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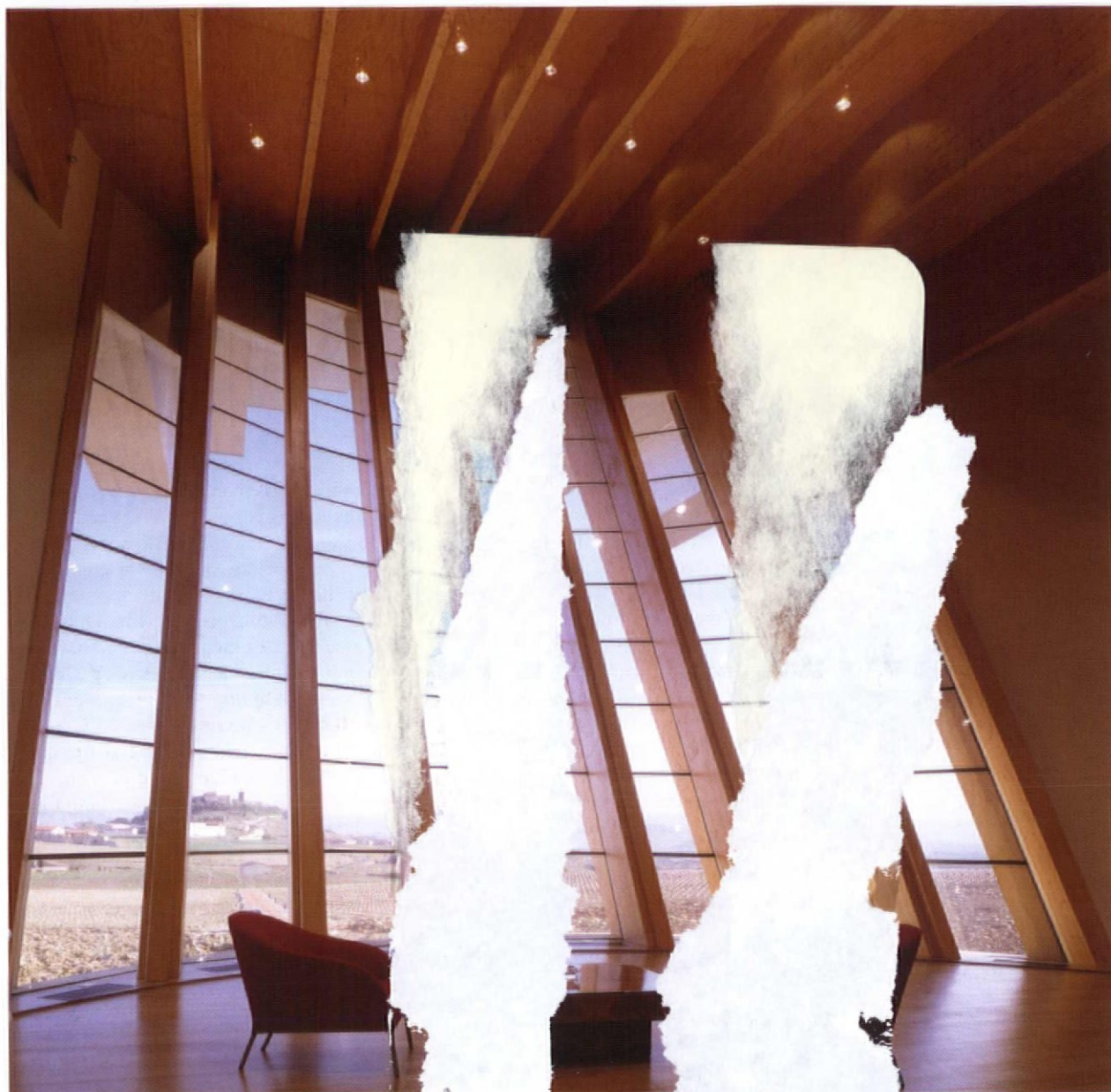
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## HOPKINS BECAME A LITTLE TOO WILLING TO PROVE THE VERSATILITY OF THE TENT

By Isabel Allen

Those who know that Robin Snell spent 10 years working for Hopkins before setting up practice on his own will detect a certain inevitability in his solution for the Water Activity Centre at Whitlingham Country Park (pages 31-44).

Having perfected the High-Tech tent, Hopkins became perhaps a little too willing to demonstrate the versatility of the form. The tented roof of the Mound Stand at Lord's Cricket Ground was a witty and appropriate take on the village green marquee. This breezy aesthetic made a comfortable transition to a range of quintessentially English institutions: Goodwood Racecourse, Hampshire County Cricket Club and even Glyndebourne, where the tented foyer mediated between the formal solidity of Hopkins' opera house and the informality of the traditional picnic in the grounds.

The tensile roof of the ticket office for Buckingham Palace perfectly expressed the building's pretensions but also its collapsibility.

But as the tents got ever more-sophisticated, they outgrew their *raison d'être*. At the Schlumberger Cambridge Research Centre and the Saga headquarters building in Folkestone the tensile roofs were explained on the grounds that they were 'appropriate to assembly' and were, accordingly, more or less limited to communal space. But it didn't really wash. There was always a suspicion that they represented an ill-judged attempt to introduce the language of family wedding jollity into a highly corporate milieu.

If Snell's Water Activity Centre is a tribute to his Hopkins days, it is more than an unthinking application of an architectural cliché. It is a back-to-basics exercise in matching function and form. In practical terms, the tensile structure acts – as a tent. It defines a space for assembly, provides shade from the sun and offers shelter from the rain. In aesthetic terms, it signals a building which is sporty, outdoorsy and, if not actually temporary, more than a little ephemeral.

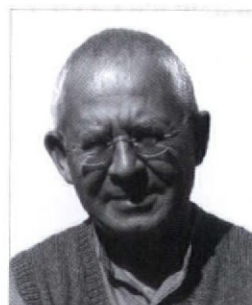
## CONTRIBUTORS



Colin Davies, who reviews the Archigram book on pages 58-59, is a professor in the department of architecture and spatial design at London Metropolitan University



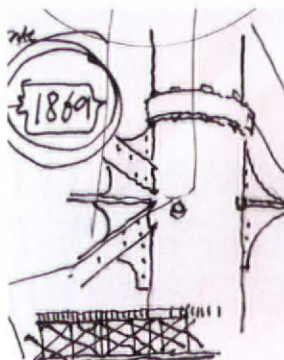
Paul Riddle, who shot Norfolk Watersports Centre on pages 31-44, is a photographer whose work has featured in a number of books, including Art Deco London



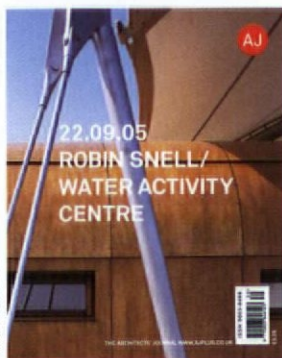
Birkin Haward, who wrote the building study on pages 31-44 and drew the sketchbook on page 74, is a principal of van Heyningen and Haward Architects



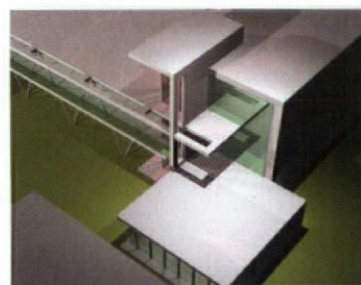
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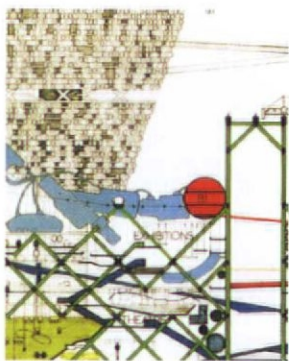
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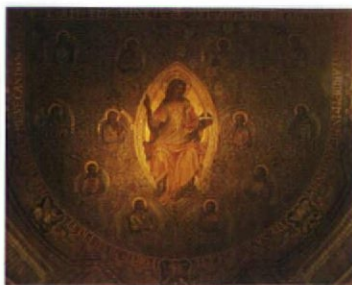




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#### DEVELOPMENT TAX PLANS SLAMMED

The British Property Federation has attacked proposed plans for a new tax on development put forward last year in the Treasury's Barker Report. The group has claimed that this 'uplift tax' – which would aim to capture a share of the 'value' gained from a planning permission – would be completely impossible to administer.

#### CO-LAB WINS OK IN BLOOMSBURY

Co-Lab Architects has won planning permission on appeal for an unusual mixed-use development in Bloomsbury. The scheme – which is for a cramped site occupied by a warehouse – has taken more than a year to work its way through the appeals process.

#### BATTLE TO SAVE LONDON POOL

A popular 1930s swimming baths in Islington, on the edge of the City, is under threat of demolition, it emerged earlier this week. Opposition Labour councillors have claimed that the Liberal Democrat-run Islington council is finalising plans to dispose of the Ironmonger Row Baths site for redevelopment, leading to a plea from the Twentieth Century Society that the baths should be spot-listed.

#### DOUBTS OVER LIVERPOOL DOCK

Liverpool's business community has cast doubt on whether the £130 million Princes Dock development by Spanish practice Javier Hortal can be finished in time for the 2008 Capital of Culture. The warning came just days after the crucial waterside regeneration project New World Square was submitted for planning last week.

#### BOLTON SHORTLIST UNVEILED

The shortlist has been announced for a pivotal council-run project which aims to revitalise Bolton's housing estates. Those shortlisted for the Bolton Great Estates Competition are: Arup with Outerspace; Ash Sakula; Cole Thompson Anders Architects; Levitt Bernstein Landscape Architecture with Team a Go-Go; and Taylor Young.



#### SHEPPARD ROBSON TO BUILD ON CAMPUS

Sheppard Robson has been given the go-ahead for this £25 million building to house the University of Manchester's astronomy, mathematics, physics, and photon science departments. The new 17,000m<sup>2</sup> building will be clad in zinc and split into three cantilevered 'sliding fingers'.



#### ANOTHER NAIL IN PRESTON BUS STATION COFFIN

The future of Preston Bus Garage, the much-loved Modernist behemoth in Lancashire, has taken yet another turn for the worse. The hunt to find an architect to design its replacement is now almost over. Lancashire County Council has received 18 applications from practices wanting to design the new interchange. The original station is earmarked for demolition as part of Terry Farrell's masterplan for the city.

#### ELEPHANT CARBON CLAIM

Southwark council has claimed that the massive regeneration of Elephant and Castle will have no impact on the carbon emissions of the area. Borough bosses believe that the vast £1.5 billion scheme will produce no more carbon emissions than the existing schemes on the site, despite quadrupling the number of homes.



### FARRELL MAKES ITS MARK

Terry Farrell and Partners has released this image of a new landmark building for London's Old Street. A planning application has been lodged with the London Borough of Hackney for the mixed-use 'regeneration' project. The scheme will include a courtyard surrounded by studio workshops, restaurants, a café, shops and residential units.



### DENSITY ROW AT POUNDBURY

A three-day planning appeal into a high-density residential scheme in the Prince of Wales' model village at Poundbury will conclude later today (22 September). The proposals by local practice Lionel Gregory would create two five-storey blocks and have come in for heavy opposition from existing residents of the Leon Krier-masterplanned village.

### BERMONDSEY FINALLY FACES REFIT

Long-awaited plans to regenerate a swathe of Bermondsey in south-east London finally look set to get the go-ahead. The completion of a lengthy and complex land-transfer procedure this week means the Bermondsey Square scheme by Munkenbeck + Marshall can now start on site. Originally being drawn up by Arup Associates, the scheme includes plans for a three-star hotel, 63 residential units, commercial units, an outdoor cinema and public square.

### IBSTOCK WINNERS REVEALED

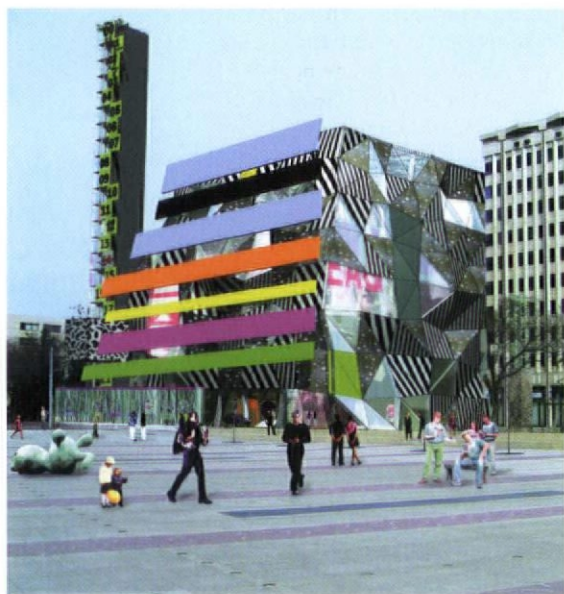
The winners of the Ibstock Downland Prize for Architects 2005 were announced on Monday (19 September). The five victorious schemes were selected from 109 entries submitted by architects across the south of England. Among the winners was Brighton-based architect Lap Chan, of the Morgan Chan Partnership, who won for his villas in Lewes.

### UNDER-FIRE YORK PLANS CALLED IN

Deputy prime minister John Prescott has called in controversial plans to expand the University of York. The £500 million campus proposals, designed by Terence O'Rourke, have been met with a wave of criticism and were even slammed by one of the university's own environmental dons (AJ 26.05.05).

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### ALSOP AND CO IN GALLERY REVAMP

This is the first image of Will Alsop's shortlisted design in the international competition to revamp and expand the Edmonton Art Gallery in Canada. The other finalists are Zaha Hadid; Canadian Arthur Erickson with Nick Milkovich and Edmonton's Dub Architects; and Randall Stout from Los Angeles. See all the proposed schemes online.



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# TOWERING THUMBS-UP

By Ed Dorrell

The Planning Inquiry report into Ian Ritchie Architects' highly contentious scheme for the Potters' Field site next to Tower Bridge has recommended approval, the AJ has learnt.

The top-secret document – which is currently sitting on John Prescott's desk – urges the deputy prime minister to approve the scheme, made up of a cluster of 'mini towers' on the south bank of the Thames.

The news will please both Ritchie and developer Barclay Homes, who have invested massive amounts of time and money in the project.

However, the inspector's report is no guarantee of success for the scheme. Prescott rarely rejects an inquiry recommendation but earlier this year he gave the green light to

Broadway Malyan's Vauxhall Tower despite an inspector urging that it should be knocked back.

If the scheme does win the go ahead, it will see the construction of one of the largest residential projects on the Thames. It will also have a significant mixed-use element with other cultural, community and commercial elements.

Ritchie has long argued that the family of 'thin, tapered 18-storey towers' would be completely sympathetic to the Shad Thames area of the capital.

Information that the inspector has come down on Ritchie's side will please CABA, which has actively supported the project in the past, but will devastate a host of conservationists that have

campaigning to have the towers thrown out.

Among the detractors was English Heritage, which argued at the inquiry that the project would seriously damage the setting of both Tower Bridge and St Paul's Cathedral.

But perhaps the most passionate opposition to the scheme has come from within the local authority, Southwark council, which rejected the designs two years ago at planning committee (AJ 04.09.03).

In a savage report, the council's planners dismissed the scheme. 'It is considered that the towers would unnecessarily compete with the elaborate detailing of Tower Bridge, the sleek lines of the Greater London Assembly and, to a lesser extent, the Tower of London,' the report said.





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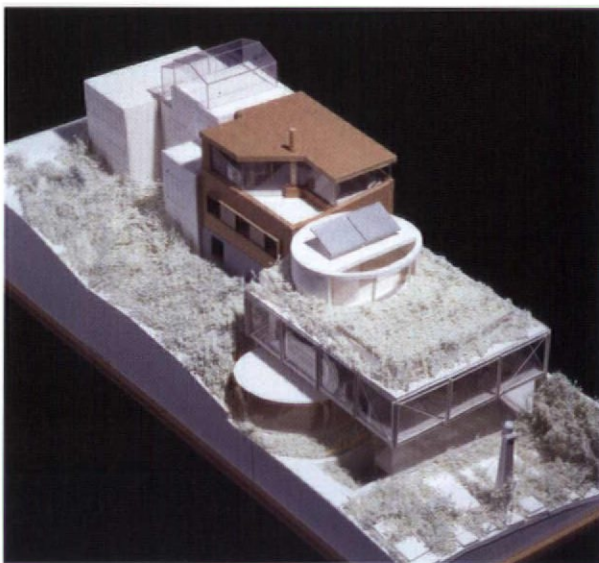
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## NEW SCHEME SPELLS THE END FOR WINTER HOUSE

The history of 85 Swains Lane, next to Highgate Cemetery in north London, is not without complexity. Currently sitting on the site is a two-storey, steel-framed house from 1982, designed by influential Modernist architect John Winter. However the house, which is mentioned in Pevsner alongside Winter's famous Cor-Ten house, will not be there for much longer – because Camden's planners have agreed it can be demolished. The unlisted house will now be replaced by an Eldridge Smerin scheme. 'We thought long and hard about the issue of demolition but we finally came to the view that it was an acceptable course of action in this instance,' said Piers Smerin, a co-founder of Eldridge Smerin, which shot to fame with The Lawns house – shortlisted for the Stirling Prize in 2001. The approach represents an about-turn from earlier proposals for the site, including one by Bere Architects, which retained elements of the existing house. However, Smerin felt the 'slightly jaunty quality of the house' was at odds with the sombre 'Gothic' cemetery. Surprisingly, there were few objectors to this development. Most were only concerned about the size of the scheme and not about the bulldozing of Winter's house, which was, according to the council, 'marred by poor material and construction qualities'. The new house is to be almost a third bigger than Winter's and will have a sheer elevation of black granite slabs and steel panels facing onto the lane. Work is expected to start at the end of October and should be completed next year.

*By Richard Waite*

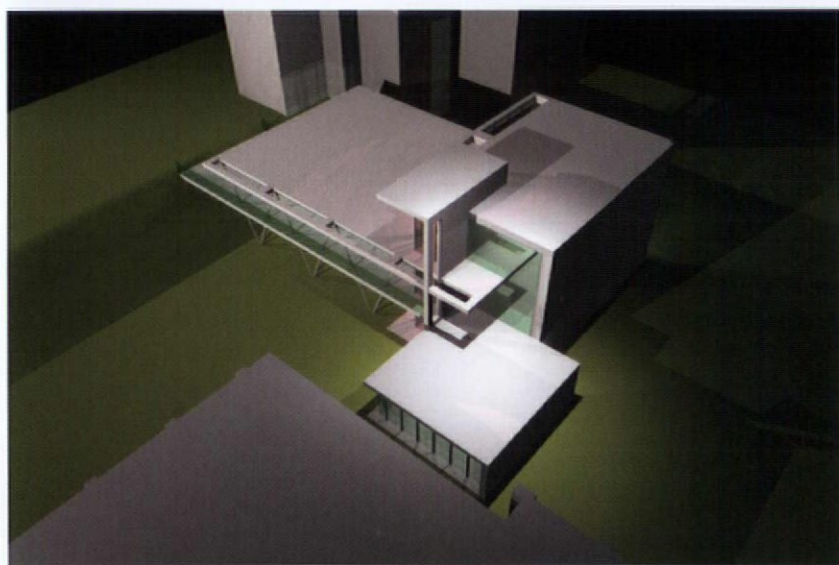


1. The two-storey unlisted house by John Winter will be demolished in a new development

2. Eldridge Smerin's scheme will sit next to the Highgate Cemetery in north London

3. Bere Architects had worked up a scheme that would retain elements of Winter's house

3.



The exposed-steel structure has helped reduce costs, assisted construction and will add to the library's individual nature

#### A-CUBE STARTS LIBRARY CHAPTER

Up-and-coming Manchester-based practice A-Cube Architects has unveiled these images of a proposed new library at Ashton-under-Lyne's sixth-form college. The 1,800m<sup>2</sup> building forms the fourth and final phase of the £8 million overhaul of the college's existing campus on the outskirts of Manchester. Designed as a 'rationalised and efficient teaching space', one of the main features of the £2.5 million library block will be an exposed, galvanised-steel structure. 'This has been done to create individuality and variety within the elevations,' explained practice director Faheem Aftab. 'It also dramatically reduced steel cost, assisted the lightweight nature of the construction and has led to the building's individual look and feel.' The practice expects to be given the green light for the scheme in April and hopes to complete the project in September 2007.

*By Richard Waite*





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## BRUM'S RUSH FOR LIBRARY

By Rob Sharp

'Rogers dropped from Birmingham Library project' is just one example of the plethora of headlines in the *AJ* this year that have emanated from the second city.

Richard Rogers Partnership's (RRP's) much-publicised problem with Birmingham council over its 'iconic' library for Birmingham Eastside is one tale of woe.

But where did this mess – the replacement proposals have just missed out on a huge chunk of PFI funding (*AJ* 31.08.05) – originate?

'The problem stems from 1999, when we were finalising plans for the regeneration of Birmingham Eastside – the plan was to regenerate "cores" around the city centre,' Sir Albert Bore, former council leader and one of the region's most influential politicians said.

A decision was made in 1999 that a new library in the Eastside area would generate a huge amount of footfall for a pivotal 'core' that was needed to lift it out of the doldrums.

Simultaneously, it was found that the '60s central library in Birmingham's Paradise Circus was in need of major repairs, that would cost local government about £40 million and that would still not bring it up to the standards of a modern library. Crucially, there would have been no space for the library's archives, which might have had to be withdrawn if the library could not provide the proper access.

The Bore-led Labour council realised that if the library moved to the Paradise Circus area, it could aid regeneration, encouraging the development of office space in

the now-vacant former library site. Council bosses then went out to tender for a library architect. In 2002, RRP was appointed to draw up the plans.

But then everything went wrong. In June 2004, just as the Labour council began to engage with government about funding the facility, it lost control of the council to a Conservative/Liberal coalition.

'They've now got the "we can't have that at any cost" attitude', said Bore of his political adversaries in the new coalition administration.

This council, after claiming it had considered various alternatives, then decided to go with a 'split-site option' for the library. This meant that the central and archive facilities would be housed on different sites, and finally killed off the Rogers scheme.

Critics claim that this decision was what cost the library a stab at a £130 million pot of government PFI money in August.

Rows regarding the cost of the new scheme continue. Bore claims that a split-site option should cost £147 million, while RRP's would have come to £150 million. The Tory council, however, has claimed that the Rogers option could now cost close to £300 million as a result of 'inflation and unexpected costs' (*AJ* 09.09.04).

As the battle rages, there is only one certainty that has emerged from this Birmingham project. Its reputation will be mired in scandal, even though all involved agree that the fine folk of Brum are still lacking the public facilities they deserve.



# THE BRAIN DRAIN

By Richard Waite

The drawing boards are empty. Tumbleweed blows past dusty scale models in the reception. *Robust Details* lies unread and untouched. The office whippet has long since made a break for it. This is the North.

Yes, there's trouble outside the cosy confines of the capital. A building boom combined with the lure of trendy London has left northern architectural practices struggling to fill their staff vacancies.

Firms are crying out for quality architects but there is nobody left to hear them.

A slight exaggeration, of course. But there is no doubt that practices in Yorkshire, the North East and the North West are having serious problems recruiting staff.

Take Huddersfield-based practice Above and Beyond. Founded in 1999 by Andrew Stoddart, the practice quickly increased in size to 14 staff. But,

as Stoddart explains, trying to get hold of top-notch designers to maintain this growth is becoming increasingly tricky.

He said: 'It is a real struggle for us to get staff who have the level of experience to expand our team.

'We are finding it particularly tough at the moment. It's certainly become more difficult than it was 18 months ago.

'I think we do suffer from being in Huddersfield a little,' he added.

Above and Beyond's experiences will come as no surprise to many firms. It is a miserable tale that is being repeated at practices across the North and there is no immediate end in sight

Stoddart said: 'We have been looking for six months to get two positions filled. Back in June we ran our own recruitment campaign

in which we only got two CVs – and they were both from overseas students.

'It is a big concern and we don't think our demands are particularly onerous.'

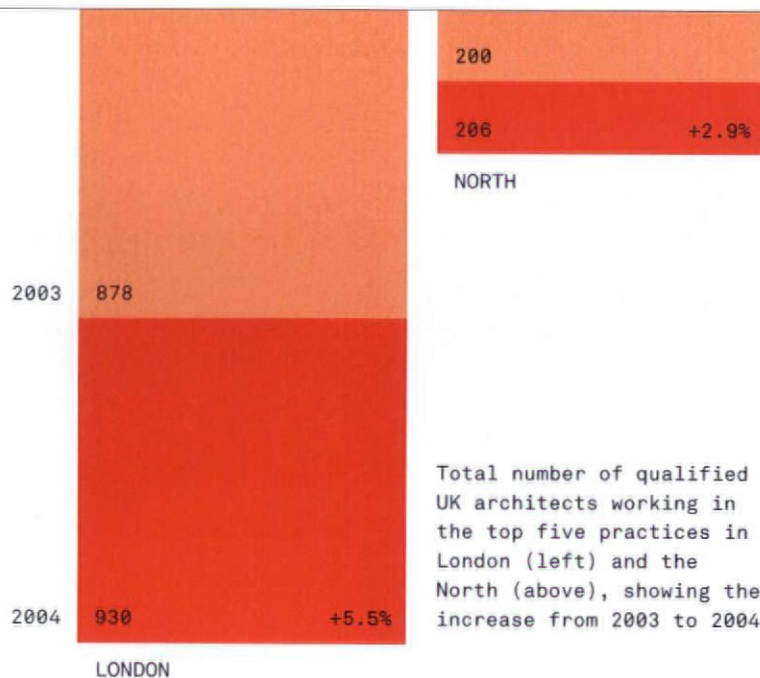
The greatest fear for Stoddart is that the lack of available talent will put a stranglehold on the company's future aspirations.

He said: 'Recruitment problems ultimately have an impact on the practice. If I can't assemble a team it will stifle our own growth and we will miss the opportunity to develop. It effectively keeps us still.'

So where are all the architects? Simon Barker, who heads up recruitment for Chetwood Associates' office in Leeds, has a good idea.

'There is a draw to London which is creating something like a brain drain,' he said. 'I'm not sure if enough people are aware of the opportunities across the





country, and therefore wrongly think it is all happening for architecture in London.'

Having worked in the capital for 11 years, Barker knows the bright lights and the hype will always attract the top designers to the capital. However, he feels architects have become blinkered due, in part, to the attitudes of the press. Which includes the AJ...

'This perception that everything is happening in London is linked to the media,' he said. 'There is a London-centred focus which doesn't really reflect how much is happening elsewhere.'

'But it isn't just the media that is responsible. Outside London, the RIBA and architects need to promote an awareness of architecture.'

Barker is not alone in demanding that practices make more of an effort. Even Gordon Carey of Leeds and

Newcastle-based giant Carey Jones admits that firms should be more 'proactive' in getting the message through, especially to graduates, that the quality of architecture in the North is on the up.

But it may not be that easy. Daniel Jary of Sauce Architecture in Sheffield, who also teaches at Sheffield University, said: 'The, probably accurate, perception among students graduating from universities in Sheffield is that local practices do not have the design sensibility to match their aspirations.'

'Sadly, many local practices seem to believe that the students' expectations are unrealistic, and that design quality comes some way down the list of priorities.'

'This is a view which tends to be supported by local developers, who continue to build lowest common

denominator architecture. The occasional exceptions to this rule generally use London architectural practices.'

According to Jary this is an issue that will not be solved overnight and, in the meantime, students will hunt for practices that value their abilities as designers, rather than just as CAD-skilled drawing machines. This is a sad situation for Sheffield, a city which is turning out some of the country's more capable graduates.

There is some good news, however. It has emerged this week that the RIBA has launched an initiative to tackle general recruitment issues west of the Pennines.

Paul Chappell, manager of RIBA Appointments, speaking from Portland Place, said: 'We will be providing a new service to the North West.'

'In addition to what we are doing already, we will be

working as a normal recruitment agency.'

'If it works out, there is the possibility we could set up an office there.'

Yet, despite the Institute's best intentions, the move will not solve the deep-rooted problem on its own.

Even Chappell admits 95 per cent of his friends from Nottingham University have ended up in the capital.

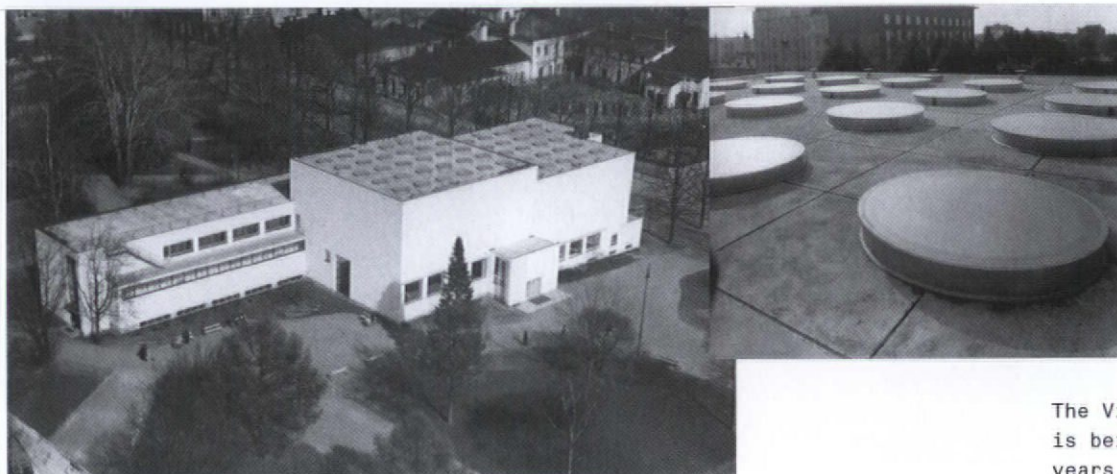
Until perceptions change, it will be difficult to stop graduates flooding down to London to ply their trade at the 'hip' design-led practices.

You only have to look at the numbers of architects from across the UK drinking in the cool bars of Clerkenwell to realise that won't happen soon.

Is that a whippet walking up Farringdon Road?

*Richard Waite was born and raised in West Yorkshire*





The Viipuri Library is being renovated after years of neglect from the old Soviet regime

## BID TO SAVE AALTO MASTERPIECE

By Ed Dorrell

A fundraising campaign has been launched to continue the restoration of one of Alvar Aalto's most important buildings, a library in the Russian border town of Vyborg, which was formerly Viipuri, the second-largest city in Finland.

Two British supporters of the library – Jeremy Melvin and Harry Charrington – have launched a bid to raise money in the UK to help with the restoration of the international Modernist masterpiece.

The building, completed in 1935, is considered by many to be one of the most important buildings in the region and is now on World Monument Watch's 100 Most Endangered Sites list.

The British duo hopes to persuade practices and designers to sponsor chairs designed by Aalto and manufactured by

Artek that would be used in the library.

The campaign – which coincides with the 70th anniversary of the building's completion in October – also aims to persuade companies to match the cash raised with a contribution to the actual renovation project.

The money would go towards repairing the extensive damage inflicted on the building following the fall of Viipuri into Soviet hands in 1940. Contrary to common perceptions, the building did not suffer badly from bombing during the Second World War.

Instead it fell into disrepair in the following decades through lack of care. After finding itself behind the Iron Curtain, the building was drastically damaged by a

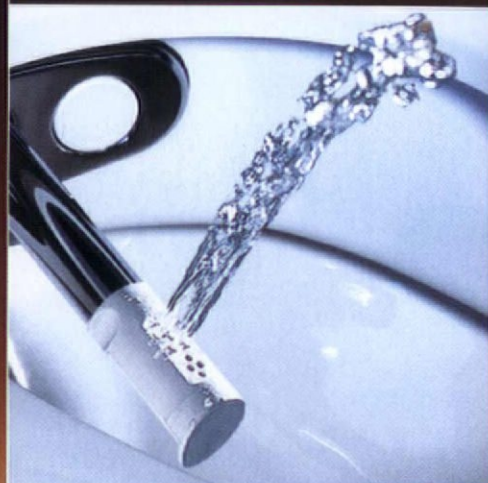
series of botched repairs by various local authorities keen to simply keep it open as a working library.

However, local campaigners have now discovered that it is possible to restore the building to its original form and condition. Vyborg architect Sergej Kravchenko has carried out a survey and uncovered the mistakes made by previous generations.

For further information, visit [www.artek.fi/linked/presen/ARTEK\\_orderform.pdf](http://www.artek.fi/linked/presen/ARTEK_orderform.pdf) or email [harry.charrington@uwe.ac.uk](mailto:harry.charrington@uwe.ac.uk)



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*'Girls ask Daniel to sign their chests. It can get a little odd'*

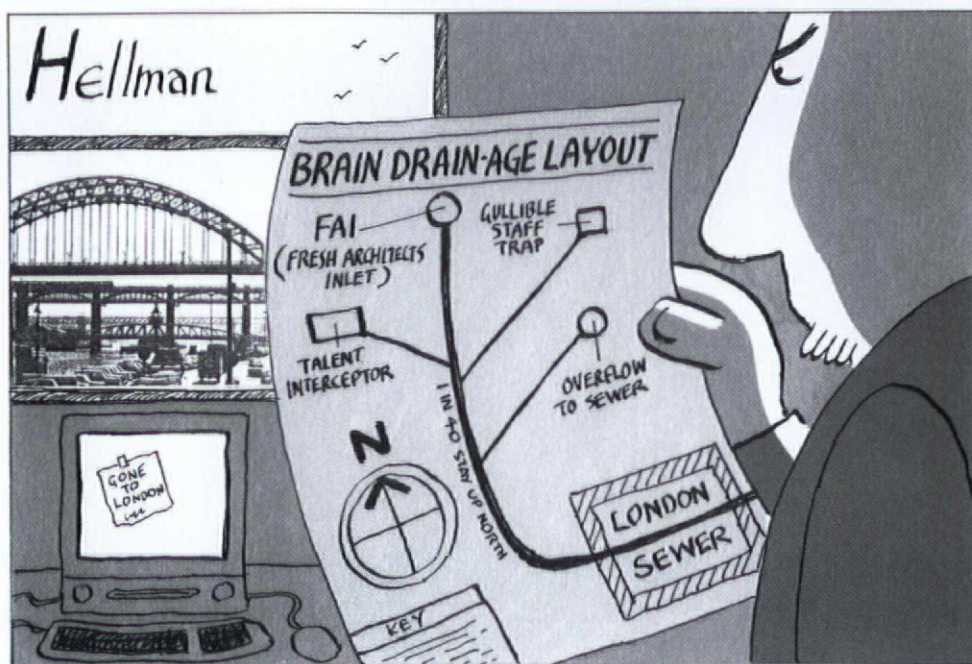
Libeskind's 'scheduling director' Thierry Debaille on the hazards of stardom. *Times*, 13.09.05

*'For the first time, walking into the National Gallery will not feel like an act of architectural anal retention'*

Jay Merrick appreciates Dixon Jones' new entrance hall. *Independent*, 14.09.05

*'Could I have been a better father? Or a better husband, friend, son, brother? Those are things I could have regrets about. But for a building? I don't think so'*

Peter Eisenman ponders his lot. *New York Times*. 18.09.05



## LEGACY OF LAUGHTER

To **Richard Feilden**'s memorial last Wednesday, an upbeat affair. Following a 'life-cycle', in which 300 cyclists clogged roads from Marble Arch to Embankment, the service at Inner Temple was good value. Gathered in a vast tent, borrowed from singer **Peter Gabriel**, the crowd heard of Richard's life from his student days, when he led revolts in Cambridge, to his campaign to improve PFI schools' design. More bizarre events were the office band, with **Bill Gething** on guitar, and staffers in naked suits imitating surveyors. Never let it be said that Richard set up an average practice.

## AUDIENCE FIGURES

Star Wars at the Hackney Empire. No, not a screening of **George Lucas**' film at the

renovated theatre. Sparks flew at last week's debate on 21st Century Towns at the Empire, chaired by **Griff Rhys-Jones**. Local politician **Eseoghene Okonedo** said she was 'the only black person attending', dismissing Jones' claims the theatre reaches out to black communities. Jones said the people at the event had just come along to debate a bit of town planning, and didn't necessarily reflect the audiences that the venue often sees. A case of 'The (Hackney) Empire Strikes Back'?

## MELLOW YELLER

**Zaha Hadid** was at the London launch of the touring exhibition by Chinese practice **MADA s.p.a.m.** at Candid Arts Trust. Berlin gallery **Aedes** made the show available and Zaha praised its enterprise. She

recalled that Aedes hosted her first exhibition in 1994 – a bold step. 'In those days I could be very difficult,' she said. 'I have mellowed since then.' As one member of the audience said: 'Zaha does irony.' Mellow is not the word AJ staffers use to describe stories that emanate from Ms Hadid's offices.

## HASSELHOFF IS COVERED

An extraordinary rumour reaches Astragal's ears. The brilliant *Baywatch* star **David Hasselhoff** is set to feature in a new film as an architect. The AJ's sister title, *The Architectural Review*, has been contacted by set designers keen to hang dummied-up front covers of the mag, with The Hoff's face, in the character's office. The AR, of course, said yes. How could they turn down a true great like The Hoffmeister?



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## NEW PRACTICES NEED THE ESTABLISHED ONES, AND THE ESTABLISHED NEED THE NEW

Perhaps it's human nature to always want what you haven't got. When you're a newly qualified architect, you yearn for the knowledge and confidence experience gives you. Yet as you get older you desire a return to the fearless design zeal that the young seem to have in abundance.

Without the help of established architects, commissions for youngsters are hard to come by and projects of any scale are hard to deliver. However, more established practitioners need a fresh, energetic eye on their projects with a contemporary skills base to visualise their architectural ideas. We all know that the new need the established and the established need the new: so where are the opportunities for crossover between the two?

The concept of incubation, where a start-up practice is given free office space and the use of infrastructure in a larger, more established firm, is a relatively new phenomenon in architecture. It cements a bond between the practitioners through direct cohabitation and can be a mutually beneficial relationship.

A young architect going it alone faces a terrifying array of options for office space: long leaseholds which they are

unable to commit to financially, shared desk space in a suspect postcode (then try getting a bank loan), or, if they can rope their long-suffering partner into it, perhaps a live/work unit. Although set-up costs are now minimal – one trip to PC World and you have a fully functioning office for half your PII fee – those without financial backing can struggle.

In contrast, an 'incubatee' can enjoy:

- financial security (low risk, low overheads);
- a professional 'front door' for clients;
- experienced advice and industry knowledge (from daily contact with their mentor); and
- work opportunities (smaller projects that come into the larger office may be passed on to the fledgling incubatee, larger contracts can be bid for in partnership).

On the other hand, the experienced practitioner gets:

- an influx of new thinking, skills and experience;
- a committed design team, who can get smaller projects that financially, as a larger practice, they would be unable to sustain. The client stays in contact with the practice, which may mean more work;
- the possibility of a high-profile win due to the young

bucks' flair and visuals combined with the incubator's professional standing; and

- a chance to raise their media profile by association with a 'bright, new thing in the architectural world'.

Exciting, progressive and inclusive, this new way of working benefits the profession as a whole in two ways:

- young architects not 'flying by the seat of their pants'; and
- a strong, competent and diverse new generation of practices, whose talent is not hamstrung by lack of cash or contacts, is created.

A rash of incubation centres aimed at hi-tech and IT start-ups has sprung up around the UK, offering workspace and high-level guidance on intellectual property, law, fund-raising and business development. But architecture is a very specific field and young practices shouldn't have to work in a bubble. Perhaps it is time for the RIBA or the Architecture Foundation to step up and enable this new working phenomenon by actively bringing new and established practitioners together.

*Holly Porter works for Kohn Pedersen Fox in London.  
Email: [ajcolumnists@emap.com](mailto:ajcolumnists@emap.com)*



A black and white photograph of a woman in a black dress, seen from the side, looking down at a modern kitchen faucet. The background is dark, and the lighting highlights the woman's profile and the metallic surfaces of the faucet and sink.

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## STUDENT SHOWCASE

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

Kerry Walshe, a year-six student at Manchester School of Architecture, designed 'The Phototropic Interseasonal City' for a site in Salford as part of an effort to give the borough a sense of identity. Shown is one of a series of high-rise buildings intended to provide a 50 per cent reduction in energy consumption compared with the norm. Shown here is the tallest, 30-storey, tower, divided into three zones: retail at the base; offices above; and residential pods at the top. Free solar energy comes from roof-top photovoltaics and solar thermal collectors.

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## A vertical sequence of four photographs showing the interior of a modern building. The images focus on glass railings and reflective surfaces. The top photo shows a glass railing with a reflection of a person. The second photo shows a glass railing with a reflection of a person. The third photo shows a glass railing with a reflection of a person. The bottom photo shows a glass railing with a reflection of a person. The images are arranged in a vertical sequence, showing different levels of the building's interior.

# UNILOCK

ENQUIRY 21 ON CARD  
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## CATHEDRAL STUDY PLACES SUBSTANCE OVER STYLE...

How refreshing to read your building study on Gothic Design Practice's work at St Edmondsbury Cathedral (AJ 08.09.05) which took a considered, analytical review of the design qualities of the completion of this iconic landmark structure despite (or even as a result of) its Gothic style.

As an urban designer, a CABE enabler and an architect practising in the belief that good contextual design transcends style, I have long awaited such a balanced appraisal of an unfashionable building's qualities – no matter the style in which it is designed.

More than a decade ago I presented a keynote paper to the Institute of Historic Building Conservation suggesting that conservation officers and English Heritage staff should appraise the qualities of proposals before them on the merits of their design qualities, and not on their style. When proposing extensions to traditional/historic buildings many architects will have had their proposals for extending in traditional style criticised for not being 'modern' and also proposals in a contemporary idiom for not being 'pastiche'. Such criticism is often based on personal prejudice without any consideration of genuine design issues.

The need for all involved in the appraisal and evaluation of projects (whether planners or the press) to consider the benefits of underlying design qualities (for example, as presented in Design Quality Indicators) rather than personal preferences on style is paramount if we are to enable architects to develop a sensitive, varied and intelligently rich architectural style in response to our urban and rural development needs.

Thank you, Alan Powers, for leading the intelligent way.  
*Derek Latham, Latham Architects, Derby*

PS. Compliments also to the modesty of Warwick Pethers, who used his entire 'Architect's Account' to inform us of the contribution of other members of the design team, rather than his own input!

## ...ITS FUNCTION RAISES IMPORTANT MORAL ISSUES...

The letter jointly signed by Clare Lasbrey and Ian Robertson (AJ 15.09.05), actually raises more questions in my mind than the writers' own disquiet concerning the relevance of religious (specifically read 'Christian') architecture today.

Whether or not the function of a building can be described as an 'anachronism', for one. What are the 'international events', mysteriously hinted at? If it is true that 'Western culture' (whatever one may believe this is anyway!), 'is based on a 2,000-year-old lie' – why in heaven's name is this 'unfortunate'?

As to the perceived anachronism of a church having a congregation in our post-Christian society, a Biblical reply is – 'where two or three are gathered in my name' – not two or three hundred, thousand, million etc. Any number will make up a congregation. The further question this raises is what is a congregation? A reasonable argument could be made for including casual visitors, sightseers and even the odd lover of architecture as part of an impromptu congregation during a service.

Their final question, however, is relevant, as it does open up a ginormous can, squirming with densely packed and slippery worms. To what extent may we take into account the function of a building when making an architectural assessment? In functional terms only, how far is architecture independent of moral judgements? What to make of a well-designed gas chamber, torture chamber, armaments factory, etc? And whose mores are to be used for this value judgement?

To the penultimate question, I can only answer what one of my mentors used to drum into me – you are a human being first, an architect second.  
*Thomas Burfitt-Williams, London*



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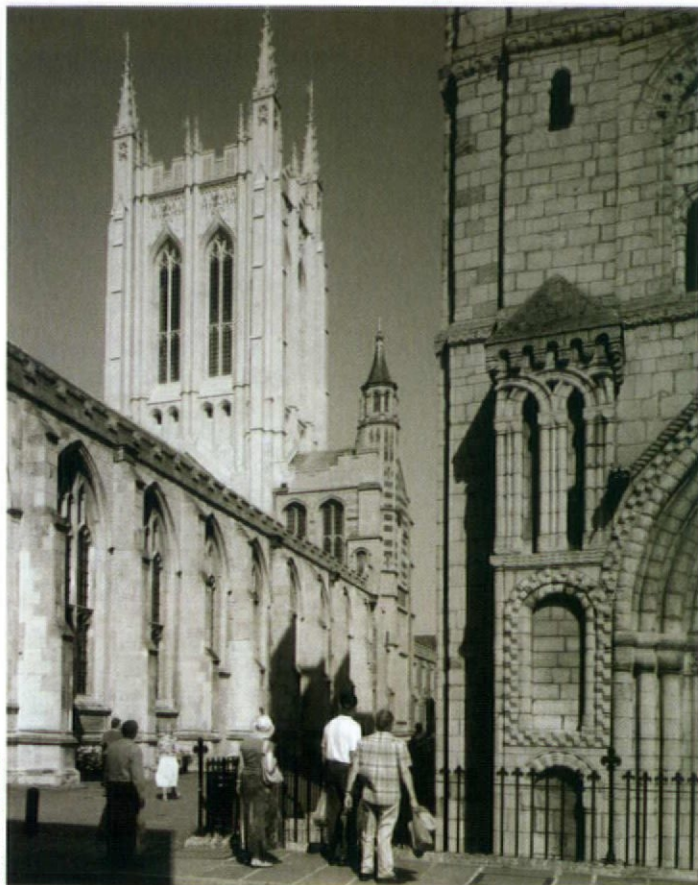
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The Gothic St Edmundsbury Cathedral – are questions over its use relevant, or is design the real issue?

#### ...BUT SHOULD BELIEFS BE PUT ASIDE FOR A MOMENT?

I, and I imagine many other Christian architects and designers, find Clare Lasbrey and Ian Robertson's assertion that churches are anachronistic and that Christianity is close to being proven as a 2,000-year-old lie incredibly insulting and more than a little ignorant. While I wouldn't wish to reinforce the origins of the Christian faith in the pages of the AJ, it seems to me that the authors might as well judge any modern office building against the possible rise of home working, or the growth of new shopping centres against the rise in internet shopping.

To imply that a building is an anachronism because it does not fit in with your personal beliefs, or because of future, unknown, knowledge or events is not the basis for valid criticism.

*Julian Harding, via email*

#### 3D – NOT 2D – IS THE WAY FORWARD FOR CAD

Good to see something on the subject of CAD (AJ 15.09.05), even if it didn't go quite deep enough. In my long years hunched over drawing boards there was very little to write home about, apart from the latest non-clogging Rotring.

But CAD is now a driving force in the design process itself, particularly with the advent of 3D, which demands a totally different approach to work methods. Who wants to draw the damn thing several times and do quants on a calculator when one model does it? Trouble is, you can't get away with things in 3D the way you can in 2D. Once mastered though, 3D object-oriented CAD is nearly twice as fast as 2D, so you can afford a bit more time to get it right, especially with Parts E and L looking over your shoulder.

A pity Joe Croser did not include Nemetschek's Allplan in his evaluation shortlist. My experience with this programme – well established in Europe – leads me to recommend at least a demo from a reseller. Bells and whistles – or nuts and bolts?

*Martin Woodroffe, via email*

#### IMPORTANT APPRENTICES DESERVE OUR SUPPORT

I wanted to thank the AJ for all the support you show to apprentices who often fail to get the recognition they deserve.

I recently attended the Apprentice of the Year Awards Ceremony at the National Construction College. Among other awards it celebrates the success of every steeplejack and lightning conductor apprentice studying at Bircham Newton in completing their training. The ultimate accolade is the Apprentice of the Year Award. One apprentice from each trade is selected. In the steeplejack industry, apprentices compete for the coveted Ted Fuller Award. Andrew Raw, an apprentice with Bailey International Steeplejack Co, won the award.

The equivalent award for lightning conductor lads is the AW Elliot Award. This year's winner, Jay Stefan Crew, is an apprentice with JW Gray Lightning Protection.

The support you have shown has been invaluable in raising the apprentice shortage issue and drawing attention to the work the National Construction College, CITB and the ATLAS Training Group are doing to address this.

I believe there are two types of organisations; those that train and those that poach. If you don't train your staff you have to try and poach from those that do. Companies that invest in training are more successful than those that do not.

Now is the time to stop the poaching and start the investment. Let's make 2006 a record year for apprentice intake and ensure a viable and profitable future for the industry!

*John Ashmore, Chairman ATLAS Training Group*

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





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# **ROBIN SNELL/ WATER ACTIVITY CENTRE**





## THE SEMI-CIRCULAR FIGURE LEADS ONE TO WONDER WHICH CAME FIRST – THE IDEA OR THE SITE?

*By Birkin Haward. Photography by Paul Riddle*

*Robin Snell established Snell Associates in 1994, having worked for more than a decade with Michael Hopkins. One strand of the practice's work is redeveloping listed buildings in historic urban settings, such as the Arnolfini Centre for Contemporary Arts in Bristol – which opened this month. Snell has also completed an art gallery for the Surrey Institute of Art & Design and is working on a new stadium for Fulham Football Club.*

The bird has landed. Imagine Concorde touching down at Heathrow and you have some idea of the form of the new Water Activity Centre at Whitlingham Country Park, near Norwich. With a backdrop of Carrow Road football ground, the Castle (home of the Norwich School painters) and the many church towers, more than 100ha of gravel workings have been transformed, within a stone's throw of the city centre.

The water park lies south-east of Norwich at Trowse and offers aquatic activities, including sailing and windsurfing, around two artificial waterways – the Great Broad and Little Broad. Since 1988 the flood plain of the River Yare, immortalised in the works of Arthur Ransome and John Betjeman, has generated nearly four million tonnes of gravel. As gravel-working was finished, the restored Broad was returned to an appropriate water level for use by watersports and fishing and to provide water-edge habitats.

By early 2005 the Great Broad had been completed and was ready for the next phase of development. Land Use Consultants was the masterplanner, working in conjunction with Savills, land agent to the owner, Sir Timothy Colman.

Following competitive interviews, Snell Associates was appointed by the Whitlingham Trust as architect for the country park in 2001. This was an interesting choice over more established firms. Snell's experience was unquestionable, having spent 12 years at Hopkins, his time there culminating as project architect for the Glyndebourne opera house (no small achievement), but he had not built a great deal during his first years on his own.

The masterplanning study anticipated 100,000 people a year would visit the park and the initial project was to convert an existing Norfolk long barn on the south side of the Great Broad, an impressive 1.6km stretch of water, into a visitor centre with an adjacent café/pavilion. Planning permission for this was granted in 2003 and the work is scheduled to finish by the end of this year.

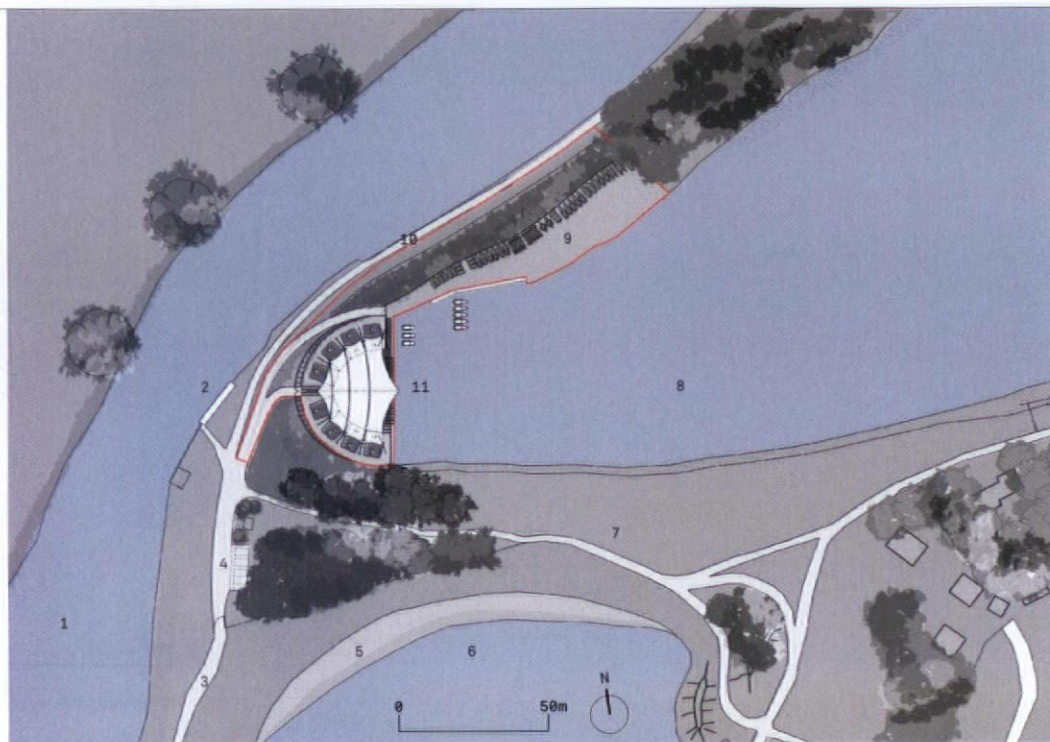
Thanks to some significant funding, particularly from Sport England, this project was overtaken by the separate Water Activities Centre, 300m away, completed this summer. The client for this was now Norfolk County Council (NCC), granted a lease by the Whitlingham Trust to run water activities.

At this point there was no defined brief for the project. As Snell puts it: 'It gradually emerged through a dialogue between NCC Youth Services, Sport England and the design team'. Snell pays particular tribute to the contributions of Ali Webb from the education department and Dave Holden, the centre manager. Despite lacking the comfort of working within the recognisable building typology, developing the design 'made for an exciting process where nobody knew what the outcome was going to be'.









- KEY
- 1 RIVER YARE
  - 2 RIVER BUS SET-DOWN
  - 3 ACCESS ROAD
  - 4 DISABLED PERSONS SET-DOWN
  - 5 BEACH
  - 6 LITTLE BROAD
  - 7 FOOTPATH FROM CAR PARK
  - 8 GREAT BROAD
  - 9 BOAT PARK/SHIPWAY
  - 10 RIVER FOOTPATH
  - 11 WATER ACTIVITY CENTRE

1.

1. Plan of the water centre's site, adjacent to the River Yare
2. The 'bird's-wings' roof, reminiscent of Concorde, provides an umbrella for the centre

The core idea that began to emerge was a clustering of interrelated and sympathetic activities – workshops, a teaching room, changing rooms, stores and administration. Snell's inspiration was to group these around a shared all-weather community space, metaphorically and, as it turned out, more literally under (or partly under) one umbrella. Our conversation turned to the influence of Norfolk beach huts and we were also reminded of Will Alsop's changing tents at his early (1988) Sheringham swimming pool.

The decision on the siting seemed inevitable to both the client and the design team – strategically located as it is in a natural bowl at the head of the Great Broad adjacent to the River Yare, providing stunning views over the water – although the resulting semicircular figure (a familiar figure from the Hopkins stable) leads one to wonder which came first – the idea or the site? Clearly it is a highly prominent site when viewed from the park and surrounding area, and the planners, encouragingly, were prepared to see something ambitious. It also has important links to the Little Broad and the Yare River bus set-down. Existing car parks, slipways and the visitor centre and its location ensure the boat-storage area can be consolidated and screened on the north bank of the Great Broad, masked from the river by the riverbank. But it does seem a bit cramped as a long-term proposition.

Nevertheless, the three-dimensional form of the building responds excitingly to its location. It is designed to float above the ground and nestle within the sloping banks surrounding it – which will be planted with a variety of local grasses and wild flowers.

The semicircular form of the building certainly focuses attention on the communal space and the expanse of water beyond, which also aids supervision of the water users. The structure is elevated 1.1m above the natural ground level, like a raised ship's deck sitting above the existing low-lying marshy ground (which is prone to flooding) with a flight of steps down to the water's edge. This makes it clear that it is not the prime intention to pull boats up here – access to the boat launch area is down a timber walkway on the north side. Cabins surround the deck and accommodate the changing rooms, storage, reception, administration, maintenance and teaching facilities.

A PTFE structural fabric canopy forms the 'bird's-wings' sail roof, which stretches out to cover the central space with a span of around 36m. Clearly there must have been a number of options open to the design team at this point. The built solution comprises a large tubular-steel truss cantilevered from the ground through the timber walkway at the entrance. This in turn supports curved tubular beams at right angles which disappear down the gaps between the cabins. Is the pay-off – the dramatic uninterrupted view up the Great Broad – worth it? I'm not convinced. It's all very heavy looking and, frankly, a column or two along the water's edge seem a reasonable trade-off for an alternative that could have felt more in scale with the lightness of the rest of the scheme.

The cabins are made from prefabricated external plywood skins covering an internal curved glulam structure. Materials and finishes minimise long-term maintenance.





2.

Each cabin is a self-contained and self-sufficient unit allowing flexibility of use during the busy high season and quiet winter periods, when the centre may focus more on land-based teaching activities and courses. Each cabin is about 8.4m long by 5.3m wide, and is insulated, ventilated and heated according to its particular function. The main structure consists of 360 x 90mm glulam beams at 1.2m centres braced together by two layers of 6mm sheathing plywood. This structural shell is clad in plywood sheets on battens with a waterproof membrane, which is ventilated and acts as a rainscreen covering the main stressed-skin structure. The cladding is 'Bruynzeel BV' plywood, which is especially suited to the marine environment and is used to build boat hulls.

It is sealed with a Sikkens waterproof sealant with a maintenance period of five years. The cabins sit on glulam skids raised off the ground by galvanised steel brackets to ensure natural ventilation and a free flow of air around and through the buildings.

The structural shell construction allows the internal walls to be easily removable to suit any future user requirements. The fronts of the cabins are fully glazed to maximise the amount of natural light. Natural ventilation is achieved through glazed vents in the sides of the units. It was originally intended that the cabins would be prefabricated in halves and joined on site. In fact, the first two were built this way but, as is often the case with short-run prefabrication, in the end only the cabin frames were prefabricated.

As built, the cabins sit partly under and partly outside the fabric roof, and one does wonder how they will weather. The full

complement of cabins has been built in the first phase, whereas it had been the intention to build fewer initially, which would have headed off the criticism of potential lack of expansion.

If there is a nagging worry, it is that the whole ensemble is a bit too neat and tidy. My own experience of boatyards is of large, cheap sheds with plenty of space inside for all the elements that make up waterside activity and where internal subdivision can be into different shapes and sizes. By choosing this site – with its undeniably dramatic, almost inevitable sense of homecoming and location – some sort of closed or semi-closed form was always going to be on the cards. A more straightforward location might have generated a simpler building and allowed natural expansion or adaptation without any loss of excitement. It remains to be seen how restrictive this siting decision was as the project beds down.

However, on the day I visited the whole park was buzzing and the new addition certainly has a delightful and engaging charm wholly appropriate to its setting and purpose. The water sparkled, the breeze blew and white clouds drifted through a blue Norfolk sky. Life-jacketed kids in their Oppies, Toppers and Lasers scudded across the water. Further up the Broad, groups of canoes were cutting through the spray. The whole picture almost focused on the raised vantage point of the new centre.

I came away grateful for the vision of those that founded the trust and hoping that this team would be given further opportunities to delight the eye in a manner that Cotman and Crome, of the wonderful Norwich School, would have appreciated.



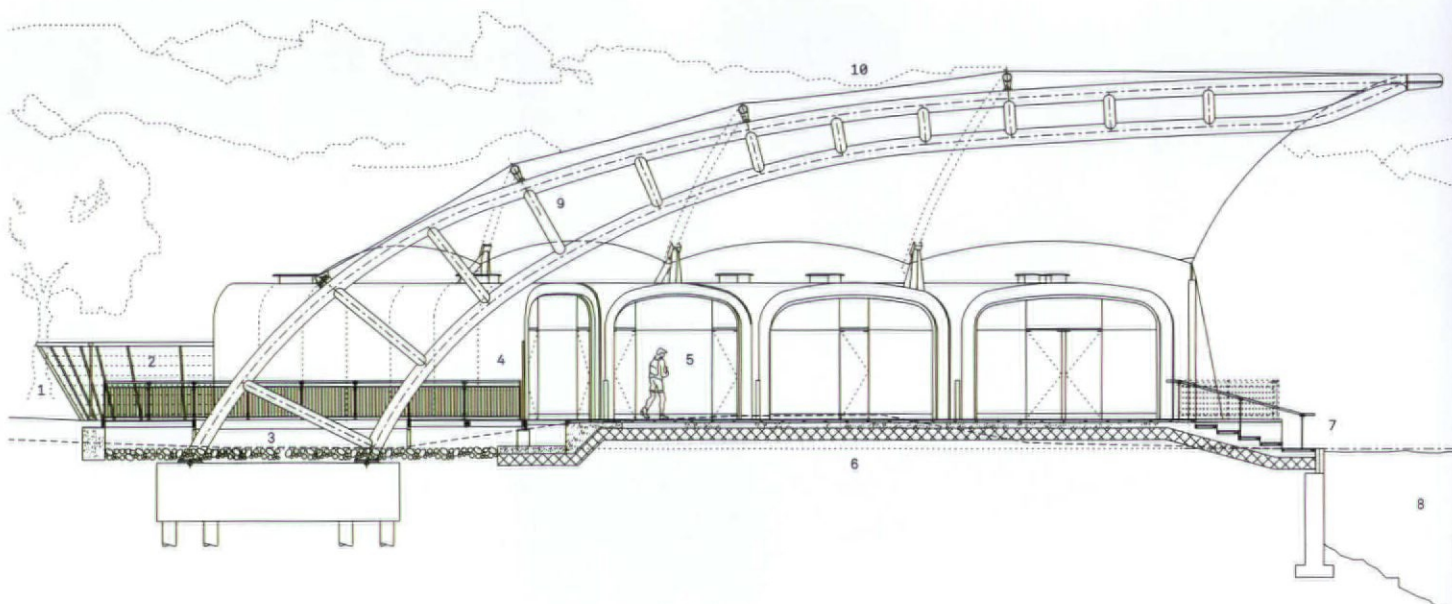






3. The cluster of activities is arranged around a shared community space, overlooking the Great Broad



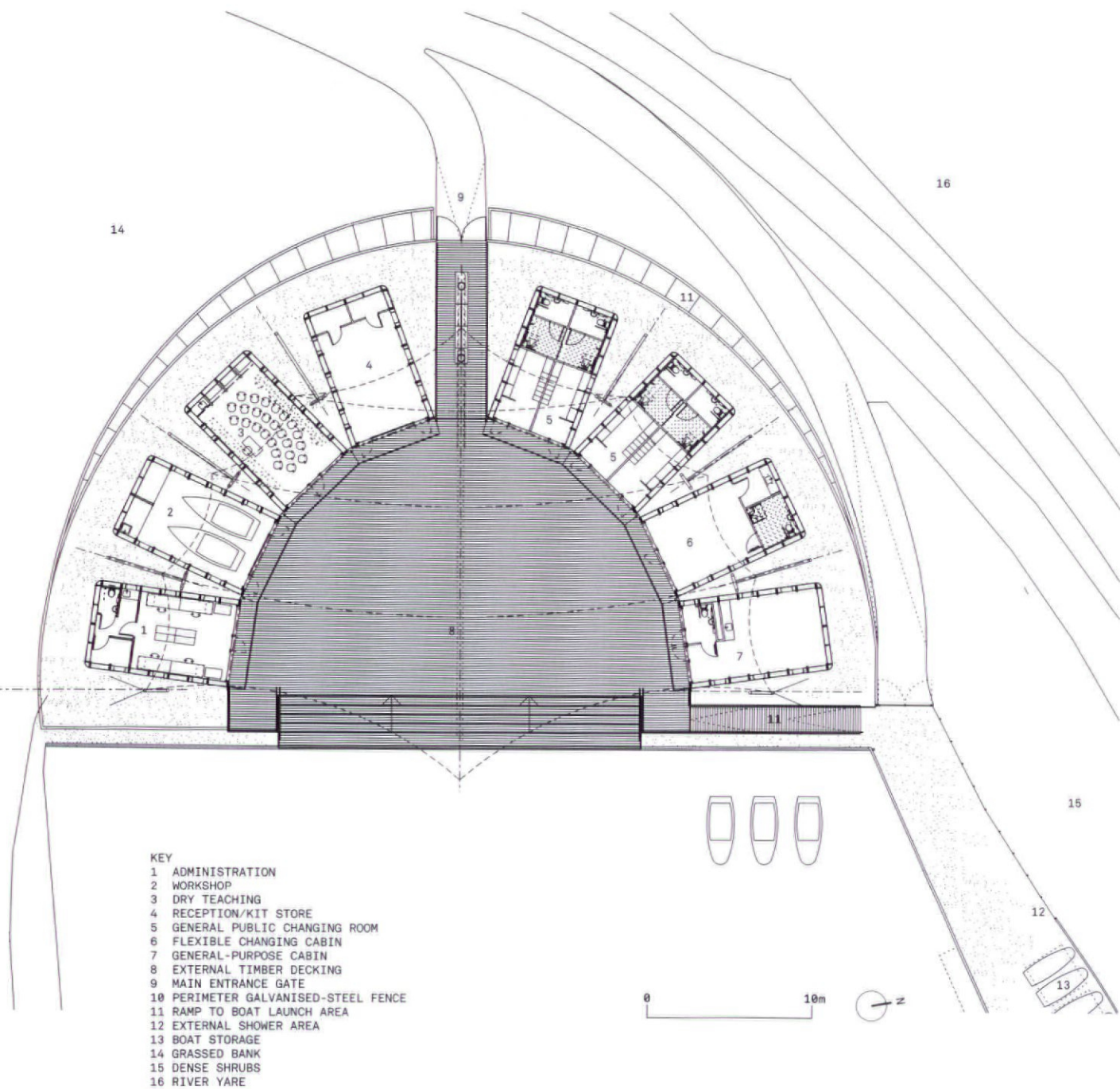


- KEY
- 1 PERIMETER SECURITY FENCE
  - 2 ENTRANCE BRIDGE
  - 3 PEBBLE MOAT
  - 4 TIMBER CABINS
  - 5 DOUBLE-GLAZED ENTRANCE SCREENS
  - 6 CENTRAL ACTIVITY SPACE
  - 7 STEP SEATS TO THE BROAD
  - 8 GREAT BROAD
  - 9 CANTILEVER STEEL SPINE TRUSS
  - 10 STRETCHED-FABRIC CANOPY

0 10m

4. Section through the water activity centre





5. Plan



## STRUCTURAL ENGINEER'S ACCOUNT

Whitlingham Water Activities Centre comprises eight cabins that house training rooms, changing rooms and workshops arranged in a horseshoe around a central courtyard. The courtyard and cabins are sheltered and shaded by an open-fronted fabric canopy.

The construction of these large [about 8.5m x 5m] and rigid structures presented Buro Happold with a number of engineering design challenges, due to the site's very poor ground conditions, limited access and the programme constraints – since the project needed to be complete in time to receive Sport England funding. Prefabrication of smaller transportable modules was considered to be the ideal way of overcoming these issues.

A further challenge was the desire by Snell Associates to design a fabric canopy over the space, which did not have the form or appearance of a traditional doubly curved surface.

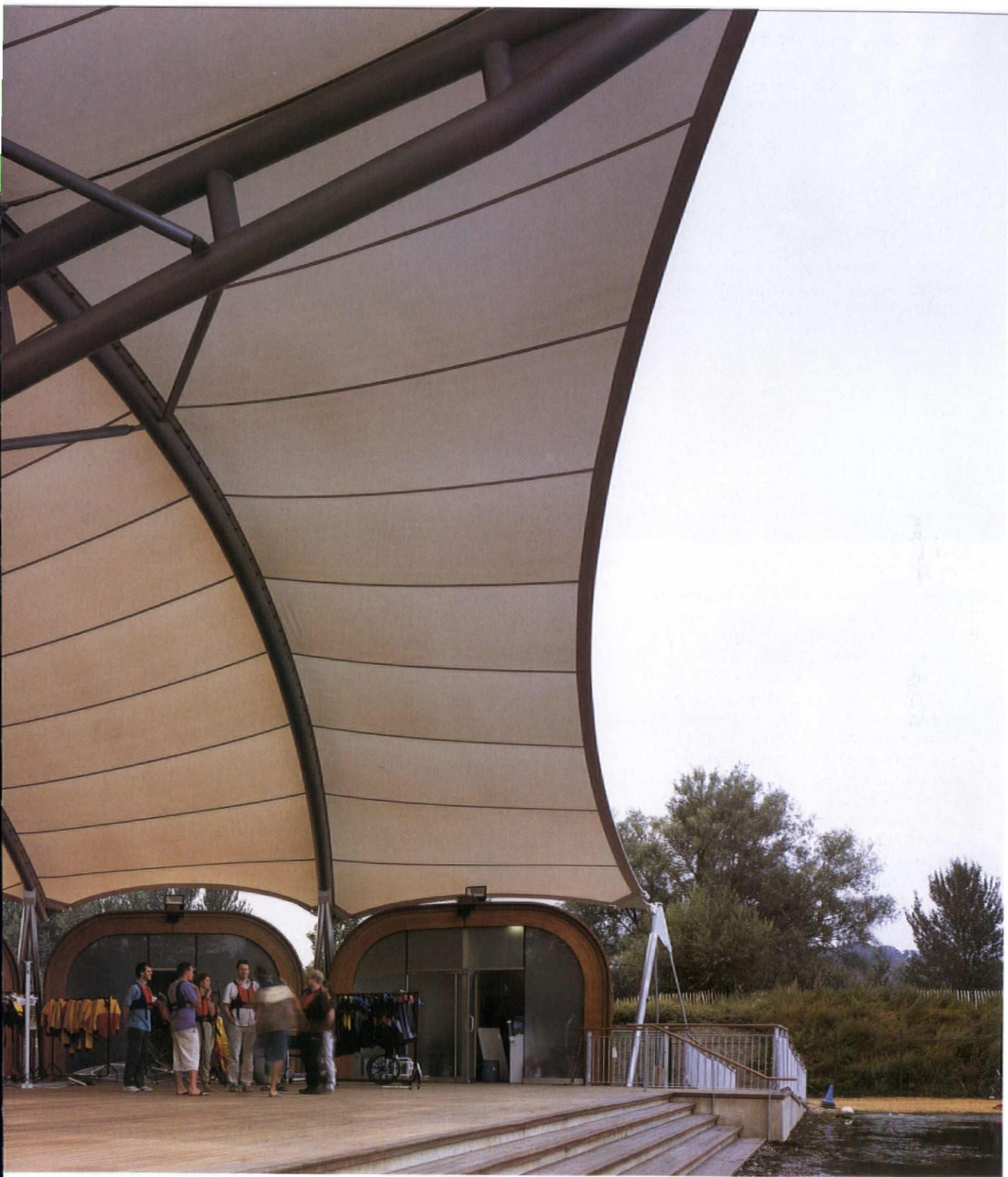
The Whitlingham Great Broad, where the centre is located, was created through flooding a large gravel-extraction pit and is adjacent to the River Yare. The river has had a significant impact on the site, which is covered by several metres of loose alluvial deposits. Since this layer can only support light applied loads without settlement, the new buildings weigh little and are supported on shallow concrete raft foundations that spread the weight of the buildings over a large area. Point loads from the canopy support structure were taken by proprietary screw anchors.

The curved shape of the fabric canopy was achieved by bending the primary tubular-steel spine truss, which cantilevers 28m, and the arched tubular ribs, which span between the central spine truss and the steel tripods at the perimeter. The fabric used is white, Teflon-coated woven glass fibre. It is prestressed against the curved frame below so that wind uplift forces are carried efficiently back to the tripods by the fabric, and any download is distributed laterally to the ribs. These ribs transfer the loads in bending back to the tripods and the central spine. A high degree of accuracy was necessary since the fabric was patterned and welded to suit the theoretical geometry prior to the installation of the steel frame. The fabric and steel sub-contractor, Architen Landrell, pre-assembled the steel frame in its South Wales yard prior to transporting the steel in segments and welding the prefabricated components together. The erection of the steel frame and fabric took about three weeks.

*Abigail Matthews, Group Manager, Buro Happold*

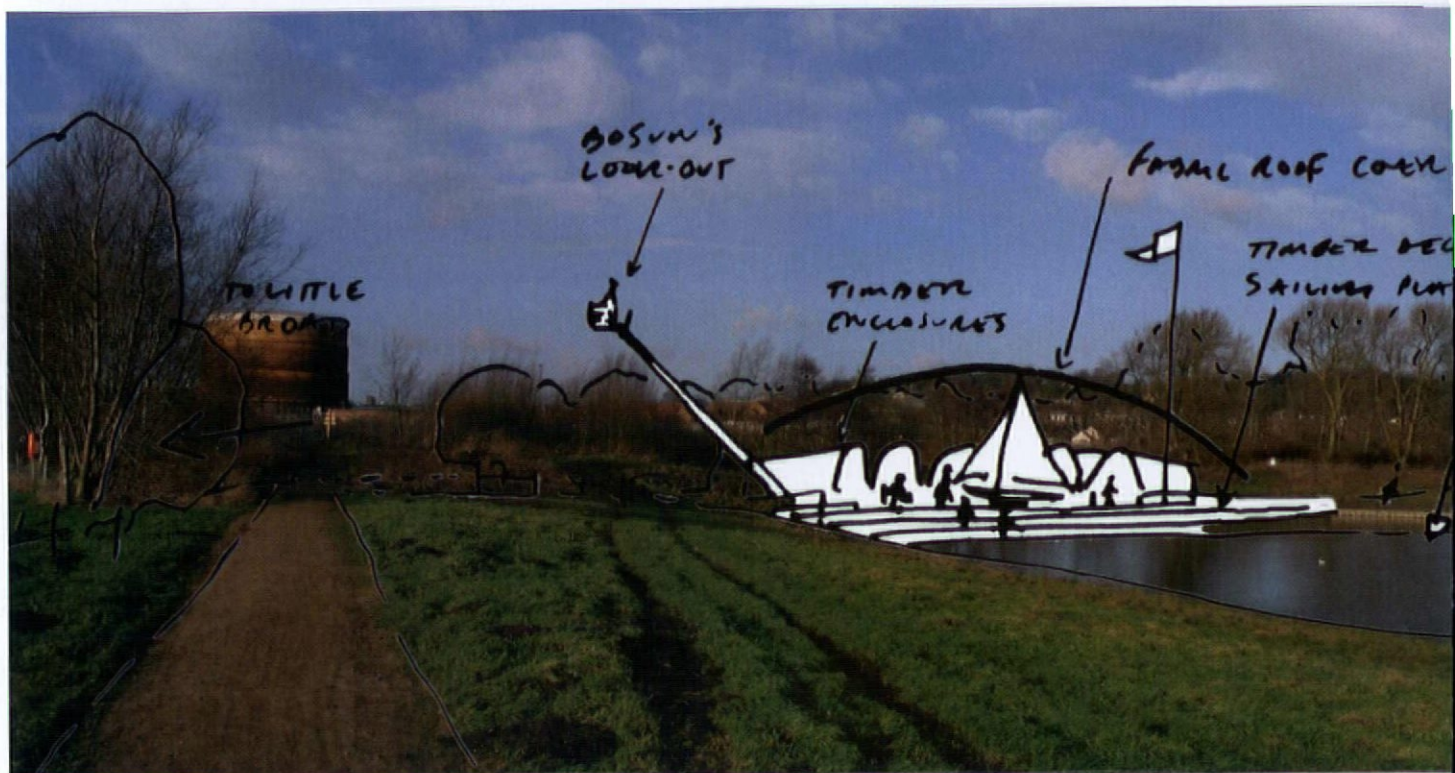






6. The cabins accommodate the changing rooms, storage and other facilities and have great flexibility of use





7.



8.

7. Initial concept sketch from February 2003

8. Site strategy of Whitlingham Country Park shows how the centre fits in with Great Broad, Little Broad and River Yare, with views over the Yare





## Costs

### PRELIMINARIES

Total £128,763.85

### SUBSTRUCTURES

Reinforced insitu concrete raft bed including ground screw anchors average 12m long and associated tie bases/plinths for canopy steelwork

£260.36/m<sup>2</sup>

Total £224,434.31

£/m<sup>2</sup> calculated by using cabin and decking area

### JOINERY CABINS INCLUDING FIT-OUT

Eight timber cabins comprising curved glulam rib beams clad with Bruynzeel plywood on two layers of 6mm plywood and exposed Redwood frames externally, plywood finish internally. Plywood floor on timber joists. Glazed screens to fronts. Including fit-out as per architects' specification

£2,139.50/m<sup>2</sup>

Total £47,256

£/m<sup>2</sup> calculated by using cabin area only

### EXTERNAL DECKING

Balu hardwood timber decking or similar approved, including timber joists and edging blocks

£85.92/m<sup>2</sup>

Total £47,256

£/m<sup>2</sup> calculated by using decking area only

### CANOPY AND STEELWORK

Comprising fabric canopy and steelwork, cables and connections

£451.28/m<sup>2</sup>

Total £276,183.98

### EXTERNAL WORKS AND SERVICES

Comprising footpaths and surfacings, fencing and gates and external services

Total £159,627.71

### DRAINAGE

Comprising building and surface water drainage, including sewage treatment plant, pumps and headwall

£305.23/m<sup>2</sup>

Total £95,232.59

£/m<sup>2</sup> calculated by using canopy area on plan

### TOTAL CONTRACT SUM

£1,855.02/m<sup>2</sup>

Total £1,599,023.57

£/m<sup>2</sup> calculated by using cabin and decking area

Cost data provided by Davis Langdon, Norwich



## Credits

### Tender date

June 2004

### Start on site date

October 2004

### Contract Duration

20 weeks

### Gross internal floor area of cabins

312m<sup>2</sup> (eight 39m<sup>2</sup> cabins)

### Gross floor area of decking

550m<sup>2</sup>

### Area of canopy (on plan)

612m<sup>2</sup>

### Form of contract

JCT 1998 Standard Form of Building Contract with Quantities incorporating amendments 1-5 and CDPS

### Total Cost

£1,599,293.57

The Water Activity Centre Project is funded by Sport England,

The Big Lottery Fund and Norfolk County Council

### Client

Norfolk County Council Education Department.

Trustees of Whitlingham Charity in association with the Broads Authority.

### Mineral Gravel Company

### Lafarge

### Land Agent on behalf of the landowner

### Savills

### Masterplanner and Landscape Architect

### Land Use Consultants

### Architect

Snell Associates: Robin Snell, Helena Cameron, Wolfgang Hochmuth, Chris Crombie, Maitena Miniou, Manfred Cheng

### Engineer

### Buro Happold

### Cost consultant

### Davis Langdon

### Access consultant

### Andrew Walker Architects

### Project manager

### Norfolk Property Services

### Planning supervisor

### Davis Langdon Planning Supervisors

### Main contractor

### Jackson Building Services

### Specialist contractors

*Fabric canopy and steel structure* Architen Landrell; *timber cabins* Constructional Timbers; *glazed screens* Glasswall UK; *M&E services* Eyre Electrical; *secondary metalwork* High Cross Structures; *timber decking /cabin fit-out* M&S Contractors; *screw anchors* Screwfast Foundations; *groundworks* Glen Bishop Builders; *engineering* Billam Contracts; *floor finishes* Town & Country Flooring; *PVC sheet piling* Cofra UK, *sewage treatment plant* Binder; *water main* May Gurney; *external works* Visco ; *fencing* Gunnebo Elkosta; *lockers and benches* Link Lockers



9. The cabins look out onto a mixed-use communal space



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## Cowparade with a Swedish heritage- Invitation to create a Fagerhult Cow!



Fagerhult's link with cows and **CowParade** is borne out of our close association with both nature and design. In continuing our involvement and support of the **CowParade** art exhibition we are delighted to announce a competition to create a **Fagerhult Cow**.

**CowParade** is an art exhibition with a difference – the canvas is a life-sized fibreglass cow! As a budding artist your mission will be to milk your imagination and come up with fun and funky designs for this amazing grazer, which will initially be put to pasture in the **Fagerhult** Light Studio when complete and then join the rest of the herd at the next UK **CowParade** event in Edinburgh April 2006. **The winner will be awarded a weekend for two in Edinburgh to join the parade, all expenses paid.**

***You are invited to join the herd...***

Architects, Lighting Designers, Engineers, Artists – either individually or as a group – are invited to enter designs for the cow.

### ***The Designs***

**Fagerhult** is a Swedish company, and designs should celebrate the country's culture and environment, whilst also focusing on the lighting aspect - We are looking for lit cows! Read about **Fagerhult** on the website [www.fagerhult.co.uk](http://www.fagerhult.co.uk) To look at some of the funky designs, please refer to the official website [www.cowparade.com](http://www.cowparade.com).

For additional information and application forms visit our website [www.fagerhult.co.uk](http://www.fagerhult.co.uk).  
Deadline for entries **Friday 28th October 2005.**



## FAGERHULT

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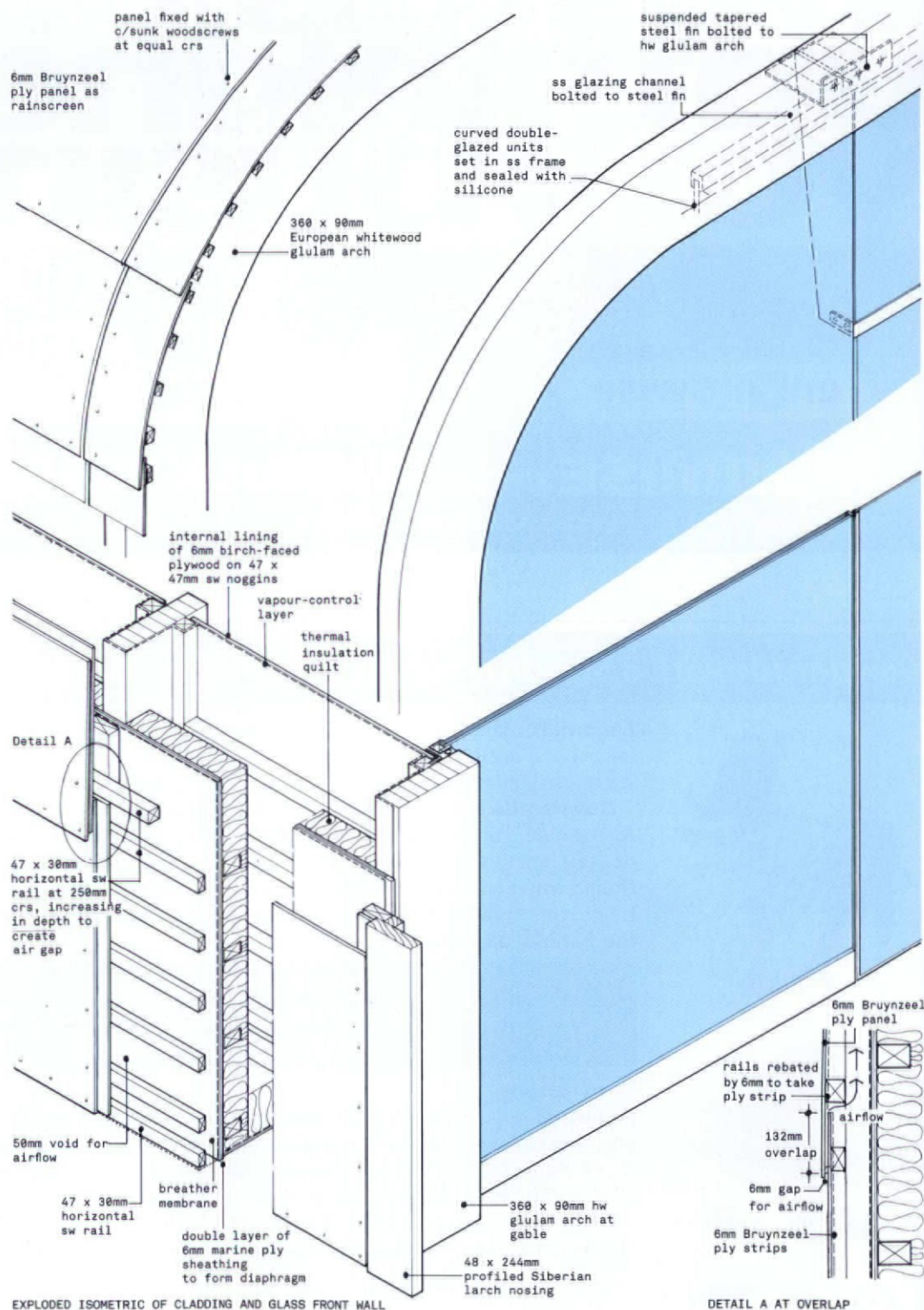
## AN ARCHED PREFABRICATED CABIN WITH A PLY RAINSCREEN

The eight cabins have different uses – changing room, storage, administration – but are identical in size (approximately 4,800 x 9,400mm) and structure. Each cabin is formed of a series of 360 x 90mm glulam arches at 1,200mm centres braced by a double layer of 6mm marine-ply sheathing which acts as a diaphragm. It is lined with breather paper on the outside and insulated studwork on the inside. The arches are exposed internally and the internal lining is of birch-faced ply.

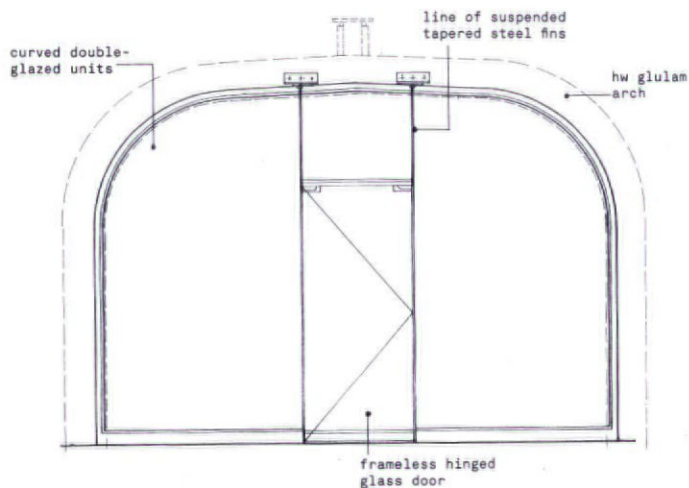
Weather protection is provided by a rainscreen of 6mm Bruynzeel ply panels on a sub-frame of 50 x 50mm vertical and horizontal battens which allow airflow. The vertical edges of the rainscreen panels have 10mm shadow gap joints to allow edge coating of the panels. The horizontal edges are overlapped with ply strips within the joint to create airflow which is extracted, together with mechanically extracted internal air, through the roof ridge vent.

The front walls of the cabins are all fully glazed, some with etched glass to obscure views into the spaces. The frameless panels have curved edges, following the shape of the gable glulam arch and fixed just behind it. At the top, the glass panels are fixed to a pair of tapered steel fins suspended from brackets bolted to the back of the arch.

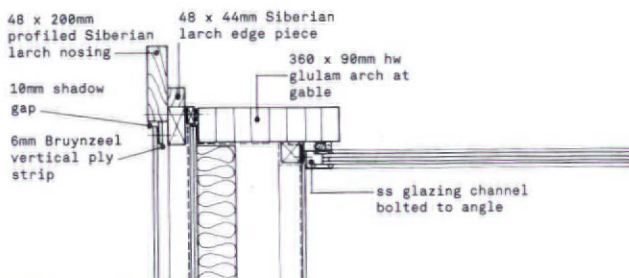
*Susan Dawson*



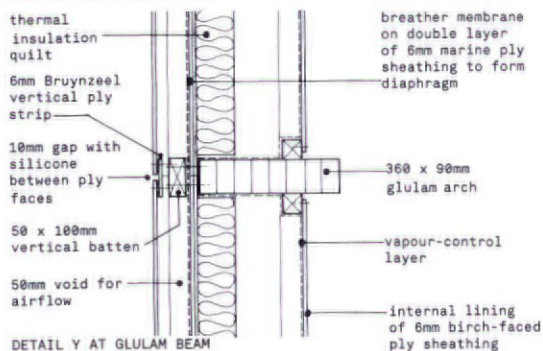




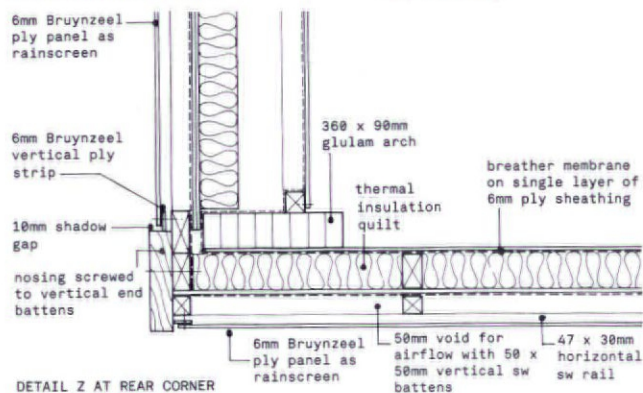
KEY ELEVATION OF GLASS FRONT WALL



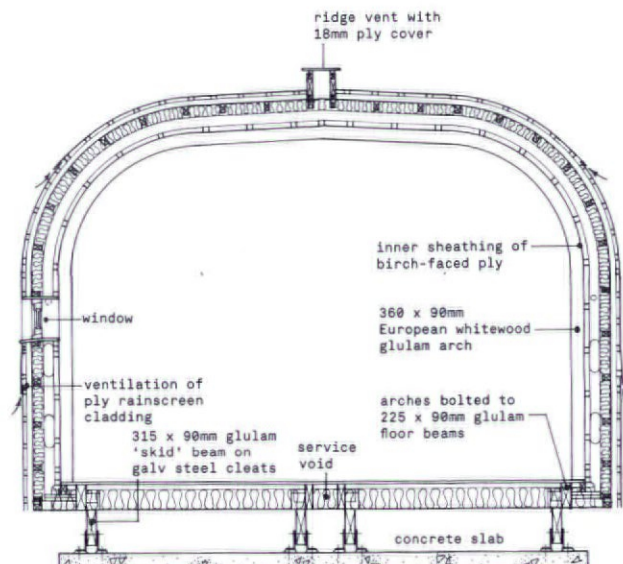
DETAIL X AT FRONT CORNER



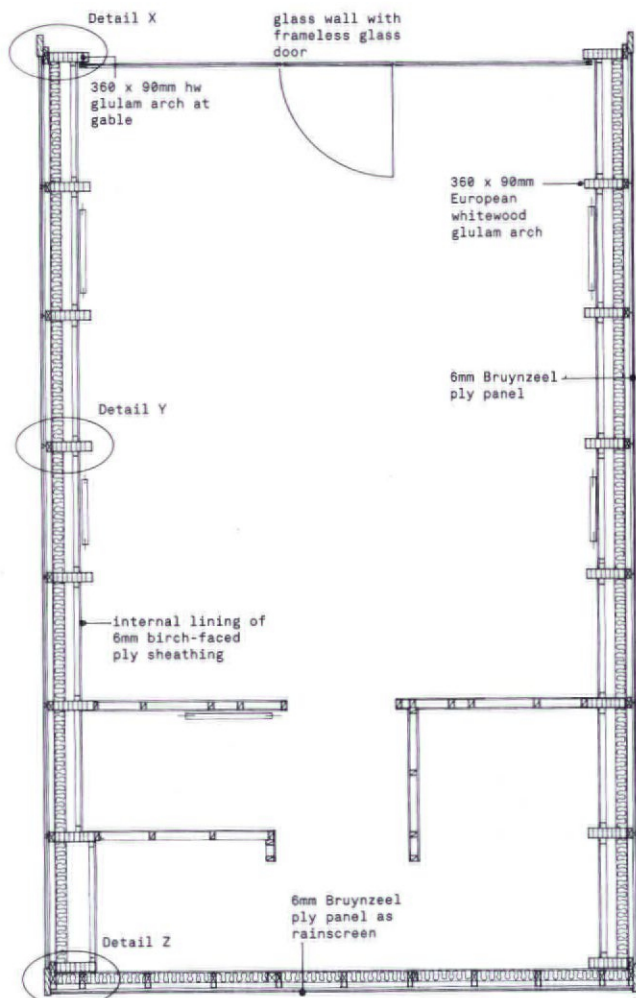
DETAIL Y AT GLULAM BEAM



DETAIL Z AT REAR CORNER



KEY CROSS-SECTION



KEY PLAN OF CABIN





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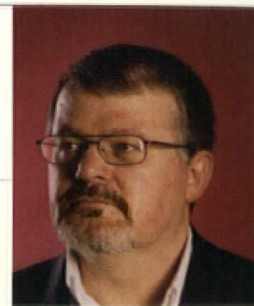
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## PERSONAL ENERGY

*By Austin Williams*

The Resource05 conference at the BRE in Watford was billed as a 'low-carbon technology showcase'. Edward Hyams of the Energy Savings Trust insisted the Part L regulations – with the ink barely dry on the 2006 document – be tightened up for 2010. With few architects in the audience, nobody batted an eyelid.

The mayor of London has already announced a unilateral requirement that all new developments reduce predicted carbon emissions by 10 per cent through the use of on-site renewable energy sources and the discussion centred on ways of encouraging the extension of this and similar policies. Chairman George Monbiot behaved in a creditably sustainable way... by not turning up!

'Microgeneration' (generating power locally rather than by centralised power sources) is the way forward, it seems. The current DTI consultation

'Microgeneration Strategy and Low Carbon Buildings Programme' – read in conjunction with the Energy White Paper – explores the need to increase 'micro-CHP, micro-wind, micro-hydro, solar thermal and photovoltaics, ground- and air-source heat pumps, fuel cells (and any other low-carbon small-scale generating technology)'. Part of the idea behind this, as energy minister Malcolm Wicks says, is to maintain a 'secure' supply of energy. Or, as Hyams put it, 'this is essential to insulate society from future energy shocks'. Or maybe, as Robert Hastings of Architecture, Energy & Environment said, we need 'to instil terror in people to make them reduce energy useage' (regardless of whether the scare tactics are justifiable or not).

Most microgeneration technologies attract 5 per cent VAT incentivisation. The consultation document suggests other possible mechanisms to

encourage take-up. Liberalising the planning laws to permit the construction of otherwise unacceptable wind turbines is just one of the policies under consideration. Indeed, Planning Policy Statement 22: Renewable Energy (PPS 22) already states that 'local planning authorities should specifically encourage such schemes through positively expressed policies in local development documents'.

Making it easier for microgenerators to acquire Renewable Obligation Certificates (ROCs) will also help make microgeneration more attractive. ROCs are like a carbon trading currency and the rules have been relaxed so that 'generating stations' with a declared net capacity of 50kW (or less) can claim money back, at market rates, from suppliers.

A peeved microgenerator in the audience demanded that the planning laws be changed to stop anyone building anything next to his house that

might block extant wind flows. As someone who regularly fed back into the grid the surplus from his wind turbine – and who had made a tiny profit off the generating companies – he felt he had a right to be heard.

It became apparent that discussing microgeneration was more than just an energy debate; it was a coded way of exploring ways of engaging people through the medium of 'community involvement' in local energy policy. The terms of debate involved into a kind of CHP (communal harmony project). But the problem is that generating power locally takes on the form of the energy equivalent of 'survivalism' – protecting your personal power generation against all comers. 'Other's lights may go out, but I still have my windmill.'

The intention may be to reforge communities but at this rate the result will be to build a fragmented and frightened society of isolated, terrorised, wind-powered NIMBYs.



## WHY DID ODIN WORSHIPPERS BUILD CHURCHES FOR CHRIST?

By Jonathan Foyle

*In the third of Jonathan Foyle's monthly series exploring the history of architecture and architects, we look at the assimilative Normans, c1050-1200 AD*

Norman architecture is one of the most distinctive of the compendium of styles that surrounds us. Everyone responds to the thrilling massiveness, structural clarity and characteristic roundness of Durham, Gloucester and Peterborough cathedrals; the might of London's White Tower and Colchester and Norwich Castles; and the simple forms, imaginative geometric sculpture and spiritual gloom of Norman parish churches. But, as usual, the names of most of the architects who created these works are lost and the period that their buildings epitomise is anything but a precise entity: it's exceptionally, wonderfully complex.

For a start, how did the Norsemen – ultimately a bunch of displaced log-hut dwelling Vikings – manage to contrive a European culture of massive masonry in a Neo-Classical guise of columns and arches that gave us the term 'Romanesque'?

How did these wandering raiders come to build castles for their own defence? Why did worshippers of Odin build churches for Christ? Why was Kirkwall abbey in the Orkneys built in the Norman style when it was not under Norman occupation, while the contemporary Cappella Palatina in Palermo was built for the Norman kings of Sicily in an Arabic style? How come Edward the Confessor, the last great king of Anglo-Saxon England, built England's first Norman building at Westminster Abbey more than

a decade before the Norman invasion? Moreover, if the rotund style we associate with Normans takes us up to 1200, how does that fit with the demise of the Norman dynasty with the death of Henry I in 1135, when the Angevins took over?

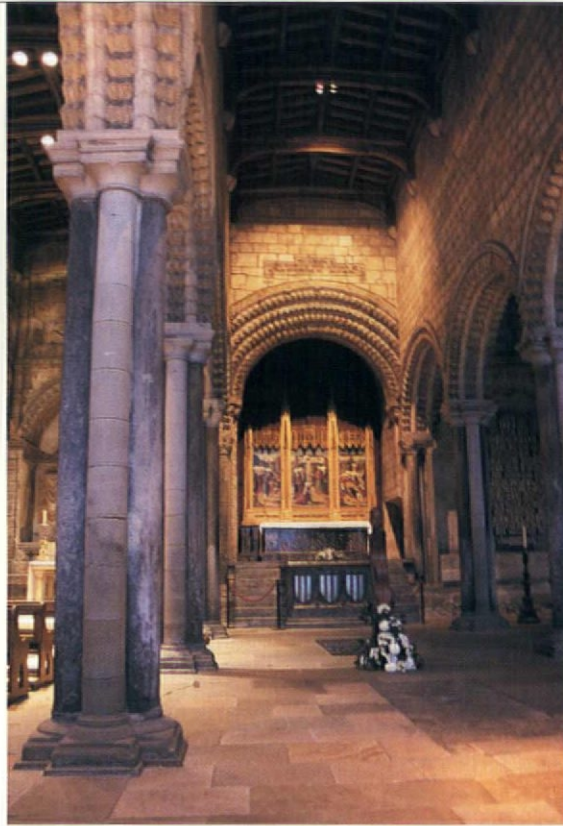
Problems galore, then, but there are some reasonable answers. In 1976, RHC Davis wrote a book called *The Normans and their Myth*. It clarifies some aspects of the way Norman culture integrated into French ways of life. The Norse chieftain, Count Rollo, arrived in northern France in 911, a century and a half before the Battle of Hastings, by which time his people had come to speak French and created the Duchy of Normandy, but had lost their Viking roots. *The Anglo-Saxon Chronicle* says of the Battle of Stamford Bridge that Harold fought his brother Tostig's *Normen*, but at the Battle of Hastings, three weeks later, they faced Duke William of Normandy's *Frencyscan*. As Frenchmen, they had adopted the Christianity that had been established there for four centuries and, unlike the Danes in England, they retained the original place-names of the towns and villages they occupied.

So the Normans were masters of adaptation, and when they took to building great churches in France in the early 11th century, at Mont-Saint-Michel, Bernay and Jumièges, they looked to the great tradition of basilican abbeys that had developed from Roman precedents in Carolingian and Ottonian Germany (c780-1000 AD). The architects of Normandy applied their own structural logic of visual floor-to-roof shaft supports to the old skeleton of bare walls, and it was these buildings that Edward the





1.



2.

1. The chevron columns at Durham cathedral
2. The Galilee chapel, built by Bishop Hugh Le Puiset (Bishop Pudsey) containing the remains of the Venerable Bede

Confessor knew as a lad when living in exile in Normandy. The borrowing of a Neo-Classical idiom is telling, for when William I was crowned in 1066, it was on Christmas Day, the same day that his idol Charlemagne was created first Holy Roman Emperor in 800. Imperial attitudes, the power of ecclesiastical authority and the defence of dominions were all important.

Eric Fernie's book *The Architecture of Norman England* (2000) establishes that, of Norman architects, 'we know almost nothing about them'. It would be too easy to assign an architectural role to those builders whose names survive because they were usually patrons or surveyors of sorts. The most famous practical hand was Gundulf, William I's Bishop of Rochester, who was responsible for supervising Rochester Castle and Cathedral. The latter sports an oddly defensive turret off the north transept, suggesting he might have planned to scarper upstairs should the Saxons decide to revolt.

Gundulf was also the planner of the White Tower, closely modelled on Ivry-la-Bataille Castle in Normandy, but superseded in scale by Colchester Castle. Do its 9m-thick foundations suggest he was versed in military planning as well as buildings of worship? In reality, we don't know if he was a financial, aesthetic or constructional administrator, and this is Fernie's point. Flattering terms recorded in Latin, like *ingeniosus artifex*, tell us too little.

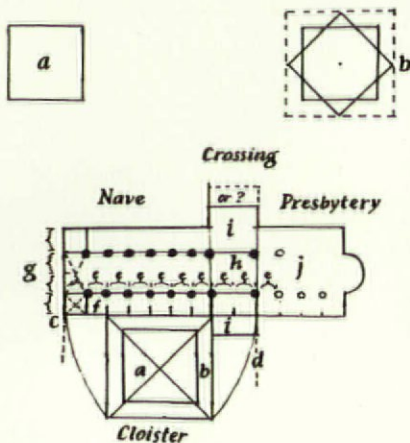
There is one way that we can understand more about architects from 1,000 years ago. AJ readers might admit that today's architects leave traces of their thoughts strewn throughout

their buildings: unit measurements, shapes, details, materials and so on all speak to us about the motives and aspirations of the originator's hand. In a similar way, listening to the historic traces is how we can best learn about the methods of the Norman designers, regardless of their names.

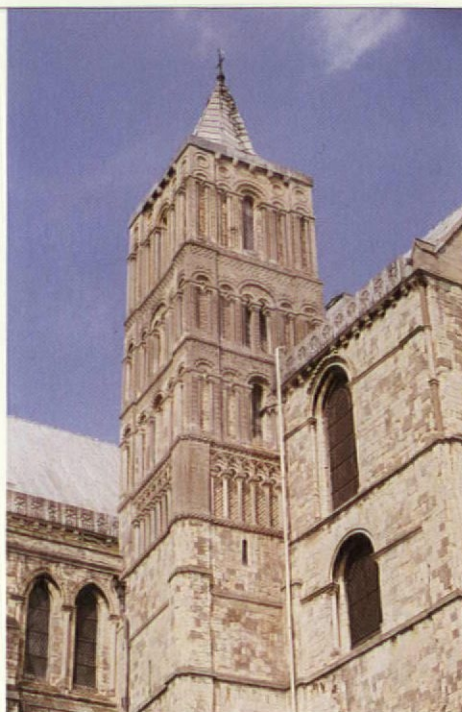
The first means of identifying the aims of Norman builders is in planning. In 1942, Richard Krautheimer wrote a very influential article, entitled *Introduction to an Iconography of Medieval Architecture*, which showed how the basis of influence – the obsession of art historians – lay in schematic plan shapes of a certain geometry and number. For example, the Church of the Holy Sepulchre in Jerusalem is a round martyrium form which placed the relic (Christ's body) at the focal point, surrounded by an ambulatory to manage the flow of pilgrims. After Pope Urban II rallied the First Crusade to Jerusalem in 1095, many of those who returned – such as the Knights Hospitallers at Clerkenwell and Knights Templars at Dover, the Abbot of Ramsey at Cambridge and Simon de Senlis at Northampton – built churches in emulation of the Holy Sepulchre in that they were *round*.

To sharp modern eyes, they look only a little like their model, which would hardly suggest any concerted copy. But to get closer to their intentions, we must do without instantaneous photographic reproductions of plans and views, and we must forget how to write and draw well. Then we have to imagine how we might remember a few key aspects of a complex building over a 2,000-mile, two-month hike across desert and mountains.





3.



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3 Generic plan layout establishing geometric principles

4. Norman ornamentation on Canterbury Cathedral, c1115

5. Peterborough Cathedral. The Apse was begun by John de Sais in 1118 and consecrated in 1143

Alternatively, it is quite easy to translate a few key dimensions into yard-long strides and this may explain how nine great Norman churches in England were built to the seminal dimensions of the old St Peter's in Rome.

Geometry was widely used for its repetitive facility in planning: drawing a hexagon with compasses of a fixed aperture is child's play, and the standard mason's kit of T-square and dividers enabled a large variety of simple shapes to be rendered with accuracy. Conventions grew around the way buildings should be set out, and, for churches, the focus was the square cloister. The typical geometry (see sketch 3 above) might go something like this: Take a square: this is the cloister garth (a); rotate the square to create the width of the cloister walk (b); then take the diagonal of the whole cloister and draw a 45° arc: this is the west wall of the church (c); take the alternative diagonal and scribe to the east: this is the length of the church to the presbytery (d); divide the church's west-to-east dimension into a handy number of units (e); let each one of those units be an aisle bay of the church (f); four units gives the width of the church (g); two for the crossing beneath the square tower (h); and several might do for the transepts (i); expand into the presbytery (j). Even by this stage, the measurements need not have been fixed, but the scale now needs agreement – why not match St. Peter's? The recipe continues: draw details; contract the supply and cutting of stone and timber and lead for the roofs; map out the plan with cords and pegs; dig trenches along those lines; construct over several decades and serve mass.

In planning the construction phase, the master mason established the placement of the walls, piers, columns and arches. Probably on parchment, he would set the dimensions down and calculate the radii, heights and shapes of each element so that they stood a chance of fitting upon assembly. Those kit parts were made into templates that were taken to quarries. It would be foolish to pay for the transportation of too much inevitably wasted material, so most of the cutting was done by 'banker masons' (giving us the root of the modern money-lenders' establishments). Several documents record this process: for Archbishop Lanfranc's rebuilt Canterbury Cathedral of the 1070s, he had 'transported by sea from Caen, where he had been abbot, squared stones for building'. The Normans loved the fine limestone of their homeland – the payments stayed in the Duchy and transporting the stuff 40 miles across the Channel in boats cost far less than moving it 10 miles over hills by a fleet of horses and carts.

So prevalent was the Norman use of fine-cut masonry that several Anglo-Saxon habits died out. Among them was the abandonment of constructing corners with 'long-and-short work' of vertical monoliths and horizontal ties. Masonry was now more regular and, as the Norman period progressed, stones became more smoothly chiselled and the bonding much tighter with slimmer mortar courses – voussoirs replaced the Saxon habit of turning arches with recycled Roman bricks.

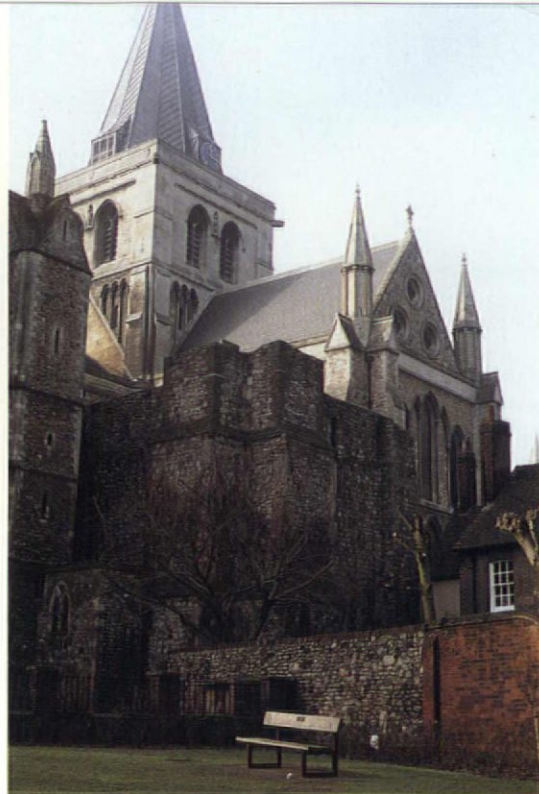
Another key feature of Norman design was the relationship of the block of stone to the decorative detail it carried.





6.

6. Rochester Castle  
7. The north transept  
of Rochester Cathedral.  
Henry I attended the  
consecration on Ascension  
Day in 1130



7.

Look at the famously zigzagged and criss-crossed piers of Durham Cathedral: each stone has one of just two motifs incised – a diagonal line or a ‘V’ – and the reason that the piers have variations on a theme of diagonals is that the design can be repeated if it is regulated. A ‘V’ zig can be turned upside-down to become a zag.

Zigzags lead us to another aspect of Norman designers: exoticism. Their empire straddled central Europe from Lindisfarne to Sicily, and when they travelled into the Holy Land in the early 12th century, a combination of influences inspired them.

As saffron and dried fruits were imported to add Persian flavour to meat, so the arrival of zigzags and pointed arches irresistibly suggest the influence of Levantine architecture on England. The earliest major pointed arches in England belong to Temple Church in London (built c1160), a round ‘sepulchre’ form building. Here the earliest known use of Purbeck marble shafts achieves a polychromatic effect, creating a fashion for the next century. An inscription above the Temple Church’s west door tells of its eventual consecration in 1185 by the Patriarch of Jerusalem, possibly in the presence of Henry II. In the Galilee Chapel at Durham Cathedral is a five-aisled array of zigzag arches on a grid of columns, which has suggested the influence of mosques to many scholars: though why, on a Christian church in County Durham, remains an open question.

But the reach of architects in the Norman empire is without question. For the curious architect abroad, a copy of the

*Mirabilia Urbis Romae* (*The Marvels of the City of Rome*) was available as the first recorded scholarly account of the built environment. Written by Benedict in around 1143 to explain Rome’s famous Classical ruins, much like an ancient Pevsner guide, one section offered a ‘perambulation’, but the descriptions are often fabulously inaccurate and all the more engaging because of it.

The Normans also made some impressive developments in domestic building, not least in building legislation. The 12th-century London Assizes made clear that, ‘When two neighbours shall have agreed to build between themselves a wall of stone, each shall give a foot and a half of land, and so they shall construct, at their joint cost, a stone wall three feet thick and sixteen feet in height [...much advice on installing gutters, the un-neighbourliness of window obstruction and the need for whitewashing and plastering cookshops...] Whosoever wishes to build, let him take care, as he loveth himself and his goods, that he roof not with reeds, nor rush, nor with any manner of litter, but with tile only, or shingle, or boards, or, if it may be, with lead, within the city and Portsoken. Also all houses which till now are covered with reed or rush, which can be plastered, let them be plastered within eight days, and let those which shall not be so plastered within the term be demolished by the aldermen and lawful men of the venue.’

Five hundred years later, such foresight might have saved some of the City’s last Norman buildings.

*Jonathan Foyle is an architectural archaeologist and TV presenter*





## BAD WEB DESIGN A TURN-OFF

Someone recommended this website to me by saying it was, 'one of the most unreadable, most insufferable websites I've accessed. It takes forever to tell you absolutely nothing'.

Actually, according to Stephen Donald Architects, [www.sda-net.com](http://www.sda-net.com) is not a website but a webstation. On the home page you are offered plug-ins, entry to the site and the opportunity to read a long bit of white text on blue. This turns out to be an explanation of the site. Once on the plug-in page, you can only escape by using your own back button.

When you start over again, up comes some really bad computer music, five big circles (these are section buttons) and some banal quotes. You try to remember bits from the previous white/blue ramble because all the headings in the circles are kind of obscured by the graphics. Somewhere in here is a standard information structure. Somewhere.

'Please be patient', says the webstation, cheekily. 'The ideas and information are well worth waiting for'. Look guys, here are some ideas and information for free – firstly, the Web isn't print; secondly, less is more, especially with text; thirdly, websites have to be self-explanatory by design not text; and lastly, nobody on the Web will wait for you – because they don't have to. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

## WITNESS TRAINING

On those rare occasions when a trial actually looks as if it might go ahead, the witnesses start to get twitchy, writes *Kim Franklin*. Let's face it, the process of producing a witness statement is scant preparation for the rigours of the courtroom.

Back in the legal dark ages witnesses went into the witness box and told their story, or gave 'evidence in chief', with the assistance of helpful but open questions. Some witnesses were so fazed by the business at this stage that they forgot key parts of their evidence and failed to 'come up to proof'. Only if they remembered why they were there, would they need to be cross-examined by the opposing party. But long ago the courts decided that evidence in chief was, more or less, a waste of time: better for the witness to set out their story in a written statement. Now, long and detailed witness statements are prepared in endless sessions with the computer, the documents and, inevitably, the lawyers. The resulting tome is tendered as the witness' evidence in chief and only as the trial approaches do thoughts turn to cross-examination.

Contrary to popular belief, the object of cross-examination is not to reduce the witness to tears, to shout at them or to show off with a flourish of silk handkerchief – that happens on television. Cross-examination is intended to show that the

witness' evidence is completely mistaken, wholly unreliable or plain wrong. Nevertheless it is not terribly pleasant.

Understandably therefore, witnesses who wonder quite what they have in store sometimes ask if it is possible to have a bit of a run through. The answer is 'no'. It is not permitted, and counter-productive for a witness to be coached in their evidence.

The strength of any witness's evidence is that it comes from them and is not what the lawyers would like them to say. If the evidence is contaminated by someone else's enthusiasm for the case, it is worse than useless and can be fatal to the cause.

Some training organisations have, however, recognised a gap in the market and run 'witness familiarisation' courses intended to prepare the witness for the experience of giving evidence. But where do you draw the line between permissible 'familiarisation' and prohibited 'coaching'?

In a recent criminal case, *R v Momodou and Limani* (2005) the Court of Appeal gave some guidelines on this important topic. Essentially, the familiarisation should not be related in any way to the impending trial. Witnesses learn about the layout of the court, the likely sequence of events and the different responsibilities of the parties.

They should not be disadvantaged by ignorance of the process or taken by surprise by how it works. But the process should bear no resemblance to the forthcoming trial and if any trial-related discussion arises it should be nipped, instantly, in the bud.

In short, witnesses can be helped with what they are in for, but not with what they are going to say.

*Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*





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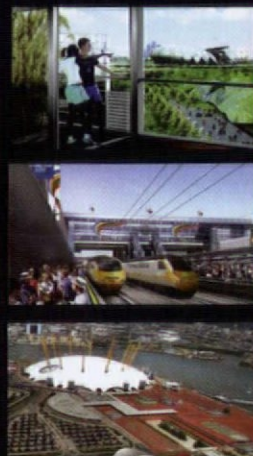


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# BOOK

By Robin Wilson

The U.N. Building  
Photographs by Ben Murphy.  
Thames & Hudson, 2005.  
£24.95

This considered and well-produced book provides a thorough documentation of the United Nations headquarters in New York, prior to extensive renovation of its interior.

In a short introductory essay, Aaron Betsky recounts the project's development in the 1950s; his version broadly aligns with that of Rem Koolhaas, seeing it as a successful hybrid of European and American Modernism. Conceptually the balance lay with Le Corbusier. In its construction and materiality, the American corporate architect Wallace Harrison was dominant. However, the emphasis of the book quite rapidly shifts from the role of lead architect to the contributions of the lesser-known designers, craftsmen and technicians of the building's interior fabric.

Thames & Hudson cleverly mixes a number of genres here. The book is a glossy portrait of a high-specification, bespoke interior design, perhaps the definitive statement of 1950s material culture. But it is also an intelligently observed photo-essay of a working environment, utilising the kind of consistent approach more familiar in specialised photographic publications.

With their intensity of gaze, Ben Murphy's photographs are clearly more than just a response to a commission. He writes of his work: 'I am always looking for places that contain a strong sense of history [...] to investigate the idea of impermanence.'

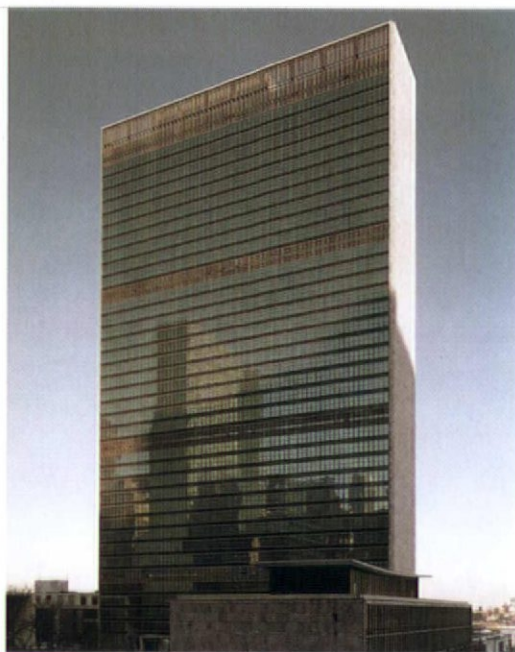
We accompany Murphy on an exhaustive tour of the complex's interior, from the

monumental and highly orchestrated space of the General Assembly Hall to an abject corner of the TV studio make-up room. This attention to all permutations of the building's programme is echoed in close scrutiny of the smaller, more intimate objects of its daily life – sharpened pencils and translation earpieces are recurrent motifs. This notion of 'impermanence' resides, however, not so much in transient ephemera but in the steady and inevitable shift in ideological perception.

As Betsky states through the title of his essay, 'Staging the Future', the UN building was, unequivocally, a utopian enterprise. Murphy succeeds in articulating the distance between the period of post-war hope and now. While the physical evidence of the passage

of time on the furnishings is remarkably light, the fragmentation of the ideology behind the building's symbolic gestures is all too evident.

The cumulative effect of Murphy's images is twofold. On the one hand, he creates a sense of estrangement between the mid-century interior and the contemporary viewer, a powerful confirmation that we now belong to a quite different material culture. On the other, his feeling for the minutiae of the building instils a nostalgia for the sense of unified purpose that the scheme sought to embody. In these photographs we face a seemingly still unresolved tension: between Modernity as a signature style of the recent past and as the quintessential project of our times that remains incomplete. *Robin Wilson is a writer in London*



1.



2.

1. The UN Secretariat tower

2. General Assembly Hall



## BOOK

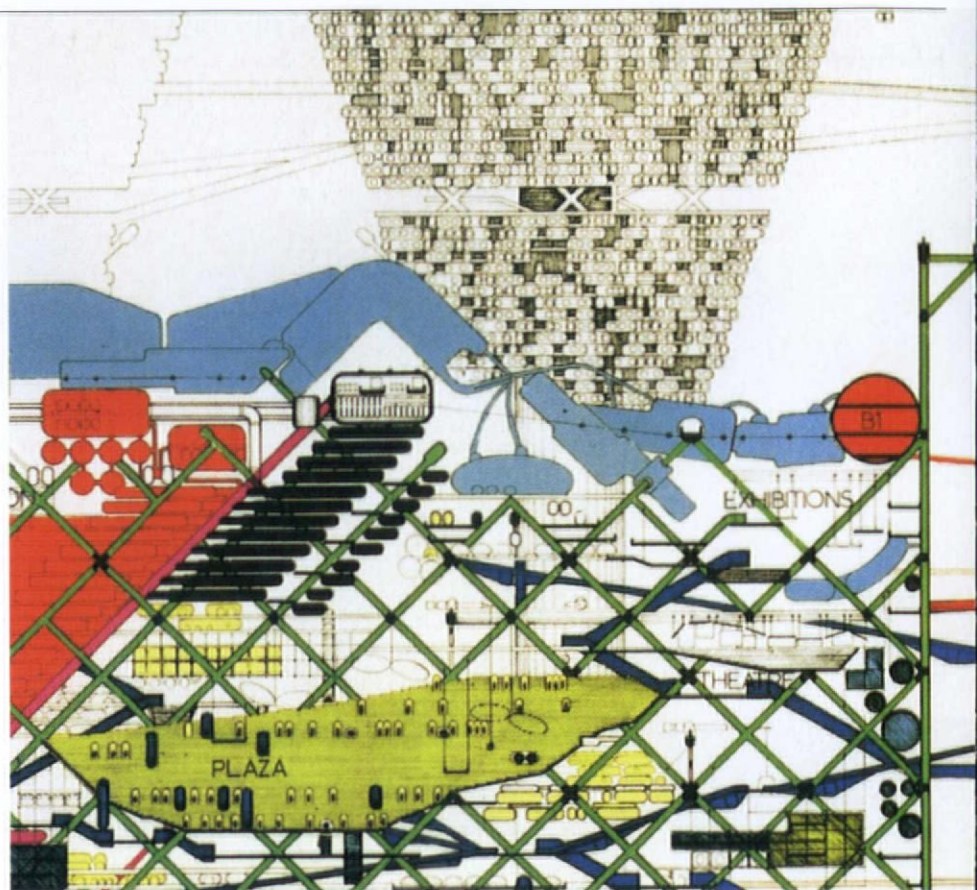
By Colin Davies

Archigram: Architecture  
Without Architecture

By Simon Sadler.

MIT Press, 2005.

242pp. £22.95



At last we have an objective, scholarly book about Archigram. Until now anyone interested in the history of those architectural visionaries of the 1960s has had to rely on a couple of scrapbook-like publications edited by Archigram members themselves, or on exhibitions such as the excellent one at the Design Museum last year (AJ 08.04.04).

Simon Sadler does a conscientious job, telling the story thematically, rather than chronologically, in four long, copiously illustrated and footnoted chapters. This involves a certain amount of repetition and in the end the reader is left in something of a fog about what exactly happened when and who was responsible. But this may not be Sadler's fault. Fogginess is simply inherent in the subject.

Where exactly does the spirit of Archigram reside and how much importance should we assign to it? Despite the fact that he has chosen to write its history, even Sadler seems unsure how to answer this question. Looked at one way, Archigram was just a series of little *samizdat* publications, crudely produced in minimal print runs and distributed via an ad hoc student network. It was also an architectural practice of a kind but, apart from an adventure playground in Milton Keynes and a swimming pool for Rod Stewart, it built nothing. Why should anyone bother to write its history?

Looked at another way, it was the most vital force in mid-20th-century British architecture and, in retrospect, the projects it published were

impressively prophetic. The images that usually represent Archigram – Peter Cook's *Plug-in City* (pictured) and Ron Herron's *Walking City* – are period pieces, firmly stuck in the era of the megastructure, but later, subtler projects such as Mike Webb's *Rent-a-Wall* and David Greene's *Logplug* seem to foreshadow the threat to architecture of globalisation, virtual space and constant surveillance. What in the 1960s was merely a mischievous conjecture has now become uncomfortably real.

Sadler's subtitle – *Architecture Without Architecture* (echoing Bernard Rudofsky's *Architecture Without Architects*) – highlights Archigram's essentially iconoclastic nature. It started off as a rebellion against the managerial stuffiness of 1950s

Modernism and ended up denying the value of architecture altogether. Was it truly influential? Did it effect any positive change? Certainly it did. The Centre Pompidou would probably not have happened without Archigram, and without the Centre Pompidou, British High-Tech would not have flourished in the 1980s.

The High-Tech connection reveals an important feature of almost all Archigram projects: they were buildable. They were not fantasies, at least not in the technical sense. Look closely at the glass roof peering out from the crayoned foliage of a typical late Archigram drawing and you will see that the glazing bars are drawn precisely two feet apart, the optimum spacing for the patent glazing technology of the time.





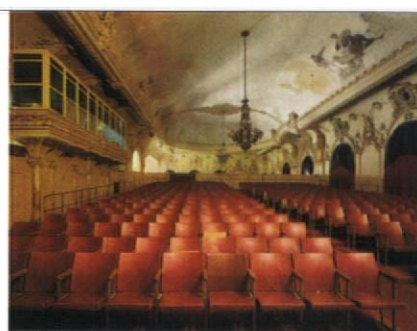
## BOOK

**Living Library:**  
Wiel Arets, University  
Library Utrecht  
Prestel, 2005. 400pp. £25

On the other hand, in the long run Archigram may have done more harm than good by legitimising paper architecture and not bothering to build anything. The projects may have been buildable, but that didn't make them real. Archigram's medium was the magazine, its milieu was the school of architecture and its model was the music industry. The architect as rock star is basically an Archigram invention.

Sadler has researched his subject thoroughly, placing the projects in their social and intellectual context with great precision. But a nagging doubt remains: does Archigram really deserve to be taken so seriously? *Colin Davies is an author and professor at London Metropolitan University. His latest book is The Prefabricated Home*

Rem Koolhaas' Seattle Library received a lot of plaudits last year but Wiel Arets' new University Library Utrecht (ULU), on a Koolhaas-planned campus, looks at least its equal, both for architecture and for user-friendliness. The first impression is of Miesian restraint offset by Semperian 'tattooing' – the repeated willow-motif that appears in shallow relief on the concrete and screenprinted on the glass, like fossil or spectral plant life – but the spatial qualities of the interior have much in common with Scharoun's great library in Berlin. Prestel's excellent monograph gives a real sense of the building in use, while the texts include an interesting discussion between Arets and ULU's director Bas Savenije and some thoughts on the future of libraries.



## CRITIC'S CHOICE

By Andrew Mead

There was news in last week's AJ of UK practices busy now in India but for the moment the dominant image of a British architectural presence there is probably Lutyens' Viceroy's House in New Delhi. In January 1931 *The Architectural Review* published a special issue on New Delhi, with Robert Byron as author. As well as writing one of the great 20th-century architectural travel books, *The Road to Oxiana*, Byron was a founder of the Georgian Group, which is holding an exhibition for the centenary of his birth. It's at 6 Fitzroy Sq, London W1, until 30 September ([www.georgiangroup.org.uk](http://www.georgiangroup.org.uk)).

Robert Polidori's recent book *Metropolis* included some striking photographs of today's India with a sequence on Chandigarh. A selection of his work is at Flowers Central, 21 Cork St, London W1, until 8 October, including the above image of a theatre in Havana ([www.flowerseast.com](http://www.flowerseast.com)).

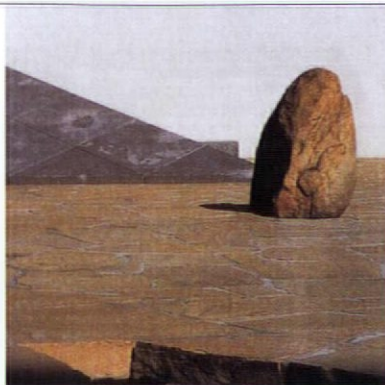
One of the best national pavilions at last year's Venice Architecture Biennale was Germany's (AJ 23.09.04), and its exhibition *Deutschlandscape*, devoted to mixed, mostly small-scale projects on marginal or provincial sites, has just opened at London's V&A Museum. Architects include Sauerbruch Hutton, and there's an excellent catalogue, edited by curator Francesca Ferguson (Hatje Cantz, £18).

The RIBA's first research symposium, *Design as Research*, is imminent. Speakers at 66 Portland Place on 3 October include Frank Duffy, Foreign Office Architects, new Architectural Association director Brett Steele and Patrick Schumacher ([www.architecture.com](http://www.architecture.com)).

Leeds' Henry Moore Institute consistently puts on good shows and the latest explores a material with architectural as well as sculptural applications. *Bronze: The Power of Life and Death* runs until 7 January ([www.henry-moore-fdn.co.uk](http://www.henry-moore-fdn.co.uk)). Interesting to see in last week's AJ that Foster and Partners has replaced some of the Cor-Ten at the Free University Berlin (FU) with bronze.

The FU is one of the major built achievements of architects involved with Team X, whose activities are the subject of a large retrospective at Rotterdam's NAI from 24 September ([www.nai.nl](http://www.nai.nl)). It will travel, but there is no British venue planned – bizarre, given the Smithsons' Team X role. Something for the RIBA Trust's new head of programmes, Graeme Russell, to address? For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)





1.

## BOOK

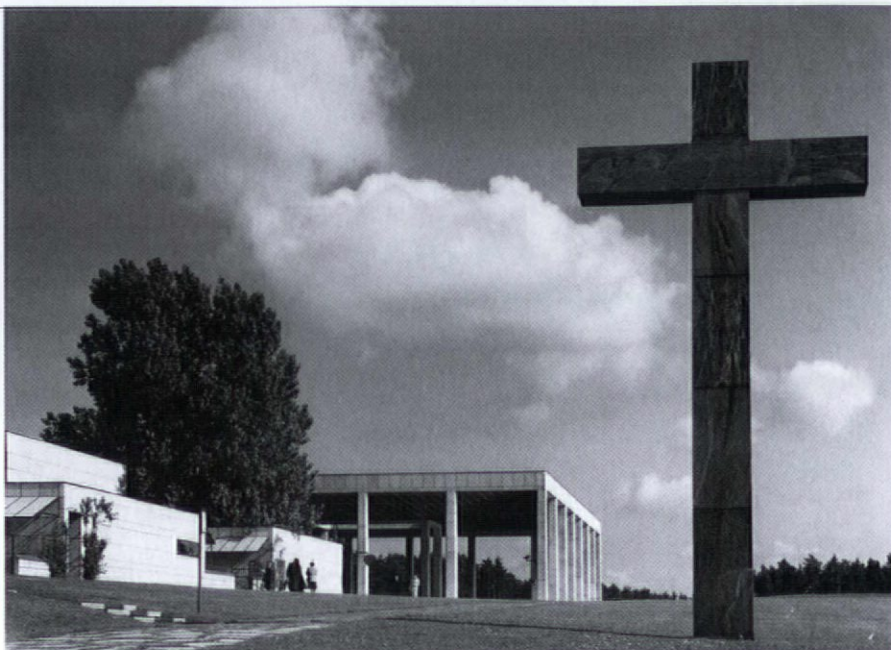
By Andrew Mead

Settings and Stray Paths:  
Writings on Landscapes  
and Gardens

By Mark Treib.

Routledge, 2005. 238pp.

£24.99



2.

1. Noguchi's California Scenario, Costa Mesa

2. Asplund and Lewerentz's Woodland Cemetery

After years in the doldrums, the UK landscape profession has been in better shape of late, thanks to practices like Gross Max. But anything which encourages this renaissance, and prompts architects and clients to enrich the landscape element of their projects, is welcome, and Marc Treib's book of essays does just that.

Treib is professor of architecture at the University of California, Berkeley and a prolific author; the 12 essays here are just a sample of his writing during the past 25 years. He says that there are three keys to understanding landscape – the cultural, the environmental and the formal ('as in space and materials, rather than degree of formality') – and is happy to call himself a Modernist, looking to the past for lessons,

not solutions, and preferring an 'economy of means'. He wants the pragmatic to become poetic, 'not by avoiding social and environmental conditions but by achieving more than rote performance'.

Treib's essays move smoothly back and forth from analysis of specific schemes – Asplund and Lewerentz's Woodland Cemetery, earthworks by Robert Smithson and Michael Heizer, the moss-coated garden of Saiho-ji in Japan – to what's fundamental in our response to landscape. An essay titled 'Traces Upon the Land' spells this out, as Treib – citing both Stonehenge and a clearing in the Tatra Mountains, a rectangle in the forest – suggests that a combination of the natural and man-made can create 'an aesthetic presence' greater than either in isolation.

Arguable, perhaps, but an argument worth having.

The central essay here is 'Must Landscapes Mean?', written in 1995 and taking stock of attempts in the previous decade or so to counter the ecological mantras of Ian McHarg with a new wish to make 'meaningful' forms. 'In neighbourhood playgrounds and suburban office parks, one began to encounter hills coiled with spiral paths, circles of broken stone and clusters of sacred groves,' says Treib dryly. Often the results had no more substance than the clip-on pediment of a Po-Mo building.

To this quest for instant significance, Treib opposes the idea of *pleasure*, of designing to satisfy our physical senses, and one expects him to supply some examples – but frustratingly the essay ends there. In a later piece,

however, called 'The Content of Landscape' (2001), Treib both further analyses some limitations in contemporary design – pattern-based, photo-friendly schemes, for instance – and discusses the work of three practitioners he admires: George Hargreaves, Dieter Kienast and Georges Descombes. His discussion of Descombes' Voie Suisse, a 2km path above Lake Brunnen in Switzerland, is particularly convincing, conveying how the designer *intensifies* our experience of place.

Treib has a nice turn of phrase ('nature, like the casino, always wins') and there are no dense thickets of theory to penetrate. And while Routledge can make the most interesting book look dull, Treib's is almost attractive; it is certainly well worth reading.



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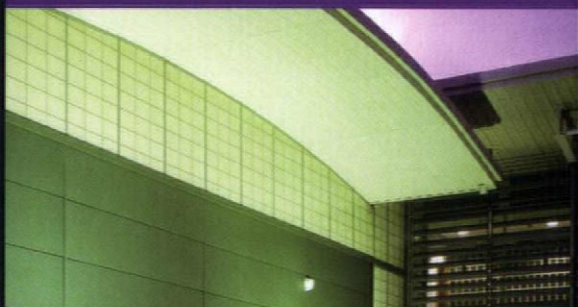
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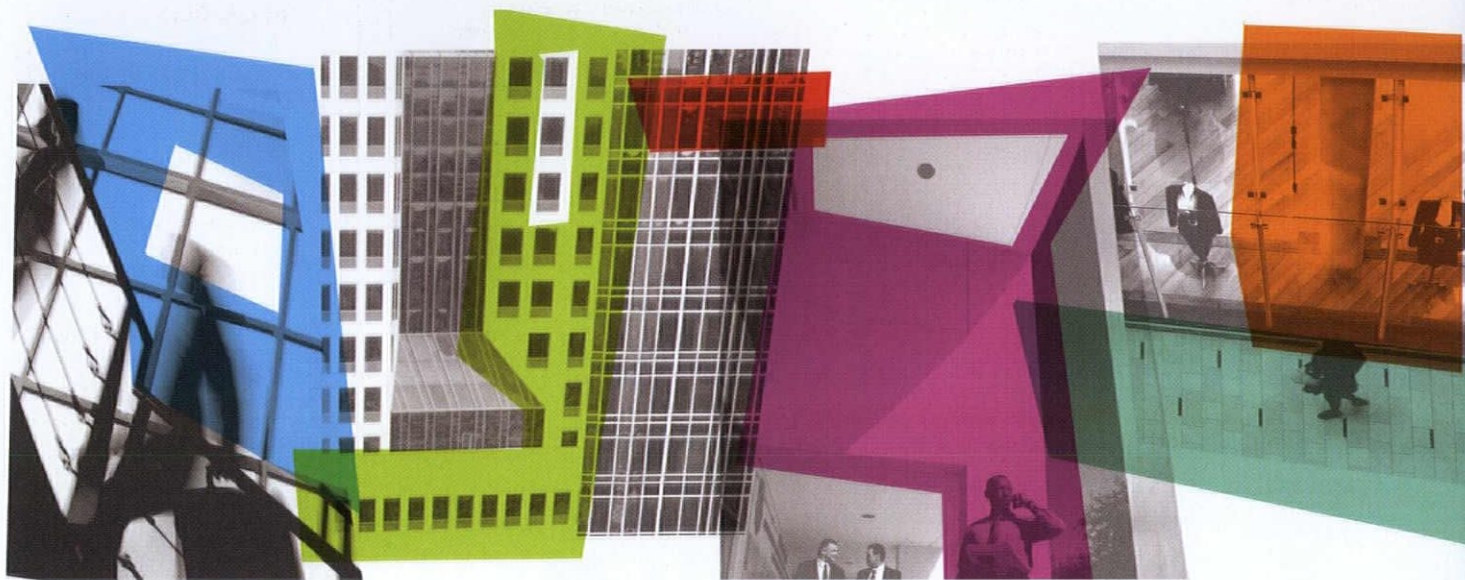


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Please send CV to Nikki or Oliver @  
14 Bacon Street, London E1 6LF  
or email : [contact@blustinheathdesign.com](mailto:contact@blustinheathdesign.com)

### JOBS ENQUIRIES

Laurie Shenoda 020 7505 6803 [laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)  
or Gemma Knight 020 7505 6737 [gemma.knight@emap.com](mailto:gemma.knight@emap.com)  
[www.ajplus.co.uk/jobs](http://www.ajplus.co.uk/jobs)

### JORDAN + BATEMAN

#### Architects

We urgently require **Architects** and **Architectural Technicians** with design flair and job running experience, to work on a variety of projects both in the UK and overseas. Good career prospect for the right candidates.

Please post or email your CV & max 3 A3 sheets of examples of work to:

Philip Jordan  
Jordan + Bateman Architects,  
The Sail Loft,  
Limehouse Court,  
3-11 Dod Street, London,  
E14 7EQ  
[jba@jandba.com](mailto:jba@jandba.com)

### QUALIFIED 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 WC1N 3DS  
or  
[info@johnsimpsonarchitects.com](mailto:info@johnsimpsonarchitects.com)

### Daniel Forshaw Design & Conservation Architects

We are a flourishing design practice requiring a qualified architect to play a lead role. We produce quality work within public, leisure, housing & building conservation sectors. 1-10 years experience considered.

Apply in writing with examples of work to: Daniel Forshaw, School House, Basingstoke Road, Old Alresford, Hampshire SO24 9DR

01962 733017  
[www.architects.clara.net](http://www.architects.clara.net)  
[daniel.forshaw@architects.clara.net](mailto:daniel.forshaw@architects.clara.net)

Please contact Dave Smith to discuss these and many more exciting jobs on:  
Tel: 01788 812750  
Mobile: 07810 624036  
email: [dave.smith@dgsservice.co.uk](mailto:dave.smith@dgsservice.co.uk)



### Hertfordshire Vacancy

**Architectural Technician**  
**Vac ref 0509-008**

**Permanent**

My client is a busy practice based in the bustling town of St Albans. Dealing with a wide variety of sectors including Transport, Commercial and Residential they have a very exciting workload.

This has lead them to seek an enthusiastic technician to join them. The ideal candidate will be keen to develop their skills, experience and qualifications whilst working for a friendly well respected practice.

# FOLIO

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Architecture, Design, Sales & Marketing

020 7836 0090  
[folio@foliopersonnel.com](mailto:folio@foliopersonnel.com)



### Project Architect

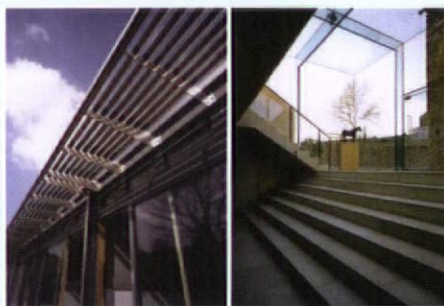
Exciting new projects in the bespoke residential sector & commercial sector, have created a vacancy for a **Project Architect**.

All positions are permanent requiring solid UK experience.

BLDA design specific bespoke high-spec residential projects and require an individual who will deliver excellence in both their ability to run large scale projects, new build & refurbishment, and in a team enriching style.

E-mail [jh@blda.co.uk](mailto:jh@blda.co.uk) with cv's or for further details of the positions.  
Telephone enquiries should be directed to Robin Hamilton.

[www.blda.co.uk](http://www.blda.co.uk)  
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#### ARCHITECT

We are a small RIBA award winning practice in the heart of Herefordshire. We urgently need an architect(s) with good design and contract skills to work on a variety of exciting projects. Knowledge of Vector Works would be helpful.  
Please submit CV and up to 5 x A4 examples of work in first instance to:

30 Eign Gate, Hereford HR4 0AB.  
Tel - 01432 277133  
e-mail: [j-assoc@btconnect.com](mailto:j-assoc@btconnect.com)

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### CITY CENTRE MANCHESTER

Associate/Director - Manchester £Excellent Package

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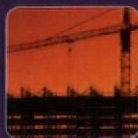
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## Project Leaders - London

to £50,000

Our client is dedicated to being a world leader in signature green design and sustainable planning, delivering socially, economically and ecologically responsible design solutions. They presently seek applications from outstanding RIBA/ARB qualified project leaders to join their vibrant practice. To be successful you will have 5-10 years PQE, have a proven track record leading the design and delivery of high quality commercially led projects, and will be an inspirational leader. Microstation literacy, is desirable, as is the experience of working in one or more of the following sectors: Aviation, Rail, Healthcare, Education, Research, Mixed Use, Commercial, Residential, Corporate, Civic and Cultural environments. Ref: 10324



## Senior Project Architects - London

to £45,000

Our client is a long-established, award-winning international practice that presently seeks applications from self-driven team players wishing to make their mark, by augmenting our client's specialist knowledge. To be successful, you will have proven experience and interest in educational buildings, coupled with the ability to lead and implement single or multiple projects. You will be a client-facing professional, who has a proven track record of design and project delivery. You will also have a strong technical and team management ability, along with a skilled approach to managing client requirements. A hands-on, can-do attitude is essential. Microstation literacy is advantageous. Ref: 10320



## Senior Architectural Technician - London

to £36,000

Our client is a large, leading architecture and workplace planning practice whose continued success stems from their recognition and commitment to creating innovative and valuable design solutions for the built environment. They presently seek applications from ambitious and technically astute professionals with a keen eye for detail. To be successful you will have a proven history of delivering complex drawing packages, coupled with a sound construction detailing ability. You will also be a keen team player, who has excellent AutoCAD skills and the drive and ambition to succeed in this leading practice. Ref: 10325

For more exciting contract and permanent vacancies, please visit - [www.justarchitecture.com](http://www.justarchitecture.com)

## NORD Architecture

NORD Architecture is a young award winning design led practice. To complement our ambitious and committed team we are seeking:

### Architectural Assistant

With minimum 2-3 years post part 2 experience, site experience, an understanding of Building Regulations and good production skills.

### Architect

With minimum 2 years post qualification experience. Good job management skills and ability to organise construction packages essential.

Apply in writing enclosing CV and samples of work to:

NORD Architecture  
Top Floor, 3 Royal Exchange Court, 85 Queen Street, Glasgow. G1 3DB T. 0141 221 9988

dawe

ARCHITECTS

We are an expanding design conscious practice located in Marylebone with a variety of exciting projects with opportunities for architects and technicians with the following experience:

- Architects with excellent design and AutoCAD skills, high density residential experience essential 4+ yrs post part 3 exp.
- Architects with good design and AutoCAD skills, 1+ yr part 2/3 exp.
- Technicians with design awareness, detailing knowledge and excellent AutoCAD skills, 4+ yrs exp.

CV to Irina Dikareva, 22 Cross Keys Close, London W1U 2DW

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required for busy London practice with a broad variety of work in the residential sector, from contemporary houses to urban regeneration projects.

This is a real chance to design and run your own projects from inception to completion.

Preference will be given to recently qualified architects who can demonstrate good UK experience in this field.

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The Works, 28 Barnes Avenue, London SW13 9AB  
T 020 8563 0181 F 020 8563 0763

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**Architect**  
£31,000 + benefits • Southampton

An exciting opportunity to join the new venture of one of the South's most respected Architects. Project work will include planning for major redevelopment of Marinas, Golf Courses and Residential complexes throughout mainland Europe. The Principal of this company will be stepping aside in four years time, leaving a thriving business to be owned by those who have helped him develop it. Ideally recently Part III qualified, you will have excellent design and presentation skills. Contact Kevin Light on 023 8021 9209 or email [kevin.light@AndersElite.com](mailto:kevin.light@AndersElite.com)

## Placing People First

**Senior Architectural Technician**  
To £24 p/hr • Central London

Well-established friendly Architectural practice seeks an Architectural Technician. The successful candidate will have a minimum 5yrs experience, excellent knowledge of UK Building Regs with strong Detailing skills and a Design sensibility. MicroStation and/or AutoCAD proficiency is required. The practices' project list includes Residential, Education and Mixed-use projects. This job is a 3 month + contract.

Contact Martin Briggs on 020 7847 2495 or email [martin.briggs@AndersElite.com](mailto:martin.briggs@AndersElite.com)

**Associate**  
£40,000 • East Anglia

This is a fantastic opportunity for a Senior Architect wanting to progress their career with a long standing and well established practice. Part of your remit will be to provide and lead/direct others in the provision of full architectural design services as described in the RIBA 'Plan of Work' and the 'Standard Form of Agreement for the Appointment of an Architect'.

Contact Georgie Georgiades on 01223 451341 or email [georgie.georgiades@AndersElite.com](mailto:georgie.georgiades@AndersElite.com)

**Architectural Technician**  
£24,000-£28,000 • Lancashire

This is an excellent opportunity for an Architectural Technician who is interested in joining a housing developer. This newly created role has arisen due to a number of exciting projects that are currently being undertaken. The successful candidate will work directly with the development manager and will be fully involved in the entire project cycle. Applicants must have a minimum of two years experience and good detailing skills on AutoCAD.

Contact Sophie Reed on 0161 832 7577 or email [sophie.reed@AndersElite.com](mailto:sophie.reed@AndersElite.com)

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#### Architectural Technicians, Kent, £Negotiable - Ref J334

Required to assist in the production of detail design, working drawings etc. for a number of public sector projects. You should have an expert knowledge of the current building regulations and ideally some site experience as our client encourages their staff to take responsibility and be involved in all aspects of the project. AutoCAD skills essential.

Tel: 01322 627878 Fax: 01322 627848

#### Senior Architectural Technologist, London, £32k - Ref J326

Extremely experienced and highly technically minded Senior Architectural Technologist is urgently required by this busy, friendly and hardworking practice with a wealth of residential projects. You will be required to produce detailed designs, working drawings packages, plans, sections, elevations etc. AutoCAD skills essential.

#### Senior Architectural Technician, Kent, £Negotiable - Ref J332

5-7 years experience and an in-depth technical/construction knowledge is required by this lively medium practice with an exciting range of commercial and residential projects. You will be required to work on your own initiative in the production of working drawing packages, details etc., meet clients and attend site meetings. Established AutoCAD skills are essential to secure this position. This is a great opportunity if you are looking to secure a long term future with career progression.

#### Project Architect, Addlestone, Surrey, £Negotiable - Ref J333

Medium sized practice with a full order book are urgently seeking an experienced Project Architect with proven design and job running skills for a variety of projects. AutoCAD or Vectorworks skills essential. Immediate start available.

Contact: Lisa McLeod MREC

Mob: 0773 4419 420

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#### Education Architects Clerkenwell

£35-45,000 + Benefits

This small but expanding design-orientated studio is seeking Architects with 2-5 years post Part III experience and have worked on secondary and higher education projects. The successful candidates will get involved with projects at all stages from inception to completion, so a good technical knowledge is required, coupled with an excellent design ethos.

Ref: 10054

#### No. 2 to Project Director Kings Cross

£34-38k + Package

An exciting opportunity for a UK trained Architect with 3-5 years post Part III experience has arisen within an established design practice. The project is a £50m retail/residential scheme that has just gained planning permission. Applicants will have either mixed-use or commercial projects experience and be CAD literate.

Ref: 10055

#### Part II Assistants City

£24-26k / £16 per hour

A young, dynamic office in the heart of the City is seeking several Part II's to work on a high profile retail scheme valued at £15m from planning through to completion. Excellent experience for Part III training is offered on either a permanent or contract basis. AutoCAD fluency is essential.

Ref: 10007

For information on these roles and for more exciting opportunities please call Nick Ray on 020 8946 5889 or 07765 022090, or send your CV to [nick.ray@opuscareers.co.uk](mailto:nick.ray@opuscareers.co.uk) [www.opuscareers.co.uk](http://www.opuscareers.co.uk)

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#### Freelance Architectural CAD Technicians Up to £27 Per Hour — East Midlands

This is a fantastic opportunity to join a multi-disciplined practice in Derbyshire. You will be producing detailed working drawings for large scale projects, predominantly within the Healthcare and Public Sector industry. be AutoCAD proficient and have at least 4 years' practical experience. This position offers an immediate start, although candidates on notice will be given full consideration. Rumena Sufian t. 0121 265 2555 e. [rsufian@bbt.co.uk](mailto:rsufian@bbt.co.uk) Ref: RSarchWm

#### Architects & Technicians

#### Up to £40,000 + Benefits — Nottingham

A multi-disciplined practice who pride themselves on their ability to innovate, create and understand the needs of each individual client, is now expanding due to an increase in workload. You will be technically sound, have at least 2 years' practical experience and be CAD literate in the use of Microstation and AutoCAD. Experience in the leisure industry beneficial. This is an excellent opportunity offering an exceptional remuneration package, including a Stakeholder pension scheme, private healthcare (after a probationary period) and holidays, which will increase with time of service.

Sukhi Singh t. 0121 265 2555 e. [ssingh@bbt.co.uk](mailto:ssingh@bbt.co.uk) Ref: SS01



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With at least 5 years post part 3 (RIBA recognised qualification required) with good communication skills and an ability to work well with others in the building team.

#### Project Architects

With at least 1 year post part 2 UK experience (RIBA recognised qualification required).

Computer literacy to a high level is essential.

Please send CV and illustrative sample of work by post to:-

20 - B, New Quebec Street, London, W1H 7RZ

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

#### Design professionals – Edinburgh based

We are looking for highly creative and versatile specialists to join our multidisciplinary team. You should be able to demonstrate a high level of environmental design and communication abilities. Experience of museum and exhibition design would be an advantage. Most importantly, you will be a team player with broad cultural interests.

#### Architect

#### Interior/Exhibition Designer

#### Graphic/Media Designer

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Applicants should have at least two years professional experience. Please apply in writing enclosing CV and recent examples of work to:

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Design, Design, Design. An amazing portfolio of Architectural and Interior projects, fantastic fun-working environment where skills are recognized encouraged and rewarded. (AutoCAD). **Ref: 3279**

**Architects/Technicians** Covent Garden c£24-£38k Plus Bens  
High profile practice, Landmark projects. Hotels, Commercial, & Residential. Involvement from inception to completion. (Microstation) **Ref: 3275**

**Architects** Orpington c£27k - £45K  
National multi-discipline consultancy delivering a comprehensive range of professional services to blue chip clients needs you for Key posts. In return you will receive an excellent salary, and much more. **Ref: 3260**

**CAD Technician** Covent Garden c£22-£30k Plus Bens  
High profile practice, Landmark projects. Hotels, Commercial, & Residential. Involvement from inception to completion. (Microstation) **Ref: 3273**

**Director of Architecture** High Wycombe c£40K +++++  
An exceptional opportunity has arisen for an Architect to join, lead and develop an existing architectural base. The work is varied, covering residential, office, leisure, hotels & retail. **Ref: 3273**

**Jnr/Design Co-Ordinators** Essex c£25K - £45K/Bens/Car/Allow  
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**Architects/Pt 1/Pt2/Technicians** Nr Hastings £28 - £39K  
Do you like challenges and problem solving and want to work with a Dynamic practice located in the heart of the English countryside? **Ref: 3271**

**Technicians** Lewes c£22 - £32K  
One of the largest architectural practices in the region has an opportunity for an Architectural Technician to join and develop their skills with this forward thinking company. **Ref: 3267**

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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.

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Sheila Kihara,  
Nissen Adams,  
Unit 217 Great Guildford Business Sq.,  
30 Great Guildford Street,  
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or by email to: [sk@nissenadams.com](mailto:sk@nissenadams.com)

## Architects

Sought for contract work, mainly industrial / office refurb in London / Home Counties. Must have PM experience and have a down to earth, highly commercial approach e.g. "quickest, best value solutions.

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**This role involves** working as part of a customer focused team responsible for the management of SNH's property portfolio in the North of Scotland and further afield. You will also be involved in project management and the supervision of work on SNH Office and National Nature Reserve properties.

**A member of** the Chartered Institute of Architectural Technologists or similar, you will have 3 - 4 years' property management experience, as well as a background of project management and a thorough technical knowledge of building construction and building services. Experience of NBS specification package is desirable.

**You must be** effective in all areas of communication with the ability to influence and negotiate, as well as build and maintain good working relationships and have a strong customer focus. An up to date knowledge of property and building legislation is essential. You will be highly competent with Microsoft Office and have a current UK driving licence.

**The ability** to prepare drawings and specifications as well as estimating costs is essential. You will be able to make sound judgements from analysing complex issues and will be able to apply and interpret Property Management information needs. A working knowledge of Prince2 project methodology and AutoCad would be beneficial.

**In return, we are offering a remuneration package** including a starting salary of £21,911, with guaranteed progression based on satisfactory performance, generous leave allowance and a choice of final salary and stakeholder pension.

Please click on [www.snhjobs.co.uk](http://www.snhjobs.co.uk) for a job description, person specification and the opportunity to apply online. Should you require any further information, please contact Amanda Hossack at Penna, our recruitment partners on 0131 446 2024 (24hrs) or email [snh@e-penna.com](mailto:snh@e-penna.com) quoting the above reference and your address details. The date for receipt of completed applications is 14th October 2005.

SNH encourages applications from all sectors of the community

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## Estates & Facilities

### Capital Projects Manager

Ref: 05N0076

We are seeking an experienced, dynamic and highly motivated individual to fill this new post of Capital Projects Manager within the University's Estates and Facilities Division. You will play a key role in the development and implementation of the estate strategy and direct major capital projects to improve the University's estate.

Of graduate calibre with a relevant professional qualification in a property related discipline you will possess at least seven years' post qualification experience, together with a minimum of five years' experience in a senior project or cost management role within a large, complex organisation. A highly committed, proactive individual, you will be able to demonstrate a successful track record in taking a lead role in the planning and implementation of complex capital projects. Excellent interpersonal and communication skills are crucial for complex and sensitive negotiations with a wide variety of clients, users and external agencies as well as a real commitment to a customer focussed approach to the delivery of the capital projects. Highly developed analytical and problem solving skills with the ability to present solutions in a coherent and persuasive manner are vital to the successful delivery of the capital programme within agreed budgets and timescales.

Salary in the range £37,643 - £47,335 per annum.

### Faculty Project Manager

Ref: 5N0106

We are seeking to appoint proactive and highly committed individuals to expand our team of Faculty Project Managers. You will play a key role in the interface between Estates and the users of the buildings which comprise the University Estate.

You will be graduate calibre with a relevant professional qualification in a property related discipline. You will have at least five years' post qualification experience together with five years' experience in a project or cost management role. Excellent communication skills are required, as well as being able to deal confidently with complex and sensitive negotiations. Additionally highly developed analytical and problem solving skills with the ability to present solutions in a coherent and persuasive manner are vital to the successful delivery of the works programme within agreed budgets and timescales.

Salary in the range £28,850 - £36,546 per annum.

An application form and further particulars may be obtained from the Human Resources Department (N), University of Southampton, Highfield, Southampton SO17 1BJ, tel: 023 8059 2750, email: [recruit@soton.ac.uk](mailto:recruit@soton.ac.uk) or minicom: 023 8059 5595. Alternatively visit our website at [www.jobs.soton.ac.uk](http://www.jobs.soton.ac.uk) Closing date for applications 6 October 2005. Please quote the application reference.



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### Senior Architect & Technician

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**Architect** - £40,000 - £50,000

You will be looking after our large scale development team.  
Need good communication skills. Have a minimum of 5 Years post  
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essential AutoCAD skills

**Technician** - £22,000 - £40,000

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

Please apply with CV to: Faye Cavender  
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Blackheath, London SE3 0TN  
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## ENTERPRISE RESOURCES

### Townscape Heritage Initiative Project Officer – Temporary

Montrose House, 154 Montrose Crescent, Hamilton  
£30,384 – £32,720

The Douglas Townscape Heritage Initiative (THI) is a programme that seeks to address problems in areas of social and economic need through making grants that encourage partnerships to repair historic properties thereby improving the quality of life in the area. This post has been created to develop and manage the delivery of the Douglas THI programme.

You will be responsible for the management and delivery of the Townscape Heritage Initiative (THI) Douglas and its common funds, with the aim of securing lasting quality physical improvements to the historic and wider built environment of the village.

You must be a Chartered Town Planner, Building Surveyor or Architect, with extensive experience in building conservation and have a sound knowledge of Planning and/or Building Control legislation. You must be educated to degree/diploma level in an appropriate discipline and have full membership of RTPI/RIAS/RICS or equivalent professional body. Experience of administering a grants scheme and implementing project work is desirable, together with the ability to chair working groups and apply project management skills to both individual projects and multi-project programmes.

A self-motivated individual who has a positive, professional and responsible attitude, the ability to use their own initiative and work as part of a team or individually is required. You must also be able to work under pressure whilst adhering to deadlines.

You will have excellent interpersonal, oral and written communication skills and ideally have experience of computer packages.

Although your work base will be Montrose House you will be expected to operate from Lanark or Douglas as required.

The ability to travel to various locations throughout South Lanarkshire is essential.

This post is jointly funded by Heritage Lottery Fund and South Lanarkshire Council and is temporary for two years. **Ref: ER/PBC/10/2005**

**For a recruitment pack contact: Enterprise Resources, Estates and Support Services, Montrose House, 154 Montrose Crescent, Hamilton, ML3 6LB. Telephone 01698 455197/454732 or e-mail enterprise.personnel@southlanarkshire.gov.uk**

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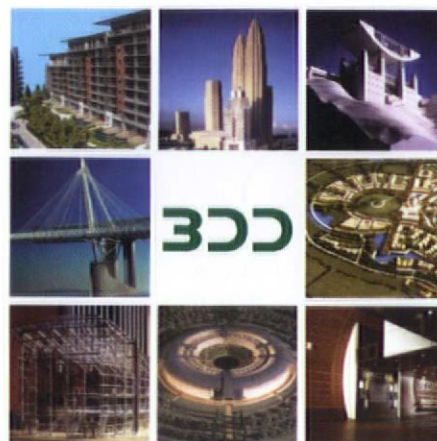
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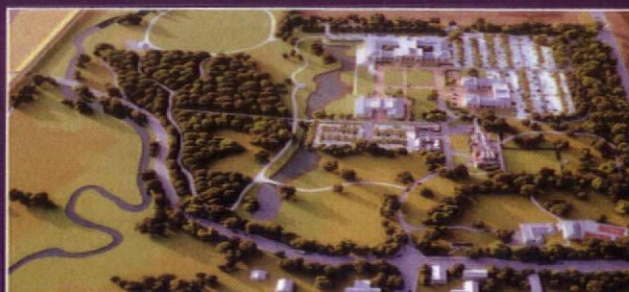
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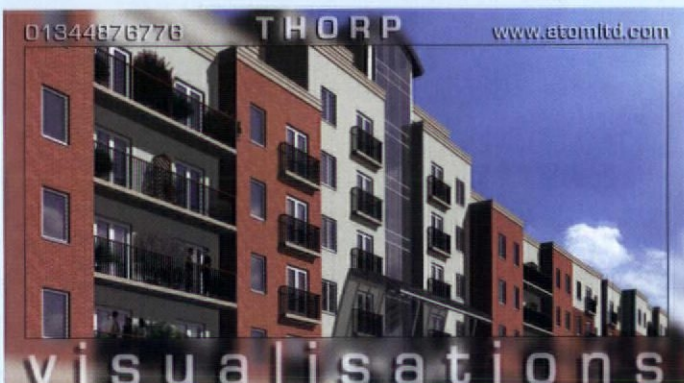
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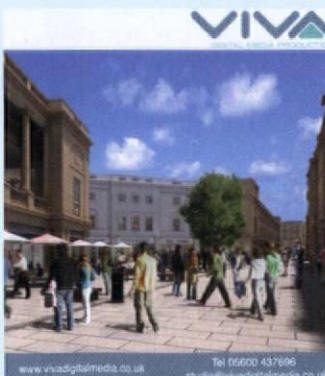
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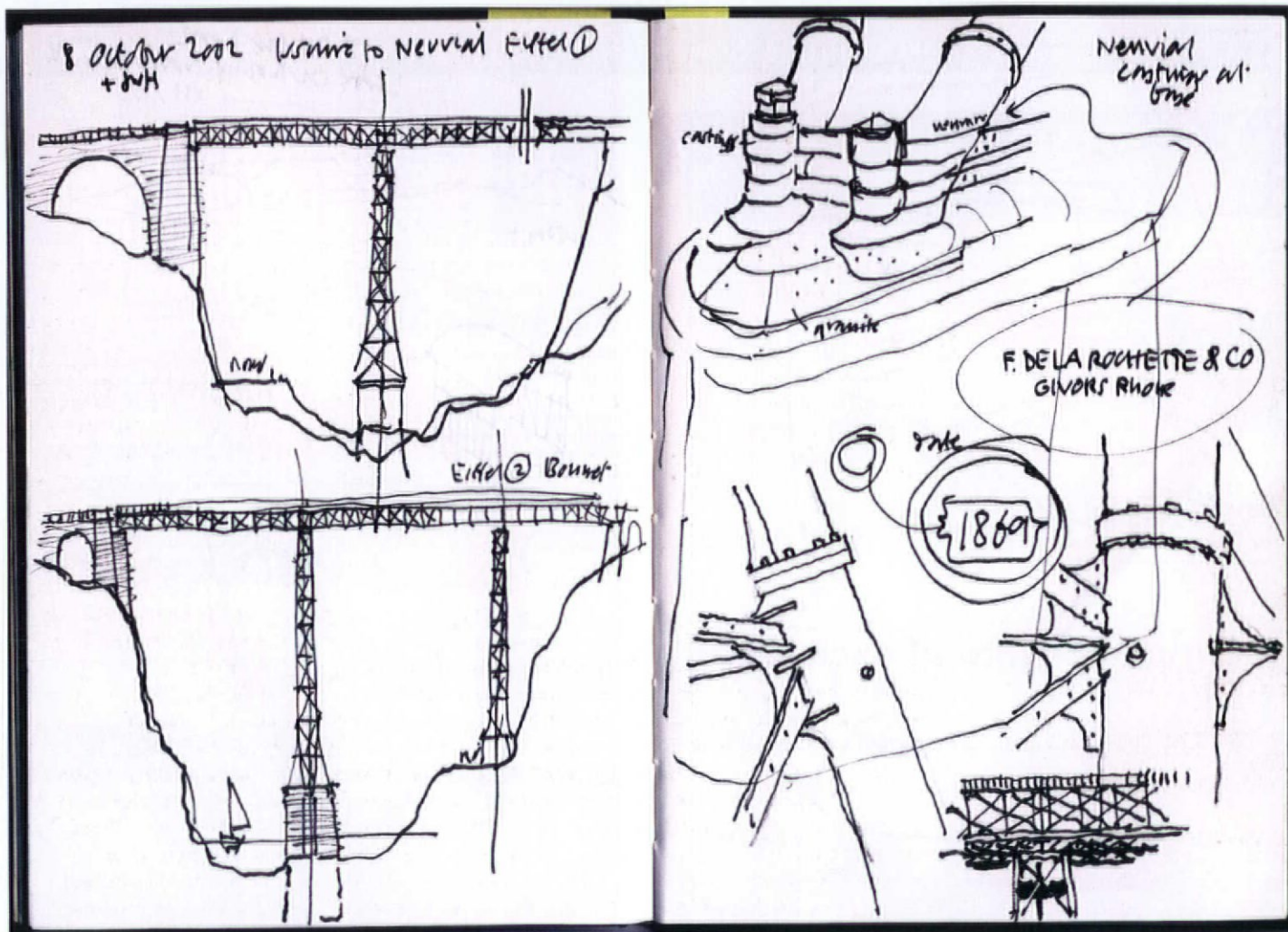
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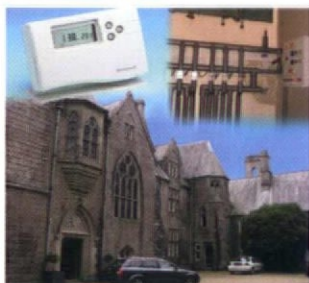
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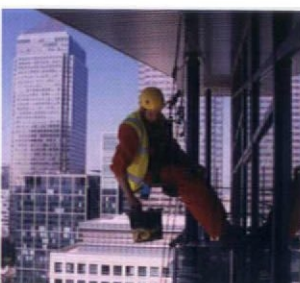
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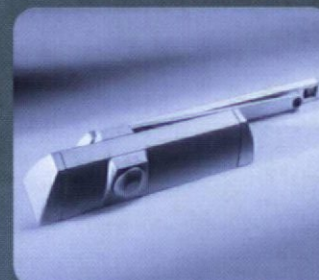
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