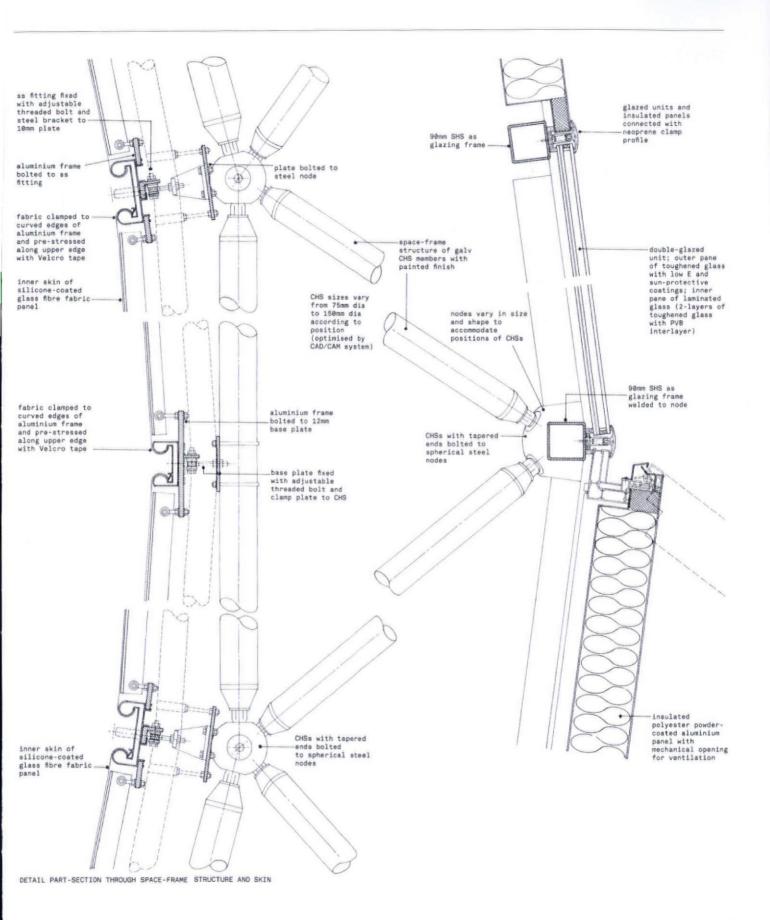
The dome-like enclosure is formed of a space-frame structure lined on the inside with white silicone-coated glass fibre fabric panels and translucent ETFE panels and on the outside with double-glazed panels and insulated metal panels. The space-frame structure is made up of painted CHS members. The fabricator, Mero, used a CAD/CAM system to optimise their diameters; they vary from 75mm to150mm diameter to suit their position in the frame. The CHSs have tapered ends and are connected to spherical steel nodes, which also vary in size and shape.

Each glass fibre fabric panel is clamped to an aluminium frame and the edges pre-stressed with Velcro tape. The frame is bolted to a 12mm base plate and its position in relation to the CHS structure is adjusted with a threaded bolt and clamp plate. A slightly different connection is used where the frames are connected to a spherical steel node.

The external skin consists of panels of insulated polyester powder-coated aluminium and toughened and laminated double-glazed units set in 90mm SHS frames and fixed with neoprene clamping profiles. Susan Dawson







Whatever the input

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# WATER GOOD IDEA

By Austin Williams

The best ideas are often the simplest. There are exceptions, of course, like the super computer, genetically modified crops, fuel-cell cars, petrol-engines, jet propulsion and the theories of relativity and evolution, etc, but there's something quintessentially romantic about the apple on the head moment. The Eureka sensation of an inventor at the kitchen sink messing about with a soldering iron.

If truth be told, good ideas are rarely simple. But Denis Gibbs, a retired engineer, has managed to come up with one – and actually had his flash of inspiration in the kitchen of his flat in Cheltenham while trying to work out how to prevent his washing machine from flooding. It's not really the stuff of a Hollywood biopic but it is an interesting story of single-minded inquisitiveness.

Leaks from appliances tend to come from loose connections and failed seals. What appears as a pool of water on the lino is usually the manifestation of a relentless accumulation of individual drips of water over time. Gibbs wanted to be able to know if this was happening before the flat downstairs came up to tell him. His tinkering has resulted in a leak detector that has more applications than you can shake a wet flannel at.

The brief is simple. A mechanism is needed to detect liquid and to create an alert. Many people might think about solving this problem with water-sensors and new-fangled computer circuitry but Gibbs stuck to simple materials available in the local hardware store – some aluminium mesh and a couple of bell wires.

Gibbs' prototype comprises two layers of mesh in a frame, held a consistent distance apart. Each bell wire is clamped to one of the layers and runs, via a battery, to a domestic doorbell. Water (in his kitchen sink) drips onto the top mesh and passes through to the lower mesh layer and out. However, the surface tension of the water droplet at a given size means that, at some point, the water is in contact with both upper and lower meshes, completing the circuit and ringing the bell. And that's it!

Varying the mesh size and distance apart means that the mesh can be sensitive to other liquids of different viscosities, as well as being more discerning about the leak flow rate. Maybe in some circumstances minor drips are of little consequence and only major leaks are the problem (like Thames Water's much-publicised water losses); in this instance, the meshes can be spaced further apart so that only a stream of water will complete the circuit. Gibbs suggests that a mesh mat in urinals, for example, can be used to regulate the flush.

By introducing spacers, instead of a frame, the material can be wrapped around pipework and created in sections to pinpoint the leak. As a plug it can detect flows and have its switching reversed so an alarm sounds when the flow stops.

There's the idea of a device that caps the end of an overflow pipe, linked to a radio transmitter that can be activated to send a signal to the homeowner (or facilities manager) to indicate when the gutter needs cleaning, or the domestic ballcock needs a bit of attention.

Gibbs spends a lot of his time now - after sewing up a tightly worded patent thinking up ideas for other applications; from potty trainers to children's games. In the two hours I spent with him, I too got sucked into the excitement of trying to think of new 'things' to use it on. What about suspended ceiling tiles; educational toys; flood warning devices? The list is endless, but he's got most of them sewn up. Even a mesh mat on which to stand that washing machine. For more information, and to see a still-developing idea, email denis\_ gibbs@lineone.net

### **TECHNICAL & PRACTICE**



EARLY DOVECOTES WERE INTENDED SOLELY FOR THE PURPOSE OF FARMING PIGEONS



Dovecotes are among the most attractive, but least recognised, curiosities of the British countryside. Hidden away, they are survivors of the thousands that were built since the Norman Conquest to house the vast numbers of pigeons that were bred for food. They come in many shapes and sizes, the result of changing architecture tradition combined with the use of different building materials. Generally speaking, no two dovecotes are identical in every detail. Today very few of these ancient dovecotes are still inhabited by birds.

Early dovecotes were intended solely for the purpose of farming pigeons but as early as the 16th century their construction was already being planned for ornamental or recreational diversion rather than as an adjunct to the kitchen. According to the Tudor physician, Andrew Boorde: 'The country gentleman's residence is not complete without dovecote, a payre of buttes for archery and a bowling alley.' One must assume that the pigeons, possibly fancy varieties, were installed largely for their romantic effect in flight around the grounds.

It was not until the beginning of the 18th century that the decorative potential of dovecotes was fully exploited, particularly those incorporated into the newly fashionable landscape gardens of the period. Although this enthusiasm was less marked in the 20th century, Gertrude Jekyll in her book *Garden Ornament*, published in 1918, did much to create a revival of interest in decorative dovecotes. Although fewer dovecotes were being built for rearing pigeons for food at this time, due chiefly to the diminishing demand for pigeon meat, the custom was revived during both World Wars. It is known, for example, that between the wars, squabs (three- to four-week-old pigeons) from the home farm at Petworth House, Sussex, were regularly being served at table but, generally speaking, the tradition had become obsolete much earlier.

2.

In the US, the popularity of pigeon pie as a national dish was usurped by the introduction of battery hens in the second half of the century while in France and Egypt, pigeons are still on the menu today. In Britain, the pigeons on sale today are wood pigeons, which are tough and need prolonged cooking unlike the young squabs, which were tender and delicious when grilled.

At the end of the 20th century therefore, apart from the numerous utilitarian lofts used for housing racing pigeons and fancy breeds, very few dovecotes of traditional design were being built, either for farming pigeons or as decorative features. However, during the past 30 years, several interesting examples, of which a few were architect-designed, have been built.

At Dorchester on Thames, Oxfordshire, a courtyard development of retirement homes has small central brick-built circular dovecotes based on a design by Sir Edwin Forbes (originally illustrated in Gertrude Jekyll's book). In Wales at Castell Corryn, Powys, a small corner dovecote occupies an angle of the castellated stone-tower designed in the 1970s and '80s by the architect John Taylor. At Milton Keynes, Buckinghamshire, the stark, tall structure in the centre of a public open space was designed recently by landscape architect and town planner Tony



 Inhabited brick dovecote at Goodwood Park Hotel and Country Club, Sussex
 Modern design at Milton Keynes, Buckinghamshire
 Small corner dovecote at Castell Corryn, Powys
 Circular stone dovecote with conical copper roof in Virginia, US
 Modern design for city birds at Kortrijk, Belgium

Southard. This dovecote was intended to house several pairs of birds but has suffered from predators.

In the grounds of Goodwood Park Hotel and Country Club, Sussex, a not-very-imaginative, square brick example houses a handful of white doves, which are kept for their ornamental value and are not bred for the table. On a smaller scale is the top-storey example with a white dove finial at Wilstone, Hertfordshire. In Virginia in the US, unlike these largely ornamental designs, a circular-stone dovecote with a conical copper roof was designed by R de Treville Lawrence in the 1990s to house the White Kings pigeon, bred for food.

Finally, an outstanding modern example in the grounds of a Warwickshire manor house is the elegant circular brick tower with ashlar dressings designed by the architect Andrew Townsend. The upper-floor glazed belvedere is reached by an inner staircase from the lower dovecote, which is lined with traditional nesting boxes and has a central potent and ladder. Exterior entry holes for the birds are situated below the so-called rat ledge, which encircles the lower third of the outer wall.

Apart from these substantial designs, there are the smaller garden dovecotes on a pole, so-called 'polecotes'. Splendid examples are to be found in the restored garden of Heligan in Megavissey, Cornwall.

Today, pigeons in cities all over the world are feral descendants of those domesticated in the dovecotes of the past. Several years ago in the town of Basel, Switzerland, Dr Daniel





5.

Haag-Wackernagel provided several 'official' pigeon lofts for the birds together with a keeper to clean and also remove the eggs, a crucial factor in controlling numbers. Together with demands that the public stop indiscriminate feeding, after early difficulties, numbers have declined.

Similar schemes have been introduced in Augsburg and Aachen, and more recently lofts have been established in the suburbs of Paris and a striking modern design at Kortrijk in Belgium was completed this year. The Belgian project relied on advice by PICAS (UK's Pigeon Control Advisory Services) which does not advocate culling or poisoning the birds which is both unpleasant and ineffective. The essence of success in each particular case depends on the need for patience while the birds settle into their new habitation. Allowing them time to establish must not be underestimated. Only then can eggs be harvested.

Successful applications have been at Nottingham City Hospital; Heath Park Hospital Cardiff; Trowbridge Town Council; and Bury St Edmunds. Recently, Melbourne City Council in Australia has adopted PICAS recommendations and erected two pigeon lofts in the city.

Today, there is a certain irony in the fact that we are driven to provide sanctuary for the descendants of the very birds that were refugees from the dovecotes of the past, albeit as a means of limiting, rather than encouraging, their numbers. Things might change, of course, if we rediscover a taste for pigeon pie. *Jean Hansell is the author of The Pigeon in History* 

### **TECHNICAL & PRACTICE**

# TRY HARD NOT TO BE FOOLED BY BELLS AND WHISTLES YOU ARE UNLIKELY TO USE

By Joe Croser

Why is it that complex decisions are rarely simple, while seemingly simple decisions are frequently more complex than they first appear? A question from George Scott of Levitt Bernstein is a perfect example of the latter. He asks (see letter overleaf) whether we think his office should transfer from using AutoCAD LT to ArchiCAD, and whether it would slow down production. On the surface his dilemma emanates from pitting the world's biggest-selling two-dimensional drafting tool against a niche three-dimensional building integrated modelling (BIM) tool.

It may appear to be a simple question of 2D vs 3D but in reality the potential change is fundamental. The question here is not about the number of copies sold. It is about the type of tool and how that tool may impact upon or even necessitate a change in existing business process. This question is about traditional computer drafting vs integrated prototype modelling. The comparison is less David and Goliath and more chalk and cheese.

The practice currently uses Autodesk LT for all 2D drawing production. Often referred to as AutoCAD Light due to its 'reduced' levels of functionality, the new version of LT is a competent tool and, at about  $\pounds$ ,700, is far better value than its 'loaded' AutoCAD stable-mate. However, casting value aside, even Autodesk recognises that LT is not the sharpest tool in the 2D drafting box. In a recent marketing release to resellers, Autodesk suggested that previous versions of LT required many 'tedious workarounds' to make each user productive.

This could explain why our reader described his

experiences of LT as 'limited'. You may consider switching to a different 2D drafting tool altogether, such as PowerDraft or MicroStation from Bentley, but I suspect that is not an appealing option as it would involve the same investment required to upgrade to the latest versions of LT or AutoCAD for minimal improvements in functionality over the Autodesk applications.

The alternative option currently being reviewed is ArchiCAD. It is an 'almost' fully integrated 3D building modelling tool popular with relatively small numbers of professionals in this country. I admit that I think ArchiCAD is a cracking tool, but I still have reservations about its use for BIM.

As a 2D drafting tool ArchiCAD is much easier to use than LT for the drafting of 2D plans, sections and elevations, and is capable of producing sweet-looking drawings much faster, but in my opinion it lacks the 'I' in 'BIM' – ArchiCAD is not fully 'integrated'.

My biggest gripe with ArchiCAD is that it is not possible to take any building model and extract true, coordinated 2D views of plans, when there are more than two floor levels visible in the plan. Yes, you can 'work around' this issue, but in doing so, you lose the very coordination sought by an integrated solution and if George Scott was happy struggling with workarounds he would be happier with his existing Autodesk LT.

Perhaps this simple question should be broadened; perhaps this is not an ArchiCAD vs LT question after all. Scott would do well to take a wider look at the market and at his business process



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'I am in the middle of a heated debate with our IT manager about whether we (an office of about 80 architects) should move over from AutoCAD to ArchiCAD. We use AutoCAD LT (which after years using the full version in another office I find okay but limited in its layering controls). I know that ArchiCAD is a 3D programme and a group of us here are testing it out. I haven't chatted to the youths who are doing this testing but since ArchiCAD is [only] used by a small percentage of architects in this country there must be a reason why this is so. My fear is that a new 3D program would slow down working-drawing production in stages E to K. We can use SketchUp for 3D stuff. What is your view on the two programs?'

George Scott Levitt Bernstein

to understand better where he hopes to gain process and functionality improvements. Other BIM products on offer include Revit from Autodesk; All Plan from Nemetschek and the Building suite of products (Architecture, Structure, Civil & Mechanical & Electrical) range from MicroStation's developer, Bentley Systems.

A BIM approach could indeed deliver real process improvements to the practice, but such a change would (like the 2D upgrade route) require a big financial outlay in new software and training, and would for a short while involve a reduction in productivity following training. However, one may still decide that the initial investment is worth the longer-term gain. Some issues to consider when evaluating the Return on Investment (ROI) should include:

- recruitment;
- · compatibility; and
- results.

You should pay great attention to each of the above areas. Should you adopt a software application that is not widely used, then recruiting new staff could prove problematic and making a commitment to training all new staff would be an imperative. This would reduce the restrictive nature of less widely used tools when recruiting, although moving to a company that uses 'niche' software could be viewed as a career-limiting move by candidates who do not see their new job as a long-term prospect. The second key area of evaluation should be compatibility. Pick a vendor that shares information about its file format openly so that at no time will you be locked into a technology that alienates you and your data in an industry that is increasingly sharing information to collaborate on projects, thus removing duplication, waste and errors. You need to be compatible with the rest of your peers.

Finally, select a tool that does what you need it to do. Try hard not to be fooled by the bells and whistles that you are unlikely ever to use. That is like paying tax on income you have never earned!

With that in mind I would only really consider two BIM tools if the decision to go down the coordinated 3D route is taken; I would evaluate Revit and the Bentley Building suite. I would look for open file formats, true integration across models and disciplines and a brand that appeals to respected companies and career-minded professionals alike. I would also look for a technology that enabled me to 'guide' my team through the transition with as little pain and upheaval as possible.

Finally, bear in mind that your IT manager may be resistant to change as their comfort zones may be threatened by the introduction of new software that they are not a whiz on. Work with them and make them a central part of the evaluation process. If they are to support any new tools effectively they need to be trained up and be confident with them.

Let us know how you get on!



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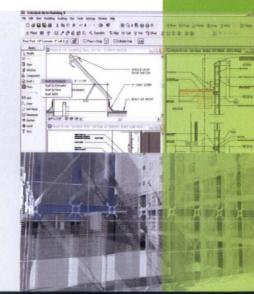
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### WEBWATCH / LEGAL



### A STRONG CONNECTION

This column retains its pristine purity (and avoids tedious hassle from PR people) by saying little about commercial websites. But, call us childish, we were all enchanted by the animated foldings and unfoldings to be seen at www.strongtie. co.uk, the website of Simpson Strong-Tie, which makes timber connectors.

You've all seen those mysteriously shaped bits of galvanised metal lying around building sites which are then somehow transmogrified into purposeful attachments connecting the various timber bits of your building together.

If you download the video clips bit from the products section, you are presented with a selection of connectors, including face-mount truss hangers, ITT top- flange hangers and backer blocks, adjustablepitch connectors – all of which you are undou btedly totally familiar with.

But, just in case you're a little rusty, you can click on the image of one of the connectors and up comes a movie of it gliding into place on a beam or whatever and the nails going in. Next, in glides the bit of secondary timber. Then you watch the appropriate metal folding and, finally the last nails slide in. As one of our editors said wistfully: 'I could watch those nails going in all day.' sutherland.lyall@btinternet.com

# **EXPERTS BEWARE**

Earlier this year, paediatrician Sir Roy Meadow was struck off by the General Medical Council, who found that his conduct as an expert witness at Sally Clark's trial had been unacceptable. A key criticism was that Sir Roy had strayed into areas beyond his expertise when setting out a statistical case against Mrs Clark.

Other experts and would-be experts might have wondered whether being struck off was an appropriate response to not having stuck to the point. But in Sir Rou's case there were doubtless policy considerations at work. When a defendant's liberty is at stake, it is essential that there is public confidence in the system, and the expert that the system chooses to rely on. The prosecution's job is not to get a conviction at all costs, and we all want our criminal courts to reach the right results. In civil litigation, such questions of policy loom less large. But all courts expect experts to be independent, impartial and to assist them rather than one of the parties.

Putting oneself forward as an expert witness means stepping into a very public arena and facing exceptional scrutiny. Architects are used to public exposure, but there are notable differences between being criticised for your architecture and being criticised for your expert opinion.

Rather than a range of

critics, there is one - the judge. Judicial criticism of experts is not uncommon. Reputations can be compromised whether or not a professional bodu gets involved. The ARB did get involved over the expert evidence given by Michael Wilkey in Gareth Pearce's failed claim against Rem Koolhaas. Pearce said his work had been copied in the design of the Kunsthal in Rotterdam. The ARB exonerated Mr Wilkey, after the judge asked them to consider his conduct. The judge had formed the view that Mr Wilkeu's evidence was so biased and irrational that he had failed in his duty to the court. describing parts of his evidence about copying as 'comparing apples to Thursdays'.

It is not necessarily one piece of work that is being examined. Skeletons can be hauled out of closets and used in cross examination. In Cala Homes v Alfred McAlpine (1995), architect Francis Goodall was confronted with an article he had written some years earlier called 'The Expert Witness: Partisan with a Conscience'. Mr Goodall confirmed that he had applied the principles expounded in his article to his expert report in the case. In the article, as well as saying the legal process makes no pretence of determining the truth, he likened an expert to someone who works the three-card trick, using sleight of hand to deceive

the eye of the innocent rustic. Perhaps unsurprisingly, the judge took a dim view and said so in no uncertain terms.

There is concern in some quarters that the judiciary should be more cautious about criticising experts, given the extent of the damage that can be done to an expert's reputation. But that is the way it works. Anyone thinking about setting up as an expert and putting their head above the parapet should be ready for whatever gets thrown at them – be it apples, Thursdays, or worse.

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

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### REVIEW



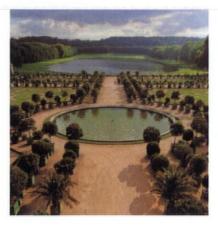
### BOOK

Le Corbusier: The Artist Birkhäuser, 2005. 160pp. €147 (£99)

When the Pompidou Centre staged its centenary Le Corbusier show in 1987, Yve-Alain Bois - now professor of modern art at Harvard wrote: 'Great an architect as Le Corbusier was, he was an abominable sculptor. He was also a very mediocre painter ... I would even say that his ideas suffer as a result, and that the incrustations and frescoes he felt obliged to inflict on us in his last buildings are like annoying warts from which we instinctively avert our gaze.'

Corb famously painted in the mornings and practised architecture after lunch, and even Bois acknowledges the 'interest' of the Purist paintings in their close connection with Corb's architecture of the period – the outlines of his still-life arrangements echoed in the plans of the 1920s villas, for instance. But one could argue that Corb's later art, apart from producing the motifs and iconography that Bois finds distasteful, was integral to what he went on to build, in its organic, primitive and expressionist elements.

One wouldn't argue, though, that Corb has a particular 'touch', a painterliness, that makes it vital to see these works in the flesh – they're fine as reproductions. And in this volume, drawn from the collection of Heidi Weber (client for Corb's last building, in Zurich), they're reproduced with especial flair, being placed on monochrome coloured backgrounds (green, blue, yellow, grey) as if against strips of Corb's Salubra wallpaper.



### **BOOK** By Ruth Slavid

The Gardens of Versailles By Pierre-Andre Lablaude Photographs by Jacques de Givry. Scala, 2005. £19.95

Exhausted by the enormous chateau at Versailles, too many visitors have stumbled into the gardens to be impressed by their scale but hardly charmed. Pierre-André Lablaude, however, the man charged with their restoration after the devastating storms of 1990, is fascinated by their history. He traces it from Louis XIII's hunting lodge to the vaunting ambition of Louis XIV.

The Sun King wanted to subdue the whole landscape with endless allées, to conquer nature with massive irrigation projects, to tame it in topiary, and to outwit geography and the seasons with hothouse plants and fruit. But his designers, Le Nôtre and others, also created the charming and long-moribund 'bosquets', Baroque external rooms carved out from a mass of trees. Although Louis XV made some charming additions, largely at the Petit Trianon, costs were already hard to meet. And what looked at first like a charming loosening of structure was the start of a loss of control.

After centuries of decline and neglect, and with the latest replanting cycle of trees long overdue, Lablaude produces his manifesto for restoration, made more poignant by the fact that scarcely a tree still stands from Louis XIV's time.

'Going inside the iron railings of the gardens must remain, or once more become, a step through the looking glass, a passage into a different universe,' he writes.

The prose may be purple, but the illustrations are superb, and Lablaude certainly prompts a revisit.





**BOOK** By Sutherland Lyall

An Architecture of Invitation: Colin St John Wilson By Sarah Menin and Stephen Kite Ashgate Publishing,2005. 360pp. £60

This is a very dense, quite difficult-to-read book on nice Sandy Wilson. But despite the painstaking detail and footnotes, you put the book down with no great idea of *who* Wilson really is.

The what of Sir Colin St John Wilson is covered in full. An RA, son of a bishop, art connoisseur, and first in line to Leslie Martin for the chair at Cambridge, he is a pillar of the British architectural establishment. He was one of those post-war architects who worked at the LCC housing department, were socially committed, argued endlessly about architecture and Corb. then slipped easily into private practice. This was the pre-Archigram generation - and one conclusion the text unexpectedly draws you to is that, despite Team X, 'This is

Tomorrow' and suchlike, it was a provincial generation, scrambling for approval by imitating a few international masters.

It was a generation confused by Corb's shift to the non-orthogonal modes of Ronchamp, and which - with the brilliant exception of Jim Stirling - sought a more gentlemanlu, understated, Protestant architecture, and found it in Scandinavia. Wilson, who 'quite likes having heroes', converted to the Aalto cult in 1957. He took up brick and, sau the authors Sarah Menin and Stephen Kite, began to think in terms of 'the archetypes of wall, court, podium and hanging garden', from which all else followed.

Writing biography about living people is fraught. Your readers at once ask: who paid you? Is your narrative based on the subject's own version of his story? Have you pulled punches because of libel fears or a wish to please the living? And how do you gain the subject's cooperation without handing them the blue pencil?

Wilson is so charming and clubbable that anybody's instinct is to please him. So the seeker after the other truth looks for some obvious markers. For starters, that Visions of Britain debate at the V&A which got Wilson's trenchant comments about Prince Charles on to the front pages. It's not in the book.

There are lacunae of a different kind. Kite, an authority on the writing of Adrian Stokes (said to be central to Wilson's thinking) assumes, incorrectly, that the reader knows it just as well. There is much about the influence of psychoanalysts Melanie Klein and Donald Winnicott but no real explanation of it. There is a general proposition that Wilson has been preoccupied with aedicular form (think of the primitive hut), which can be traced back to him as a child sitting under a table, but a pair of Kleinian analysts I asked about this were bemused: Klein placed no significance on isolated childhood experiences.

There is, naturally, a great deal about the British Library and it is useful to have Wilson's line on it yet again, if only because it represents decades of his life. In his foreword, Juhani Pallasmaa mentions his initial problems with 'the Chinese ambience, the heavy profiles, as well as the distinctly vernacular tones and historical echoes' of the library.



Fletcher-Page House, 1998



### BOOK

Glenn Murcutt: Buildings + Projects 1962-2003 By Françoise Fromonot Thames & Hudson, 2005. 326pp. £28

1. Wilson in his office 2. The British Library

Diplomatically he says he has got over them - but once you notice a pulled punch like this, you're on the lookout for more.

And there is a very great deal about Wilson's thinking much of it, you guess, from the horse's mouth. But it is dogged. and obscured by the authors' desire to interpret and connect with the contemporaneous positions of others. The minutiae remind you of pinheads and angels.

This is the product of an academic publisher. With a really adept editor, it could have been a good, solid, academic read - but half the length. Sutherland Lyall is an architectural journalist

This is a paperback edition of a book published in 2003. Reviewing it then (AJ 04.12.03), Murray Fraser wrote: 'What emerges is a set of elegant projects, with the emphasis on craft, pragmatism and consistency. Murcutt is the king of the one-man practice, coming up with seemingly endless variations on a theme'. That theme is the privately owned house, realised in an idiom that draws both on Mies and on Australian vernacular precedents, and with marked sensitivity to the landscape. Fromonot knows Murcutt's architecture intimately, exploring such influences on it as his revelatory visit to Chareau's Maison de Verre in 1973, and her well illustrated book (which includes many drawings) remains the best single source on his work.

### CRITIC'S CHOICE

By Andrew Mead

Among the many coastal defences in east and south-east England, ranging from such huge complexes as Dover Western Heights to solitary concrete pill-boxes, are the Martello towers built to resist Napoleon. The Landmark Trust owns the one in Aldeburgh, which you can rent for holidays. Now another of these towers, on the Essex coast at Jaywick near Clacton, is set to open as an arts space this Saturday, 17 September, at 3pm. Among the artists in the first show is John Kippin, whose photographs of the east coast and its defences were impressive at Colchester's First Site gallery last summer.

Two other coastal venues catch the eye. At RENEW Northwest in Liverpool's Ropeworks area, until 30 September, Public & Prized features photographs by Michele Turriani of 12 buildings that have either won or been shortlisted for the Prime Minister's Better Public Building Award (www.renew. co.uk). From 17 September in Cardiff, at the q39 gallery (in Wyndham Arcade, Mill Lane) and some other central sites in the city, nine artists participate in On Leaving and Arriving, with work supposedly bearing on Cardiff's role as a port (www.g39.org).

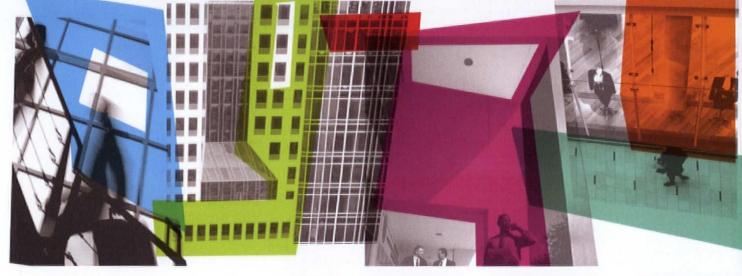
After the summer lull, there's a flurry of new shows in London. The Design Museum's Eileen Gray exhibition opens on 17 September (www.designmuseum.org.), From Futurism to Arte Povera is at the Estorick Collection (www. estorickcollection.com), and Shillam + Smith has relaunched its gallery at 122 Great Titchfield Street with works by Judith Frost (www.urbaneye.co.uk).

London Open House takes place this coming weekend, 17-18 September (www.openhouse.org.uk). One property you can visit is Pullman Court (pictured) - Frederick Gibberd's big 1930s residential block in Streatham, where several flats will be open and artists Polonca Lovsin, Lothar Gotz and Ian Kiaer have made 'site specific' work (www.internationalstyle. orq.uk). Some of London's best post-war housing, Eric Lyons' Span estates, is the subject of a show at 34 Wigmore Street, and a Span house at Fieldend, Twickenham, is open over the weekend. A proper book on Span, a model for integrating housing and landscape, would be welcome. For forthcoming events visit www.ajplus.co.uk/diary

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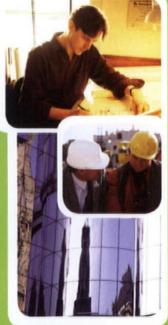
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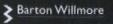
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### **3** Architectural Assistants

We seek architectural assistants/researchers with 2 yrs minimum experience of large scale masterplanning projects to join our sports research team. Applicants should be post RIBA Part II, demonstrate track record of previous experience on sports architecture and have exceptional graphic skills to integrate and communicate project and research information. High command of English language required; Mandarin language skills may be an advantage to conduct research on the 2008 Olympics. Applicants must be highly skilled in AutoCAD 2D and 3D, Maya, graphic design, web design software and publishing standards.

> Apply to: Human resource atte 55 Curtain Road, London EC2A 3PT



### Wilkinson Eyre, Architects

We are seeking talented architects with at least 5 years experience of high quality design on commercial tall buildings, luxury hotel or retail developments to work on a major high rise project in South East China.

Applicants must demonstrate exemplary design experience. Chinese language skills desirable but not essential.

Please send CVs to Courtenay Holden or email to recruitment@wilkinsoneyre.com

**Transworld House** 100 City Road London EC1Y 2BP

www.wilkinsoneyre.com

No agencies please

### **GIRLS' DAY SCHOOL TRUST**

### ARCHITECTURAL ASSISTANTS (2 POSTS)

### C. £30,000 INCL. L.W. PLUS BENEFITS LONDON SW1

The Girls' Day School Trust, with 25 schools, is the largest group of independent schools in the United Kingdom. The Property Department is based in Victoria, London, SW1, and administers the entire Trust estate. The Department undertakes a continuing programme of major building projects, representing a capital investment of many millions of pounds each year.

Owing to increasing workload we are now seeking two talented, enthusiastic and self-motivated professional staff to strengthen the architectural team. Reporting to the Property Manager the successful candidates will have a broad portfolio of previous projects including buildings for education use. A sound knowledge of building construction, supported by a professional degree qualification of RIBA Part 2, or equivalent is also required.

It is essential that candidates are CAD literate, preferably with experience in the use of Archicad software.

Excellent benefits include 6 weeks' holiday and a contributory final salary pension scheme.

Further details, including an on-line application form, are available via our website: www.gdst.net

Alternatively, please contact: Louise Bowsher, Personnel Administrator, The Girls' Day School Trust 100 Rochester Row, London, SW1P 1JP.

> Telephone 020 7393 6650 (Direct Line) E-mail: I.bowsher@wes.gdst.net

Closing date for applications: 14th October 2005

### Architectural Recruitment Consultants

### 50k +

Manchester, West Midlands, London, Hampshire, Surrey

Middlesex, Surrey, Herts London, Middlesex, Surrey, Cambs

### to 40k

Hants, Oxford, Yorkshire, London, Notts, Surrey, Manchester, Cambs Oxford, London, Kent, North Counties, Suffolk

London, Hants, Manchester, Birmingham,

Essex, Milton Keynes to 30k

Bucks, Berks, Midlands, Yorkshire Norfolk, Cambs, Oxford, Berks, Hants, London, Bucks

London, Manchester, Yorkshire, Midlands, Herts, Cambs, Beds

London, Surrey, Herts, Cambs, Middlesex to 35k

Berks, Cambs, Manchester, Midlands, Sussex, London, Surrey

Yorkshire, Manchester, Midlands,

Oxfordshire, London, Surrey

Magenta

Manchester, Mids, Norfolk, Oxford, Berks, Beds, Surrey, London, Kent

Norfolk, Manchester, London, Kent, Hants, Suffolk

to 45k 🚽

London, Surrey, Sussex, Hants, Middlesex

### to 25k 🚽

North Counties, Norfolk, Suffolk, Essex, Kent Manchester, Hants, Oxfordshire, Midlands, London, Surrey, Beds

Midlands, Berks, Essex, Kent, Hants

### For further information on any of the jobs listed please contact Claire Gladdis: claire@magrec.co.uk or visit: www.magrec.co.uk Tel: 020 8547 3399 Fax: 020 8547 2546

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



Stamford Homes, part of the multi million pound GallifordTry Group of Companies, is a successful, well established, house builder with a reputation for high quality design. With developments across the East Midlands we are looking for a suitable person to fill a vacant position within our Technical Department based at our offices in Peterborough

# Architect

This post will report to the Technical Director and be responsible for developing the product range from core housetypes to bespoke house and apartment designs in both residential and mixed use schemes. The role will also involve the production of feasibility schemes, sketch layouts, managing internal and external resources, liaison with planners and other regulators for comprehensive design solutions to budget and timescale.

House building experience with either a developer or in private practice is essential. We are looking for a self starter and team player with excellent interpersonal skills and the personality and intellect to make an effective contribution, translating design flare into commercial advantage.

In return we can offer a first class salary and benefits package which includes substantial bonus scheme, car or generous car allowance, pension and private health care.

If you have the experience and skills we require please apply with a comprehensive CV including salary details to: Mr Barry Maynard, Technical Director, Stamford Homes, Ashurst, Southgate Park, Bakewell Road, Orton Southgate, Peterborough, Cambs PE2 6YS.

> (No Agencies or telephone calls please) GallifordTry is an equal opportunities employer

INVESTOR IN PROPLE

### **OUALIFIED OR RIBA PART II** ARCHITECTS REQUIRED

With experience in traditional Architecture to work as part of a team on a new exciting project Involving some Listed Buildings.

John Simpson and Partners 29 Great James Street London WCIN 3DS or

info@johnsimpsonarchitects.com

### nissenadams<sup>w</sup>

### Part 2 and recently qualified architects

A young award-winning practice looking for enthusiastic people to join our team.

We have a wide variety of commercial, residential and theatrical projects which range in scale.

Please send CV to: Sheila Kihara, Nissen Adams Unit 217 Great Guildford Business Sq., 30 Great Guildford Street, London SE1 0HS.

or by email to: sk@nissenadams.com

### **Environmental Services**, Building Services

### Senior Architect

### £30,606 - £33,159 p.a.

London Borough of Waltham Forest's Building Services is expanding its in-house architectural team to meet an increasing demand from its LBWF client base for both new build and refurbishment projects. The current programme of work is mainly education projects but also comprises alterations to libraries, provision of new housing units and works to other public buildings.

We are seeking experienced and enthusiastic applicants who can give a commitment to the delivery of quality architecture on time and within cost to enhance service delivery for our clients. Applicants need to be experienced in all aspects of architectural work from feasibility to completion and demonstrate a clear understanding of roles of the various disciplines in the delivery of successful and valued products.

The workload is demanding but rewarding, with challenges to all members of the design team, and as lead consultant you will be at the forefront of the projects.

There will be a possibility of a short CAD test prior to interview for this post.

We encourage applications from women, black and ethnic minority groups who are currently under-represented in these fields.

For an application form and further details please visit our website at www.walthamforest.gov.uk/jobs Alternatively, you can contact our Recruitment Hotline on 020 8496 4522 or write to The Recruitment Team, HR Shared Service Centre, Room 009, Waltham Forest Town Hall, Forest Road, London E17 4JF.

Applications can be returned to the above address or emailed to recruit@walthamforest.gov.uk

Closing date: 5.15pm, 3rd October 2005.

Interview date: 21st October 2005.

All posts are available for Job Share except where indicated \*.

Job details are available on tape upon request.



### Waltham Forest

### campbellarchitects

Project Architect required for busy, design based practice in London W1, to work on exciting new build residential and commercial projects

Job running, design flair, and site experience essential

### Part 2 positions also available

Please send CV and samples of work to:

info@campbellarchitects.co.uk 6a Middleton Place Langham Street W1W 7TE www.campbellarchitects.co.uk

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### Sheffield Vacancy

### Interior Designer and a Technician Vac ref 0509-001

### Permanent

My client specialises in refurbishment and conversion of Pubs, Clubs, Nightclubs and Hotels. Continuing expansion has lead to a requirement for an Interior Designer with up to 18 months experience and a Technician with a minimum of 12 months experience to join them. This is an exciting opportunity to join a thriving company who offer real opportunities for career progression.

Please contact Dave Smith to discuss these and

many more exciting jobs on:

email: dave.smith@dgservice.co.uk

Tel: 01788 812750

### **Birmingham Vacancy**

### Architect

### Vac ref 0509-006

### Permanent

This client specializes in Supermarket developments and is now seeking an ambitious architect to join them. The ideal candidate will have excellent drawing and technical skills coupled with a client focused attitude. In return the client can offer a career progression that where you can reach the very top.

### Northampton Vacancies

### Technicians

### Vac ref 0509-002/003/005

### Permanent

I have a number of vacancies for Technicians within the Northampton area. The clients are involved in a wide rage of disciplines including Historic Buildings, Environmentally Sympathetic projects, Residential, Retail, Commercial and Warehousing schemes.

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

### require part II architectural assistants and architectural technicians

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

We are a team of award winning designers and architects specialising in spa and wellness design, who are looking for enthusiastic people to support our expanding work load of prestigious projects.

Senior designer A talented, 'hands-on' Senior designer with at least 8 years experience. excellent presentation and communication skills and the ability to run projects from conception to completion.

Senior detailer/technician An 'all -rounder' with at least 8 years experience of producing and coordinating detailed information for building shell and interior fit-out packages.

Designer/detailer A technically proficient designer/technician with at least 5 years experience and excellent interior detailing skills.

Please send a brief CV and some samples of recent work to: Janette McTear Corporate Edge 149 Hammersmith Road London W14 0QL i.mctear@corporateedge.com www.corporateedge.com

exedra arch

tmclennan@exedra-architects.co.uk



Ref: SSC783/BD

### **Pembrokeshire County Council**

### Building Design Architect Up to £33,984

You will promote a high quality of design in all aspects of Pembrokeshire's built environment, in partnership with landscape and conservation professionals. You will need excellent design and communication skills, with a flexible approach that encourages professionals in both the public and private sectors without stifling creativity, whilst also persuading every day planning applicants to respect the heritage and traditional character of the area.

With at least 10 years' post qualification experience, you will need a wide working knowledge of design, construction and the planning system to represent the Authority during negotiations. Experience of working within the historic environment would be an advantage. **Ref: 5321193** 

If you wish to know more about this post, please contact Tim Colguhoun on 01437 775065.

Closing date: 26 September 2005

Please apply on-line at www.pembrokeshire.gov.uk or contact us by telephone: 01437 775710 or email: recruit@pembrokeshire.gov.uk

We welcome applications from all sections of the community.

### www.pembrokeshire.gov.uk

John Robertson Architects

John Robertson Architects is a medium-sized architectural practice working on a number of challenging projects including major residential projects, the refurbishment of listed buildings and several office refurbishment projects in Central London. We are looking for enthusiastic and talented candidates for the following positions:

### **Two Senior Project Architects**

with 5 years experience, excellent design awareness, job running experience and sound technical knowledge, to work on large projects. Long term career prospects with rapid advancement on offer for the right candidates.

### Architectural Assistants Post Part II

to work on a variety of projects. You should be able to organise your own work efficiently and as part of a team. CAD ability is important and experience of 'ArchiCAD' useful.

Please send your CV and examples of your work to: Lisa Melvin John Robertson Architects, 111 Southwark Street, London SE1 0JF www.jra.co.uk

### Cole and Berry Architects require

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

Part 1 assistant: Comprehensive experience offered for capable enthusiastic individual.

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

Paul Berry, Cole and Berry Architects, Little Garth, Baker St, Weybridge, Surrey KT13 8AL Placing People First

### RECRUITMENT OPEN DAY

### Thursday 22nd September 10am - 8pm

Our Specialist Consultants will be on hand to offer career counselling, salary advice, CV and interview tips. If you are looking to progress your career make an appointment or just call in. We have permanent and contract vacancies for qualified technical professionals in the following sectors:

- ★ Architects ★ Design and Project Running Architects
- ★ Architectural Technicians ★ Architectural Assistants
- ★ Landscape Architects ★ Architectural Technologists

THE PARK PLAZA HOTEL, Boar Lane, City Square, Leeds (Entrance to side of Hotel) Tel: 0113 242 0303 Fax: 0113 242 3111 email: leeds@AndersElite.com



WWW.AndersElite.com/Architecture

### ARCHITECT

with five to ten years experience required to become a LARGE PART of a SMALL PRACTICE involved mainly in leisure and residential projects

Enthusiasm, adaptability, good knowledge of Building Regulations, ability to generate further work, to run projects from inception to completion, to get involved in a diverse and challenging workload in an established practice

Contact Peter Izod by letter or e-mail (peterizod@hotmail.com) at IZOD DESIGN

### 14 Milton Road Wokingham Berkshire RG40 1DB

### **BUSINESS OPORTUNITIES**

### **Possible Merger Opportunity**

Long established Midlands based firm of Architects and Surveyors has increasing workload across the UK, particularly in education, healthcare and residential sectors with typical project values of £3-5m.

Enquiries are sought from architectural practices with a view to a possible merger for mutual benefit.

PO Box. 3214

151 Rosebury Avenue London EC1R 4GB

### COURSES

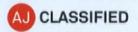


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Gemma Cook: T 020 7505 6816 F 020 7505 6750 gemma.cook@emap.com

### SITES WANTED

# Penny for them...

(actually it could be millions)

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

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

YOUR VISION, OUR KNOW HOW



### MODEL MAKERS

MS1QAJ



### MASTIC ASPHALT WEBSITE

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

### www.masticasphaltcouncil.co.uk



PO Box 77, Hastings, East Sussex TN35 4WL Tei: 01424 814400 Fax: 01424 814446 E-mail: masphaltco@aol.com

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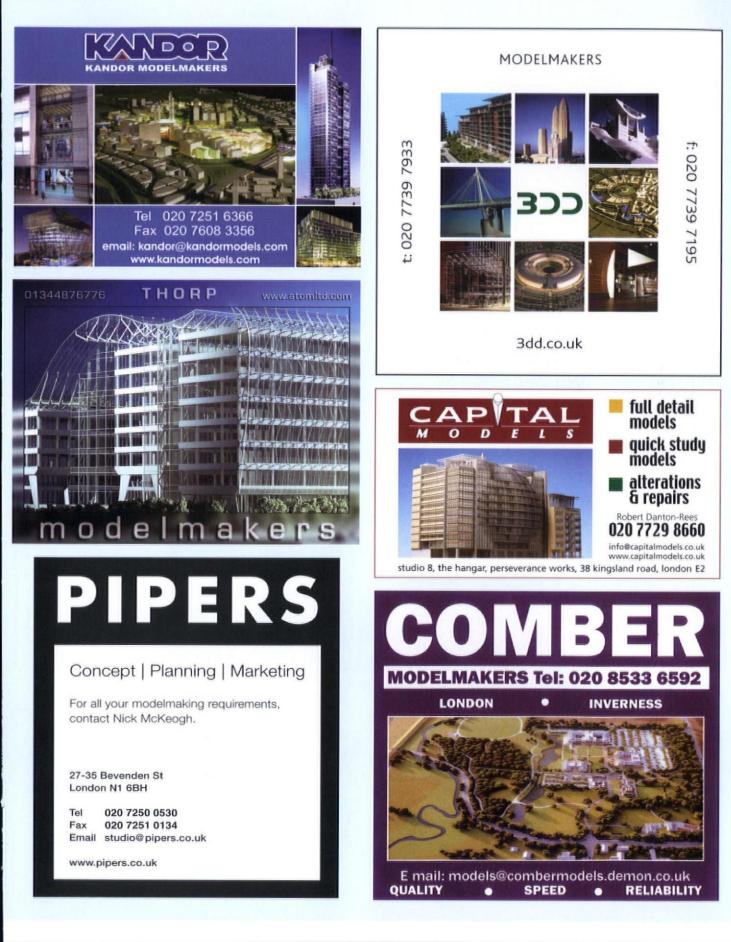
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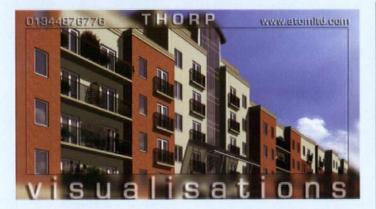


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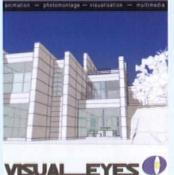


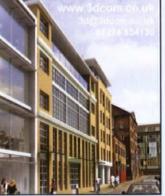


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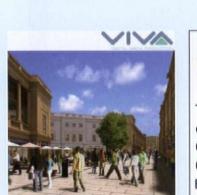














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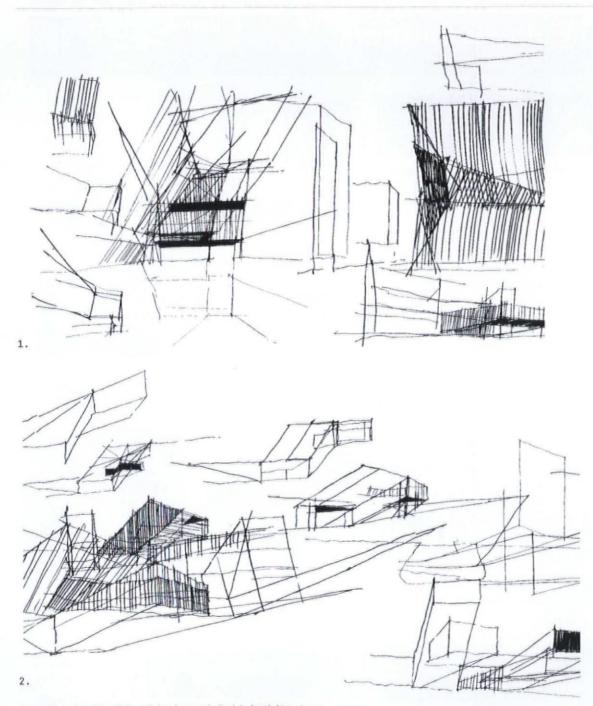
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### **SKETCHBOOK / CHARLIE WHITAKER**



Sketches by Charlie Whitaker of Reid Architecture
1. Studies for a concourse at an exhibition
space, Dartford, Kent
2. Form studies for an inhabited rail crossing,
Sittingbourne, Kent



### Respond to these panels at www.ajplus.co.uk/ajdirect

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### KINGSPAN



### AJ ENQUIRY 206

1,500m<sup>2</sup> of Kingspan Thermataper TT47 zero ODP was chosen for a £6.3 million project to expand the library on the main Uxbridge campus of Brunel University. The tapered product, designed to enhance water drainage from flatroof systems, was installed throughout the extension's single-ply membrane roof system.

### INSTACOUSTIC

SIMPSON STRONG-TIE



### AJ ENQUIRY 207

AJ ENQUIRY 205

Anchor Mill, Paisley has been converted into apartments by Kier Scotland for Persimmon Homes West of Scotland. Highperformance acoustic flooring from InstaCoustic has been installed on the three residential floors, together with acoustic isolating strips around all partition walls.

### GOODING ALUMINIUM



### AJ ENQUIRY 208

Gooding Aluminium's perforated and rolled ceiling panels are 'flying high' again with this installation at the offices of Digitas & Modem Media in London. The panels are instrumental in creating a bright and open spatial impression to the boardroom interior. See www.goodingalum.com/digitas

### AJ ENQUIRY 203

Stannah has supplied lifts to the spectacular heritage project where the SS Great Britain sits in her original dry dock in the Great Western Dockyard, Bristol. In total Stannah supplied four lifts; one three-stop passenger lift in the dockside museum and three vertical platform lifts on board and beside the ship.

Since its launch six months ago,

the ITB backer-free hanger -

designed exclusively by world-

leading Timber and Engineered

Wood Product (EWP) Connector

specialist Simpson Strong-Tie -

is taking hold across the UK with

the connector now being used in

more than 10 per cent of all new

British homes built this year.

AJ ENQUIRY 202 Metal Technology and Exterior

Profiles were responsible for the design and fabrication of bespoke doors, windows and curtain walling, worth £1.8 million, to Roehampton University's Whitelands College. Metal technology created bespoke profiles for a striking coloured pod window frame.

### AJ ENQUIRY 204

The concept of iGuzzini's showroom at the Business Design Centre in north London conceives the premises as a place where the attention concentrates on light. The walls are lined with a selection of products from the range offered by iGuzzini; this selection varies over the course of the year.



500mm Aluminium Fin and 50mm Tubular Louvre

Inspired by architecture, Levolux innovates, from state of the art aluminium aerofoil fins to internal shading solutions. Light, heat and glare --- all controlled by effective, discreet and often unique, solutions. Harnessing the emerging possibilities of building technology, Levolux pushes the boundaries to achieve your vision.

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