

AJ

06.10.05
CARUSO ST JOHN/
COVER VERSIONS

PEI COBB FREED & PARTNERS
LIBRARY

THE ARCHITECTS' JOURNAL WWW.AJPLUS.CO.UK

ISSN 0003-8466



9 770003 846103

£3.25



corus

98% iron 2% carbon 100% effective



ENQUIRY 11 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

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

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

Editor
Isabel Allen
News editor
Ed Dorrell (020 7505 6715)
Senior reporter
Richard Waite (020 7505 6636)
Reporter
Rob Sharp (020 7505 6770)
Technical and practice editor
Austin Williams (020 7505 6711)
Working details editor
Sue Dawson (015242 21692)
Reviews editor
Andrew Mead (020 7505 6717)
Art editor
Sarah Douglas (020 7505 6705)
Assistant art editor
Eriko Shimazaki (020 7505 6704)
Production editor
Paul Lindsell (020 7505 6707)
Sub-editor
Angus Montgomery (020 7505 6708)
Editor, AJ Specification / Online
Ruth Slavid (020 7505 6703)
Managing editor, AJ Specification
Cristina Esposito (020 7505 6716)
Managing editor online
Barrie Evans (020 7505 6609)
Editorial administration
Angela Newton (020 7505 6700)
Anna Robertson (020 7505 6700)
Marketing manager
Jo Roberts (020 7505 6615)
Publishing director
Jonathan Stock (020 7505 6744)

Regional sales managers
Samuel Lau (020 7505 6746)
Katie Deer (020 7505 6743)
Account managers
Andrew Stratton (020 7505 6706)
Nick Roberts (020 7505 6627)
Telesales manager
Lucy Herdsman (020 7505 6873)
Account executives
Brad Davies (020 7505 6835)
Robert Warnock (020 7505 6662)
Gemma Cook (020 7505 6816)
Group sales manager
Midge Myatt (01902 851645)
Commercial manager
Malcolm Perryman (020 7505 6698)
Business development manager
Toby Redington (020 7505 6634)
Recruitment
Laurie Shenoda (020 7505 6803)
Gemma Knight (020 7505 6737)
Advertisement production
Leanda Holloway (020 7505 6741)

Subscription
Subscription rates: £129 UK,
£89 UK students, £174 overseas
To subscribe, call 01858 438 847,
or use the order form in this issue.

Back issues: 01344 404 407

emap communications

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

VALUE ENGINEERING HAS TRANSFORMED IT INTO A PARODY OF ITS FORMER SELF

By Isabel Allen

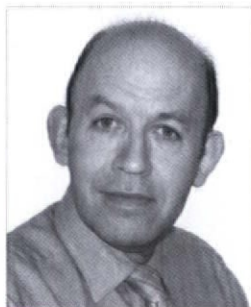
The appointment of Ian Ritchie to design the 16ha White City shopping centre in west London in 1997 seemed positively inspired. The developer, Chelsfield, resisted the urge to go for Disney-style flamboyance, opting instead for an architect renowned for his feel for materials, attention to detail and lightness of touch. Not only would London benefit from one of the largest retail regeneration projects in Europe, it would also gain a sophisticated addition to the public realm. It seemed it couldn't lose.

Fast forward to 2005, and it's a very different tale. One look at the mocked-up cladding samples, currently on display at the White City site, makes it abundantly clear that the project is now in the hands of a client with little appreciation of Ritchie's work. Westfield, which took control of the project earlier this year, has carried out a programme of 'value engineering' that has transformed the original proposal into a crude parody of its former self.

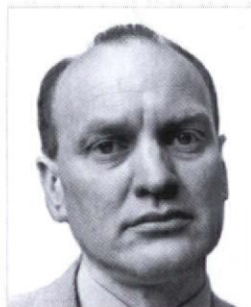
With a different kind of building, this might not have been so catastrophic. A showy one-liner could accommodate the odd change to the specification or a few dumbed-down details. But in a building of such subtlety and beauty the consequences are dire. Ritchie's design eschewed ornament or complicated elevations, allowing copper's natural depth and richness to give the streetscape life and warmth. The variation and texture of the copper has been replaced by uniformly flat-coloured panels. The horizontality of the elevations has been eroded by badly executed vertical joints. The ribbon windows have completely disappeared, reinforcing the sense of separation between the shopping centre and the surrounding community it serves.

Ritchie paid his client – and his city – the compliment of producing highly considered grown-up architecture. It seems his confidence was misplaced.

CONTRIBUTORS



Philip Cooper, whose work appears in this week's sketchbook, is a consulting engineer and teacher and a founding director of the Cambridge office of Cameron Taylor



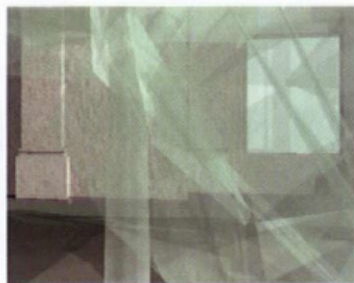
Hugh Pearman, who writes about Caruso St John on pages 29-41, is the Sunday Times' architecture correspondent and the author of Contemporary World Architecture



Oliver Godow, who took the photographs of the work of Caruso St John, is an artist based in Hamburg. He is currently preparing a solo show in Helsinki



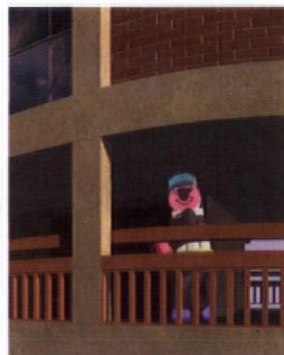
CONTENTS



P. 12 FARRELLS



P. 29 CARUSO ST JOHN



P. 16 PARK HILL

NEWS

6 – 7

Weekly digest/online news

11

Ian Ritchie sidelined in White City as significant design concerns escalate

12 – 13

Farrells is set to extend the Great North Museum in Newcastle

AGENDA

14

What has happened to the financial help available for poverty-stricken architecture students?

16 – 17

The Park Hill debate: should it be torn down or could it become Sheffield's answer to the Barbican?

BUILDINGS

29 – 41

Caruso St John's current work

TECHNICAL & PRACTICE

43

Austin Williams

44 – 45

Office design at YRM

47 – 48

Modelhus housing panels

50

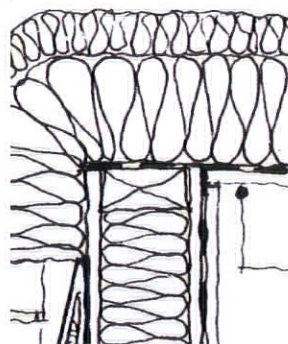
Legal/webwatch

51 – 66

Timber



P. 51 TIMBER



P. 47 HOUSING PANELS



P. 67 MIES VAN DER ROHE

REVIEWS

67

Mies van der Rohe's German Pavilion at Barcelona revisited

68 – 69

A monograph of Caruso St John Critic's Choice

REGULARS

18

Astragal and Hellman

20

Opinion: Will Alsop

24 – 26

Letters

27

Student Showcase

82

Sketchbook: Philip Cooper

JOBS & CLASSIFIED

71

The latest vacancies

78

Classified advertising

AJ SUBSCRIBERS GET FREE ACCESS TO ALL ONLINE SERVICES

To activate your online subscription, go to www.ajplus.co.uk/activate

This week:

- Would you like to tackle access issues around pheasant shooting or deal with the provision for cyclists? Visit www.ajplus.co.uk/awardscomps
- See more than 500 buildings in detail online at www.ajs specification.com
- Breaking news
- Competition details
- Events diary

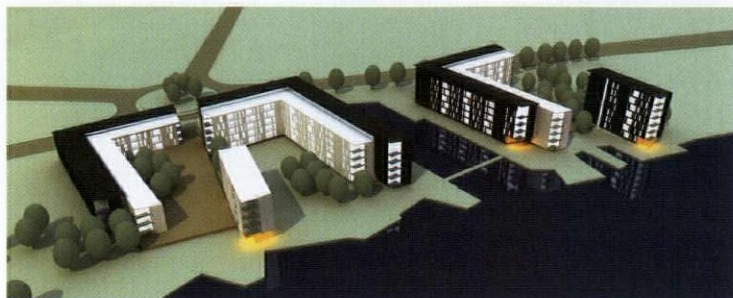
SUBSCRIPTIONS

To subscribe:

- Go to www.ajplus.co.uk/subssignup
- Call 01858 438 847
- Email aj@subscription.co.uk

A £129 subscription (students £89) includes:

- The AJ every Thursday
- AJ Specification magazine every month
- Access to www.ajplus.co.uk and www.ajs specification.co.uk
- Six breaking stories in a daily email alert



FCBA IN £20M REVAMP FOR NEWPORT

Feilden Clegg Bradley Architects has been appointed to take on a large swathe of run-down Newport, South Wales. The practice, with developer Westmark, is set to draw up detailed designs for a £20m regeneration scheme next to the Old Town Dock.

SAATCHI ARCHITECTS NAMED

AHMM and Paul Davis & Partners have joined forces to work up designs for the Saatchi Gallery's new Chelsea home, the AJ can reveal. After news broke late last week of gallery owner Charles Saatchi's spat with his current County Hall landlord Makoto Okamoto, Paul Davis and Simon Allford both confirmed their appointment to draw up designs for a new space.

CHIPPO SCHEME HANDED £4.9 MILLION GRANT

David Chipperfield Architects' new art gallery scheme in Wakefield has been handed a major boost after the Heritage Lottery Fund (HLF) announced it will now be giving £4.9 million towards the project. The surprise move comes just months after the HLF turned down a similar grant request, casting doubts about the future of the £15 million Hepworth development – a key part of the city's historic waterfront regeneration proposals.

URBAN SPLASH UNVEILS PARK HILL PLANS

Urban Splash has revealed details and images of its plans for Sheffield's famous Park Hill estate. It unveiled the proposals – by Studio Egret West, Hawkins Brown and landscape architects Grant Associates – at a press conference in the city earlier this week (see pages 16–17 for further analysis).

ROW OVER ACCREDITATION HOTS UP

One of the founding fathers of accreditation for conservation architects in Scotland has called for radical reforms in the process' English equivalent. Scottish conservation architect James Simpson has called for a major overhaul in the workings of the Register of Architects Accredited in Building Conservation (AABC).

SCOTTISH PARLIAMENT SCOOPS RIAS AWARD

Enric Miralles and RMJM's Scottish Parliament building has won the RIAS Andrew Doolan Award for Architecture 2005 – previously called the Best Building In Scotland – the most valuable prize in British architecture. It was announced yesterday (Wednesday) that it had seen off the five other shortlisted schemes.



KING'S CROSS PLAN GOES ON

The vast redevelopment of King's Cross in London has taken another substantial step forward. Developer Argent has submitted its final amendments to the outline planning application for the massive site, which was masterplanned by Dimitri Porphyrios and Allies and Morrison.

WOODS BAGOT THINKS BIG UP NORTH

Australian commercial big hitter Woods Bagot has unveiled a massive new 56,000m² mixed-use skyscraper destined for central Liverpool. The £160 million project, which will transform a derelict site next to the city's Central railway station, will feature a 38-storey tower split into three 'slender blades'.

HEATHERWICK IN BRIT FIRST

Thomas Heatherwick has submitted plans for a seafront café on Littlehampton's East Beach promenade – the designer's first building on British shores. The new 60-seat café will have a monocoque steel shell – prefabricated off site – and a glass front, giving visitors spectacular views out across the English Channel.



FEARS CONTINUE OVER CROSSRAIL PROJECT

Concerns over the effect that the Crossrail construction project could have on the capital's heritage have re-emerged this week. Petitions sent to the House of Commons about the Crossrail Bill make it clear that both landowners and conservation groups fear the effect of severe subsidence on buildings such as the Barbican and Spitalfields Meat Market.

THE RIBA CLOSES ITS NORTH-EAST OFFICE

The RIBA has decided to close its Newcastle office, adding to growing fears about the institute's commitment to the regions. Following an 'extensive review' by RIBA North, the institute will now merge its regional offices in Newcastle and Leeds in a move that it claims will improve its member services in the area.

GERMANY CALLING FOR ASSAEL

Assael Architecture is the only British practice to have been shortlisted in an international competition to redevelop a former military base in Germany. The London-based firm is one of eight practices, including Dutch star practice West 8, chosen to draw up plans for the 35ha site on the outskirts of Hamburg.

TSUNAMI MEMORIAL PLANNED

Thailand's government has launched an international competition to find a design for a memorial for the victims of the Boxing Day tsunami. In what will certainly become one of the highest-profile competitions of recent years, the Thai authorities are determined to create a memorial to remember the hundreds of thousands of people who died in the disaster.



ITO CLAIMS RIBA GOLD MEDAL

Japanese architect Togo Ito has scooped the RIBA Royal Gold Medal – one of world architecture's most highly prized honours. In addition, New York-based intellectual Peter Eisenman and Uruguayan Rafael Viñoly are just two of the big-name designers to be given RIBA International Fellowships.

BREAKING NEWS DAILY AT WWW.AJPLUS.CO.UK

As a subscriber, you can see all these stories and more in full at www.ajplus.co.uk. You can also register to receive a daily email news alert. Only subscribers get access to the full website – so make sure you activate your online access today. Your subscription is not complete without it. To activate your online subscription, go to www.ajplus.co.uk/activate. If you do not have your login details, please call 020 7505 8623

affordable aluminium.

Aluminium panels.
Aluminium lock.
Aluminium doors.
Top pivoted in
aluminium headrail.
Bottom pivoted in
aluminium foot.
icon aluminium.
At a price that
allows you to put
quality cubicles into
all types of building.



Door formed from 0.7mm anodised aluminium, factory folded on leading edges and bonded to a 25mm core.



Anodised aluminium lock, locates in continuous aluminium receiver for strength and durability.



Engineered aluminium foot, concealed spring loaded open or closing mechanism.



thrislington cubicles

Product: icon

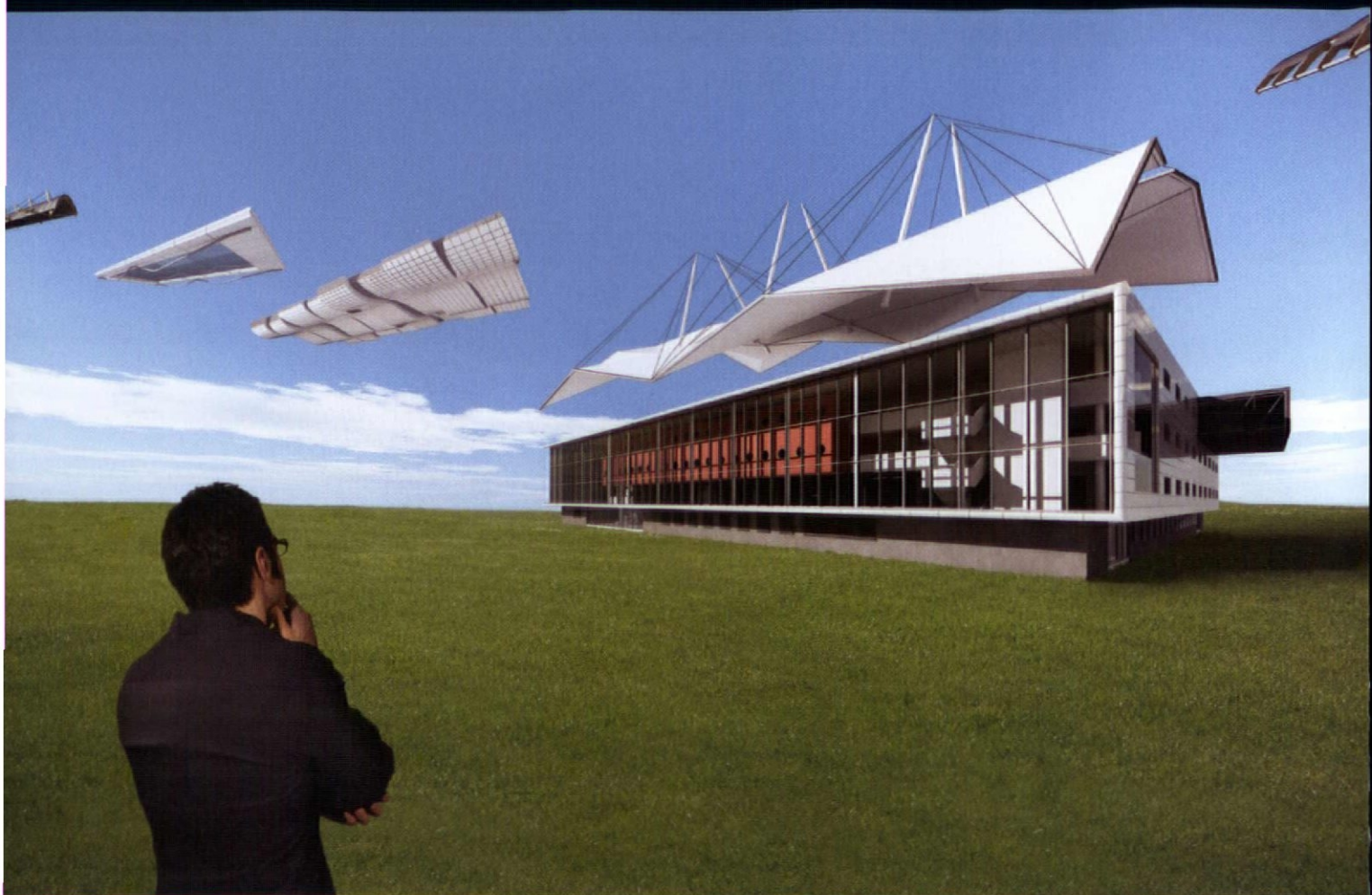
Scale: nts

Contact: t +44 (0)1244 520 677

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

ENQUIRY 13 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



Work the way you think.

Autodesk

Idea:

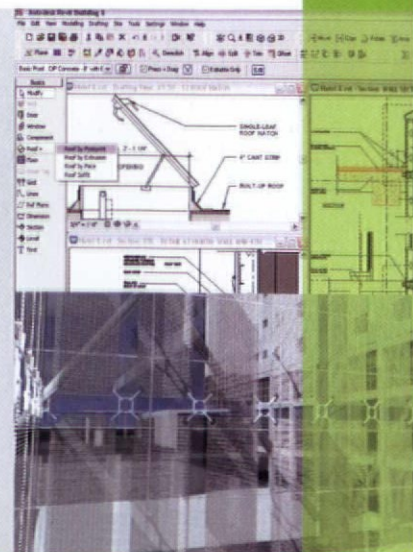
Improve an architect's business by providing a more complete way of thinking about buildings, from design through to construction.

Realised:

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

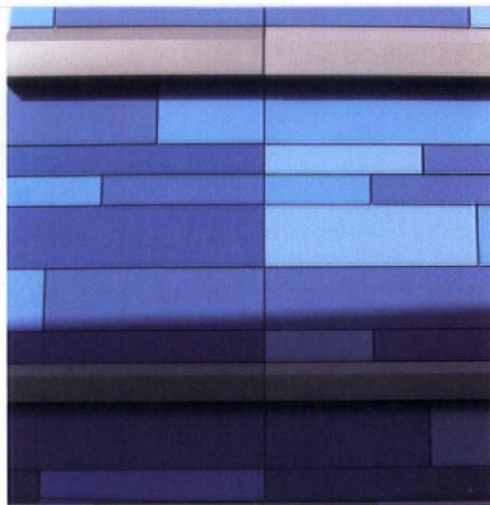
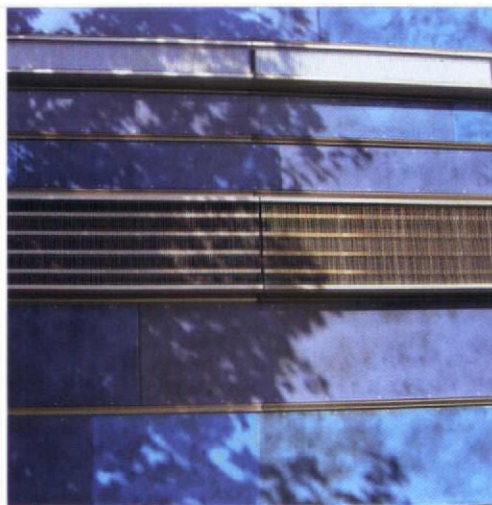
See how at autodesk.co.uk/revit

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



ENQUIRY 25 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

A demonstration of Ian Ritchie's designs (right) is on display at White City next to a recent value-engineered example worked up since he was sidelined (far right). Changes include a weakening of the horizontal language and the removal of proposed copper panels



RITCHIE 'CAST ASIDE' IN WHITE CITY

By Ed Dorrell

Ian Ritchie has been sidelined from the vast majority of the White City shopping centre development amid widespread concerns over the quality of the scheme's design, the AJ can exclusively reveal.

The architect – shortlisted for last year's Stirling Prize – is no longer working on the all-important retail and leisure elements of the project, it has emerged.

The decision to sideline Ritchie, which was taken in July 2005, came after developer Westfield took financial control of the project from the financially-troubled Multiplex earlier this year.

This move was followed last month by the erection of two different demonstration facades on site. It is understood that the first was worked up from Ritchie's proposals,

while the second is the result of designs produced after a significant value-engineering exercise by the developer.

The two examples show wildly different design approaches. Ritchie's, which won the existing planning permission, has unusual copper panelling, a strong horizontal language and riveting to give the scheme 'a feeling of human involvement'.

This facade has been completely transformed in the second example, which is more conventional. The copper panels have disappeared, as has much of the horizontal language. The riveting has also been removed.

Most noticeably, the new scheme fails to include the two most prominent horizontal elements: the ribbon of lights and the mesh ventilation.

A source told the AJ that Ritchie, who is now only working on the project's 'transport elements', was 'very, very disappointed' by both being sidelined and by the significant changes that have been made to his designs.

But a spokesman for Westfield insisted that Ritchie remained central to the project. 'Ian Ritchie still has a role to play on the White City scheme,' he said. 'Our position is that Ritchie is still working for us on the project.'

And in a statement, the London Borough of Hammersmith and Fulham also claimed that its position remained unchanged, despite alterations to the design team. 'The general design principle of the White City shopping and leisure centre has not changed,' it said.

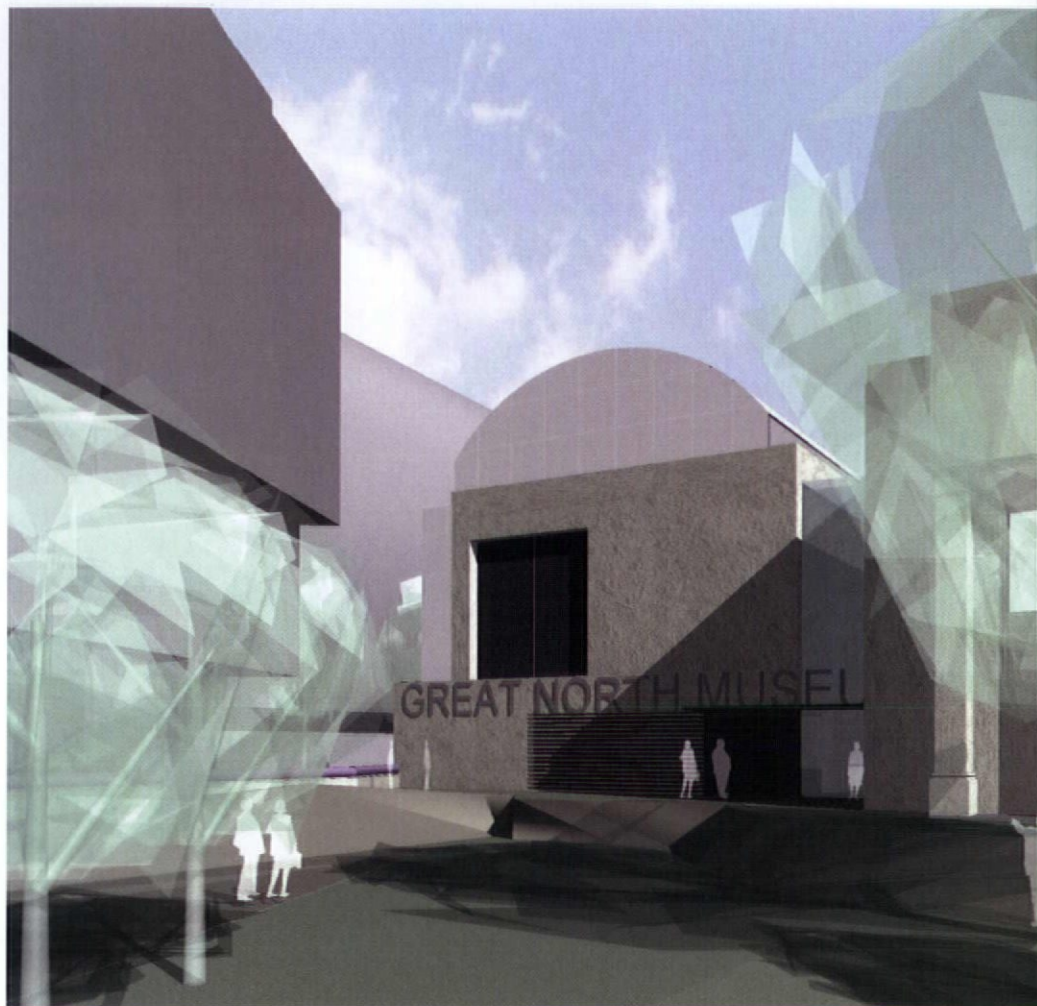
'The council is determined to maintain the design excellence of the White City proposals and is committed to a high-quality outcome, particularly on a flagship scheme like this.'

But, in a thinly disguised warning, the statement added: 'We would not tolerate any "dumbing down" of design standards.'

FARRELLS LOOKS NORTH

Farrells has released these images of a £26 million revamp and extension of the Great North Museum in Newcastle, which was granted planning permission earlier this month. The project will bring together under one roof three disparate collections of artefacts to be accessible to both students and the general public alike – what the practice terms the perfect instance of 'town meets gown'. Two thirds of the existing building, currently known as the Hancock Museum, will be stripped back to its core to produce a series of themed spaces. The furthest reaches of the site will feature a landscaped garden at the south end, with 'live exhibits', and a new extension to house learning spaces and 'special exhibitions' at the north that will meet with the Newcastle University buildings located behind. Farrells claims that the final look of the facade could well be informed by the work of an artist, as was the case with the architect's acclaimed Home Office building in London. The interiors of the building have been designed by Dinah Casson of Casson Mann, who was responsible for the V&A's British Galleries.

By Rob Sharp

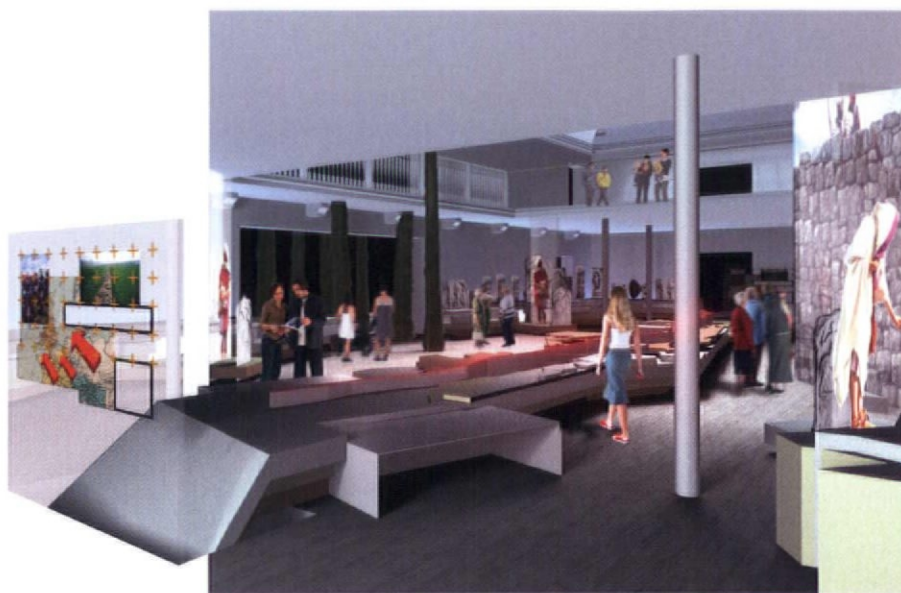
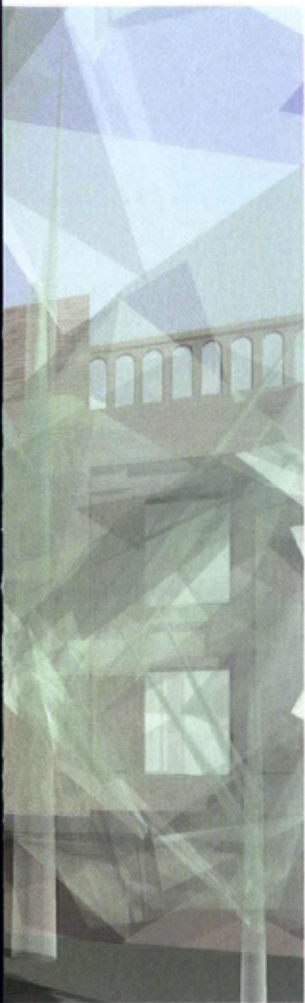


1.

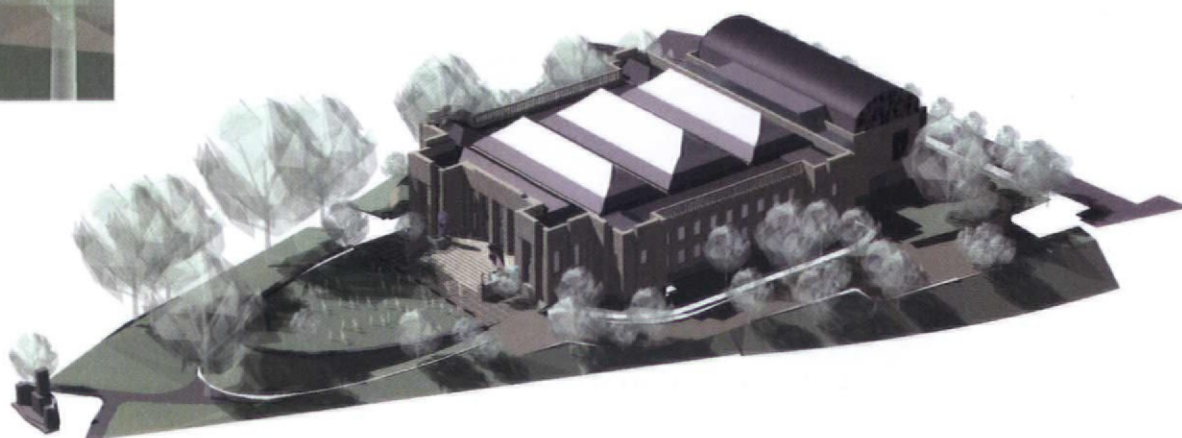
1. A new extension will be situated to the north of the existing Hancock Museum

2. The new museum galleries will aim to encapsulate the idea of 'town meets gown'

3. The site will feature a landscape garden and meet with Newcastle University buildings



2.



3.



To mark the success of the Hairywood installation by 6a Architects and Eley Kishimoto, the Architecture Foundation has announced that it is hosting a four-day table football tournament, supported by the AJ, at its gallery in Old Street, The Yard. Qualifying will be held 11-13 October with the final on 14 October. Teams of two are invited to test their skills on the 'mother of all football tables' – the world's most expensive, 'Opus', designed by Edinburgh-based Eleven Forty – for the chance to win a dinner for two at The Zetter and a year's subscription to the AJ. To enter the Clerkenwell Cup, email jade@architecturefoundation.org.uk by 6pm on 10 October.

A STUDY IN HARDSHIP

By Rob Sharp

These days it's not all pints, parties and pulling at university. Students contemplating studying architecture face having to stump up a staggering £50,000 in fees alone (AJ 25.08.05). As a result, few social groups can even begin to think about a career in architecture. And if they are in financial trouble, there is almost nowhere they can turn for help.

One place they could turn to traditionally has been the RIBA 'hardship fund'. But it recently ran dry (AJ+ 28.09.05).

But now there is a glimmer of hope, in the unlikely form of a new charity backed by the likes of Alex de Rijke, David Adjaye and Glen Howells.

The story starts with the sickness of the 'hardship fund' (the RIBA Education Fund). This had, pre-1997, been dependent on money creamed

off from the ARCUK's registration fee. But when the legality of this principal source of cash was questioned, the stream of money to Portland Place dried up. The RIBA was left with a total of £170,000, topped up with the occasional generosity of individual benefactors. Now, after eight years, this pile of cash has gone. With the imminent introduction of top-up fees, could there have been a worse time for the fund to be depleted?

Thankfully, there has been a response to this crisis. Not, as you would expect, from the RIBA itself but from Alan Phillips of Brighton-based Alan Phillips Associates. Students across the country will be delighted to hear that he has set up the independent Architectural Education Trust

(AET) – as a funnel for community-focused architects to raise money for those in dire need.

'We're looking at architecture as the essential elements of shelter,' he said. 'People's mental health is improved by architecture. We are encouraging students to view this problem as a political issue.'

The organisation has just given its inaugural endowment to the RIBA fund – in the form of £10,000 that has been distributed to seven individuals in financial distress.

The AET is very definitely not part of the Portland Place apparatus but it does act as a conduit through which funds pass to the RIBA. This is because, according to Phillips, its funds are gained hand to mouth, as the organisation uses

the nous and connections of its trustees to approach anyone it can and cheekily ask for the odd wad of cash.

But it still raises the question of whether the RIBA is doing anything like enough to proactively raise funds. Let's face it, £10,000 is sadly nothing more than a drop in the ocean. The student population will soon be in crisis. Something needs to be done, and fast. For more information on the AET please email Giovanna.Forte@btinternet.com

MATCHING ACCESSORIES. MATCHLESS QUALITY.



Architects have been specifying our washroom accessories for years because of their strength and quality. But they also like the fact that our accessories come in matching sets.

Take the Contura series. Modelled with distinctive satinized curved surfaces, there are fifteen beautifully matching products. Dispensers for everything from paper towels to soap and toilet rolls.

Or there's the Trimline series. Made from the same satin finish stainless steel. It offers smooth, seamless styling and ten matching items.

Bobrick, the world's leading manufacturer of commercial washroom equipment since 1906, has set the standards with exceptionally well designed and well made products with many innovations.

Hinges don't drop. Lock tumblers don't jam. Soap dispensers don't fur. 304 stainless steel gives extra strength and durability.

No matter whether your next project is an office block or high class hotel, a public area or a prison where security is vital, or a barrier-free environment for the disabled, we have a range that will be exactly right for you.

With service quality that's every bit as good as our products, Bobrick is the perfect match for your washroom requirements.

BOBRICK

ANYTHING LESS COSTS MORE.



FOR FURTHER INFORMATION CALL
OUR FREEPHONE NO: 0800 214568
OR FREEFAX ON: 0800 7830493

EMAIL: UKSALES@BOBRICK.COM

©2004 BOBRICK WASHROOM EQUIPMENT LTD.



ENQUIRY 15 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



1.

WHICH WAY NOW FOR PARK HILL?

By Richard Waite

'On the day it opened, Park Hill was as close to perfect as it could be.' On a dull October morning nearly 50 years later it is not. And Christophe Egret knows it.

The brutal concrete behemoth overlooking Sheffield city centre may be Europe's largest listed building but it is not the easiest to love.

If you believe the local press, most people in the Steel City want the massive cliff-top blocks torn down. The flats were even ridiculed in the film *The Full Monty*.

But Egret and Urban Splash have a dream for Park Hill. The developers, who have recruited Studio Egret West, Hawkins\Brown and landscape architects Grant Associates to their scheme, want to transform the 'flawed' giant into the city's coolest address.

It's a vision based on knitting the estate into the rest of Sheffield.

'The weakness of Park Hill is a lack of connection with the rest of the city. It has lost its sense of place,' Egret said.

The French architect admits the flats, designed by Ivor Smith and Jack Lynn at the end of the 1950s, can come across as a bit brutish. Even so, he believes Park Hill still has a lot to offer.

'It's not an immediately beautiful building and I wasn't a fan of it before, but I've warmed to it,' he said.

'It's a gentle monster that is extremely resilient and the intelligence of the 'streets in the sky' is extraordinary.'

One big challenge is how to breathe life into a Grade II*-listed building without wholesale changes to its fabric.

Demolition has never been an option for Urban Splash. Instead, it wants to open up the public spaces, bring in new pubs, restaurants and shops and make the area a 'proper place', in a scheme costing an estimated £163 million.

'We need to romance Park Hill,' said Egret. 'The main task is to make all the public park spaces more specific so when you enter the area there is a sense of arrival.'

'Why can't we open up the vistas so it feels like London's Primrose Hill? Why do there have to be seedy pubs, when they could be opened up?'

The bigger task, however, is winning the hearts and minds of those opposing the redevelopment. And there are some big hitters among them. One of those leading the calls for Park Hill to be flattened is



2.

1. The new proposals aim to make new connections between Park Hill and the rest of the city
2. The scheme will work, in large part, on the public realm in and around the Grade II*-listed estate
3. Park Hill as it stands today



3.

the deputy leader of Sheffield's Liberal Democrats, councillor David Baker.

He believes there is no option but demolition. 'The general feeling on the streets of Sheffield is that the building should have been pulled down yonks ago,' he says.

'Just tinkering with the structure will not make a difference. It's no good hanging on to it just because the building was once seen as iconic.'

Baker is understandably worried that Urban Splash's latest move is just another false dawn for the building – and another massive waste of taxpayers' money.

'The developers need £10 million to preserve an eyesore. It is not a viable concern and the land could be put to better use.

'It may be pioneering but it couldn't be built in a worse place. Unfortunately, it is on a key gateway site. And it's an embarrassment,' he says.

Contrary to the feeling among most architects, Baker is also dubious about claims the flats are loved by most of the building's residents.

He said: 'It was a social experiment that failed. The dream was to create villages in the sky, with people standing on their doorstep chatting; an identifiable community. But that didn't work. People ended up barricading themselves in.'

Baker feels so strongly that he has made a bid to get the flats de-listed so they can be bulldozed.

According to Jeremy Till, who lived in the blocks for two years, demolition would be a mistake. The head of

architecture at Sheffield University believes the building has been unjustifiably maligned and criticised over recent years.

He said: 'The local media has run an endless campaign against Park Hill. Whatever is done, [the press] say it's wrong. Basically they want to see it demolished.'

Till added: 'There's a lot of misinformation, based on really bad Alice Coleman-style sensationalism.'

'It's the old spectre of 1960s architecture equalling tower blocks, equalling architects with penis complexes, equalling deprivation, equalling drugs, equalling the end of the world. The flats only started to fail when the council's housing policy failed.'

Till maintains that the residents of Park Hill are 'ferociously' loyal to the

building – some 20 per cent of the current tenants have been there from the start.

That doesn't surprise Simon Gedge, from local practice Allen Tod Architecture. He said: 'I visited a couple of months ago and my impression of the place was transformed. In the future, with a full refurbishment and a mix of tenants and residents, this could become Sheffield's equivalent of the Barbican.'

No doubt these comments will please Urban Splash, which is well aware that winning over public support is going to be a tough nut to crack.

The people of Sheffield have been let down before and those behind this latest brave effort will need more than pretty pictures and the words of architecture's finest to make this plan work.

'David Adjaye is the Lord Foster of the thirtysomething generation'

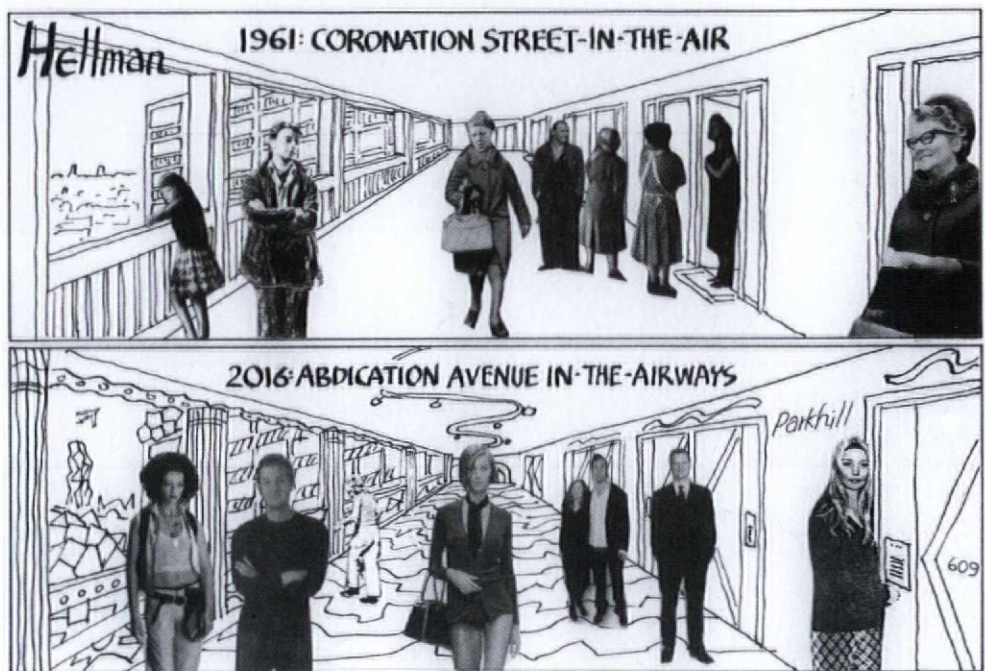
Rowan Moore, *Evening Standard*, 27.09.05

'This is Hadid at her gentlest – a building that should win over those who think she only does full-on, headline-stealing sensation'

Jonathan Glancey admires Zaha's Ordrupgaard Museum in Denmark. *Guardian*, 03.10.05

'To say it's outlandish is to put it mildly. To say it's wildly overblown and verging on kitsch might be more to the point'

Christopher Hume on Daniel Libeskind's proposed tower in Toronto. *Toronto Star*, 03.10.05



www.louisshellman.co.uk

PARTY POLITICS

Astragal went to sample the freezing breeze and seaside atmosphere of the Labour Party Conference in Brighton last week. The **RIBA** and the **Institution of Civil Engineers** held a joint party to discuss the way forward for PFI in the aptly-named Quality Hotel, on the town's trendy West Street. RIBA president **Jack Pringle** and **Lord Warner** (Minister of State for NHS Delivery), both gave rousing speeches. **Sunand Prasad** discussed his disappointment at the attendance of **CABE's** earlier gig, a result, presumably, of the event lacking any discharged hecklers to raise its profile. The remains of the shindig held by the **Fabian Society** lay evident just up the corridor from the RIBA's party. It seems the Fabians had moved on from

their own do to the RIBA event pretty sharpish, like a group of nomadic party scavengers. How Astragal approves.

WALK THIS WAY

Astragal attended the brilliant 'Seven Walks' – a series of video installations by artist **Francis Alÿs** – in the Neo-Classical splendour of 21 Portman Square, designed by **Robert Adam's** talented brother **James**. Far and away the best 'walk' is *Guards*, which traces the tracks of 64 Coldstream Guards as they walk around the City of London. The soldiers move aimlessly around the City as individuals, but when they meet each other they fall into step and begin marching around the ghostly, empty streets. Taking in the Barbican and Bank when shot from the point of view of the guards or from high up in

the City 'rafters', this is a novel portrayal of how cold and often empty cities can be. Well worth an outing.

A RATTLING GOOD STORY

Obviously, Astragal could never be associated with bad puns. But perhaps Astragal has never before added chance to bona-fide about this hidden gift. However, when a fantastic opportunity comes up – for instance the discovery that **LEAK Architecture** keeps pet snakes in its basement – only an asp would turn it down. According to practice founder **Lea Katseli**, anyone who wants to work for the south London-based firm must be willing to feed the reptiles – and also, of course, possess great design and CAD skills. Presumably they are then paid on sliding scales depending on experience.

CEILING SYSTEMS

[Between us, ideas become reality.]



CEILING SOLUTIONS FOR WELL-BEING



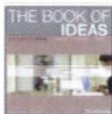
Visual and
acoustical
comfort



Safe
and healthy
environment



Easy to install
and maintain



Design
support

Armstrong ceiling systems are global solutions for enhancing the well-being of any space, whether for working, learning, travelling or shopping.

Our ceiling systems do much more than just cover what's below or hide what's above. Among our innovative solutions are ceilings that improve acoustical and visual comfort in a safe and healthy environment.

But what use is function without form?

That's why Armstrong invites you to try new ideas by selecting creative design systems and decorative options from our portfolio of solutions. Take advantage of our design tools, customisable installation, and simplified maintenance—and let your imagination soar.

To discover how Armstrong ceiling systems can enhance your next project, contact our technical experts today or visit our web site.

www.armstrong-ceilings.co.uk

FREEPHONE 0800 371849 (UK)

FREEPHONE 1800 409002 (ROI)

ENQUIRY 16 ON CARD

WWW.AJPLUS.CO.UK/AJDIRECT

Armstrong



THE LANDSCAPE IS A BLANKET OF COMFORT THAT HAS BEEN ABANDONED BY PROGRESSIVE DEVELOPMENT

Time in Motovun. Get up and have breakfast with strange coffee that seems to work. It drags you back into a world that the previous night you thought you had left.

The way that this remote hill town in Istria, Croatia, takes you away from the world we think we have some understanding of, makes it the perfect venue for a workshop for architecture students at the very beginning of the new academic year.

The village of Motovun itself is perched on a hill high above a valley. From this vantage point, the hill towns around can be observed from a safe distance, which seems to reinforce the insularity of the situation.

This is the fourth year of the event, where students from Vienna, Zagreb and Leuven meet to think, work and present their ideas for possible futures for this area of hill towns.

The project is always the same. The universities, plus a varying guest or two, do not change. The shape of the day is equally invariable. Breakfast – lunch – supper – evening entertainment in the form of talks from our guests – sleep.

This diurnal monotony is the basis of a sense of security that contains the soul in a

manner that allows the imagination to flow. The surrounding landscape is itself a blanket of comfort that has been abandoned by progressive development. This, in itself, allows new perceptions to form against a soundtrack of *Auld Lang Syne*; the shock of the new is absorbed by the greenness of my valley.

And yet scratches of modernity overlay themselves on this virgin arcadia. A canal – not a river, a newly tarmaced road – not a dirt track. These hints of the new are sufficient to stimulate thoughts of modernity into the minds of all those assembled here.

A minimally changed landscape; a clearly defined

shape to the day and an expectation of discovering something we do not know are the essential ingredients of invention and architecture.

This annual event, that has developed its own form through tradition it has built up over the years, exhibits the basic needs for the mothers of invention (including Frank Zappa) whose structures release the faith in the wayward dream that appears to frighten the anal and (the) false ideologies of those who architecturally control London. They do not serve the Londoner well.

*From Seat 11k, flight number BA99 from London to Toronto
Email ajcolumnists@emap.com*



HALFEN-DEHA.

When safety counts.

Burj Al Arab, Dubai

HALFEN Cast-in channels

Securing façades, lifts and services.

The intelligent fixing alternative
to drilling and welding.



Total reliability is one of the many great reasons for using HALFEN-DEHA products. Even in times of unstable raw material prices, we guarantee continuity of supply and will use only the highest quality materials at all times.

You also have all the assurance of our state-of-the-art manufacturing facilities working to the highest quality controls standards, our outstanding technical advisory service and the international acceptability of a global brand.

HALFEN-DEHA provide safety, reliability and efficiency for you and your customers.



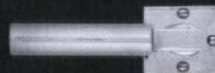
HALFEN-DEHA
YOUR BEST CONNECTIONS

www.halfen.co.uk

ENQUIRY 17 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

franchi®

Architectural Ironmongery
and Security Hardware



Coming Soon

Our Latest Catalogue
for
Design, Quality & Innovation

For further details
email us at catalogue@franchi.co.uk

Franchi Locks & Tools Ltd
www.franchi.co.uk

ENQUIRY 18 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

A major celebration of
21 years of Reiko Sudo's
revolutionary textiles

2121
the textile vision of Reiko Sudo and Nuno

The exhibition opens at the Foyer and James Hockey Galleries
at the University College for the Creative Arts at Farnham

2121 – the textile vision of Reiko Sudo and Nuno

Date: 17 October – 15 December 2005

Time: Mon-Fri: 10am-5pm, Sat: 10am-4pm, closed Sun

Phone: 01252 892646

Supporting programme of events includes:

Ambiguous Spaces

International one-day Symposium on 11 November. Keynote speaker Matilda McQuaid, curator of 'Extreme Textiles', Cooper Hewitt Museum, New York. Other speakers include author Bradley Quinn and curator Dr. Bojana Pejić.
Fee £85 Institutions, £55 Individuals, £20 Students

Ambiguous Spaces 2

Seminar for curators and makers to discuss the profile of textiles in museums and galleries on 9 December. Panel members include Sue Pritchard, Curator of Contemporary Textiles at the V&A and Moira Stevenson, Deputy Director, Manchester City Art Galleries.
Fee £35

For both events numbers will be limited, early booking is advised. For further details and to book please contact **Lesley Millar** lmillar@surrart.ac.uk or visit www.2121vision.surrart.ac.uk

Foyer Gallery / James Hockey Gallery
Falkner Road, Farnham, Surrey GU9 7DS

**university
college
for the
creative
arts**

at canterbury, epsom
farnham, maidstone
and rochester

ENQUIRY 19 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

Kingspan **FIREsafe**TM tested &

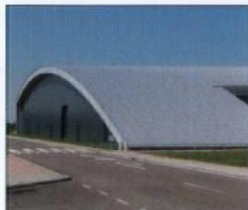
Insurer approved LPCB **FIREsafe**TM Systems

'Non-Combustible Building'*

Tested and approved by experts, Kingspan Building Envelope Solutions create buildings that are classed as 'Non-combustible**' by the Association of British Insurers*. Buildings constructed using this system qualify for competitive property and business risk premiums.

Reduced Build Time

Site-build time is reduced by up to 50% with our pre-engineered solution providing a rapid weather-tight envelope and allowing early project completion and handover.



Added Benefits

Recent independent research* has shown that the cost of construction using panels is comparative to built-up roofing but with all the additional benefits of achieving a swifter handover.

Sustainable Construction

Using sustainable construction solutions we have reduced energy consumption and carbon emissions by up to 40%.

For more information about Kingspan FIREsafe 'Non-combustible Building'* Solutions visit www.kingspanfiresafe.co.uk or call 01352 716100.



* External claddings that are LPCB approved to LPS1181 can be classed as 'non-combustible building', Association of British Insurers (ABI) May 2003.

† Independent research carried out by EC Harris 2005

approved by experts



ENQUIRY 20 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



Insulated Panels

UK: Telephone: +44 (0) 1352 716100 Fax: +44 (0) 1352 710161
Email: info@kingspanpanels.com
www.kingspanfiresafe.co.uk

LETTERS

TALK OF THE DEATH OF TWIN-TRACKING IS PREMATURE...

The summary by Brian Waters of the new local authority power to decline to accept planning applications (AJ 29.09.05) ended with a teaser by referring to a catch-22.

In fact, if you get a 'quickie' refusal and lose the consequent appeal, or resubmit as a free go and get a second refusal, the authority can decline any subsequent application it deems to be similar (not just 'the same' but 'substantially the same').

Such a decision can only be challenged by (expensive and time-consuming) judicial review, so proceed to an early appeal with caution – but meanwhile keep on twin-tracking! (Current decision time for hearing appeals being quoted by the Planning Inspectorate is 14-15 months.)

Andrew Rogers, Association of Consultant Architects Planning Advisory Group

...BRIAN WATERS RESPONDS

It's true that most commentators made the mistake of reading the new circular on development control as abolishing 'twin tracking', but they were wrong. The end of twin tracking is expected to come in when the government introduces a short period of dual jurisdiction when people can lodge an appeal.

I quickly corrected my error but your sub-editors were too fast. My planning column (AJ 29.09.05) should have read: 'The other main change introduced is more controversial. The new Act promises the end of "twin tracking", the dubious practice of submitting duplicate, identical applications with the threat of taking one to appeal should the authority not perform promptly and positively. This change is still to come but the circular brings in a new "power to decline to determine applications". These new powers are intended to inhibit the use of repeated applications that are submitted with the intention of, over time, reducing opposition to undesirable developments. It covers listed-building and conservation-area applications as well and is far wider than the previous, restricted, power available to planning authorities.'

Brian Waters, via email

DESIGN IDEALS OF THE PAST ARE BEING REVISITED

The 21st century will, I am confident, go down in history as the century in which, in many spheres, everybody was busy reinventing the wheel. And nowhere more so than in the world of architecture.

The latest buzz phrase is, it seems, 'evidence-based design'. Yet, in the late 1950s, the journal *Contract Furnishing* (later renamed *Interior Design*) was launched specifically to propagate the view that good design of building interiors could enhance health care in hospitals, facilitate learning in schools, improve efficiency in offices and increase productivity in factories.

In the journal's first issue, an article on the design of waiting rooms considered the role of interior design in helping people cope in stressful situations, especially in the waiting areas of hospitals. (To emphasise the point, the launch party itself took place in a waiting room – at a central London railway station!)

In subsequent issues, over the years, the magazine published several articles dealing in detail with the therapeutic role of the environmental design, as it came to be known, in hospitals – a role that was increasingly recognised as a growing number of doctors began to accept the psychosomatic origins of much illness.

By the mid-1960s, however, I was, as founder-editor of the journal, beginning to think we might have over-estimated the role of the physical environment. As a consequence of research carried out by the Pilkington Research Unit at Liverpool University (to say nothing of the famous Hawthorn Experiment), I came to the conclusion that socio-psychological factors were equally, if not more, important.

(The Pilkington research has shown that there was no correlation between objective measurements of the environment, such as temperature, humidity, lighting levels, etc, and the occupants' subjective responses to it.)

It is possible that I was partly influenced by the social climate of the 1960s, with its 'all-you-need-is-love' ethos, so perhaps that will be the next decade to be reinvented.

Maurice Jay, via email



Concealed, Frameless... The way sliding doors should be

The space saving Eclipse range available through Em-B Solutions Ltd

T: 0113 245 9559
eclipse@em-b.co.uk
www.em-b.co.uk

Em-B

ECLIPSE

ENQUIRY 21 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



Is your creativity bearing fruit?

An idea unrealised is an opportunity lost.

The Autodesk® 2006 portfolio of products is all about helping you realise your ideas – to compete and win.

Now is the time to realise your ideas!

Important message to all customers using AutoCAD® 2002-based products

On 15 January 2006, Autodesk® will be retiring the AutoCAD® 2002 family of products.

On this date the upgrade path from these products will be discontinued.

Plan your upgrade now and benefit from our attractive pricing offer on upgrades.

Act now, this offer is time limited.

Save up to 20% when you upgrade to the AutoCAD® 2006 family of products

Save up to
20%

15 Jul 2005 to
15 Oct 2005

Save up to
10%

15 Oct 2005 to
15 Jan 2006

Autodesk®



3D Design Consultancy Ltd
Llandarcy
0179 232 3184



Adris Computing Concepts Ltd
Southampton
0238 086 8947



Alta Systems Ltd
West Bromwich
0121 5536665



C.A Design Services Ltd
Great Yarmouth
0149 344 0444



Cadassist Ltd
Stockport
0161 440 2435



Cadline Ltd
Staines
01784 419 922



Cadlogic
Inverurie
01465 762 9900



Cadpoint Ltd
Crowthorne
01344 751 300



CADSPEC
Worcestershire
01905 458 000



Computer Aided Business Sys
Hatfield
0800 783 9678



Construction Industry Solutions
Slough
0175 350 1000



Elstree Computing Ltd
Watford
0192 389 2600



Envisage UK Ltd
Bridgend
0165 666 2414



Excitech Computers Ltd
Enfield
0208 804 9942



Graphite Management Serv
Nottingham
0115 969 1114



Imass Ltd
Newcastle Upon Tyne
0191 213 5555



Key Systems
Worcestershire
0192 768 888



Mice Technical Graphics
Coulson
0208 668 4646



MicroCAD
Bradford
0127 453 2919



MicroCAD
Darlington
0125 535 0220



Micro Concepts of Cambridge
Cambridge
0122 371 6200



Netmetix Limited
Coventry
0870 750 5135



Pennine CAD Computer Sys
Northumberland
0166 184 4433



Quadra Solutions Ltd
Lancashire
0125 430 1888



Radan Computational Ltd
Bath
0122 532 0320



Thom Micro Systems Ltd
Larbert
0132 455 0760



Trionics Ltd
Ossett
0192 426 6262

Universal CAD
Basingstoke
0125 635 2700

ENQUIRY 22 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

Autodesk®

Authorised Reseller

LETTERS

SOME HOME TRUTHS ABOUT CRYSTAL PALACE

Matthew Teague's paragraphs on Crystal Palace (Metalworks, AJ 29.09.05) are such a mess of utter untruths and misleading half-truths that it is barely worth trying to unpick them.

Certainly no first-year student essay would get away with stuff like this. I guess he wouldn't even have noticed that you illustrated 'Crystal Palace – paradigm for prefabrication' with a totally different building!

John McKean (author of 'Crystal Palace', London : Phaidon, 1994), via email

CORRECTION

The country house featured on page 13 of AJ 15.09.05 should have been attributed to Andrei Bowbelski and James Davis. The front facade and rear facade captions to the images should have been reversed.

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

AJ CORUS 40 UNDER 40 MOVES TO SCOTLAND

AJ Corus 40 Under 40 is moving to the Craft Gallery at the Royal Museum in Edinburgh, from 8 October until 31 October 2005. The exhibition will be in place at the museum to coincide with the 10th anniversary of the Stirling Prize, which is being presented at the museum on 15 October.



250bhp Aero V6 Turbo

OFFICIAL FUEL CONSUMPTION FIGURES FOR SAAB 9-3 SPORTWAGON RANGE IN MPG (LITRES/100KM): URBAN 16.4 (17.2) – 39.2 (7.3), EXTRA URBAN 3

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. To submit work for publication in Student Showcase, please email a publication-quality image to studentsshowcase@emap.com



SM Khalimullah Maudarbocus designed the Pavilion of Serendipity as a second-year project during his Part 1 at London South Bank University. Set in London's Hyde Park, the pavilion is made out of cardboard tubes, which are pushed up out of a bundle to create a space underneath. This space is therefore generated entirely randomly.

shifts.

1273 cubic litres



A large boot shouldn't stop you from getting your kicks. And the all-new 9-3 Aero V6 SportWagon generates 350Nm of torque, so there is no more powerful V6 petrol engine in its class. Turbocharged power that's controlled by ReAxs all-wheel steering allied to a responsive and agile chassis. All in all it's a very moving experience. For more information call 0845 300 9395.

ENQUIRY 23 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

Visit saaboffers.co.uk

The all-new Saab 93 SportWagon.



– 62.8 (4.5), COMBINED 25.7 (11.0) – 51.4 (5.5), CO₂ EMISSIONS 149 – 264 G/KM. Model illustrated Saab 9-3 Aero V6 SportWagon – on-the-road price £28,295.



innovation
design
technology
diversity

ENQUIRY 24 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

www.spaintiles.info Spanish Embassy Commercial Office Tel: 020 7467 2389 Fax: 020 7224 6409 e-mail: consumo.londres@mcx.es
Tile of Spain and the "N" logo are registered trade marks of ASCER (Spanish Ceramic Tile Manufacturers' Association)



tile of spain
be creative

CARUSO ST JOHN/ COVER VERSIONS



From left to right: Adam
Caruso, Peter St John and
Hugh Pearman

FOR THEM, IT IS CHEATING TO MUCK AROUND WITH ALGORITHMS AND MAPPING PROGRAMS TO GENERATE FACADE DETAILS, AS SOME MODISH ARCHITECTS DO

By Hugh Pearman. Photography by Oliver Godow

Adam Caruso and Peter St John sprang to prominence in the mid 1990s with their competition-winning entry for Walsall's new art gallery. It was a rare opportunity for a young practice – established in 1990 after both had worked for Florian Beigel and Arup Associates – previously known mainly for domestic work. Recently completed projects include Brick House in Westbourne Grove, which has virtually no elevations, and new classroom blocks at Denys Lasdun's Hallfield School in Paddington. The practice's current workload includes a Centre for Contemporary Art in Nottingham, a Damien Hirst museum in Lambeth and a landscaped estate of 500 houses near Bordeaux. An exhibition entitled 'Caruso St John – Cover Versions' is at the Architectural Association gallery from 8 October to 3 November.

An interesting thing has started to happen to Caruso St John's architecture. Put crudely, they have rediscovered ornament, something very apparent in their polychromatic masonry designs for an extension to the V&A's Museum of Childhood in Bethnal Green, exhibited in the British pavilion at the last Venice Architecture Biennale. Of course this was no Damascene conversion – the historic and textural interest has always been there – and of course they were and are not alone. Everyone from Herzog & de Meuron to Foreign Office Architects by way of Future Systems seems to have been playing around with the idea of ornament. What sets Caruso St John apart, perhaps, is the way they openly acknowledge its debts to their forebears.

The title of their exhibition, 'Cover Versions', presents a firm of broadly Modernist architects that is willing to place itself

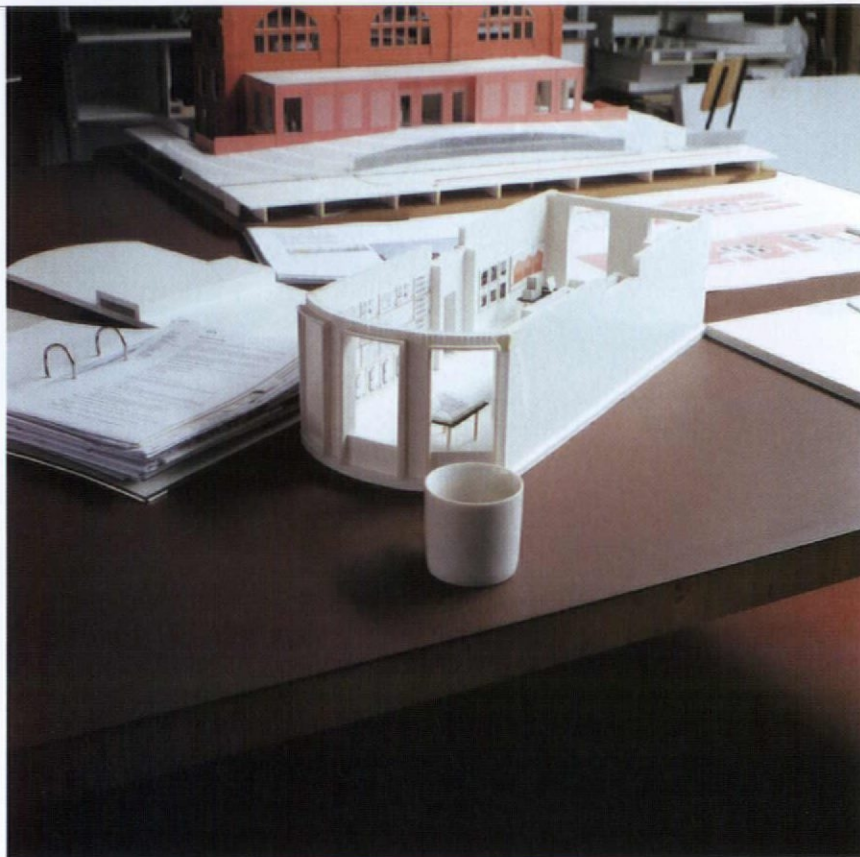
in a historical continuum – especially, but not exclusively, the Arts and Crafts tradition. True, plenty of architects cite influences. Plenty like to ignore the relatively recent past and instead point to the wonders of engineering or nature or art or swimwear. In contrast, Caruso St John name names: the names of other architects. In the show, clusters of their work are organised around reference material – much of it gleaned from the RIBA's drawings collection – by some of those who have been this way before: among them Louis Sullivan, Philip Webb, Owen Jones and Frederick Law Olmsted of Central Park fame.

We gather round the cluttered meeting table, and Caruso pulls down drawings and working models to explain the layout of the AA exhibition. You might not, at first glance, associate their Brick House with the work of the Arts and Crafts master Philip Webb, but he is the pin-up they want to acknowledge. Photos and study models of Brick House – an infill project with a noble, raw, irregularly domed main space – form part of the display, but so too do working drawings for it, interspersed with Webb's working drawings for Standen, his virtuoso freestyle house of 1891–4, and the earlier Clouds house in Wiltshire, which is freer still. The link here is an extraordinary level of attention to detail. Caruso assures me that every single brick in Brick House was drawn in its rightful place. How he can do this and still turn a profit baffles me.

'Who knew more about architecture than Webb?' asks Caruso. 'He was a great architect. It's to do with construction and the way that construction holds cultural information. That was



1. Work in progress, including a project to remodel and extend the Museum of Childhood in Bethnal Green (top left corner), a fragment of the facade of the Centre for Contemporary Art, Nottingham, and a scheme for a low-density landscaped estate of 500 houses in Bordeaux



2.

something that was central to his practice, and it's something that we're very interested in. Looking at his drawings, it's amazing. They seem very familiar. Every single thing was drawn, unlike Lutyens. Standen has 150 working drawings, which was a lot for those days.'

Similarly, an assonance is declared between the decorative stone screens of the Museum of Childhood job – there will be a full-scale prototype – and the richly ornamental facade detail of both Adler and Sullivan's 1894-5 Guaranty building in Buffalo and plates from Owen Jones' *Grammar of Ornament*. Likewise, an Olmsted landscape is put in the context of the *mis-in-urbe* designs of Hallfield School and the Bordeaux housing. Such comparisons might seem invidious – how dare these boys set themselves alongside the masters? – but that is not the intention. The problems of architecture never change much. In the early 21st rather than the late 19th century, Caruso St John are looking at the way people succeeded in the past and see nothing wrong with coming up with their own versions of the classics.

Ornament plays a key role in their design for the £11m Centre for Contemporary Art, to be built on a steeply sloping site in Nottingham's Lace Market area, that will combine galleries for visual and performance art. Nottingham's lace was largely machine made and this replicability forms the basis of a 'textile facade'. A sample of lace will be scanned, turned into a 3D computer model and moulded into the pigmented precast concrete panels forming the elevations of the centre. 'With this technology,'

observes Caruso, 'you can do very intricate ornament again.' Sullivan and Wright live on. As does Berlage – his Holland House, right behind Foster's Gherkin in the City of London, is 'a constant reference'. Caruso St John regard this kind of thing as real ornament. For them, it is cheating to muck around with algorithms and mapping programs to generate facade details, as some modish architects do. 'Why go to that kind of incredible contrivance to get an articulation which in the end is always very reduced?' ponders Caruso.

So: it's tradition all the way. 'We're trying to start to express more formally the idea that interpretation is a very powerful thing. Interpretation of tradition has always been how you made art and architecture,' Caruso says. 'It's only really since the 1950s that this idea of pure invention intruded. And it's only got really silly in the last 20 years or so. If you make pure invention, how can it possibly have any density, compared with something that has hundreds or thousands of years feeding into it? So, in a way, we are trying to celebrate the eclecticism of our current work, but we're also trying to make explicit connections.'

Caruso St John are, in a sense, unashamedly elitist. Their stated aim is to do high architecture. There is not much commercial work, though an accomplished speculative office block for developer Argent at King's Cross is still pending. They are obviously known for arts spaces, and have a seam of work in private outlets such as London's Gagosian and Stephen Friedman galleries. They increasingly find themselves on illustrious international shortlists:

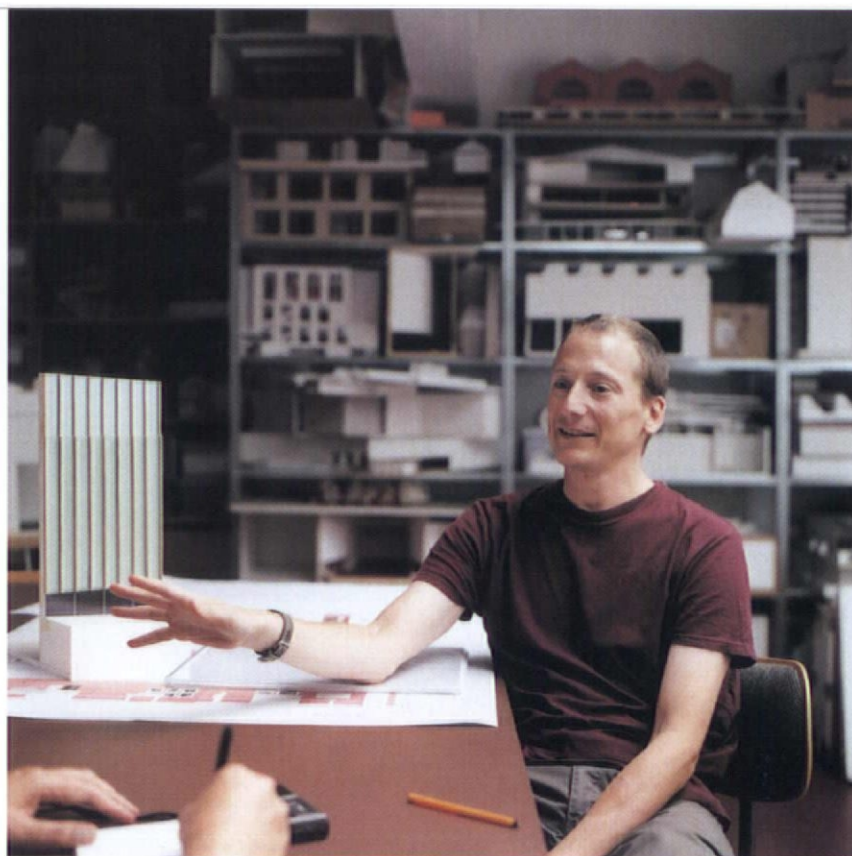


3.

2. Model of the 'Cover Versions' exhibition at the Architectural Association, which opens on 8 October

3. Caruso St John's office

4. Adam Caruso



4.

now they select only those competitions where the shortlists really are realistically short. A competition entry was in the office the day I visited, almost ready for dispatch: the Herning Kunstmuseum in Denmark, which has the world's largest collection of Piero Manzoni. The new building is to be for music as well as art.

Caruso and St John work closely together: this is not one of your bilaterally split firms where partners jealously guard their own jobs. 'It's slightly unusual, our practice,' St John concedes. 'It is a collaboration of designers rather than a partnership. That came from the very earliest days, collaborating as teachers. It's continued as a conversation during the long-term progress of our practice. I might bring something that I'm interested in, so might Adam, and what has to happen is that we collectively sort it and arrange it and re-present it. We decide together what's interesting and appropriate.'

And that might well mean deciding to turn work down. For St John, the people who struck the right balance are the likes of Lasdun, Álvaro Siza (a great hero) and Peter Zumthor, all architects who work or worked at their own pace rather than having the pace dictated by endless economic expansion. 'It's globalisation, and it's terrible for architecture,' says Caruso, to which St John quietly adds: 'You don't have to do very many good buildings to have a satisfying career. We've got to the point now where we feel we have the ability to build complicated buildings really well. It would be so satisfying to be working at a much bigger scale.'

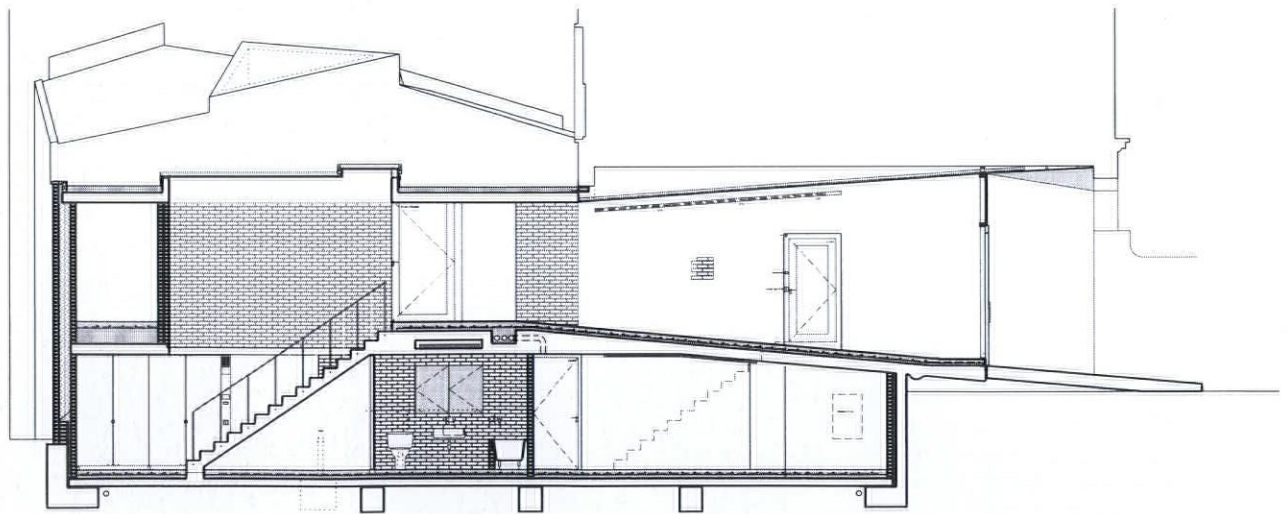
BRICK HOUSE

'In this design, the accidental but wildly spatial shape of the site has been used to form the living spaces. The interior plan is completely separate from the typologies of the London town house or inner-city loft, while still retaining a strong sense of dwelling at the heart of the city. The exterior form of the house is incomprehensible from within. Instead, the form appears unbound and soft, as if an internal force is pressing the walls and roof out against the buildings around it. The floors and walls of the house are built of brick, inside and out. The use of one material binds the whole building into an enveloping body, emphasising a skin-like character over any tectonic expression. The arrangement of the bricks within the mortar shifts as surfaces stretch, bend and twist, making them appear elastic. The ceiling of the upper floor is cast concrete and adopts different levels to make particular spaces within the overall deep plan. A flat ceiling appears to press down over the dining table, and a domed profile forms the high ceiling over the main living space.'

Caruso St John



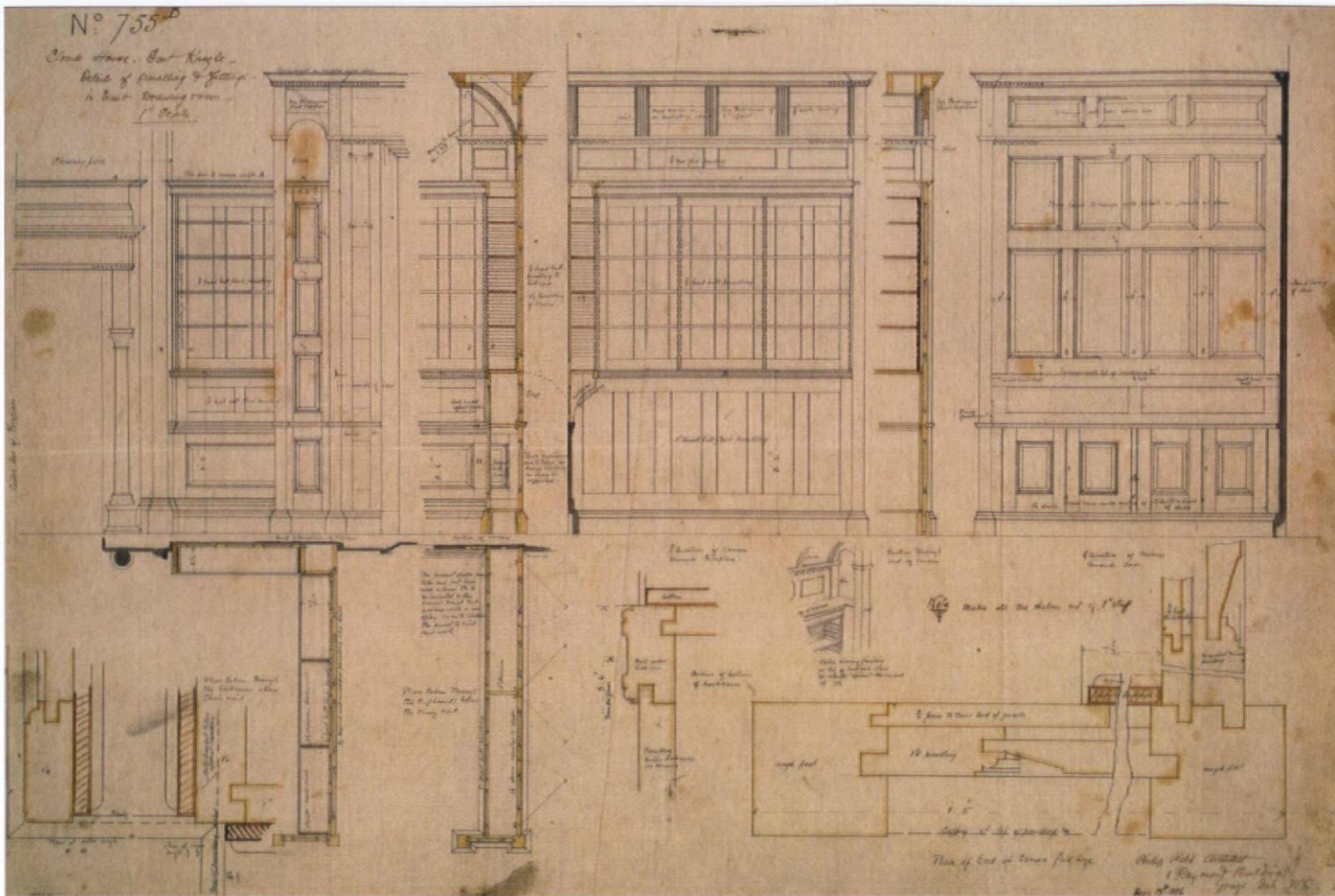
5. Site plan



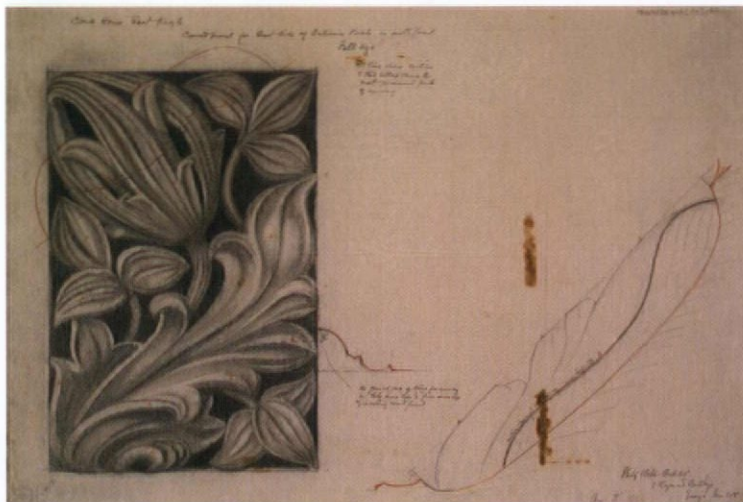
6. Section



7. Models exploring the form of Brick House



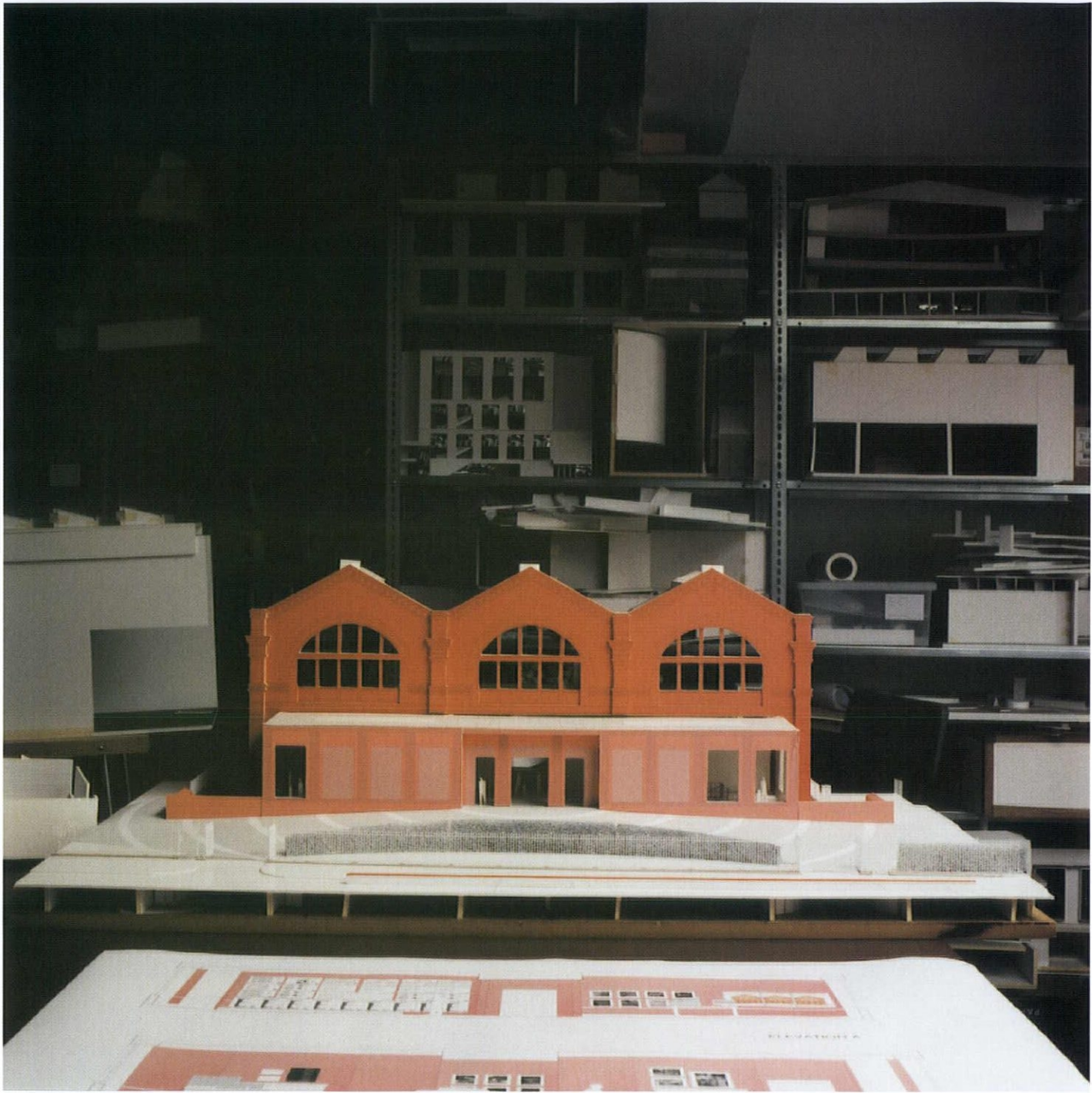
8.



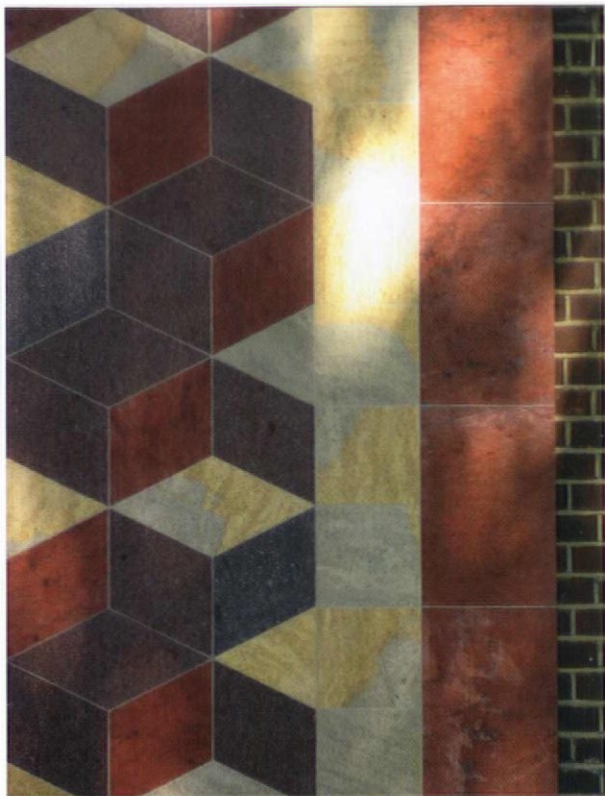
9.

8 & 9. Sketches for Philip Webb's Clouds house, East Knoyle, 1879-80. Webb is not an obvious inspiration for Caruso St John's Brick House, but he is the one they choose to acknowledge, citing his attitude to construction and attention to detail 10. Brick House

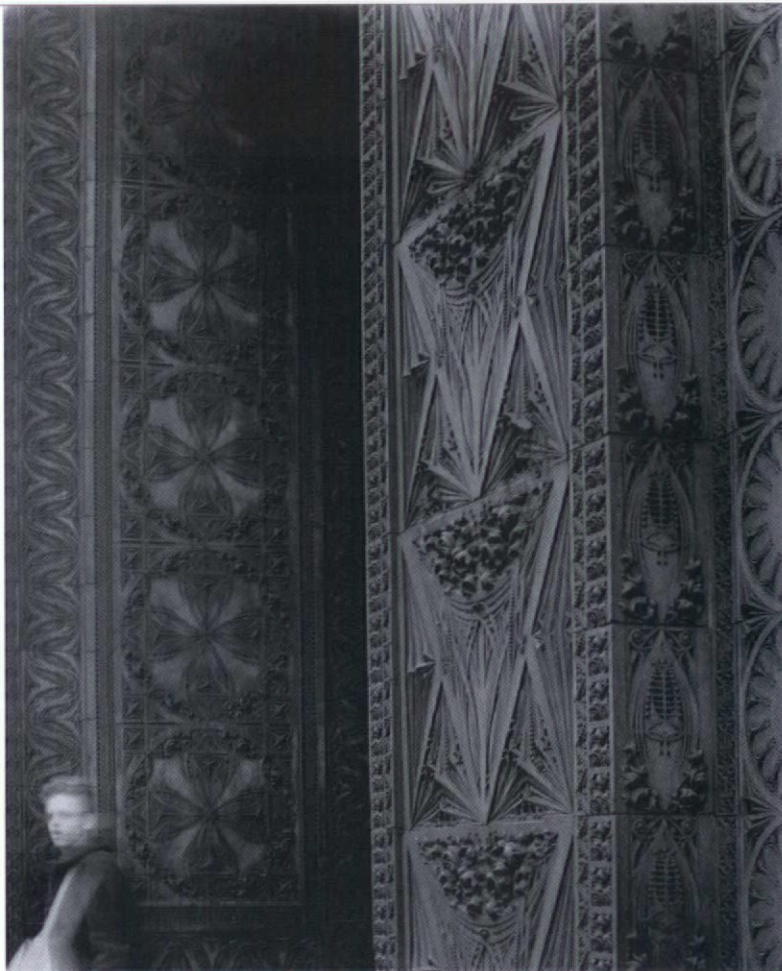




11.



12.



13.

11. Museum of Childhood in Bethnal Green. As part of an ongoing programme of work Caruso St John have designed a new colonnade building that contains front-of-house facilities and provides the strong front that the museum has always lacked

12. The facade will be clad in a thin veneer of coloured quartzites and porphyries

13. Adler and Sullivan's 1894-5 Guaranty building in Buffalo, New York, is a key reference



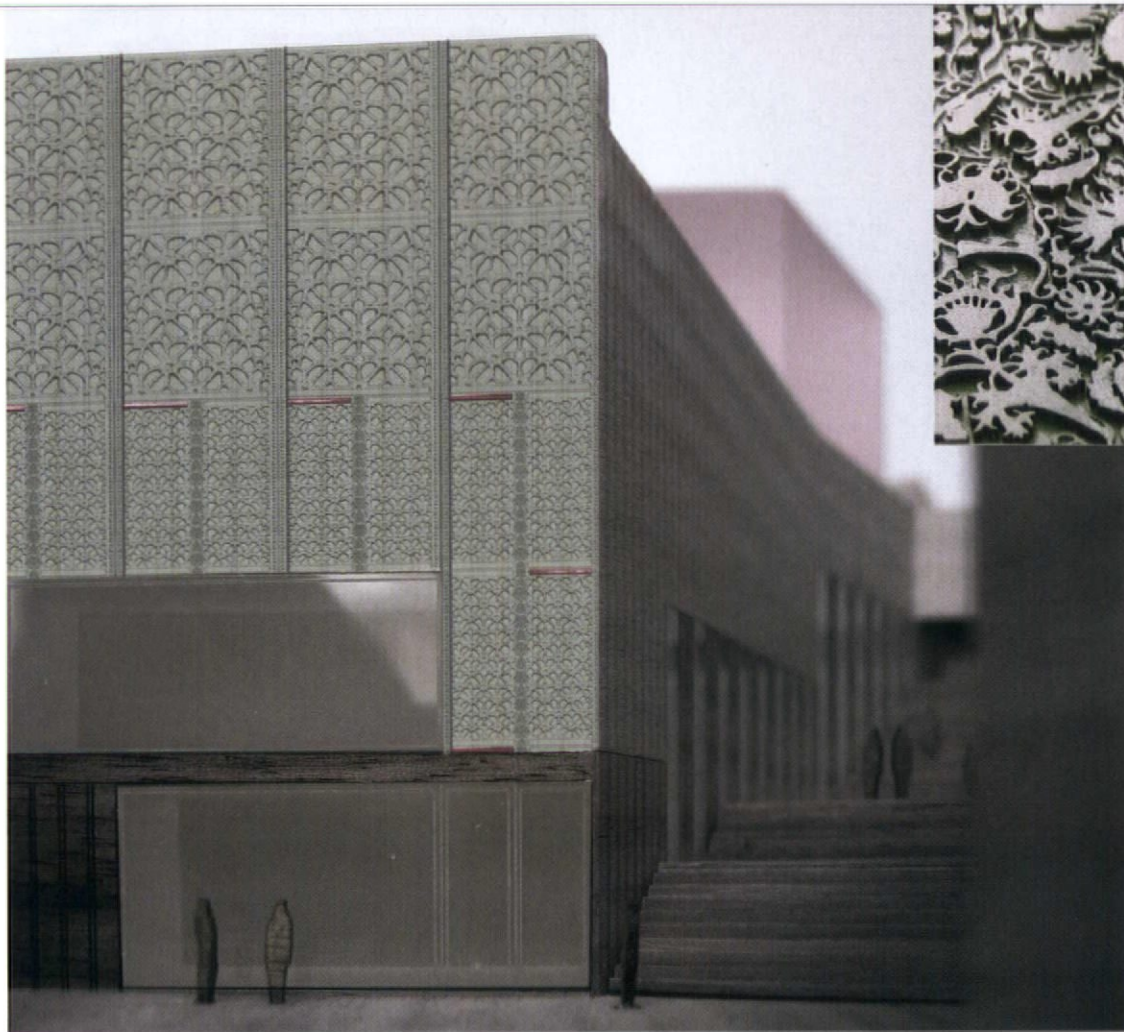
14.

14. Work in progress including a facade detail of the Centre for Contemporary Art, Nottingham, which is due for completion in 2008

15. The facades are expressed as a continuous woven surface with a rich cast relief

16. Facade detail. A sample of lace will be scanned, turned into a 3D computer model and moulded into pigmented precast concrete panels

17. The precision and rigour of the elevations is inspired by the 19th-century facades of Nottingham's Lace Market



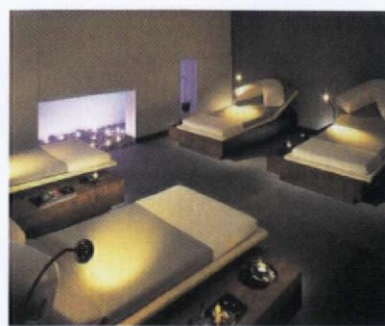
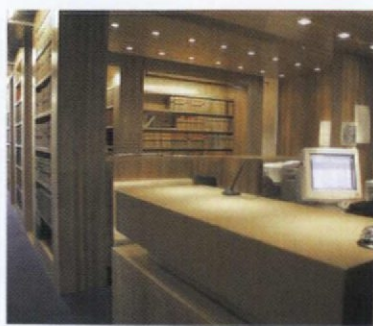
15.



16.



17.



“Designing with sustainable hardwoods”

by Luke Hughes - designer/maker

AHEC and AJ invite you to
the RIBA Theatre

on

16th November at 6pm

Introduction by Ruth Slavid, Editor, AJ Specification
American hardwoods by David Venables, AHEC
Designing with sustainable hardwoods by Luke Hughes
Discussion

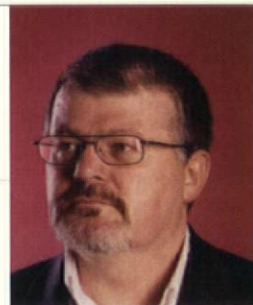
Welcome drink 6pm
Seminar from 6.30pm - 8pm
Refreshments from 8pm

CPD Certificates issued

Attendance by strict RSVP to Lucy Peacock
lucy.peacock@ahec.co.uk

ENQUIRY 14 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT





OFFICE ENVIRONMENT

By Austin Williams

Hot desking, cold calling, boiling kettles, freezing conditions, lukewarm receptions, warm words, chill-out zones, cool responses, heated arguments. Just another day at the office, dear.

Many books have tried to take the temperature of workplace design, and the latest is yet another of CABA's interminable reports.¹

Unfortunately, in 16 pages, it tells us absolutely nothing except, of course, that there is little 'hard data' but asserting that what research there is has missed the changing nature of technology-driven workplaces. 'Such new directions,' it says (meaning mobile and remote technologies), 'emphasise the need for further research on issues such as workplace connectivity and social network analysis.' Groan.

Meanwhile, Jacqueline Vischer's new book² should have been on CABA's reading list. A straightforward text by an environmental psychologist

(groan), it is a simple guide to increasing comfort and efficiency in offices – not that the two necessarily go hand in hand. It has the merit of being based on real research and reaching conclusions that have meaning. Admittedly, it contains loads of Freudian guff, and its assumptions are challengeable, but at least it deigns to put its head above the parapet.

Using real examples, she suggests that companies decide to change their workplace environments variously for economic, cultural, design and/or functional reasons. The economic driver, for example, tends to mean fitting more people into less space, 'usually accompanied by a parallel interest in maintaining or increasing productivity.' Conversely, it might make sense to have more space if it reflects one's brand.

The book is a guide to changing the working environment in ways that will keep staff happy. But just like

the CABA report, the dynamic in the book is a fear of staff 'churn'. The idea that companies need to keep their staff happy is a symptom of corporate defensiveness. Historically, profitable production made staff happy, not the other way around.

Vischer has seven principles of transformation, which I will reduce to: change is imperative; it should be continuous; and it should engage staff in decision-making. This is the ultimate 'involvement' exercise. It is office politics for the counselling generation. ('Conflict is inevitable; steps must be taken to manage constructively the energy it releases, to the advantage of the change process.')

Meanwhile, the British Council for Offices' booklet³ tells you everything you need to know to show that you've thought about the Disability Discrimination Act (DDA). It pulls together information from Building Regulations,

Approved Documents, British Standards, as well as the DDA, good practice and case histories. It is a simple, invaluable, idiot's guide to ticking the right boxes.

With so much written about accessible, efficient, manageable, transformative, adaptive or even playful office environments, it is a wonder than any work ever gets done.

Over the page, we explore a case study looking at YRM's move to premises in Kings' Cross. Will it increase productivity, staff retention and minimise sick leave? We will follow its progress.

1. The Impact of Office Design on Business Performance. www.caba.org.uk

2. Space Meets Status: Designing Workplace Performance. Jacqueline Vischer, Routledge, 2005. £25. 168pp

3. The Accessible Office: Designing the Inclusive Workplace. RNIB, 2005. 117pp. jmu@rnib.org.uk

THE CHAIRMAN WILL HAVE NO PERMANENT SEATING POSITION

— Austin Williams

So the question is: do design factors make office environments more productive? Well, obviously, the answer is 'yes' and 'no', and 'probably not' and 'it depends'. However, the elevation of 'design' into some kind of central determinant in business profitability and staff retention mirrors the growth of instrumentalist theories that variously state that 'design' influences educational attainment, patient recovery, prison passivity or community harmony. From here, it is but a short step to suggesting that design (presumably 'good design' – but this is never spelled out) is responsible for increases in corporate productive capacity. The reverse might then be true; that poor economic performance is caused by poor design. Architects beware.

YRM volunteered itself for our non-academic study following its move into new offices in London's King's Cross, in order to see how well the new building performs and how it affects staff work. To his credit, YRM chairman Jonathan Gray says that it has spent a considerable amount of time finding a space that would 'reflect the changing environment in which we work together'; in other words, it has made the office space in its own image, not the other way around.

It is for this reason that we wanted to see how it gets on. We will assess YRM's performance on staff retentions, profitability, energy bills and the functionality and efficiency of the spaces that it has created. However, we cannot claim this to be a scientific research programme but it will be interesting to see how it manages and what subsequent changes, if any, it makes to the

premises. To a certain extent, our criteria of its success will be whether it has a busy workload... but, one would argue, that cannot be put down to the colour scheme, the natural ventilation or the solar shading.

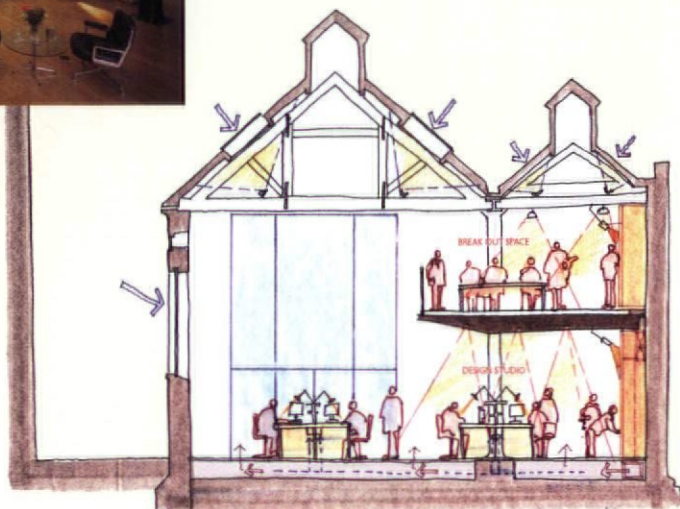
Founded in 1944, with offices at Greystoke Place in London, the practice moved to Bartholomew Close in 1997 after a management and employee buyout of the company. It was reputedly the first in the creatives' exodus to the Clerkenwell triangle. Now it has relocated again, opening up its new office on 12 September.

The new building forms part of the major redevelopment of the King's Cross area. It originally comprised three Victorian structures brought up to sales standard by RHWL for P&O, the site owner and developer. Gray has always been concerned that vertical communication 'doesn't work' and the clear, open length of the building, enabling linear horizontal communication, was one of the key benefits in the decision to purchase the site. Working with P&O, the practice negotiated a B1 class use for office use. The project to upgrade and move in has taken just eight months (due to some pre-emptive design work by YRM).

The client's enabling works fitted an unattractive panel of full-height glazing in the gable end. Subsequently, the conservation area constraints have limited any potential alteration of the external appearance. All single-glazed windows and doors have had to be retained and no ventilation openings have been allowed in the walls or roof. Unfortunately, due to the demands



1.



2.

Credits

Client
YRM
Architect
YRM
Quantity surveyor
Davis Langdon
Structural engineer
SKM Anthony Hunts
M&E engineer
Cundall Johnston & Partners
Lighting consultant
Speirs & Major
Acoustic consultant
Cole Jarman Associates
Main contractor
Faithdean

1. The mezzanine extends along the length of the main office
2. Cross-section through main office showing lighting and servicing as well as the gable glazing

of modern ventilation requirements for the movement of air volumes that far exceed the openable vented areas of the windows – and also because, in the first-floor front office, the sash windows have been sealed for acoustic and pollution reduction – a full air-conditioning system has been introduced throughout the building. It is discreetly located in the floor of the main office with perimeter grilles and in ceiling voids elsewhere.

The main change has been the introduction of the mezzanine that extends across the full length of the rear (main) office. The underside is surprisingly airy, with an Alvaro Seamless Ceiling System and recessed lights, supported on original cast-iron warehouse columns that punch through the ceiling and up to the original timber trusses. The timber roof has had nominal repairs, some timbers spiced into the rafters, but much has been left untouched. Even heavy-duty eyelets have been left in situ as a remembrance of industrial times past. The roof is a double truss with original clerestory lanterns. Its large and small truss space is not noticeable downstairs but spatially splits the mezzanine into a walkway zone at the front and a more secluded sitting/research area along the rear wall. YRM is keen to make the ground floor the productive sphere while upstairs will be the library, meeting space, coffee point and sandwich area. This 'linear core', as Gray describes it, will provide the storage, display facilities (for pinning up work), WCs and support facilities.

Designed for flexibility, the office provides a permanent base for some staff, although there will be flexible hot-desking

arrangements through laptop connections for staff normally located on site. This should maximise the potential numbers that can be housed in the given space, although it means that all staff have to be meticulous in cleaning up their desks at the end of each working day. Gray himself will have no permanent seating position.

The solar gain is nominal, the exposed brick walls are expected to act as heat sinks and VRV (Variable Refrigerant Volume) fan coils have avoided the need for boilers (primarily because of the conservation area restrictions on flue locations). These VRV (or VRF, referring to 'flow') units are modular heat pumps with condensing units connected to room-mounted fan-coil units. Electrically pumped refrigerant circulates through pipework in the ceiling and floor voids.

The front portion of the building is the natural entrance reception, which YRM anticipates being un-manned, as well as acting as an open 'public art facility'. This hasn't exactly been thought through properly yet and we look forward to seeing how its plans for open public access, to 'give something back to the community', adapt over the coming year. Similarly, we will return to see whether the heating bills are as low as Gray expects; whether the radiated coolth from the gable window is manageable; whether the mezzanine has had a few workstations sneaked up to utilise the space; whether individualised workstations have accumulated clutter; whether there are more projects on the computer screens – and more money in the bank!



Balconies – Part L of a way to avoid cold bridging.



Richmond Gate – London Architect: Lion Sparks Partnership

They're reinforced **and** insulated. They're a best-seller. They're a HIT.

Halfen's HIT insulated balcony connection system provides a thermal break in cantilevered concrete balconies, assisting in compliance with the current Building Regulations Part L. HIT provides a complete thermal separation, minimising the effects of cold-bridging between concrete balconies and floor slabs, resulting in a structurally sound, insulated connection.

Get the full details online today at www.halfen.co.uk,
or call us on our Technical Helpline 08705 316321.

Halfen Limited Humphrys Road Woodside Estate Dunstable LU5 4TP Tel: +44 (0)8705 316300
Fax: +44 (0)8705 316304 Email: info@halfen.co.uk Web: www.halfen.co.uk

ENQUIRY 26 ON CARD WWW.AJPLUS.CO.UK/AJDIRECT



HALFEN-DEHA
YOUR BEST CONNECTIONS



Modehus in Swedish setting

THE PRODUCT IS INTERESTING, WORKABLE – AND ARCHITECTURALLY UNINSPIRING

– Austin Williams

Sustainability advocates talk a good talk of consensus, partnering and social responsibility but, in reality, they are in business and not averse to rubbing the competition.

Product information from a Swedish factory-built housing system states that 'timber is a renewable resource that can be dismantled, reused, recycled and then the energy can be recovered as a fuel.' So far, so what. But, it continues, 'compare this with the environmental impacts and the energy needed to produce and transport steel, plastic or concrete for the construction industry'. Well, I await responses from the steel, plastic or concrete industries to rebut the implied criticism and for them to suggest that, in fact, they are more sustainable.

Steel is recoverable and reuseable. Admittedly, it can't be burned as a fuel but since when has releasing dioxin and CO₂ been seen as positive sustainable advantage anyway? Concrete's longevity and the new technological advances in CO₂ self-sequestering concrete leave low-tech timber way behind. And plastic has the potential for zero maintenance, low weight-to-strength possibilities that should make it the most efficient and adaptable material of them all.

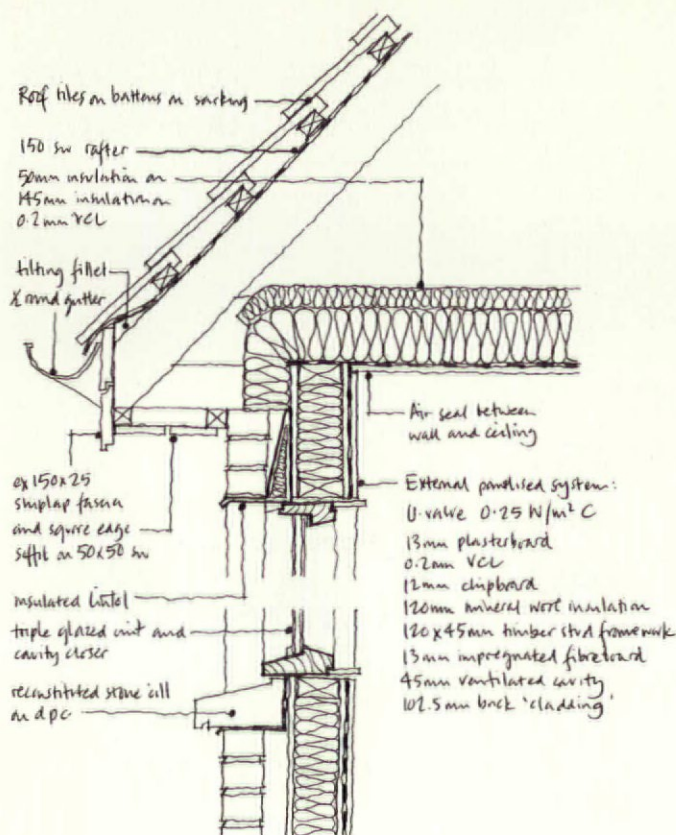
However, timber is more regularly mentioned with the suffix 'sustainable' these days, and the Modehus domestic housing panellised system is no exception. Its glib use of these words masks two facts. One is that it is a very interesting, workable, efficient factory-standard prefabricated system that has enormous potential for providing quick solutions to the housing shortfall. The second is

that it is architecturally uninspiring, to the point of downright unpleasantness. Perhaps the fact that Ryder HKS has been asked to help bring the product to the UK market might input some design pleasantries to the finished product.

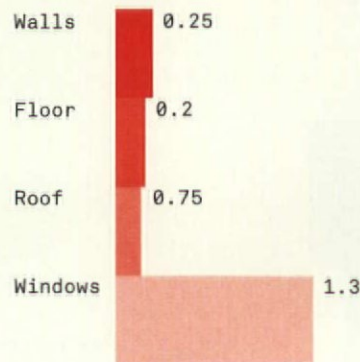
A year ago, a delegation from RyderHKS went over to Korsberga in Sweden at the request of their client – and Modehus' joint venture partner – Metnor Property Services, to view the product and factory and to see if they could help develop the closed-panel, factory-fabricated product range for the UK market.

One of the main differences between the UK and Sweden is that their insulation standards are well in excess of UK requirements. It was easy to continue the product run with Swedish insulation levels. This is cost effective as well as providing a better insulated product for the UK market – well in excess of even the predicted Part L requirements in 2010!

The system is similar to structural insulated panel or fabricated panellised systems. A 120 x 45mm timber stud frame has intermediate studs at 600mm centres. 120mm foamglass insulation is packed into the voids and the panel faced with 12mm chipboard, 0.2mm polythene vapour check and 13mm plasterboard on the internal face of the panel and 13mm impregnated fibreboard on the outer face. The finished appearance can use a brick outer leaf with the panel as a timber-framed inner leaf to a conventional cavity system; timber or rainscreen cladding hung from battens and counter battens off the structural panel; or rendered using a proprietary system of render on mesh on insulation fixed to the



Generic panel system



Standard U values

Note: by including heat recovery, solar panels and ground-source heat pumps, the energy efficiency can be increased significantly

panels. Roof construction incorporates 195mm foamglass insulation, for both warm- and cold-roof construction.

All windows are triple glazed and factory fitted, as are doorsets, enabling the insulation details and airtightness seals to be managed in factory conditions.

RyderHKS has been tasked with drawing up eight new house types to suit the system. Project architect Graeme Phillips says of his role in adapting the existing Swedish housetypes: 'We thought we should provide a more contemporary design for the UK market... and the open-plan culture in Sweden wouldn't go down too well over here.' He is helping to turn out a range of units including three-bed terraced and five- and six-bed detached houses.

All panels come with conduits, sockets, pipes, etc included and Phillips ensures the regulations have been complied with.

One of the problems of translating the Swedish model to UK conditions is that Modehus uses untreated timber in its construction but UK authorities insist that it be treated – to prevent warp, rot and infestation. To comply with such a change will significantly interfere with the panels' manufacturing processes in Sweden, which wasn't the intention. Negotiations are in progress.

Phillips says that RyderHKS hasn't been constrained by plywood sizes and other restrictions that typify modular housing types. Because this is just a panelised system, 'the Swedish team told us that we can do whatever we want within reason', he says. Let's hope that introducing some architectural design, styling and aesthetic judgements will not be deemed unreasonable.

WHOLE-LIFE COSTING

Anyone tendering for government projects or for PFI schemes needs to include a consideration of the Whole Life Costs of that project. Whole Life Costing (WLC) refers to the predicted costs, not just in constructing the building, but in commissioning it, its financing deals, its profitability, maintenance, refurbishment costs and even the cost of demolition.

Yorkon, which has been involved in numerous modular housing schemes over the years, has produced a software package to deal with this complex, time-consuming and some might say, arbitrary requirement. The idea is that by flagging up and quantifying issues at the start of a project, the cost effectiveness (or otherwise) of some specification items will be revealed so that design decisions can be amended or fine-tuned.

The programme allows the user to evaluate the implications of design decisions which can be read in cash terms, or converted to energy costs, or even CO₂ emissions. Unsurprisingly, the software relates to Yorkon's own steel-framed modular construction, presumably to encourage more people to buy into the Portakabin dream.

Information is available at www.yorkon.info

MetSPEC2005 THE ULTIMATE BUILDING PRODUCTS SOFTWARE!
INCORPORATING WINDCODE TO BS 6399-2

ALL YOU NEED TO KNOW ABOUT LIGHTWEIGHT STEEL FRAMING SYSTEMS



FramingDivision

48 PAGES BURSTING WITH INFORMATION

User-friendly FrameSPEC software, to help you select and specify the perfect Metsec framing product for the job in hand, is just one of the useful tools you'll find on new MetSPEC 2005.

You'll also discover a link to our new 48-page framing Specification Guide, which lists all Metsec SFS infill panels, door and window openings and is bursting with technical information too!



To request **YOUR** copy simply call

0121 601 6000



Metsec plc, Framing Division,
Broadwell Road, Oldbury, West Midlands B69 4HE
Tel: +44 (0) 121 601 6000 Fax: +44 (0) 121 601 6021
E-mail: interactive@metsec.com
www.metsec.com

voestalpine

ONE STEP AHEAD.

ENQUIRY 27 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

Minimal effort for maximum impact.

idea:

Boost an architect's productivity and efficiency with powerful and effective features, with minimal investment in time.

Realised:

Designed for architects and built on AutoCAD® software, Autodesk® Architectural Desktop supports your existing way of working and lets you gradually introduce increasingly powerful features to save even more time and co-ordinate better. It delivers flexibility in implementation and use, the efficiency of real-world building objects and the very best AutoCAD®-based design and documentation productivity for architects.

To find out more, visit www.autodesk.co.uk/adt

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

Autodesk

cadpoint

Cadpoint Ltd
34 Wellington Business Park, Dukes Ride
Crowthorne, BERKSHIRE
RG45 6LS

www.cadpoint.co.uk
Tel: 01344 751300
Fax: 01344 779700

ENQUIRY 28 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



WATCH OUT FOR BABY-FACED CON

You will accuse me of frivolity when I tell you that Adrian Collins' Weston-super-Mare chicken-run webcam at www.ourchickens.com has had more than 20,000 visitors in the last couple of weeks. And you would be quite right. There are more serious issues abroad on the web.

Hackers used to be slack-eyed but possibly brilliant girlfriend-less individuals living at home who, by night, wandered around secret US nuclear armament sites and credit card databases. They did it simply because they could. Now, it seems, some of them are doing it for serious wonga.

Teaming up with the scumbags who have made the web at least as dangerous as the streets of Glasgow, they develop increasingly sophisticated ways of parting you from the contents of your bank accounts.

Their latest phishing scam centres around Yahoo sign-in pages such as Yahoo Photos. A 'friend' emails suggesting you go to Yahoo Photos to see the latest pics of their new baby. When you lazily click across and enter your details so you can view the brat, the scam have got you. Serves you right. All babies look like squished tomatoes for at least a year, then they often start looking like the milkman. Why bother looking? sutherland.lyall@btinternet.com

CODE OF CONDUCT

One of the many hats I wear is that of member of the Professional Conduct Committee for the Chartered Institute of Arbitrators, writes *Sue Lindsey*. We deal with complaints by the public of professional misconduct by a member of the institute. It is the nature of the beast however, that most complaints are made by a party to an arbitration about the tribunal that decided their dispute.

It is, of course, a rare arbitrator who manages to please all of the parties all of the time. Most disputes that go the distance end with one party being successful and the other being far from happy. Irrespective of the merits of the case, it is only human to lash out at the perpetrator of your perceived misfortune and complain bitterly about their conduct of the case, their treatment of the evidence and, inevitably, their decision.

But finding against a losing party is not, in itself, professional misconduct and time and again complaints are found to be no more than an attempt to appeal the arbitrator's award by the back door. This raises another point. While parliament has conspired to restrict appeals against arbitrators' decisions, it is still possible, provided that an appeal is made within 28 days. It turns out that not a lot of people know that. By

the time they realise they may have grounds for appeal, they have run out of time.

The need to move swiftly to challenge an arbitrator's award was emphasised in the recent case of *Sinclair v Woods of Winchester* (Judgment 14.7.05). Mr and Mrs Sinclair found defects in the swimming pool complex built by the defendant contractors. They referred their claim for repair costs of over £200,000 to arbitration. The arbitrator's decision was not to the Sinclairs' liking and they applied to the court to have the award set aside and the arbitrator removed.

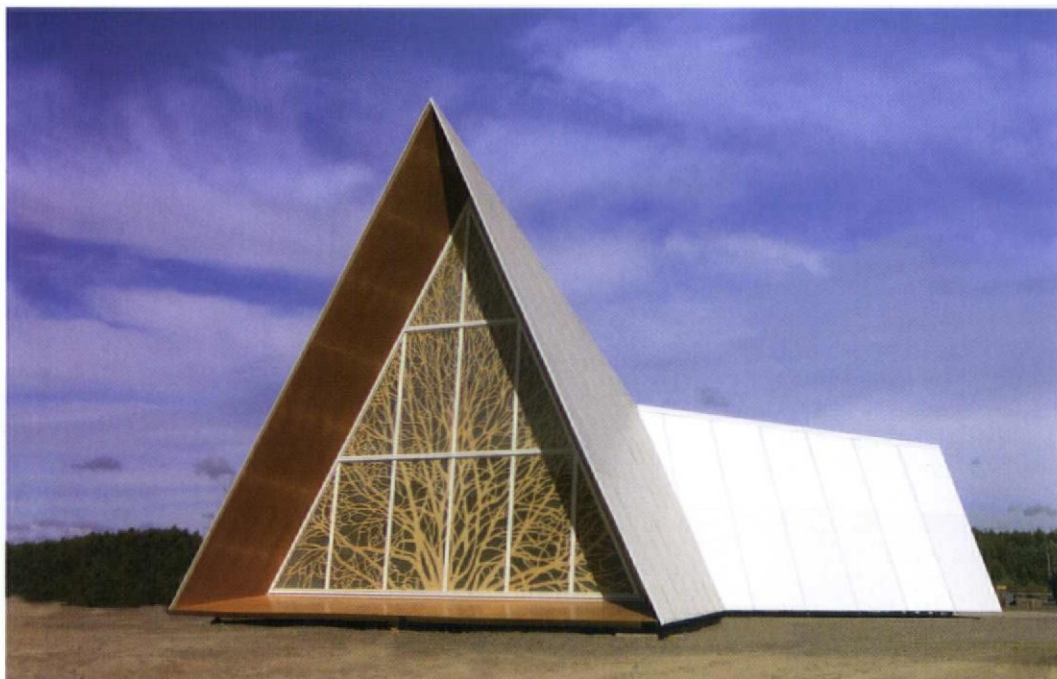
They alleged that the arbitrator was guilty of 'serious irregularity'. They said he had misconducted the hearing and had produced a decision that was 'confused and contradictory – so that the entire award was one big ambiguity from beginning to end'. As the judge put it, 'they did not pull any punches'. But removing an arbitrator is a serious step and is only taken in extreme cases, such as that where the arbitrator was found to be 'eccentric, autocratic and obsessive'. Furthermore, an aggrieved party should complain of arbitral misconduct 'forthwith' or permanently lose their right to object. You are not allowed to keep your complaint up your sleeve to produce it only in the event of an unfavourable decision.

You must speak up or forever hold your peace.

This is where the Sinclairs went wrong. They said nothing at the time but instead sought to blame the arbitrator for events, particularly delay, for which, on subsequent analysis, they were responsible. To cap it all they had waited one day longer than the maximum period allowed before making their application. While the judge recognised that the Sinclairs were unhappy, he found that they had only themselves to blame.

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

TIMBER/ AUTUMN 2005



wood. for good.



TIMBER HITS THE HEIGHTS OF SUCCESS

There's a great-looking brick building in this timber supplement. Surely some mistake? Well, no. Read the text for the accommodation building at the University of Wales, Swansea, and you will see that this has more than just a few tell-tale timber cladding panels. In fact, architect Architype has designed a building with a timber structure that is, in parts, six storeys high.

Only 10 years ago people would have said it couldn't be done. But that was before the impressive research carried out by the Building Research Establishment showed it is possible to build that high with timber and satisfy stability requirements in case of fire.

That research was widely publicised but it would have been of little more than academic interest if nobody had used it in real life. Step forward Architype, a practice with excellent environmental credentials and a predisposition to work with timber. Nevertheless, it would not and could not have built this structure in timber just because it felt like it. Instead, it showed that a steel frame would have been more expensive and that volumetric construction would have offered less certainty on price.

The Swansea student housing is not the only project in this supplement where the virtues of timber will be largely concealed on completion. At Fairmule House in Shoreditch, Quay2c is using prefabricated timber panels for their speed, reliability and good acoustic and thermal properties. This structure will be hidden behind cladding, largely of other materials. There are romantics who love timber for its tactile properties, its gentle and natural appearance and even for its smell. Its merits are exemplified in projects such as the house for Lotte Glob shown here. That was one of numerous projects entered for the Wood Awards, the winners of which will be announced shortly. Amongst the best entries are some that have timber cladding and others with timber structures. Which is more important? It is rather like asking if you would prefer to have good skin or a good bone structure. The answer, of course, is that you want to have both.

Ruth Slavid

RECYCLED WOOD IS MULCH IN FAVOUR

WRAP (the Waste & Resources Action Programme) is involving local authorities and landscaping professionals in a series of trials to demonstrate the performance and cost benefits of using recycled wood products as a mulch or as a surfacing material for pathways and playgrounds. Recent research shows that only 3 per cent of landscaping specifiers, purchasers and professionals were aware of its potential for use as a loose surfacing material. The material is low-maintenance, will adhere to steep slopes and can be dyed with organic dyes in a range of colours.



STUDENT CREATES FINNISH CHAPEL

Finnish timber company UPM built this small wooden chapel (also on the cover) for the Housing Fair in Oulu, northern Finland to a competition-winning student design. The winner, Vesa Oiva, created the design to give as great a feeling of openness and light as possible within a small space. The main material is plywood, treated in a number of ways. On the end wall there is a tree motif of water-jet-cut birch plywood, sandwiched between two layers of glazing. The first use for the chapel was this summer but it has been designed so that it can be dismantled and reassembled elsewhere.

CONTACT DETAILS

wood.for good
0800 279 0016
contact@woodforgood.com



PROPERTY OWNER BRIDGES A GAP

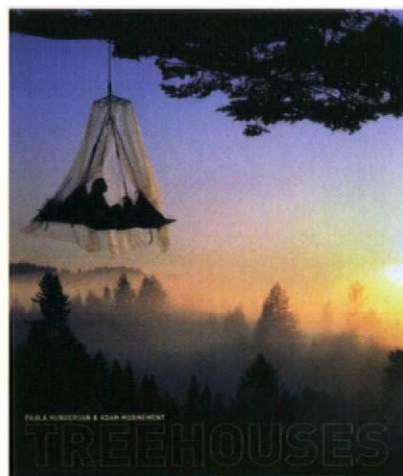
This private bridge in Helston, Cornwall, was one of the projects entered for this year's Wood Awards. Designed by Matt Robinson, who also owns the property and did the building work himself, it spans 12.3m and has a total length of 16.5m. It has continuous beams and a tension diagonal in each bay. The bottom beam is in tension, the top one in compression. A mixture of materials has been used. The glued laminated beams at the top and bottom are made from kiln-dried larch. Handrails and doors are of chestnut, and the three braces of the arch are of oak. Green oak was used for the end frames. All the timber was grown in Devon, Cornwall or Wiltshire.

TIMBER BUILDING STUDIED

The Institution of Civil Engineers is organising a conference in Birmingham on 31 October, called The Potential of Timber in Construction. Supported by Wood for Good and TRADA, it will provide perspectives from the architect, engineer, contractor and supplier. For a copy of the full programme, go to www.ice.org.uk/downloads//Timber_Conference_Programme.pdf

BOOK PROMOTES THE JOY OF TREEHOUSES

Pitchford Hall in Shropshire has the oldest existing treehouse in the world, lodged in a lime tree, but the tradition is far longer, stretching back as far as the time of Roman emperor Caligula. Yet this is a tradition that is far from dead and is enjoying a resurgence, appealing to children and 'kidults' everywhere. Historian Paula Henderson and writer Adam Mornement have collaborated on a book called *Treehouses*, which looks first at the history and then at the present day. Published by Frances Lincoln at £25, it should be a joy to read while lounging in your treehouse resort in Kerala or just in the oak at the end of your garden.



ECOBUILD WINS APPROVAL FOR ITS LODGES

Yorkshire company Ecobuild UK is doing good business and winning recognition with its environmentally friendly holiday lodges near Richmond. Made almost entirely from timber and glass, the lodges have 10m-long larch beams forming the main roof structure. Sedum roofs are intended to compensate for grass lost at ground level. Windows are recycled and south-facing to make the most of the sun. Inside, there are bespoke kitchens, bathrooms and solid wood floors. There is also a large area of decking outside.

THE BUILDING CAN BE PRE-ASSEMBLED, SHIPPED OUT TO A REMOTE PLACE AND BUILT LIKE MECCANO

By Helen Elias

Responding to the context of site, availability of materials and labour and the vision of the end-user are standard starting points for designing a successful building to any scale and location.

When Lotte Glob, a Danish ceramic artist who has lived in the wild landscape of north-west Scotland for more than 35 years, wanted to build her own space that would allow her to integrate her practice, her business and her lifestyle, she talked to Gokay Deveci. She was clear from the start that she wanted her house to be not just affordable, but also as sensitive to context as possible.

For the past 10 years, working out of a research-based practice unit at the Scott Sutherland School in Aberdeen, Gokay Deveci has established a reputation for innovative, affordable, sustainable housing design. The outcome of his conversation with the artist was a compact, long, curved house inserted discreetly into a sloping landscape. Echoes of an agricultural barn allow the building to settle in as comfortably as any other of the cottages, crofts and sheds that sparsely dot the isolated mountainous terrain.

'It is a very romantic part of Scotland. The intensity of the landscape draws you in. It is a very beautiful but very hard place, with 100-mile-an-hour winds sweeping the landscape,' explains Deveci. 'The building is about one person's life, about her interpretation of the outside, her relationship with nature.'

The timber post-and-beam house, linear in plan under a curved roof with projecting balconies at each end, faces south to catch the light and afford magnificent views towards Ben Hope across Loch Eriboll. It provides a deliberately minimal

double-height living, sleeping and eating space, which can also be used by Glob for exhibitions of her work. The flexible and adaptable building form accommodates the sloping ground, incorporating an undercroft which can also be used as additional outdoor exhibition space. Resistance to wind is provided by sheathed panels in the longitudinal direction and a combination of bolted joints, cross bracing and ties using galvanised-steel rods and sheathed panels laterally, all tied together by a rigid roof and floor. Wind uplift is a serious problem. 'The building is exposed to the wild wind, which catches under it. There would be risk of damage if it was not so securely anchored into hefty concrete foundations,' says Deveci. 'We counteracted uplift by bolting the structure to steel shoes cast into substantial foundations, each timber post standing in a 1m³ block of concrete below ground level. Roof rafters are fixed securely to the main beams to resist uplift and damage to the roof.'

The design, developed by Deveci working with his assistant, architect Gary Smollet, includes local materials chosen to weather in colour and texture over time. External walls are clad in untreated Scottish oak shiplap boarding, designed to silver with age as the building settles over the seasons ever more harmoniously into its background. Equally important was the visual contrast and formal juxtaposition of the rough-sawn shiplap cladding, contrasting with the highly controlled precision of the highly engineered primary timber post structure itself. 'The frame of 200mm x 200mm laminated Siberian larch posts was chosen because it is one of the most durable woods there is. I was going for





1.



2.

durability and accuracy,' explains Deveci. 'The Siberian larch is kiln-dried but otherwise remains untreated, which means that it does not shrink or move, qualities which were really essential for the accuracy of the structural timber frame components. We needed to make sure there was a maximum accuracy in all the components. Every column pair is a different size and all the columns arrived on site prefabricated and pre-drilled.' The front end of the house rises 3.5m on a pair of timber posts set 6m apart from ground to deck level, and then from the deck 4.5m to the curved roof. Six more pairs of posts continue back along the structure at stepped heights, placed at 3m centres along the 21m length of the house, with the back posts rising just 1.5m out of the ground.

The house is a case study in how to build in such a remote environment, using a local labour force more used to putting up masonry structures than timber constructions. (In remote parts of the country like this, it is not unusual for contractors to perform many roles – and this project was no exception. The only local building contractor also doubled as the surrounding community's funeral director.)

Deveci's reasoning was clear. 'The idea is that a building like this can be pre-assembled and shipped out to any remote place and then built like Meccano. This is a building in a very remote part of the country, so we didn't want the joiners messing up on site. The idea is that the main bones of the structure are absolutely controlled. This meant that we could achieve absolute accuracy on site in the places where it really mattered.'

The timber post-and-beam structure was devised as an accurate, buildable kit of parts. All the prefabricated, timber-frame components arrived on site in one truck, wrapped for protection and numbered, and with the correct number of drill holes already in place. The builders were able to put the frame together quickly using a uniform 18mm stainless steel bolt connection at every joint. 'Construction was eased considerably by the standardised and prefabricated components, so even though the builder had not tackled anything remotely like this building before, he found that it was an easy structure to put up,' says Deveci.

Sourcing laminated timber for the curved roof was tricky. Deveci could not find a UK timber company able to shape Siberian larch into curved top sections of the required dimensions. They needed to be 90mm wide and 360mm deep and to span 6m across the width of the house. The top sections were eventually supplied by a firm in Holland.

When it came to the green oak cladding, Deveci's authoritarian control evident in the frame itself disappears, replaced by the relaxed approach to buildings that develop their own organic form seen in the crofts of the highlands. He was happy for the green oak cladding elements to move and dry and shrink in their own natural manner. 'If it shrinks and moves, that is part of its character,' he says.

The relaxed, natural forms of the green oak provide a comfortable contrast to the minimal, precision-driven accuracy that steered development of the rigid frame. The frame is exposed



3.

1. The building has echoes of an agricultural barn, allowing it to sit comfortably in the landscape
2. Light streams into the south-facing double-height living space
3. The house commands views over Loch Eriboll

within the interior, its rigid presence given some architectural intervention to allow the solid frame to present as lightly as possible. 'The beams between the two upright column posts are tapered at each end, to add a degree of lightness to the minimal structure. If the ends had been left square they would have seemed heavy handed,' says Deveci.

'Siberian larch has similar properties to oak but it is more elegant and silvery in appearance than green oak. The key for the durability of timber is in the detailing.'

On the first floor, the balcony commands wide views of the loch and surrounding mountains, leading into the main double-height living space. The second floor at the rear contains the sleeping space and bathroom. The walls were created from prefabricated timber elements bolted between the frame posts, leaving spaces for the windows to be inserted along the side. Insulation was then added, followed by a 20mm-thick layer of bitumen board and a breathable paper layer. Battens were then nailed in place to take the cladding of 24mm-thick locally sourced green oak shiplap planks.

Gokay Deveci's award-winning building drew a lot of media attention and has attracted a large number of visitors. The architect and his team are currently engaged on another building project with Lotte Glob – a studio to be built next to her timber house, this time working entirely in stone. Whether Deveci can achieve the same degree of rugged elegance in that material remains to be seen.

Credits

Client
Lotte Glob, ceramic artist
Architect
Gokay Deveci
Engineer
Peter Gallon
Structural engineer
Contractor
Kenny MacRae & Sons
Laminated timber supplier
Derix

WELL-INSULATED WALLS MEAN SERIOUS MEETINGS CAN TAKE PLACE NEXT TO A ROOM FULL OF EBULLIENT SCHOOLCHILDREN

By Ruth Slavid

The Attenborough Wildlife Trust, near Nottingham, was a relatively inexperienced client when it commissioned a visitor centre for its wetlands reserve. Although the site is ideal for spotting birds, it is by no means remote. It is at the end of a road and vandalism had been a problem. Any new building had, therefore, to be robust and to result in an improvement to the way that the area is treated.

In this it has succeeded admirably, with a building that is unsatisfactory in only one way – the energy consumption at the end of the first summer is higher than anticipated. The reason for this? That visitor numbers have been much higher than predicted.

The architect, Groundworks Architects, has a reputation for environmentally conscious design, a philosophy it has applied on this project. In fact, there was a planning requirement for 'total sustainability', since the building has been allowed on greenbelt land. There was a total budget of £1.8 million, with construction making up £1.2 million. Some of this cash came via aggregate tax from RMC – the lake was created through its dredging operations. A grant from the Heritage Lottery Fund provided most of the rest.

The low building sits on what was previously a spit of land. The architect has dredged a channel across the narrow neck, linking the building to the entrance area via a drawbridge. During the day this offers an enticing welcome. At night, when the centre is shut, it creates a near-impregnable fortress.

The building is long and narrow, with an entrance at one end into the public space of the visitor centre and café. As one progresses through the building it becomes increasingly private,

with a conference room, a space for visiting pupils and administration offices. At the back is an enclosed exterior space, with a dipping pond and other features for schoolchildren.

The building has a butterfly roof with glazing beneath it, bringing in as much light as possible. All framing, except to the bridge, is of softwood glulam. A steel structure supports the bridge. The building is sited 60cm above the 200-year flood level.

The exterior consists of a timber wall frame, with highly insulated softwood panels. Their external faces are a mix of Trespa high-pressure laminate and European oak. The decking for the drawbridge is also European oak and the architect worked closely with the Timber Research and Development Association to develop the detailing for this. There are 6mm gaps between the treads to allow for swelling when damp and the long edges of the treads are chamfered so that the gap widens as one goes down.

For the roof, the architect selected stainless steel because it is inert and 90 per cent recycled. It also is maintenance-free, an important consideration for a trust with a limited budget.

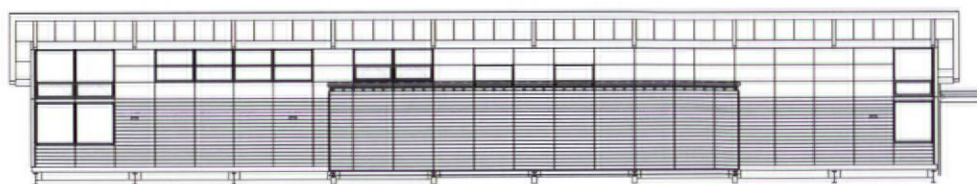
The impression is of a busy building that works well. An acoustic ceiling in the teaching space and well-insulated walls ensure noise transmission is kept down, so serious meetings can take place next to a room full of ebullient children. The building was supposed to be carbon neutral. However, this demand was predicated on visitor numbers for the first season of 100,000. Instead, these have been estimated at 250–300,000. This is the type of problem any building operator would be happy to deal with.



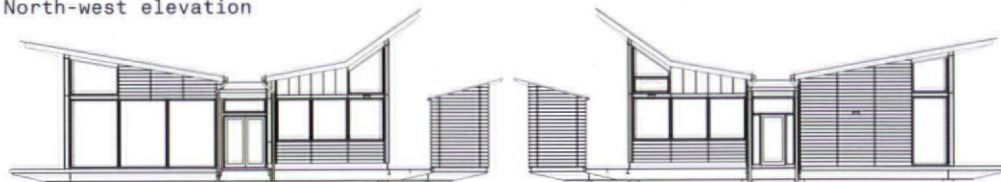
1. A drawbridge built across a newly dredged channel offers an enticing welcome but also security



South-east elevation



North-west elevation



North-east elevation

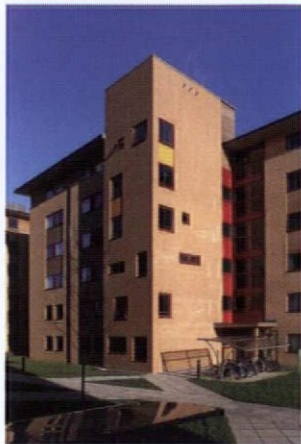
South west elevation

0 10m

2. An enclosed exterior space at the rear offers a dipping pond and other activities for children







1.

PREFABRICATED TIMBER PANELS ALLOWED THE STRUCTURES TO BE ERECTED QUICKLY

By Helen Elias



2.

1. The timber is clad in non-structural brickwork
2. The brickwork and timber are tied together

Three new blocks of student accommodation at University of Wales, Swansea, may look much like any other campus residential development – one five-floor and two six-floor functional buildings on a tight site. However, appearances can be deceptive. Excluding an external cladding of non-structural brick work, these low-budget buildings have been built from structural timber. The architect, Jonathan Hines of Architype, says this one of the first six-storey timber structures built for use, not research, in the UK.

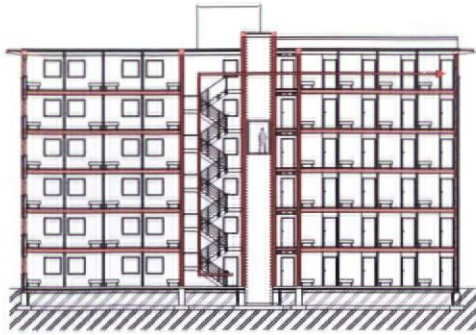
The Building Research Establishment (BRE) explored building tall in timber at its research facility in Carington. The TF2000 project built the world's first ever six-storey timber-frame building in a venture with the Timber Research and Development Organisation (TRADA). The project was funded by the government and industry and results were published in 2003. Architype, an innovative practice with a reputation for exploring the limits of timber in construction, consulted with both BRE and TRADA to develop the Swansea blocks to six storeys using a structural timber frame.

'The use of timber was a joint decision from the client and design team, who wanted to procure the job in the brief space of time available,' explains Hines. The university's PFI contract was awarded to Gwalia Housing Society, a forward-looking Welsh housing association. 'The team looked at the tight site, and the University's brief to get 272 rooms onto it. We saw we needed to create three staggered blocks that would fit onto the tight space while respecting existing surrounding buildings and trees.'

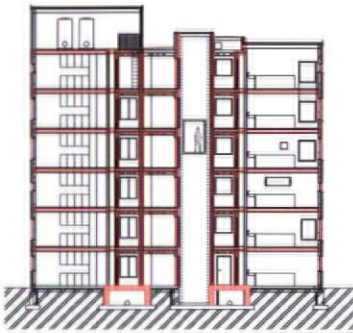
The team had a tight deadline, with a 12-month construction period before the start of the 2004 academic year. 'Timber proved to be a much cheaper option than steel and a more certain construction programme than volumetric,' said Hines. 'Prefabricated timber panels allowed the structures to be erected quickly, with cladding following on. This allowed work to start inside on lower floors while the upper floors were being erected.'

The load-bearing structural panels are made from structural softwood timber, specified to FSC Forestry Stewardship Council standards and from a sustainable source. Each panel is 2.5m high and 3m wide, with thick hardboard Panelvent sheathing fixed to the outside and Paneline fixed to the inside of 140mm-deep by 50mm timber studs. Gaps in the space between the studs are filled with mineral-wool insulation. The external face board is covered in a breathable paper membrane that faces into the ventilation gap between the structural timber panels and the brick cladding. The inner surface is finished with layers of plasterboard to give an acoustic and fire barrier.

The factory-made panels, delivered to site by lorry, were easily bolted together to form cellular room units. Floor joists were then placed over and the whole process started again one floor up. Building rigidity is provided by the repetitive cellular room layout. All the floor plans are exactly the same, so vertical loads transfer directly down through the structural timber walls into the reinforced-concrete foundations. Each cellular study bedroom also adds to structural stability, with walls providing racking.



3.



4.



5.

3. Front elevation

4. Side elevation

5. Site plan

Horizontally, the timber walls are kept in compression by a timber ring beam in the floor void around the outline plan at each level. The ring beam is a second line of defence should any panel fail or the structure be compromised through an accident, such as a car striking the building. The cellular honeycomb nature of the interior will stop a progressive collapse of the floors above in any area where the load-bearing panel is damaged.

'The main problem the team had was anticipating differential movement between the timber structure and the surrounding free-standing stable brickwork cladding,' says Leah Dempsey of Architype. 'Junctions between the brick cladding and timber stairwell were detailed to allow for differential movement. The brickwork is tied to the timber structure using conventional cavity ties, with sliding ties to the upper two floors. The brickwork is just cladding but may reduce the wind loading on the timber.'

The lift cores are freestanding steel structures of four braced columns clad in timber panels. 'We designed for up to 35mm of differential movement between the timber and fixed elements, this meant adjusting the lifts during the first year to ensure they aligned with the floors,' Dempsey explains.

'We have designed timber buildings for many years,' concludes Jonathan Hines, 'but this was the first time that we had built tall using timber. We found it interesting, allowing us to explore new ideas and be innovative and, more importantly, show that there are new and sustainable ways to construct tall buildings.'

Design team

Architect

Architype

Engineer

Faber Maunsell

Quantity surveyor

ERB and Shawn Condron

Main contractor

Cowlin Construction

Timber frame subcontractor

Timber Frame UK

Mechanical and electrical engineer

Hicks Titley Partnership

THIS IS A RELATIVELY QUIET BUT CAREFULLY CONSIDERED PROJECT

By Ruth Slavid. Photography by David Jones



1.

The structure of a new mixed-used development in London's fashionable Shoreditch grew rapidly this summer, thanks to the use of a prefabricated solid timber structural system from specialist contractor Eurban. Architect Quay2c has used this system for Fairmule House, a combination of 11 flats and six business units, in its largest application in the UK so far.

Fairmule House derives its name from famous former local resident Thomas Fairchild. A market gardener, his pioneering work was crossing the sweet william and the carnation to create the 'Fairchild mule' hybrid. References to this occur not only in the name but also in some of the external graphics.

The architect inherited an existing planning permission for the site which defined the volume but made less than ideal use of the space – for example, all apartments were single aspect. Quay2c redefined the internal layout and inserted a second staircase to improve circulation.

It chose to use the solid-timber construction process for environmental reasons but also because of the speed of construction, the high tolerances and the good thermal and acoustic properties that it offered. Walls were 115mm thick, with floor and roof panels 170mm thick. Lengths were up to 140mm but, because of the dimensional accuracy, the elements were craned into place quickly and easily.

One innovation was that the lift shaft was also created from timber panels. The architect convinced lift company Kone that it could achieve the required dimensional accuracy

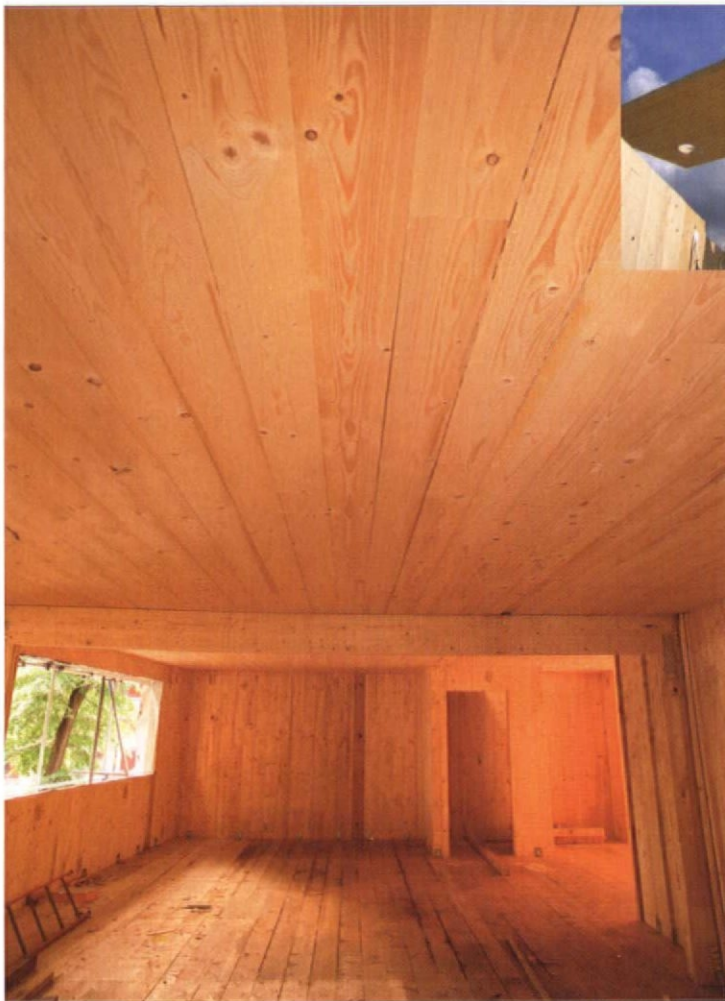
with an enclosure of timber panels. Again construction was straightforward.

Wood-fibre insulation plays an entirely separate role in the project, with the Jupiter underfloor heating. The heating pipes are laid into 30mm-deep Gutex wood-fibre insulation, which was pre-cut to receive the heating pipes. Gutex is made from the waste wood-fibres from sustainably sourced timber, largely pine. On this project it provides a sound reduction of around 15dB.

The building will have a green roof and be clad in a mix of materials. On the street facade there will be galvanised steel panels, a reference to watering cans. There is also glazing and signage that picks up on the plants with which Fairchild was involved.

At the back there are western red cedar shingles and recessed balconies overlooking a park. Recessing was necessary to avoid issues of overlooking into an adjacent building. The top storey is being clad with western red cedar boarding, front and back, for visual continuity. With this mix of materials, it is not surprising that the architect selected Velfac windows, which use a mix of wood and aluminium.

Since the building is slotted into a narrow city street, there will be no dramatic overall views. This is a relatively quiet project, but also one that is carefully considered. And the choice of structural system, although it will be largely concealed in the finished building, is part of that consideration.



3.

Credits

Client

Aqua Properties

Architect and designer

Quay 2c, www.quay2c.com

Structural engineer

Anders Associates

Mechanical and electrical engineer

Brinson Staniland Partnership, www.bspce.com

Groundworks contractor

Westwood Solid Timber

Structural design and build contractor

Eurban, www.solidtimber.co.uk

Main contractor - fit-out works

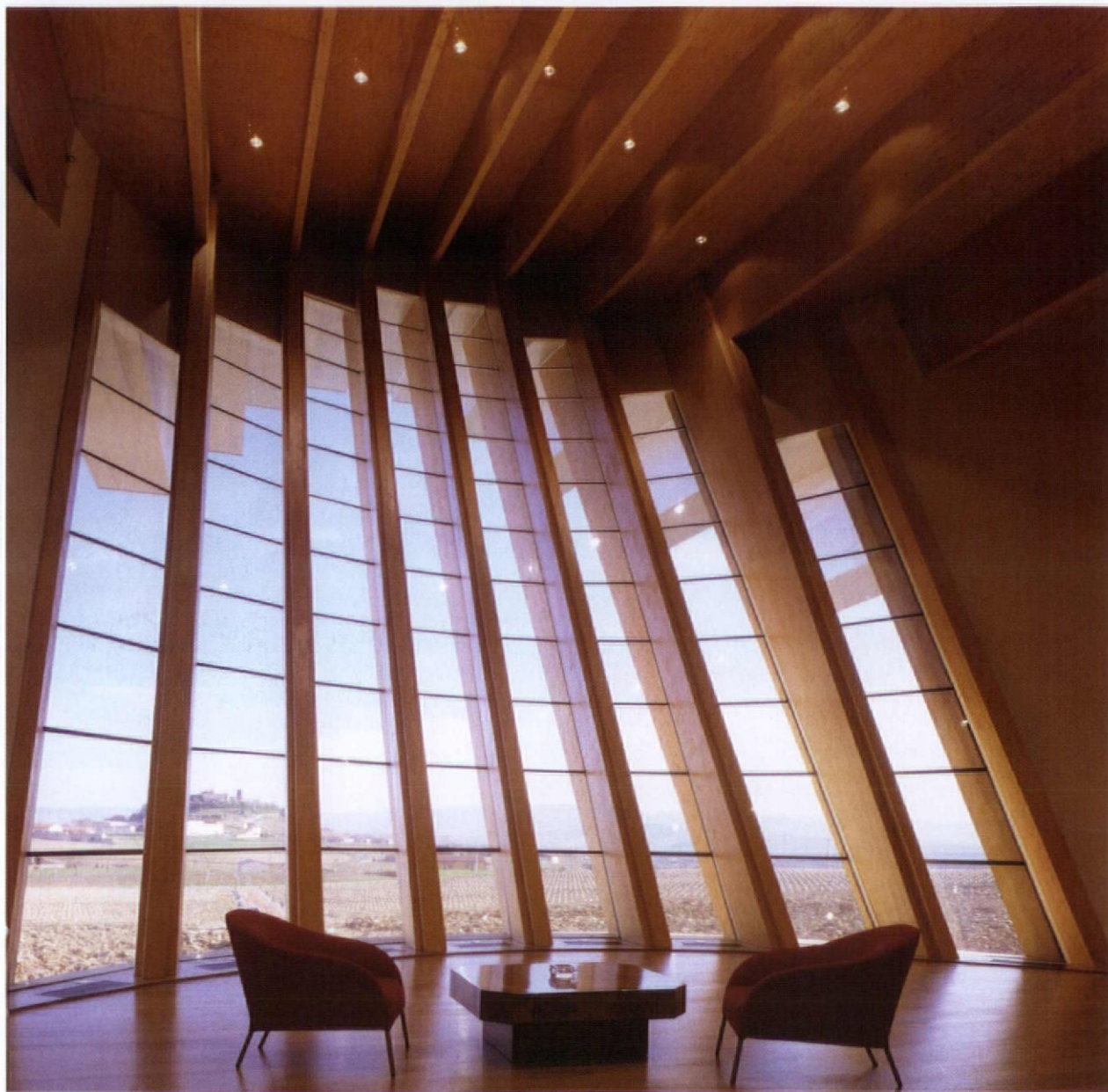
LI Construction

2.

1. The building slots into a narrow street with a park behind
2. The choice of timber is integral to the project
3. Timber construction meant that assembly was fast and accurate
4. North elevation



4.



Bodegas Ysios, Spain. Santiago Calatrava. Glulam beams span nearly 26m from the front to the back of the building.

wood. engineered like no other material.

It's not just our environmental profile that's inspiring architects. Today's engineered wood products combine technical precision with organic beauty, lightness with strength, flexibility with durability. For more information on Glulam, LVL, Thermowood®, Plywood, I-beams and many more engineered wood solutions, call 0800 279 0016 or visit www.woodforgood.com



wood. for good.

wood. for good. is a promotional campaign sponsored by the Nordic Timber Council, the Forestry Commission, the Confederation of Forest Industries and the Northern Ireland Forest Service. All members are committed to sustainable forest management. In each of the members' countries credible third party certification schemes are now operating and increased areas of forest are being certified.

ENQUIRY 29 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



BOOK

By Elain Hanwood

Building Desire: On the Barcelona Pavilion

By George Dodds.

Routledge, 2005.

168pp. £22.50



Constructing the replica of the Barcelona Pavilion in 1986

Mies van der Rohe's German Pavilion for the international exhibition at Barcelona lasted just seven months. Opened by King Alfonso XIII on 26 May 1929 and demolished in January 1930, few saw it. Henry-Russell Hitchcock and Alfred Barr initially excluded it from the 1932 'International Style' exhibition at New York's Museum of Modern Art, as did Sigfried Giedion from the first edition of *Space, Time and Architecture*.

Mies declined the offer of re-erecting the pavilion for a Barcelona restaurateur after the show and Dodds suggests that with its thin steel frame and tar-papered plaster roof, the pavilion could not have been recast without major interventions. In subsequent publications Mies permitted an inaccurate plan of the pavilion

to be reproduced, just as he allowed Lilly Reich's important role in its creation to be ignored. He had no qualms in allowing his past to be edited.

What was important to Mies were the 16 photographs of the pavilion taken by agency Berliner Bild-Bericht and now in the Mies van der Rohe archive at MoMA. They are the standard images of the 1929 pavilion published in his lifetime and subsequently. Architectural magazines were just beginning to explore the possibilities of photography to create iconic images of ephemeral exhibition buildings, like those by Le Corbusier, Melnikov and Aalto. Only Mies' building – somewhere between a model villa and a deluxe department store display – has been elevated to such standing within its architect's work to

have been rebuilt, on his centenary in 1986. It assumed this status through Philip Johnson's monograph in 1947, where it was seen as marking a critical link between Mies' German years and his later work in the United States.

Yet the photographs are not true representations. Mies and his Chicago assistant George Danworth directed precisely where some should be cropped; others were airbrushed with white or grey paint. Other features, like the chrome on the columns, were accentuated by flash lighting.

For Dodds, the photos are more important than the reconstructed building, which cannot convey Mies' intentions. The 1986 pavilion highlights elements not immediately obvious in the black-and-white photographs: a red curtain most

startles visitors today. At a time when we are being asked to consider the 'preservation' of buildings by computer technology, the argument of what constitutes a building is as interesting as the idea that we are seduced by photos rather than the real thing.

Two things spoil what should have been an interesting book. One is the quality and scale of the reproduced photos; Dodds contrasts the quality of the originals in the Bauhaus archives with the degraded copies held by Mies. The other is the infuriating American PhD speak that obfuscates much of the text. Better to go to Barcelona and decide for yourself if the recreation lives up to the photographs.

Elain Hanwood is a historian with English Heritage



1.



2.

PHOTOGRAPHY BY HÉLÈNE BINET

BOOK

By John Pardey

As Built: Caruso
St John Architects
a+t, 2005. 200pp. £26

Monographs on contemporary architects should be approached with caution, given practices' skills in self-promotion, but this one is a startling exception.

It reveals a highly consistent position in Caruso St John's architecture, tied to a very London group of architects headed by Tony Fretton and including Sergison Bates and Houlton Taylor – a group whose concern for the 'making' of buildings relates back to the Smithsons and the drama of the ordinary, described here as Caruso St John's 'positive search for a banality'.

And the practice is refreshingly honest about its sources: it is the work of Lewerentz that surfaces again and again in the brick, concrete and wood and sparing use of paint. A strong theoretical position comes across, mainly

in three acute essays by Adam Caruso with their critique of 'the tyranny of the new' and their lament that architecture is now too often a global product based on brand recognition rather than built on a tradition.

Perret declared in 1928 that: 'Nowadays, people try to astonish; the word "new" is becoming synonymous with "eccentric".' Caruso echoes this, saying: 'There is no compelling evidence as to why architecture should reject more than 400 years of working within a liberal arts context,' and the book clearly demonstrates that Caruso St John's concerns for continuity and tectonic construction exceed the notion of simply being built and venture into the richer world of formal and material presence.

The influence of Fretton's Lisson Gallery isn't mentioned

here, but that of Florian Beigel's 1985 Half Moon Theatre in London's East End takes centre stage with its brutal honesty in blockwork. Caruso says of Lewerentz's use of brick that 'Paradoxically, the material intensity of St Peter's is almost too much to bear.' So Caruso St John's work is founded on the use of raw materials but brings in the contemporary use of cladding, or 'lining', which tempers surfaces to create an 'atmosphere' – seen to such beautiful effect in the Walsall Art Gallery of 2000.

Surely the most outstanding new cultural building outside of London since the war, the gallery is an 'ugly-beautiful' building: slightly squat, heavy and enigmatic, it transcends its location to become a kind of modern-day Palazzo della Signoria. Clad externally in

a grey terracotta, whose courses diminish as they rise up the building, it plays a very Swiss game of surface; yet once indoors this is a building of immense poetry. Douglas fir linings sit alongside concrete surfaces that used the same boards for shuttering, creating 'phenomenological and perceptive complexity' (such verbiage occurs from time to time here – in contradiction to the clarity of the built work).

The monograph explores this and other buildings with mainly full-page, beguiling photographs, combined with immaculate detail drawings that are sublime in their own right, culminating in the recent Brick House in London, that provides a consummate visual analysis of an architecture.

If this house is brutal, oppressive, almost



3.

1. Walsall Art Gallery
2. Brick House
3. Barbican concert hall

claustrophobic in its insistent use of brick and concrete – then it is also pure, rigorous and highly atmospheric.

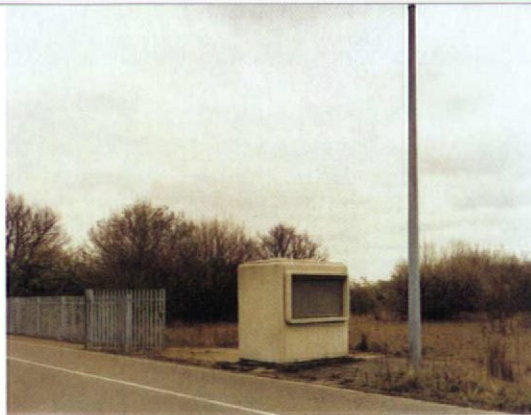
Such honesty in materials does indeed have a material intensity that is almost too much to bear: a photograph of a table and chairs in a roof-lit corner of an earlier mews house, surrounded by as-found painted brick walls and concrete floors, recalls the grim warehouse where Bob Hoskins hung up local gang members in *The Long Good Friday* rather than a living space. The internalisation of space is seen again and again – the use of large, frameless, silicone-bonded, flush-glazing panels that never quite touch the ground, precluding the open-plan blurring of inside and outside.

This monograph shows Caruso St John as a practice

that makes tough interior environments for dwellings, yet subtle, poetic spaces in larger public buildings, such as the use of billowing clouds made from a smooth satin stainless steel, with a oxide layer to create different light and colours, above the refurbished Barbican concert hall; again both subtle and beautiful. Truth can be ruthless and can leave no hiding place, but it undoubtedly has a power and beauty too.

This is a simply excellent monograph presenting a very strong body of work from an important practice's first 15 years; it is worth buying for the immaculate working drawings alone.

John Pardey is an architect in Hampshire



CRITIC'S CHOICE

By Andrew Mead

During the past couple of decades, while some photographers have glamorised architecture for practice brochures and magazines, others have approached the built world rather more dispassionately. In the images of, say, Thomas Struth and Gabriele Basilico (in his superb book *Cityscapes*), there's the sense of a neutral depiction of urban and suburban scenes – a warts-and-all approach – and their work becomes evidence on which planners, urban designers and architects can draw.

So a conference at the University of Brighton on Saturday 29 October, *Peripheral Visions: Urban Space and Photography*, is pertinent. Speakers include the writer Iain Sinclair and photographers Rut Blees Luxemburg (specialist in film-noirish night-time city shots) and Mark Power (details: dg53@brighton.ac.uk). One of Power's photos is shown above, from a series called *A System of Edges: Travels to the Edge of the London A-Z*: this interest in marginal sites keeps recurring in photography of late (and is reflected in architecture shows like *Deutschlandscape* currently at the V&A).

October seems to be a month for photographs. At Ffotogallery in Penarth until 5 November there are more images of post-industrial landscapes by Raffaella Mariniello, whose subjects range from social housing in Marseilles to coastal development in South Wales – but usually seen at night, depopulated and rather eerie (www.ffotogallery.org). The dereliction that haunts her pictures is explicit in Paul Bullivant's exhibition, *Waiting to Go*, at Bristol's Architecture Centre until 13 November. Bullivant records the demolition of a Bristol housing estate and its effect on the uprooted residents (www.architecturecentre.co.uk).

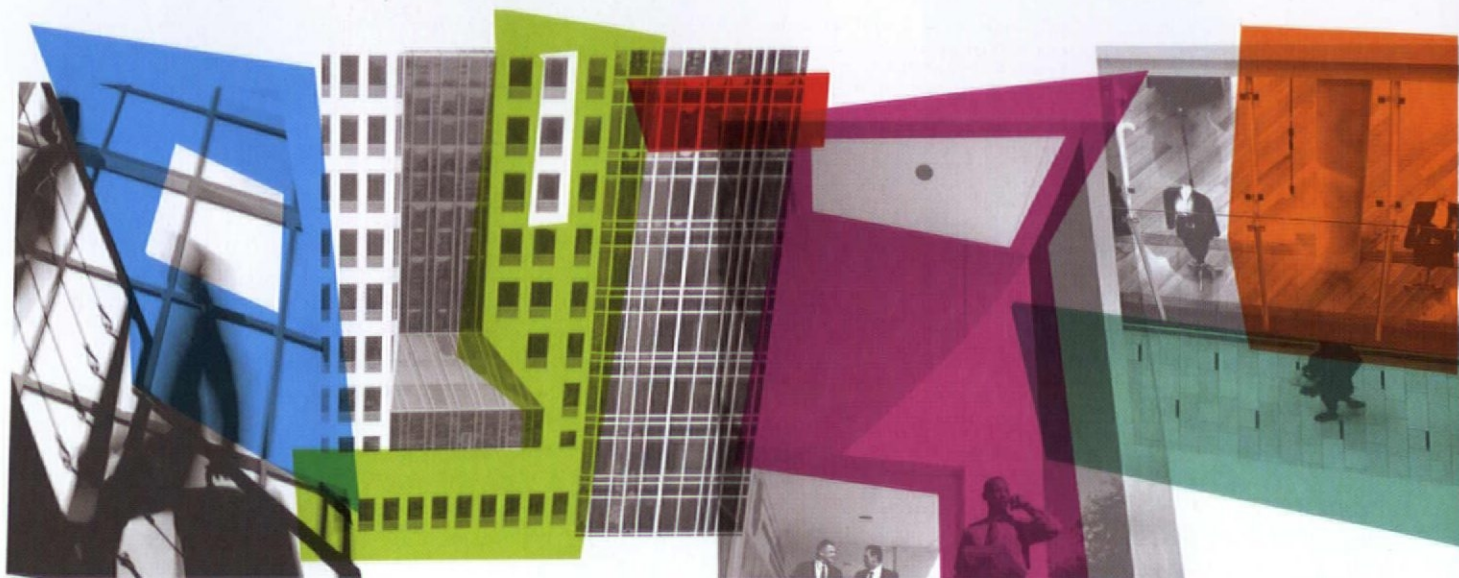
Meanwhile in London, Alternative Arts is co-ordinating its annual *Photomonth*, with events and exhibitions at over 30 venues, many of which continue into November. Among the shows with architectural content is *Locality/Identity/History* at Seven Seven Contemporary Art, E8, from 3-27 November, but perhaps the most immediately striking photographs are the large-format landscapes – Arctic panoramas – of Christian Houge at the Scout Gallery, N1, until 29 October (www.alternativearts.co.uk).

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

19TH OCTOBER 2005 / RIBA / LONDON / W1B / ORGANISED BY:

AJ

Don't miss this unique opportunity to discover how you can use colour imaginatively to enhance your designs.



Hear from leading experts on the use of colour in design and understand how to integrate colour within the boundaries of recent legislation. Be inspired by case studies from top architects and designers and find out what clients and end-users really thought of their work.

SPONSORED BY:

Armstrong

**ICI Dulux
TRADE**

COLOUR IN DESIGN

**HARNESSING THE POWER OF COLOUR
TO ENHANCE THE BUILT ENVIRONMENT**

- **Hilary Dalke**
Colour Research Centre
- **Professor Keith Bright**
Keith Bright Consultants Ltd
- **Stephen Higginson**
International Colour Authority
- **Michael Parsons**
RNIB
- **Tim Makower**
Allies & Morrison
- **Rogier van-der-Heide**
Arup Lighting

For more information and to register:

tel: 0845 056 8069
fax: 020 7505 6001

email: constructconferences@emap.com
online: www.ajcolourindesign.co.uk/2005

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

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

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



When you have finished with
this magazine please recycle it.

BLUSTIN HEATH DESIGN

We are a small yet dynamic multi disciplinary practice working on architecture, interiors and exhibition design projects.

We are looking for an individual with their Part 2 and some previous experience who enjoys plenty of diversity, getting involved in all aspects of running an office and a variety of work.

Other attributes we are looking for include :
- knowledge in sustainable design
- excellent communication skills
- CAD :Vectorworks with 3d, graphic skills
- good designer
- methodical and motivated
- with a personality!

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

Excellent experienced architects

urgently required
for a series of exciting new projects
from modern country houses
to a corporate HQ.

Skills needed include job running,
detailing, CAD expertise,
technical know-how. And design.

Please send CV + drawings to:

ADRIAN JAMES ARCHITECTS

81 Mill Street Oxford OX2 0AL
W: www.adrianjames.com
E: aj@adrianjames.com

FOLIO RECRUITMENT

Architecture, Design, Sales & Marketing

020 7836 0090
folio@foliopersonnel.com

SOMERSET PRACTICE

Seeking **Architect/Assistant Architect**, with minimum 2/3 years experience, highly motivated with excellent design skills. The intention being future advancement in the Practice. Salary range - £22,000 - £27,000, depending on experience. Our work encompasses Contemporary and Historic Buildings

Write with your CV to:

Vanessa Kelly, Smith Gamblin Haworth, 26 Angel Crescent, Bridgwater, Somerset TA6 3EW
Tel 01278 457298

www.sgharchitecture.co.uk

JOBS ENQUIRIES

Laurie Shenoda 020 7505 6803 laurie.shenoda@emap.com
or Gemma Knight 020 7505 6737 gemma.knight@emap.com
www.ajplus.co.uk/jobs

CA ARCHITECTURAL RECRUITMENT CONSULTANTS

RURAL CHESHIRE

Senior Architectural Technician - North Cheshire £Excellent

Based in an old country hall, this expanding practice are seeking an experienced, job running, sociable and professional Senior Technician, with experience of Leisure, Retail, Commercial and Industrial projects. This is an excellent opportunity for someone tired of the daily commute into the city and seeking some recognition for their talent and commitment.

For this and a range of other opportunities please visit our new website at
WWW.CHAMBERLAINASSOCIATES.CO.UK

To discuss this and a wide choice of other vacancies, please call
Andy Chamberlain on 01925 423644

CA CHAMBERLAIN
ASSOCIATES

T. 01925 423644 F. 01925 423645
E-mail: info@ca-uk.co.uk
Website: www.ca-uk.co.uk

dawe geddes ARCHITECTS

We are a growing design conscious practice based in Marylebone with a variety of interesting projects looking for architects to work on high density residential schemes at the planning stage with the following experience:

- Excellent design and AutoCAD/3D skills, high density residential experience essential 3 + yrs post part 3 exp.
- Good design and AutoCAD skills, 1 year post part 2/3 exp.

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

Please contact Dave Smith to discuss these and many more exciting jobs on:
Tel: 01788 812750
Mobile: 07810 624036
email: dave.smith@dgservice.co.uk



Bedford Vacancy

Architect

Vac Ref 0509-013 Permanent

This client is a long established practice based in Bedford with a reputation for outstanding work in all building types but particularly in the fields of Education and Housing. A combination of expansion and retirements has lead to a need for them to recruit an Architect who can take a design and develop it as well as bringing fresh ideas to an already forward thinking practice. For the right applicant career development opportunities will be available after a short period, making this an outstanding opportunity for an ambitious, dynamic person with the energy and vision to help build on a record of success.

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
daniel.forshaw@architects.clara.net

**Just
Architecture**

Tel: 0800 043 6000

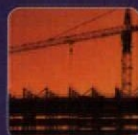
Email: register@justarchitecture.com



Architects & Part II Assistants - SW London

to £33,000

Established in 1988, this medium sized practice has gained an enviable reputation for imaginative design solutions, technical expertise and a sound commercial approach. They presently seek applications from dynamic and highly motivated individuals wishing to join their teams working on a range of commercially led Office, Retail, Industrial and Distribution projects. Successful applicants will have a minimum of 2 years office based experience and will have experience working at various stages in the design process. A good understanding of current regulations is essential, as is a sound AutoCAD ability. Good career advancement prospects for the right candidates. **Ref: 10329 & 10330**



Team Architects & No 2s - London

to £34,000 + Benefits

Our client has an impressive record of creating dynamic and inspirational buildings, and are most recognised for their high profile Retail, Leisure and Residential projects. Due to their expanding workload, they presently find themselves needing to complement a number of their highly skilled design teams with like-minded architectural professionals. Successful applicants will have 3-5 years PQE (RIBA/ARB) gained whilst working on similar medium to large sized projects. They will be able to clearly demonstrate a flair for design, will have a thorough understanding of the statutory processes, and will also have a good understanding of building construction techniques and innovation. AutoCAD skills are essential. **Ref: 10331**



Technical Architect - London

to £38,000 + Benefits

Our client, a multi award-winning and leading international design practice, presently seeks application from ambitious and committed technical architects with 4-5 years' post qualification experience (RIBA/ARB). Joining their vibrant London office, you will immediately be working on a range of high quality education, residential and commercial projects (new build and refurbishment). The ideal candidate will be able to demonstrate proven design abilities and experience in production information, specification writing, site supervision and contract administration. Sound Microstation skills are essential for this post. **Ref: 10332**

For more exciting contract and permanent vacancies, please visit - www.justarchitecture.com

HASSELL

**Architects - Aviation
- Commercial High Rise**

AUSTRALIA

HASSELL is a leading international, multi-disciplinary design and planning practice.

Our ongoing growth in the aviation and commercial office sectors requires the addition of specialist architects to join our large and very successful team in Sydney. Applications are sought from Part III Architects and Graduates of Architecture with 5+ years experience who have a strong track record in contributing to leading edge outcomes. The successful candidates will be experienced in quality documentation, have strong design development skills and technical expertise in the aviation or commercial office sector, as well as being enthusiastic and committed to working collaboratively in a team environment. You must also be willing to travel for exciting projects in the Asia Pacific.

For further details visit our website www.HASSELL.com.au. Applications should be sent to

e: sydneyhr@HASSELL.com.au
f: +61 2 9273 2455

HASSELL

Historic Buildings Architect/Surveyor


**Two year fixed-term contract
Full-time, part-time or jobshare
will be considered
Based in Northampton**

Working in the East Midlands region, you will prepare reports on buildings and monuments for which applications for grants have been made. You will also advise on standards and specifications, assess cost estimates, monitor work in progress to ensure adequate standards are achieved and authorise grant payments.

As a qualified architect or RICS building surveyor, you should be able to demonstrate knowledge of English architectural history, building construction and current conservation practice. It is desirable for you to either have accreditation in building conservation (RICS or RIBA/AABC) or be in the process of gaining it. A post graduate qualification in building conservation would also be an advantage. Excellent interpersonal skills are required, as is the ability to write clear and concise reports. The job involves careful management of a widespread and heavy workload and there will be the requirement to travel in the region to attend meetings and site inspections.

The salary is c. £30,000 per annum.

For an application form, please telephone 01223 582700 or email midlands.recruit@english-heritage.org.uk quoting reference D/014/05. Closing date: 20 October 2005.

 **Minicom, for TEXT PHONES only,**
0800 0150516.

*English Heritage
protects and
provides advice
on this country's
unique legacy of
historic buildings,
landscapes and
archaeological
sites. We also
manage over 400
sites and welcome
in excess of 11
million visitors to
these each year.*



*English Heritage
values diversity
and aims to
employ people
who reflect this.*



ENGLISH HERITAGE



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 with cv's or for further details of the positions. Telephone enquiries should be directed to Robin Hamilton.

www.blda.co.uk

No Agencies

BBT will ensure
you don't slip into
a role that isn't
right for you.

Architectural Technician

£30,000 - £35,000 - London

A great opportunity to join a large multi-disciplinary architectural company is now available. You should have at least 5 years' post qualification experience and be comfortable working on large budget projects. Our client's work covers a broad and interesting range of projects from private and social housing through to hospitals and care facilities. Some level of experience within these fields would be ideal, although good technical ability will be considered. You should be proficient with AutoCAD and a good knowledge of UK building regulations is essential.

Alun Davies t. 020 7881 2700

e. adavies@bbt.co.uk Ref: AD007

Part II Architect

£19 - £22 Per Hour - London

Our client seeks a Part II Architect to work on a variety of interesting projects. You will have a minimum of 3 years' experience preferably within the Residential, Commercial or Hotel sectors, good technical knowledge and excellent communication skills. You will also be CAD proficient, be able to work effectively within a team and have a good understanding of the building construction process. Some team management experience would be beneficial but not essential. This project will initially be 3-6 months, but may be extended.

Emma Ellis t. 020 7881 2700

e. eellis@bbt.co.uk Ref: EE007

Chartered/Graduate Architect

Up to £35,000 + Benefits - Belfast

As an award winning, multi-disciplinary design consultancy, our client offers a superb opportunity for an enthusiastic, competent and driven individual. Your work will be tailored to provide interesting and relevant experience for continuing professional development. You will provide assistance to Project Architects in terms of design, presentation, detailing and computer-drafting on a range of architectural projects including Healthcare, Leisure, Education, Residential and Commercial. Essential requirements include Part II degree in Architecture, up to 5 years' post-graduate experience, evidence of design ability and experience of AutoCAD 2004.

Paul McCann t. 02890 261 680

e. pmccann@bbt.co.uk Ref: PAMC21245

Architectural Technician

Up to £28,000 - Glasgow

Individuals with 2-5 years' experience required by Glasgow branch of nationwide practice. Established since 1979, this company has a wide client base from house builders to large retailers. Projects range from bus stations to large £multi-million leisure complexes and commercial developments. You should be AutoCAD proficient with a desire to work as part of a team. This practice not only offers a broad range of projects but a great salary package and excellent prospects for early promotion within the company.

Ami Wright t. 0141 204 6789

e. awright@bbt.co.uk Ref: AMWR290901

For international vacancies call 0800 143 6000

bbt beresford blake thomas
global reach · local focus

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

www.bbt.co.uk



STRATFORD CITY



To apply for the position of Chair:

Please submit a copy of your CV or resume marked for the attention of Mark Wenlock to:
design.panel@stanhopeplc.com

or post to the above c/o
Stanhope Plc
Norfolk House
31 St James Square
London
SW1Y 4JJ

Closing date for applications:

24 October 2005

Interviews to be held in November.

Chair of Design Review Panel

Stratford City Developments Ltd, a consortium comprising Westfield, Aldersgate, Multiplex and Stanhope, is working in partnership with London & Continental Railways to transform one of the biggest disused inner city sites in London. Stratford City will be a major new urban centre generating 14 m sq ft of mixed uses including 4,500 new homes.

We are looking for an independent expert of acknowledged high calibre with a record of achievement in the fields of design and masterplanning to chair the Design Review Panel, which will review emerging designs being developed in the context of the outline planning consent, and provide advice to the London Borough of Newham.

The Design Review Panel will comprise a core group of six members drawn from the GLA, LBN, CABE and developer teams, together with up to four specialist members. All meetings will take place in Stratford.

The Chair will provide a written summary of the views of the Panel on the proposals presented at the meeting, providing as far as possible a consensus of the views expressed.

Your involvement is likely to entail typically 2 / 3 days per quarter, but more during the early stages of the project. Remuneration is to be agreed. The submission of 'Reserved Matters' for the first phase is anticipated in mid 2006 and completion in 2010.

RICHARD GRIFFITHS ARCHITECTS

Award winning practice seeks Part 2 and qualified architects with at least 3-5 years' experience to work on interesting work to historic buildings, notably on a major addition to a Grade I listed building in London. Interest in the conservation of historic buildings essential. CAD skills (Autocad preferred) required.

Richard Griffiths Architects is an Equal Opportunities Employer

Please send CV with covering letter and max 4 no A3 size drawings by post (no e-mails) to:

Anita Walters, Richard Griffiths Architects, 14/16 Cowcross Street, London EC1M 6DG

www.rgarchitects.com

andy martin associates

Fully qualified Architect required with 3-5 years post part 3 experience. We are a young, creative practice carrying out both commercial and private work. The successful candidate will have experience of running projects, have excellent knowledge of building and construction regulations, be confident in the composition of construction drawings and detailing, and have experience of working within top-end restaurant and bar sector. Design flair is also a must. Immediate availability preferred.

Interested applicants should apply in writing to

Tom Davies, Andy Martin Associates, 8a All Saints Road, London W11 1HH

e tom@andymartinassociates.com

AJ NET DIRECTORY

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

AJ www.ajplus.co.uk

careers
in construction

dq www.dgservice.co.uk

faststream .co.uk

JUST www.justarchitecture.com
Architecture

OPUS
CAREER MANAGEMENT
www.opuscareers.co.uk

www.riba-jobs.com

Architectural Vacancies
SIV
www.siv.co.uk

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

MINERVA APPOINTMENTS LTD.

Architect Bradford

With a minimum of 3-4 years post qualification experience your skills are sought by a Practice renowned for its work in the leisure and sports sector. A real opportunity to realise your design acumen and pro-actively contribute to projects.

Architect Sheffield

A prominent Practice in South Yorkshire delivering schemes nationwide in a variety of sectors. Whilst a commercial organisation there is a real drive to develop their design reputation. Team and people management skills essential.

Architect Leeds

Qualified and Part 2 professionals sought by a highly reputable design led Practice recognised for its residential schemes. An excellent team has been developed combined with first class working surroundings in Leeds City Centre.

Minerva Appointments Ltd
4 Graingers Way, Roundhouse
Business Park, Leeds, LS12 1AH
Telephone: 0113 237 3082
Email: enquiries@minervaappointments.com
Web: www.minervaappointments.com

Minerva are an employment agency and employment business



CONSERVATION ARCHITECTS DEVON AND SOMERSET

Interesting and varied work on historic buildings and modern interiors.

Job running experience and CAD skills - Vectorworks preferred.

Reply with c.v. and examples of work to:-

JONATHAN RHIND . ARCHITECTS

THE OLD RECTORY, SHIRWELL, BARNSTAPLE,
DEVON EX31 4JU

jonathan@jonathan-rhind.co.uk

www.jonathan-rhind.co.uk

Senior Architect & Technician

Expanding friendly practice in Blackheath, London SE3 are looking to recruit the following enthusiastic & experienced technical professionals:

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 qualification experience. Have good design and detailing ability and 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
OPEN architecture & surveying
46-50 Royal Parade Mews
Blackheath, London SE3 0TN
mail@openarc.co.uk
T: 020 8318 9700 F: 020 8318 0990



pad creative architect

Architectural consultancy firm based in Bahrain - Middle East is seeking a creative architect to play a pivotal role in the creative output of the practice. We seek a talented designer with excellent contemporary conceptual design skills. He/she should be highly creative and most importantly, given the size and nature of our office, should possess the confidence to conceptualize and design with minimal supervision. He/she should, of course, be proficient in any major CAD software and should also possess very strong presentation skills. We are looking for someone exceptional - someone who can take charge of a project and work with a draughtsman and structural engineer to produce outstanding work. Minimum 5 years experience is a must. Send resume and portfolio to padjobs@gmail.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

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

nissenadams^{UP}

Part 2 and recently qualified architects

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

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

Please send CV to:

Sheila Kihara,
Nissen Adams,
Unit 217 Great Guildford Business Sq.,
30 Great Guildford Street,
London SE1 0HS.

or by email to: sk@nissenadams.com

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."

Tel. Sapcote Group
020 7355 9880

BRE Trust Research Chair - Centre in Sustainable Building Design

Welsh School of Architecture

Cardiff University and the Building Research Establishment Ltd (BRE) are establishing a joint research, internationally recognised 'Centre of Excellence' in Sustainable Building Design, which will be located within the Welsh School of Architecture. A BRE Trust Research Chair is sought to develop a funded research programme, which makes real inroads to advancing sustainable design both in the UK and on a World stage. This will build on existing research and teaching programmes at the School and BRE.

You will provide research and technical leadership for the Centre, collaborating with other research activities at the School, helping to establish a regional presence and liaising with other BRE regional centres. You will co-ordinate the Centre's joint research and consultancy activities in areas such as energy conservation and utilisation, building and environmental sustainability for new designs and refurbishment projects. You will also develop higher degree teaching and research links and CPD activities. You will be experienced in identifying research opportunities at a National and European level, winning and delivering on quality research projects and have an internationally -recognised publication profile.

For more information on the School and this vacancy, please see the website www.cf.ac.uk/archi

For an informal discussion, please contact Professor Phil Jones on 029 2087 4078 or email jonesp@cardiff.ac.uk

For an application pack and details of all our vacancies, visit
www.cardiff.ac.uk/jobs **Alternatively email vacancies@cardiff.ac.uk**
or telephone + 44 (0) 29 2087 4017 quoting vacancy number 655.

Closing Date: 21 October 2005

Wilkinson Eyre Architects

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

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

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

Transworld House
100 City Road
London EC1Y 2BP

www.wilkinsoneyre.com

No agencies please

Team Leaders
Central London £35-45,000 + benefits

An exciting opportunity exists with a firm that has doubled in size to 30 over the last 6 months due to successful competition bids won on a variety of commercial, residential, retail, master-planning, and mixed-use commissions. Applications are invited from Architects with at least 3 years post Part III UK experience who have aspirations to become Associates in a few years. You will have job ran projects of over £5m in value and be capable of leading small teams on projects. Excellent presentation skills and sketching skills are essential, and Microstation literacy is preferred.

Ref: 10058

Architect
Surrey £ Competitive + benefits

This medium sized practice, with offices in London and Surrey, is seeking an Architect with solid design and technical ability to supplement their team, working on a range of commercial and residential schemes. You will be working on projects from planning stage through to on-site construction, and experience of running multi-million pound packages is a necessity. Applicants must also be AutoCAD literate. Genuine career opportunities are available as the practice is a meritocracy and rewards high achievers.

Ref: 10065

Architectural Technician
Hammersmith To £35,000

An established multi-disciplinary practice specializing in large scale developer led residential projects and PFI orientated health care schemes is looking to attract a high caliber Technician to join their team. Duties will include the preparation of working drawings, detailing, liaising with consultants and contractors, and site supervision. You will have at least 3 years UK work experience in a commercially orientated practice, be fully AutoCAD literate, and preferably have relevant project experience, although this is not essential.

Ref: 10008

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

SENIOR ARCHITECT (MANCHESTER)

A senior architect is required to work within a multi-disciplinary consulting engineering company based in Manchester. The ideal candidate will have good experience formulating and developing design concepts in the industrial/retail sector and providing best value solutions. The role requires a hands on pragmatic approach, excellent communication skills and a minimum of ten years experience. Chartered status is not a prerequisite.

Please reply in confidence to:

Paul McCarthy
Keystone Associates
42 The Waterfront
Exchange Quay
Salford Quays
Manchester
M5 3EQ
paul@keystoneuk.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

studio
sp

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

Janice Kelly, Studio SP Ltd,
Wishart's Warehouse, 18 Shore Place, Edinburgh, EH6 6SW.

Studio SP Ltd is an equal opportunities employer

LDADesign

A Director level opportunity for a leading architect masterplanner: London

LDA Design is one of the country's most innovative masterplanning and environmental design practices. We lead nationally significant regeneration and new community schemes for land-owners, UDCs, developers and most of the major house-builders. Current projects include Birmingham Eastside, East Cowes regeneration, a 14,000 home new community in Thames Gateway and the 12,000 home Cambridge East development.

LDA Design is a 100-strong team of urban designers, landscape architects, environmental planners and ecologists. We are based in London, Oxford, Peterborough and Exeter and take projects from the visioning and conceptual stages through to implementation. With a strong creative ethos, a distinctive approach to masterplanning and a very low staff turnover, LDA Design is nationally acknowledged for design excellence and originality.

We are seeking an additional Director in our London office. This is a challenging opportunity for an architect or architect/planner:

- someone with an established commercial track record
- an inspiring leader and communicator
- a top flight designer and team builder
- focused on masterplanning and urban regeneration.

Please apply in writing with your CV to: Peter Dawes, Administration Director, LDA Design Consulting LLP, 17 Minster Precincts, Peterborough PE1 1XX or by email to peter.dawes@lda-design.co.uk. For a discussion speak to Senior Partner Professor Robert Tregay (01733) 310471.

LDA Design is an equal opportunity employer.

exedra architects

post or e-mail your CV with examples of your work to:
Tina McLennan
exedra architects
suite two, claremont house,
22-24 claremont road,
surbiton, surrey, KT6 4QU
tmclennan@exedra-architects.co.uk

part II architectural assistants and architectural technicians

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

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



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

JAMIESON ASSOCIATES ARCHITECTS

Jeffery Associates

A growing practice with an interesting variety of work that continues to develop through our client orientated philosophy offer outstanding opportunities. We are looking for exceptional and enthusiastic professionals with good technical and organisational skills - specifically

Senior Architects

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 - 8, New Quebec Street, London, W1H 7RZ

www.jefferyassociates.co.uk

Part 2 Assistant

Part 3 Architect



We offer:

Challenging and exciting mixed-use projects

Friendly working environment in new studios

Competitive salaries

5% of salary to company 'stakeholder' pension

Christmas bonus scheme (dependent on practice and personal performance)

Please contact Peter Southgate in writing with your CV and A4/ A3 samples of work.

alan camp architects

88 Union Street London SE1 0NW

phone 020 7593 1000

fax 020 7593 1001

recruitment@alancamp.com

www.alancamp.com

Barnsley Hewett & Mallinson Chartered Architects

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



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

Please write to

Mr S W Leech, Barnsley Hewett & Mallinson, Chartered Architects,
1 White Hart Lane, London. SW13 0RA.
or e-mail recruitment@bharchitects.com

www.ajplus.co.uk/jobs



Faculty of Duncan of Jordanstone,
School of Architecture

Senior Lecturer in Architectural Design and Design Theory

(£37,558 – £42,573)

0.8 Permanent Appointment

The School of Architecture is seeking an experienced academic. An architectural designer with a clear and comprehensive knowledge base in the area of architectural design theory. Primary duties will involve the integration of design theory with studio practice in the final two years (RIBA Pt.2) of the new M.Arch at The School of Architecture.

Essential to this post is a proven track record of research and published outputs in design theory and a demonstrable ability to mentor and encourage new researchers.

Informal enquiries may be made to Graeme Hutton, Head of School.
Tel. 01382 345 270. e-mail g.hutton@dundee.ac.uk **We regret that we are unable to accept applications by email.**

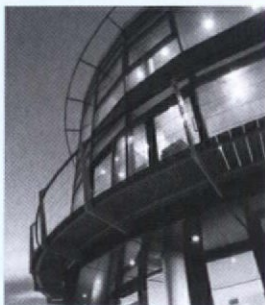
Further details and an application pack are available from our website:
www.jobs.dundee.ac.uk Alternatively, contact:

Personnel Services, University of Dundee, Dundee, DD1 4HN,
tel: (01382) 344817 (answering machine). Please quote Reference number
DJ/1018/AJ.

Closing date: 21 October 2005.

*The University of Dundee is committed to equal opportunities
and welcomes applications from all sections of the community.*

jobs.dundee.ac.uk



campbellarchitects

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

Job running, design flair, and site experience essential

Part 2 positions also available

Please send CV and samples of work to:

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

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

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

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

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

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

CorporateEdge

To advertise here please contact
Gemma Knight on: 020 7505 6737
Email: gemma.knight@emap.com



WORK Ltd is looking for an Architectural Technician. Applicants must have RIBA
part 2 qualification, or over 3 years work experience. Skills with ability to use
CAD and proficiency in Vectorworks. Will be required to work in a tight knit team
of designers and contractors on varied projects ranging from Grade I Listed
Historical Buildings to Contemporary Art galleries installations. Work hours: 40
per week, Monday to Saturday - 9AM - 6PM. Salary £22K per annum. Closing date
18/10/2005. Duration: permanent.

Please apply with CV to:

Dara Khera
40 Pall Mall
London SW1Y 5JG

TENDERS

Holt Town (Bradford Triangle), East Manchester

Expression of Interest

Manchester City Council, New East Manchester Ltd. (an Urban Regeneration Company) and
Cibitas Investments Ltd (a specialist regeneration company) have joined together in a collaborative
agreement to comprehensively redevelop the Holt Town area of East Manchester. Holt Town
extends to some 84 acres and is located approximately 1 mile to the east of Manchester city centre.

An initial scoping study has been completed by a consultancy team that has examined the
constraints, costs and development opportunities for a major residential led mixed use regeneration
project to cover the entire 84 acre site. The study has used a series of development options with
differing overall scale, densities and typologies to create a financial model and thereby establish the
high level viability of creating a fully integrated new urban quarter for the City. This scoping study
has now been accepted by all the partners as a basis for moving forward. What is now required is
the production of a comprehensive master implementation plan to transform the scoping study
concepts and high level viability into a commercially viable and deliverable scheme.

In order to achieve this, the partners wish to appoint a multi-disciplinary consultant team which
could comprise (but is not restricted to) the following disciplines:-

- Master Planning & urban design
- Concept architecture (residential)
- Landscape design
- Programme and project management
- Environmental
- Engineering
- Traffic and transportation
- Economic impact analysis
- Cost management
- Property / valuation

Interested parties are requested to complete a pre-qualification questionnaire and submit it along
with any supporting information by the deadline of 7th November 2005

Further information on the Holt Town project can be obtained from:-

Sally Cockshaw
Cibitas Investments Ltd.
81 Fountain Street
Manchester
M2 2EE

Tel: 0161 200 8410 Fax: 0161 228 1520

Requests for copies of the pre-qualification questionnaire should be directed to:-

Colin Butterworth
Corporate Services Department
Manchester City Council
Room 106
Town Hall
Manchester
M60 2JR

Tel: 0161 234 3434 Fax: 0161 234 3511

e-mail: procurement@manchester.gov.uk

www.manchester.gov.uk/business/tenders



MANCHESTER
CITY COUNCIL

Cibitas

NEWEASTMANCHESTER
The New Town in the City

COURSES

AutoCAD Courses

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

020 7266 2506, 0791 5652057 dp_arch@yahoo.com

CAD Training Service

SITES WANTED

Penny for them...

(actually it could be millions)

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

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

YOUR VISION, OUR KNOW HOW



MS1QAJ

MODEL MAKERS



Modelmakers

For all
enquiries
please call
Wesley or John
01892 835051

Tonbridge Kent

tpamodelmakers.com

Email:
creativity@tpamodels.freemove.co.uk



**BULLFROG
MODELS LTD**

Contact
STAN AUBERTIN

20b Tower Workshops
58 Riley Road, London SE1 3DG

Telephone: 020 7394 7866
Facsimile: 020 7394 6798



A.D.A.D.
All types of models



Atmospheric perspective
illustration



Professional architectural
photography

Go to: www.antonidesign.co.uk
Or tel. 01451 574350



Architectural Modelmakers

t: 020 7377 6127
f: 020 7377 6129
e: workshop@flicmodels.com
w: www.flicmodels.com



CLASSIFIED ENQUIRIES

Gemma Cook: T 020 7505 6816 F 020 7505 6750

gemma.cook@emap.com

MASTIC ASPHALT WEBSITE

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

www.masticasphaltcouncil.co.uk

mac

Mastic Asphalt Council

PO Box 77, Hastings, East Sussex TN35 4WL

Tel: 01424 814400 Fax: 01424 814446 E-mail: masphaltco@aol.com

MODEL MAKERS

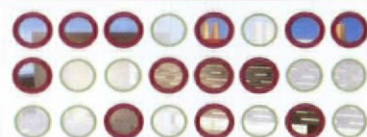
MC MODELMAKING

ARCHITECTURAL MODELS

01634 818539

www.mcmodelmaking.co.uk

form
modelmakers



020 7620 1020

www.formcreations.com

BUSINESS OPPORTUNITIES

FOR SALE

Plan Printer

Oziminor L32.Amonia

Fully maintained and
serviced

Sale due to premises move

625 offers phone

07879 210 342

North Wales

**ARCHITECTURAL
MODELMAKERS**

elfin
presentations

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

PROPERTY TO LET

To Let in the heart of Clerkenwell
bright airy office with courtyard
1200 sq. ft. Call: 020733 66639.

MODEL MAKERS

KANDOR
KANDOR MODELMAKERS



Tel 020 7251 6366
Fax 020 7608 3356
email: kandor@kandormodels.com
www.kandormodels.com

01344876776

THORP

www.atomltd.com



modelmakers

PIPERS

Concept | Planning | Marketing

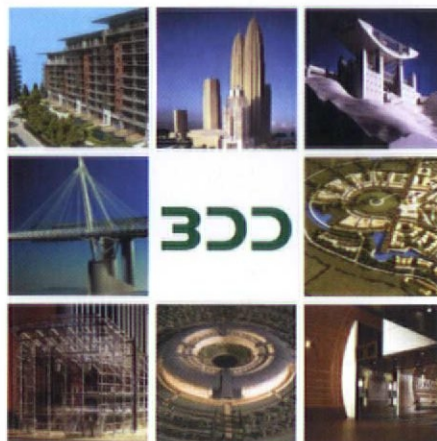
For all your modelmaking requirements,
contact Nick McKeogh.

27-35 Beviden St
London N1 6BH

Tel 020 7250 0530
Fax 020 7251 0134
Email studio@pipers.co.uk

www.pipers.co.uk

MODELMAKERS



t: 020 7739 7933

f: 020 7739 7195

3dd.co.uk

CAPITAL
MODELS



- full detail models
- quick study models
- alterations & repairs

Robert Danton-Rees
020 7729 8660

info@capitalmodels.co.uk
www.capitalmodels.co.uk

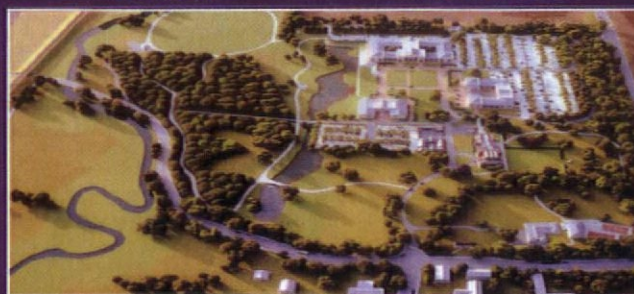
studio 8, the hangar, perseverance works, 38 kingsland road, london E2

COMBER

MODELMAKERS Tel: 020 8533 6592

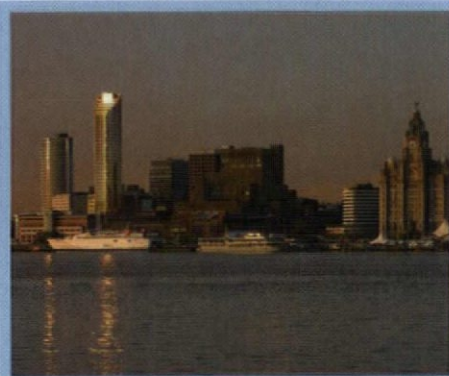
LONDON

• INVERNESS



E mail: models@combermodels.demon.co.uk
QUALITY • SPEED • RELIABILITY

3D COMPUTER VISUALISATION



Uniform

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

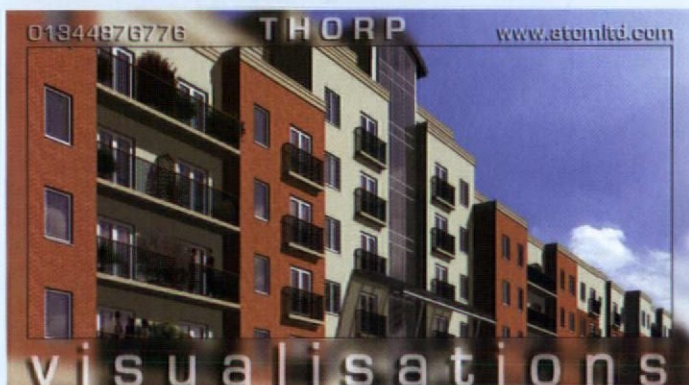
Featured Project:
West Tower
Architect:
Aedas



designhive
visualisation & animation

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

The Grand Magazine. Client: Saville Jones Architects



01944876776

THORP

www.etomltd.com

visualisations

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

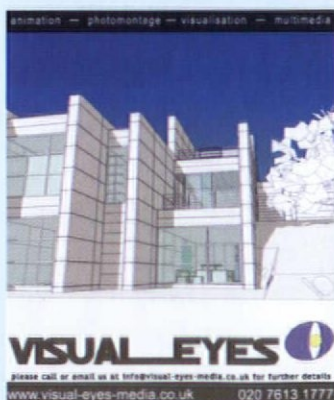


3D Architectural Advertising by
Glass Canvas Productions Ltd

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

020 7234 5910
request@glass-canvas.co.uk

glass canvas



animation — photomontage — visualisation — multimedia
VISUAL EYES
please call or email us at info@visual-eyes-media.co.uk for further details
www.visual-eyes-media.co.uk 020 7613 1777



www.3dcom.co.uk
3d@3dcom.co.uk
01274 534130



the digital image co.

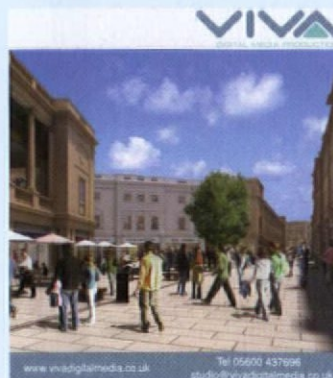
t 020 7613 5530 www.thedigitalimageco.com



cpmgraphics
SUPERIOR QUALITY GRAPHIC COMMUNICATIONS

3d visualisation

www.cpmgraphics.co.uk
graphics@cpm-uk.co.uk
01285 750555



VIVA

www.vivadigitalmedia.co.uk
Tel: 01603 437998
studio@vivadigitalmedia.co.uk



To advertise here please
contact
Gemma Cook on:
020 7505 6816
Email:
gemma.cook@emap.com

SURVEYORS

PLANS-SECTIONS-ELEVATIONS

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

Michael Gallie & Partners
Chartered Measured Building Surveyors

1 New Concordia Wharf, Mill Street,
London SE1 2BB www.michaelgallie.co.uk

T: 020-7394-1111 F: 020-7394-2499



RICS

XYZ Surveys

Digitally mapping the Landscape

- Topographical Surveys
- Engineering Surveys

- Measured Building Surveys
- Utility Surveys

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

Email surveyors@xyzsurveys.co.uk
Fast Free Quotation Service



360design (UK)

Measured Building Surveys

Laser measured building surveys, commercial properties our speciality.

North +44 (0) 1484 543 198

+44 (0) 7770 987 257

South +44 (0) 1582 882 993

+44 (0) 7798 687190

enquiries@360designuk.com

www.360designuk.com



measured land and building surveys

the true measure of excellence

t 020 8543 8884

e info@callidussurveys.co.uk

f 020 8543 6664

w www.callidussurveys.co.uk

apr services

+44 (0)20 8447 8255

land & measured building surveys
laser scanning & visualisation

mail@aprservices.net

www.aprservices.net



POINTTOOLS VIEW

pointcloud & model viewer www.pointtools.com

SHELTERS, CANOPIES & WALKWAYS



NATIONWIDE

Bus Stops & Shelters

Canopies & Walkways

Display & Signage

www.trueform.co.uk

T: 020 8561 4959

F: 020 8848 1397

sales@trueform.co.uk

trueform

industry leading solutions



Land & Measured Building Surveys
Established over 12 years

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

208 Blythe Road,
Hammersmith, London,
W14 0HH

Tel: 020 7610 4132

Fax: 020 7610 4142

email: info@metroplans.com

www.metroplans.com

KINGS

Land and Architectural Surveyors

YOUR CHOICE FOR ALL YOUR SURVEY NEEDS

Specialising in

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

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

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

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

Kingsland Surveyors Limited

Bridge Chambers

Bridge Street

Leatherhead

Surrey KT22 8BN

Tel. 01372 362059

Fax. 01372 363059

e-mail - mail@kingslandsurveyors.co.uk

website - www.kingslandsurveyors.co.uk



PERSPECTIVES

DAVID HOARE
ARCHITECTURAL ILLUSTRATOR



HAND DRAWN

-PERSPECTIVES

TEL/FAX 020 8852 7508

GERALD GREEN
PROFESSIONAL PERSPECTIVES



Tel/Fax: 024 7632 5059

www.gqarts.demon.co.uk

LASER CUTTING SERVICES

CAPITAL MODELS

ACRYLICS • VENEERS • FABRICS • PAPERS



large flatbed
laser cutters
cut & engrave

Robert Danton-Rees

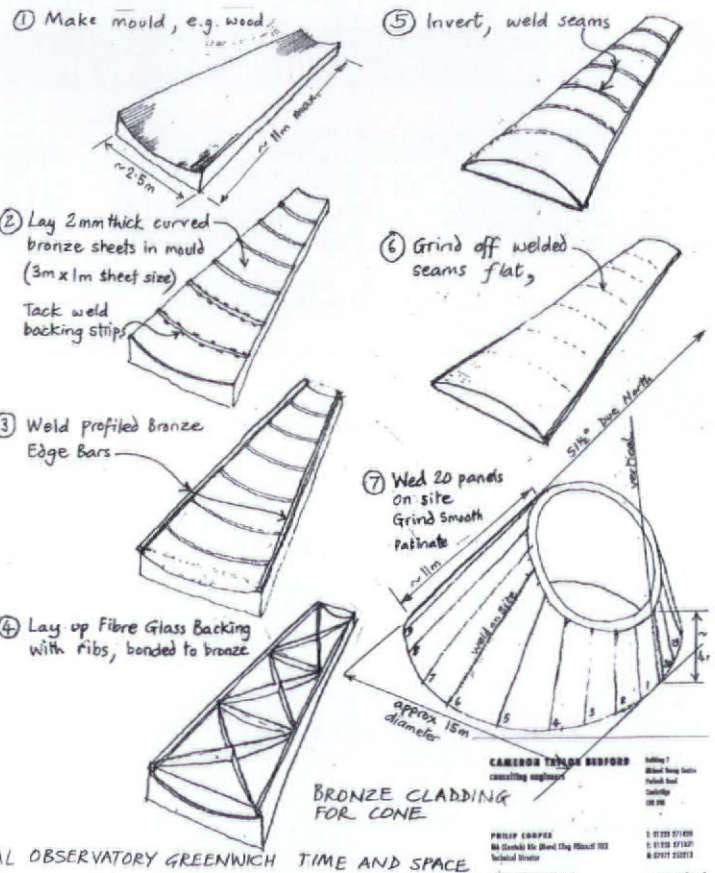
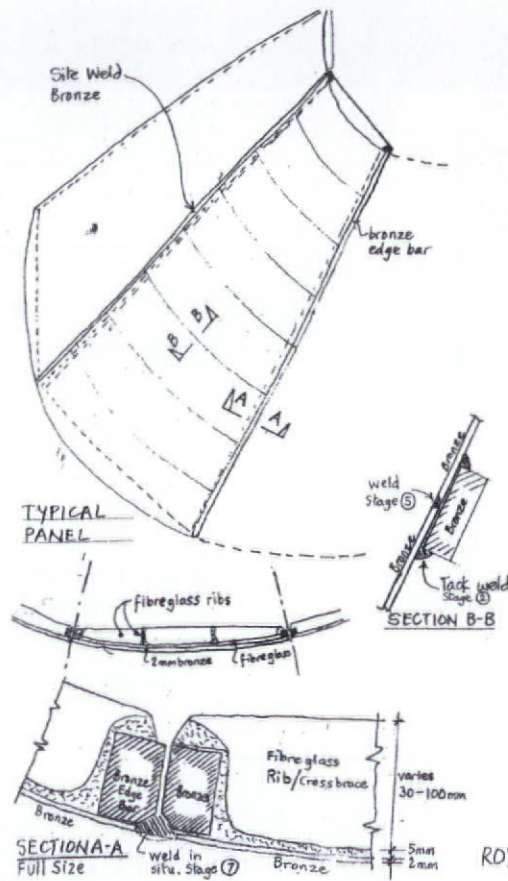
020 7729 8660

info@capitalmodels.co.uk

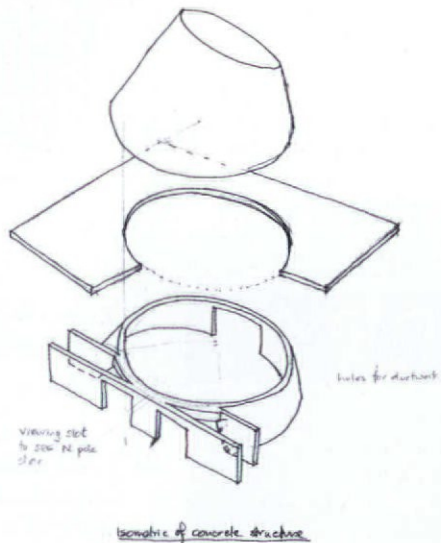
www.capitalmodels.co.uk

laser cutting service

studio 8, the hangar, perseverance works, 38 kingsland road, london E2



ROYAL OBSERVATORY GREENWICH TIME AND SPACE



Sketches of a bronze-clad cone being constructed for the Astronomy Education Centre at the Royal Observatory in Greenwich. By Philip Cooper of Cameron Taylor

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

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

SEUFERT-NIKLAUS



AJ ENQUIRY 201

As one of the leading European manufacturers of intelligent facade systems, German company Seufert-Niklaus delivers environmentally friendly timber and glass constructions and specialised window solutions at excellent value. For more information, visit www.seufert-niklaus.com

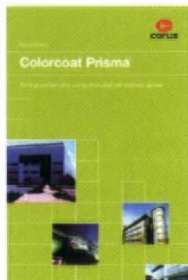
STOAKES SYSTEMS



AJ ENQUIRY 202

The UK's first building with Kalwall + Nanogel cladding-serviced offices has been designed by Atkins Architects. By using Nanogel in the panels, a U-value of 0.28 W/m²K was achieved. Kalwall + Nanogel makes roofs as energy efficient as a solid wall. Tel 020 8660 7667 or visit www.stoakes.co.uk

CORUS



AJ ENQUIRY 203

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

WHALE WATER SYSTEMS



AJ ENQUIRY 204

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

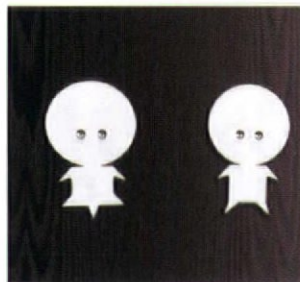
HUNTER DOUGLAS



AJ ENQUIRY 205

Hotel firm Arora International is to become the first company in the UK to benefit from Luxalon's QuadroMeleon rainscreen panelling system, developed by Hunter Douglas Construction Elements. The system has been developed to provide greater design flexibility, while dramatically reducing overheads.

PHILIP WATTS DESIGN



AJ ENQUIRY 206

Philip Watts Design offers a range of creative architectural ironmongery, from the bizarre Stan & Betty alien WC signage to simple arrows and no-smoking signs. For a current 64-page brochure contact the sales team on 0115 947 4809, or check out the Philip Watts website at www.philipwattsdesign.com

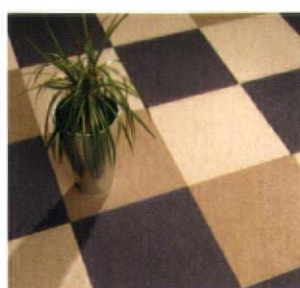
HÄFELE



AJ ENQUIRY 207

Swiss architectural engineer Hawa AG has launched a new sliding-shutter system for external windows, now available in the UK exclusively from Häfele, that opens up a vast range of potential for architects and designers. Frontslide 60 uses a sliding, rather than pivotal, operating system.

CFS CARPETS



AJ ENQUIRY 208

The new Compilation range of nylon cut-pile plain tiles from CFS Carpets comprises 36 stylish colours that can be used on their own or combined. With more than 1,000gsm pile weight, Compilation tiles are designed for use in high-traffic areas and are tested to the exacting BS EN 1307 standard.

**Behind our smooth exterior
beats a creative heart thriving
on engineering excellence.**

Ashtech

Ashtech Rainscreen Cladding Systems from Ash & Lacy offer a range of aluminium and ACM cassette solutions to create strikingly beautiful ventilated façades. Available in a range of vertical and horizontal arrangements and a variety of colours and finishes. With Ashtech you are only limited by your imagination.

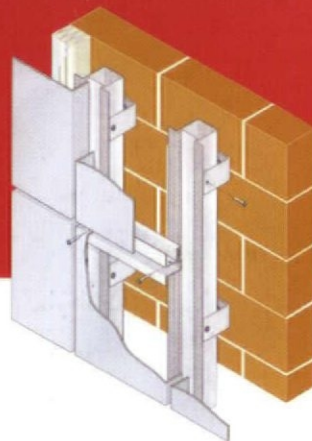
- Superior aesthetics – creates a perfectly 'flat' rigid building façade
- Flat and curved panel designs easily integrate with other building elements such as windows and doors
- Sustainable, durable and low maintenance systems
- Full design, technical and support services

ENQUIRY 12 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

For a copy of the Ashtech brochure...

...or to arrange an appointment with
one of our sales team...

...call now on **0121 525 1444**



Ash & Lacy
building systems

www.ashandlacy.com