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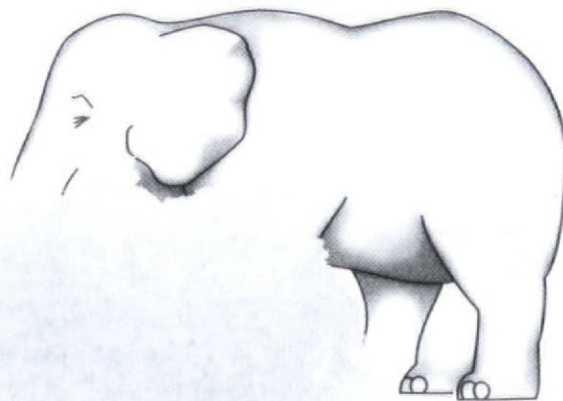


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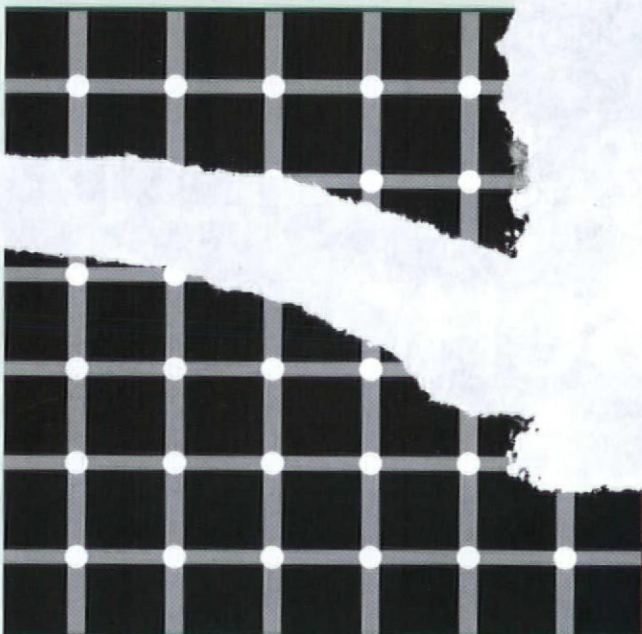




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## IT IS IRONIC THAT IT OWES ITS EXISTENCE TO SUCH A FUNDAMENTAL DECEIT

By Isabel Allen

Contrary to popular belief, this year's Stirling Prize jury had not determined a winner before the deliberations begun. With the strongest shortlist in the prize's history and some truly sublime contenders, it was far from clear that Holyrood had to win – and some of us were still not convinced when we cast the final vote.

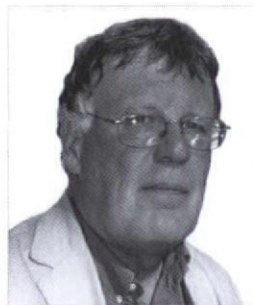
The Scottish Parliament is, after all, a little hard to digest. The architectural equivalent of the Victorian novel, it is overblown, baroque and riddled with subplots. But, like the best Victorian novels, it is fuelled by a level of ambition that is rarely matched by its contemporary counterparts, least of all some of the lacklustre tick-box offerings that pass for civic architecture in the age of bargain-basement PFI. In the end, its vision, the breathtaking quality of its execution and its sheer *joie de vivre* seduced the majority of the judges, just as they have seduced much of the public – and many of the viewers; the building came a close second to Foster's

McLaren in a popular vote conducted by Channel 4.

The parliament is, of course, hugely extravagant in every way – but not quite as over budget as its detractors would have us believe. In its early stages this was, in fact, a building without a budget, for the very simple reason that it was a building without a fixed brief. The figure of £40 million was plucked from the air by then Scottish first minister Donald Dewar, on the basis that you could not sanction a major public building without ascribing it a figure and that this was the figure the Scottish public would accept. It is both ironic and unfortunate that a building designed to embody symbiosis between a parliament and its people owes its existence to such a fundamental deceit. But it would be more unfortunate still if this fact were to prevent us from acknowledging the astonishing accomplishment of the Holyrood building itself.



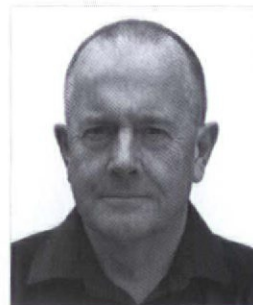
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*Kenneth Powell, who reviews Bedales School on pages 25-37, is an architectural critic, author and historian. His book on Swiss Re will be published in December*



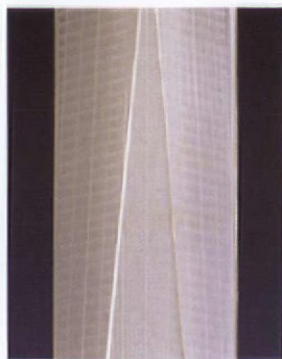
*Stephen Bates, who reviews Andrea Deplazes' Constructing Architecture on pages 84-85, is a partner in Sergison Bates and a teacher at ETH in Zurich*



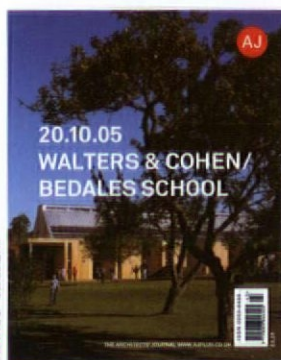
*Mike Winney, who writes the BCI Awards supplement on pages 51-85 and was one of the judges of the awards, is editor emeritus of New Civil Engineer*



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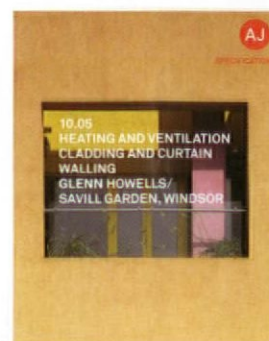


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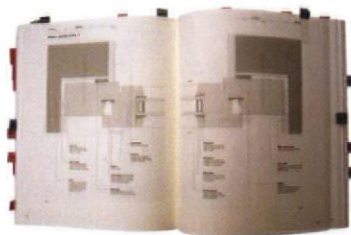




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- What do you think about the financial barriers to studying architecture? Visit [www.ajplus.co.uk/forum](http://www.ajplus.co.uk/forum)
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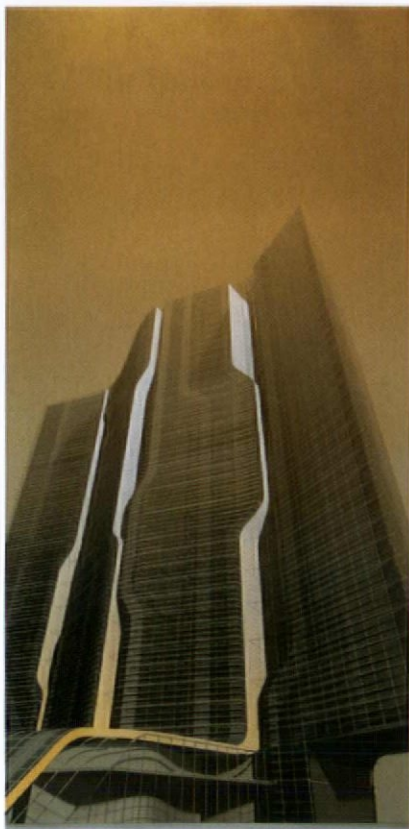
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#### ZAHA PAINTS A PICTURE WITH NEW SHOW

Zaha Hadid will be exhibiting her Silver Paintings for the first time in the UK at Kenny Schachter's ROVE gallery in London. The images, which are digitally generated then photographed, feature a number of her schemes, including the Zhivopisnaya Tower in Moscow (pictured). The exhibition runs from 22 October to 26 November.

#### GOUGH AND AUKETT IN FACE-OFF

A row has erupted between Piers Gough of CZWG and Michael Aukett over rival plans for a site in Sunderland. Gough – whose plans for a mixed-use scheme featuring apartments and office space on the Vaux brewery site were given the initial go-ahead by Sunderland City Council in late September – has branded speculative designs by Aukett for a Tesco superstore on the same plot 'unimaginably bad'.

#### NLA SEEKS ILLUMINATING IDEAS

The New London Architecture (NLA) centre is on the hunt for architects with bright ideas about how to light up the capital's buildings. Due to open on 30 November, the London Lights exhibition at the NLA's home in Store Street is still seeking projects that showcase 'innovative and striking' approaches to architectural lighting in London.

#### TORY GUMMER TAKES ARB WAR TO PARLIAMENT

Veteran Tory big-hitter John Gummer last week took the war on the ARB to the House of Commons. The former environment secretary has placed five written questions in the Commons aimed at forcing John Prescott to consider the board's current position.

#### LIBRARY SCOOPS PM'S AWARD

The Stirling Prize-nominated Jubilee Library by Bennetts Associates with Lomax Cassidy & Edwards has won the 2005 Prime Minister's Better Public Building Award. The announcement of the award last week (13.10.05) came just two days before the unveiling of the winner of the Stirling Prize, British architecture's most coveted accolade.



#### FCBA TO BUILD NEW HOME FOR NUNS

Feilden Clegg Bradley Architects has won planning permission for a new monastery proposed for the North York Moors. The scheme, near the village of Wass, will provide a new home for a group of Benedictine nuns currently housed in Stanbrook Abbey, Worcester.

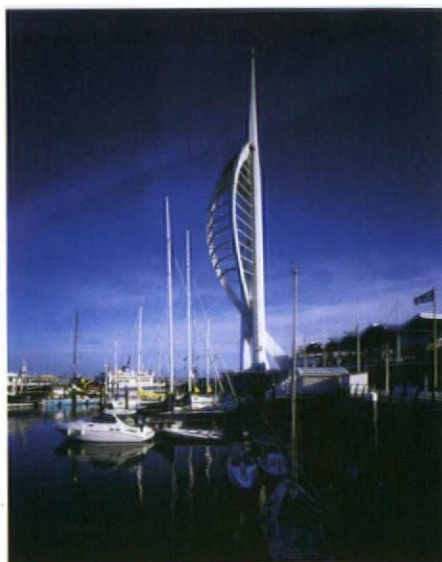


#### WILL MISSES OUT

The Edmonton Art Gallery has amazed the Canadian architectural community by announcing Randall Stout, a Los Angeles-based architect, as the winner of its international competition – and not the widely tipped Will Alsop.

#### HEMINGWAY HEADS BACK HOME

Designer Wayne Hemingway is working up proposals for a key site in his home town of Morecambe with one of the country's leading architects. The broadcaster and self-styled architectural guru has joined forces with Foreign Office Architects to enter the contest to regenerate the Central Promenade, which is being run by Urban Splash.



#### COUNCIL BOSS TRAPPED IN SPINNAKER LIFT

A council boss was trapped inside a 'panoramic' lift for more than an hour 30m up HGP Architects' Spinnaker Tower on the day it was officially opened. The lifts had to be fixed by abseiling engineers who rescued council project manager David Greenhalgh from the £35 million scheme in Portsmouth.

#### SKYLON HITS THE LIMIT

Plans to resurrect Powell and Moya's much-loved Skylon on London's South Bank have hit the buffers. After years of behind-the-scenes discussions and false dawns, it has emerged that proposals to rebuild the 1950s cigar-shaped landmark close to its original home are now unlikely to go ahead.



#### CONRAN AIMS HIGH IN SHEFFIELD

Conran & Partners has been given the go-ahead – at the second attempt – for this 32-storey residential tower in Sheffield. The redesigned £35 million skyscraper will become the city's tallest building. The scheme also includes a 10-storey stone building on St Paul's Place and a rooftop garden.

#### KISS OF DEATH FOR ALSOP

Will Alsop's plans for a massive viewing platform in Shanghai – known as the 'Shanghai Kiss' – have been killed off. The 250m-high twisting structure on the banks of the Huangpu River looked set to be built earlier this year, but has now been shelved because the proposed site has been sold.

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#### BATTERSEA ROW RUMBLES ON AS STACKS FACE THE CHOP

The row surrounding Battersea Power Station's iconic chimney stacks has reignited, even though demolition of the chimneys has now been given the green light. The war of words between the authors of rival reports concerning the need to pull down the chimneys has continued, even though Wandsworth council approved their destruction last Thursday (13.10.05).





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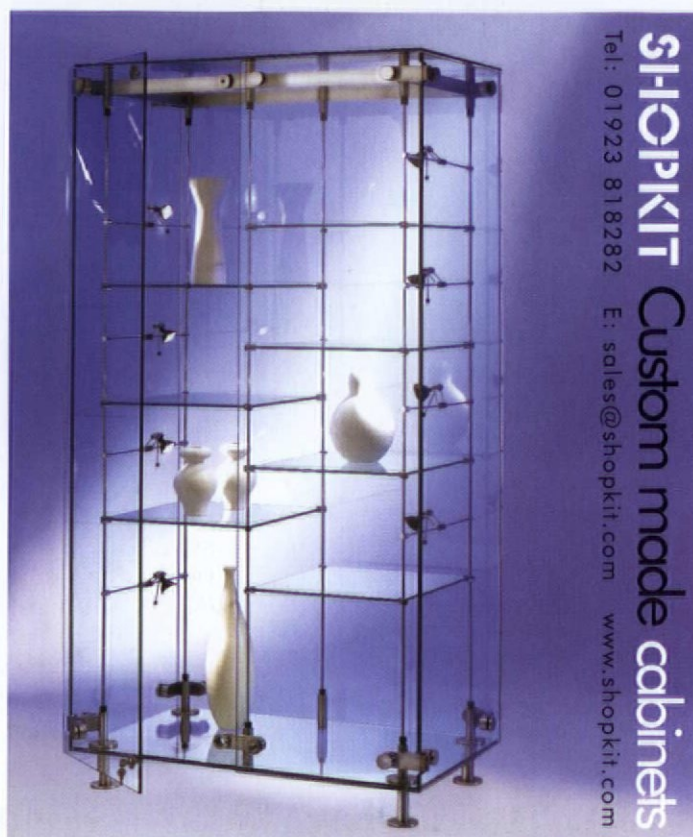
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### ADJAYE'S BRIGHT IDEA STORE

The wraps are off David Adjaye's Whitechapel Idea Store. The 5,000m<sup>2</sup> five-storey building is animated by panels of blue and green glass, a reference to the awnings of neighbouring market stalls. Escalators rise behind the main facade creating a link between the street and the upper floors. The project follows Adjaye's Idea Store in Chrisp Street, Poplar (AJ 12.08.04) and is one of seven planned in all. For the full building study go to [www.ajplus.co.uk](http://www.ajplus.co.uk)



## BOOKIE BAFFLED BY STIRLING BET

By Richard Waite

Rumours that the winner of this year's Stirling Prize was leaked before its announcement on Saturday night have been strongly denied by the RIBA.

The controversial victory by Enric Miralles and RMJM's Scottish Parliament building has cost bookmaker William Hill a 'five figure sum' and reinforced fears about 'suspicious betting patterns'.

The bookie approached the RIBA to discuss whether the result could somehow have been let out of the bag before the awards, a scenario the RIBA vehemently denies.

Rupert Adams of William Hill said: 'After the result we had a long chat with the RIBA. It is far and away the worst loss ever for us on the Stirling Prize.'

Just days before the event, the bookmaker said it received a number of 'big money' bets

on Holyrood – at the time offered at odds of 5/1 – raising fears about insider knowledge. William Hill then stopped taking bets.

Adams added: 'Our compilers study 50 different markets and they spotted some suspicious patterns here.'

'The Stirling Prize got flagged up straight away. It just didn't look right and the compilers got nervous – it was they who closed the betting.'

The RIBA's head of awards, Tony Chapman, is adamant the result could not have been leaked prior to the live announcement. He said: 'There couldn't have been a fix.'

'The award was sorted out over three hours on the Saturday. The process was extremely rigorous and the judges batted it back and forth before they took a secret ballot.'

He added: 'I really have no idea why there was a sudden run of money on the Scottish Parliament. I assume a lot of Scots backed their favourite.'

Piers Gough, who was on the Stirling judging panel, believes the bookmaker simply made a mistake and was offering odds too good to be ignored. He said: 'William Hill's odds were in the exact reverse order to the ones I had them in. It's quite comical really.'

'William Hill got it very wrong. If they don't want to get it wrong again they should visit the buildings. They should also not be surprised when a building of such genius wins.'

He added: 'The decision couldn't have been made before Stirling. I had not seen the other judges and even Jack Pringle said he didn't know the winner before he opened the envelope.'





ROBERT LESLIE



ROBERT LESLIE

## TAGLIABUE – I'D DO IT ALL AGAIN

By Ed Dorrell

*Just moments after the winner of Stirling 2005 was announced, Ed Dorrell cornered Benedetta Tagliabue, the other half of Enric Miralles' practice EMBT, for a chat. She was in ebullient form.*

*First things first. How did you feel when you won?*

Very, very excited – I could not believe it. When I was approaching the night, I thought I'd be able to control myself but I discovered that I couldn't control my feelings. My eyes filled up and then my mouth started wobbling. I was so pleased when it was announced that we had won.

*You must have been very happy for the memory of your late husband, Enric Miralles?*

This was very much his building so yes, I was happy that it won for him.

*What did you think of the other shortlisted contenders? Did you think you were the favourite to win?*  
I didn't know all of them but I looked at them this evening and I thought they were all brilliant. But I decided not to think about the others and whether they might win.

*When you come to Edinburgh, do you always go to look at the Scottish Parliament? What emotions does it stir in you?*

I think it's a great building and yes, I do always go to have a look at it. It makes me very happy. I was there this afternoon with a group of Catalan architects and they thought it was great too. It was a very nice afternoon watching them enjoy the building. I know they will have been watching the programme this evening with great interest.

*Are you completely pleased with the finished building? Is it really worth the £440 million it cost?*

The building is definitely worth it. It gives an image of Scotland to the rest of the world and also to the people of Scotland themselves. It has met its brief – to create a building that will be looked at for centuries.

And people around the world are looking at it. I know there are other governments who say they want to get a parliament like the one in Edinburgh.

*So do you feel vindicated?*

People have to recognise what this building is. The chairman of the judges [Jack Pringle] told me that he thought it was amazing the way that it influences the surrounding city. I think that people are coming to love it. I am not sure about the word vindicated though.





Richard Murphy apologises to O'Donnell + Tuomey 'on behalf of the whole Scottish nation' after the Irish pair's Lewis Glucksman Gallery missed out on Stirling glory (see Astragal, page 18)

*How do you think that the Scottish media will respond to the victory given the vast budget controversy that surrounded the project?*

The budget problem was a political thing. It was, though, not true that it was 10 times over budget. That was all to do with the politicians. The papers will do what they always do.

*When you are in town do you tell people – for example, cab drivers – who you are?*

Sometimes I do tell them and they are always very nice to me. I think people are growing to love the building. Sometimes people recognise me. Last month I was in Barcelona and two people from Scotland came up to me and asked me if I was Benedetta Tagliabue. When I said yes, they thanked me for giving them the Scottish Parliament. It was very nice.

*Out there in the hall celebrating are lots of folk from RMJM. What is your relationship with them like at the moment? Things have not always been great between you.*

*Did you say hello to [ex-RMJM boss] Brian Stewart this evening?* The relationship between me and RMJM has always been very civilised. I do always go over and say hello. RMJM is a very professional firm that is very good. It is very much in touch with Scotland and the way the country works. This was important because we were a foreign company.

*At a previous interview you told me you would do it all over again. Do you stand by that comment? Are you bonkers?*

No. Hahahahaha! I would definitely do it all again. It is a wonderful scheme and people love it. It was definitely worth it.

*'The Scottish Parliament is a seriously flawed building. It has some wonderful moments, whereas the Glucksman Gallery is very special'*

Richard Murphy, founder, Richard Murphy Architects

*'We didn't expect to win but we thought Glucksman or BMW would get it. I think it's an own goal for the RIBA'*

Denise Bennetts, Bennetts Associates

*'These awards are all theatre. It's great fun, great entertainment and great for what we do. But it's not the judgement of what will be best over time'*

Terry Farrell, founder, Farrells

*'Why the hell didn't O'Donnell + Tuomey win?'*

Hugh Pearman, architecture critic, the *Sunday Times*

*'I would have voted for the Scottish Parliament. It's a building that can change the perception of a city'*

Odile Decq, French architect

*'It is an important, highly complex work of art. Buildings like that strike out the limits of the traditions in which we work'*

Richard MacCormac, MacCormac Jamieson Prichard

*'People dubbed this a battle of David and Goliath. In the end our building was small and Goliath won. If I was choosing, and we weren't on the shortlist, then I would have picked the parliament'*

Sheila O'Donnell, founding partner, O'Donnell and Tuomey





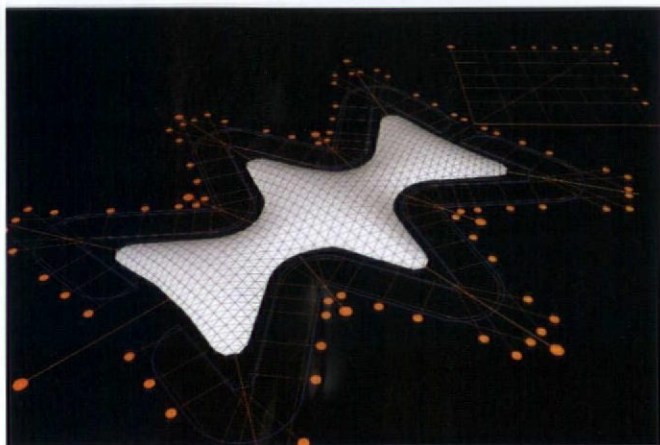
1.

1. The academy will be split into six 'zones', like the traditional school house system

2. Roof diagram

3. An aerial visualisation of the new academy in its Peterborough site





2.



3.

## FOSTER'S CLASS ACT

Foster and Partners has released these images to mark the start of building work on a new multimillion-pound city academy in Peterborough. The Thomas Deacon Academy, in the east of the city, will merge three existing schools to create an education facility for 2,200 pupils. Specialising in maths and science, it will act as 'more of a university than a traditional school', with many lessons being replaced by lectures and seminars. According to the architect, the 18,200m<sup>2</sup> academy will be based around an academic and social heart that will accommodate a lecture theatre and resource centre with a ribbon of classrooms running around the perimeter. This will 'increase the external edge and maximise the potential to draw natural light and ventilation into the building'. A series of glazed 'showcase classrooms' will emphasise the building's specialisms and will operate across six 'zones' – akin to the traditional house system – functioning within the building. Network study areas will encourage sixth-form students to integrate with younger pupils, act as role models and develop a strong sense of community. The main entrance will be located at the western end of the building, with an additional pupils' entrance to the north. Planning permission was received in August last year and completion is expected in September 2007.

*By Rob Sharp*





# RITCHIE SCHEME RISES ABOVE ROW

By Rob Sharp

The headlines surrounding last week's decision by John Prescott to back Ian Ritchie's Potter's Field scheme laid bare a tale of conflict and bitterness.

English Heritage (EH) and the ODPM are locked in a public bunfight over the way a planning report on the scheme was written (*ajplus* 14.10.05).

Yet despite this furore, the key stakeholders in the scheme have told the *AJ* they believe the scrap is pretty immaterial and that the real decisions about the site will be made behind closed doors and will not involve either EH or the ODPM.

The EH/ODPM spat dates back to 2003, when Southwark council, which owns the land along with Berkeley Homes, rejected a planning application by Ritchie and Berkeley for the development. Berkeley challenged the decision and

an appeal process started in 2004. Last Tuesday, after a long wait, the Planning Inspectorate finally made its verdict public.

EH was unhappy with criticism from ODPM planning inspector Stuart Reid about its behaviour during the appeal.

Reid panned EH for taking a 'completely unclear' position and said he had problems with the actions of a large body of 'officers' at the organisation. He believes they were 'not transparent' with their own London Advisory Committee (LAC) – the body of experts that advises them on major schemes in the capital.

EH wasn't particularly pleased with the accusations, threatening legal action, and the ODPM is now keeping quiet on the matter, since it is currently 'subject to appeal to the High Court'.

Yet, according to both Berkeley managing director Tony Pidgley and sources within Southwark, this argument amounts to little more than a tiff in the background. Both are keen to stress that they are still working with each other on Ritchie's scheme.

Berkeley needs to have a good relationship with Southwark because, planning permission or not, no buildings can go up at the site without the council's approval.

According to Paul Evans, head of regeneration at Southwark, the local authority's original problem with the scheme was that too little space was given over to cultural uses.

But, he said: 'We concluded that, irrespective of [Stuart Reid's] report, we wanted to

be involved in a collaborative process. We have been working with Berkeley for some time – because we're both landowners and that has to happen.'

It's a similar stance taken by Pidgley, who took issue with Southwark's decision in the first place. He considers himself from the 'old school' of developers that is not concerned with design. 'Thankfully it's a democracy,' he said of Reid's comments on EH.

Now, bar the fact that Prescott has emphasised that the developer must deliver on affordable housing, it seems that it's 'all systems go' should Southwark and Berkeley manage to reach an agreement.

All of which leaves EH – along with its concerns for the heritage of Tower Bridge and its legal dispute with ODPM – somewhat out in the cold.





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*'I hate the idea that the architect may forget little duties like money. To be on budget is not a miracle. It's the result of work and fighting'*

Renzo Piano. *The Times*, 17.10.05

*'In four years China will have designed, built and opened a structure larger than the Heathrow terminals combined – less time than the lawyers spent arguing about Terminal 5'*

Deyan Sudjic on Foster's new Beijing airport. *Observer*, 16.10.05

*'Peter Smithson said it was not "revolutionary", but nor was its sponsor, President Eisenhower'*

Stephen Bayley on Eero Saarinen's US Embassy, London. *IoS*, 16.10.05



#### IT'S A HARD LIFE

Astragal truly enjoyed visiting Scotland for Stirling 2005. Overhearing veteran journalist **Joan Bakewell**, this year's celebrity judge, telling a listener why presenting the event wasn't very challenging was certainly revealing. 'It's easy,' she said. 'Have you ever tried speaking to camera when you're standing in front of a stallion with an enormous erection and you don't know why the cameraman is laughing so much that the lens is jumping up and down? That's difficult!'

#### IN A SORRY STATE

Another memorable moment was the sight of **Richard Murphy** down on his knees. What was he doing? I hear you ask. Begging forgiveness is the answer. Begging forgiveness, 'on behalf of the whole Scottish

nation' from **O'Donnell + Tuomey** for the fact that the parliament won and not the Glucksman Gallery. To be honest, he seemed more upset than them.

#### WHAT WILL HE DO NEXT?

Without fail, one of the annual highlights of the Stirling ceremony is the presence of **Will Alsop**. His performance in 2000 – when he harangued Westminster planners after taking the award for Peckham Library – was a high point. And rumours that Will was the source of a bout of booing when the parliament was announced as the winner will have done no harm to his burgeoning reputation.

#### TV INTERFERENCE

Those readers who were not lucky enough to enjoy the Stirling ceremony in the flesh

will no doubt have watched Channel 4's live show with **Kevin McCloud**. If any of you armchair viewers were wondering why it disappeared off air for 30 seconds, we might have the answer. And, no, it wasn't some **Robert Adam**-inspired Classicist guerrilla plot – Astragal can vouch for Robert's whereabouts throughout the ceremony. The answer is that some pranksters decided to sabotage the night for no reason other than japey. Apparently one of these oiks distracted the guard watching over the outside broadcast van with the classic words: 'Look over there!' Meanwhile, the second scrote took the opportunity to jump in and randomly pull out cables. Live television, eh? Better shelve those plans for the Astragal feed straight from MIPIM.



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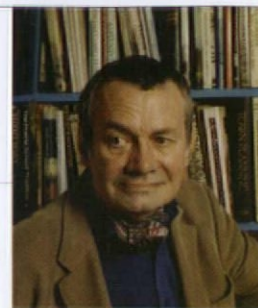
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## THE HEADQUARTERS OF THE DSS GRINS GORMLESSLY DOWN ON CENTRAL LEEDS FROM ITS HUGE DEATH'S-HEAD FACADE

I spent large chunks of my adolescence in Leeds. It was a grim place 50 years ago – still suffering from post-war impoverishment and the accumulated filth of 150 years of Industrial Revolution. Yet there were wonders. The city was dominated by the formidable black bulk of Cuthbert Brodrick's mid-1850s town hall, surrounded by its massive millstone grit Corinthian order.

In the surrounding dirty red-brick streets were excellent second-hand bookshops, tottering opticians who sold microscopes and ancient pubs where hallucinatory spaces were defined by mirrors and sparkling copper bar-tops. Behind the grime, gems could be discerned: Brodrick's daunting ovoid Corn Exchange; austere but graceful Georgian buildings in the gridded 18th-century centre; and spare, functional Victorian warehouses on the stinking river.

All has changed. Journeys north showed the city altering rapidly. The town hall was cleaned and lost much of its black majesty. The Leeds Style was invented, a special kind of Yorkshire PoMo, made exceedingly boring by fatigued polychromatic analogies to the great days of the 19th century.

But where Victorian polychromy was structural, the 20th-century version is just a stretcher-bond skin – pansy compared with the toughness of the real stuff. The dimness of the '80s and '90s is summed up by its sinister apotheosis: the headquarters of the old Department of Social Security, which grins gormlessly down the Headrow from its huge death's-head facade.

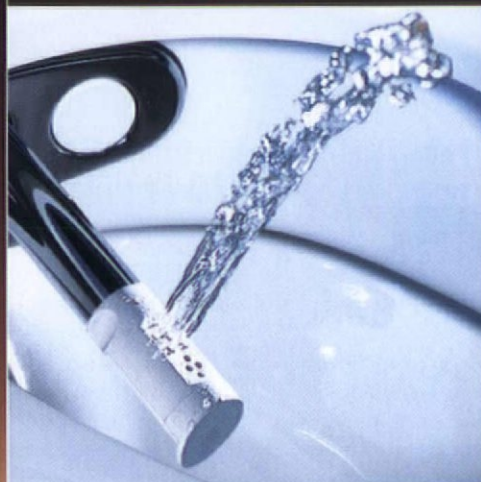
Ironically, this expression of the terrifying soullessness of the bureaucratic state was built on the site of one of the most heroic British architectural experiments of the '30s. The city fathers had the grit and vision of their Victorian predecessors, but they were socialist. They built the largest housing scheme in Europe on Quarry Hill, previously a huge slum. Designed by the undersung city architect RHA Livett's team, and based on the Karl Marx Hof in Vienna, the complex had a perimeter two-to eight-storeys high, housing over 3,000 people. Inside this rim of flats were to be all sorts of communal facilities: shops, cafés, laundries and the like. Only some were built and the estate slowly fell to bits socially and physically – an innovative steel frame and concrete-panel system was used and by the '60s

it had started to corrode very badly. The lifts stank of piss. Everything was demolished.

Such memories can make a visit to Leeds rather glum. But I was cheered this time. Seen from the railway station, the town hall (now grey) is diminished but new buildings are crisper and less banal than their Leeds Style predecessors. The anti-urbanity of civil engineers has been partly mitigated (the city was a test-bed for urban motorways), the river is virtually clean and so are most of the old buildings. Many more people are now living in the centre. Leeds may have wrecked its main square, but it has not felt the need to make absurd gestures, like the blue slug by Future Systems in Birmingham, nor has it opted for wild makeovers like those offered by Will Alsop to neighbouring Bradford and Barnsley (the latter is to be a Yorkshire version of a Tuscan hill town). The second-hand bookshops may have gone but the copper bar of the Turk's Head still gleams brightly in its little alley off Briggate and the splendid glazed Victorian arcades have been renovated and added to. Central Leeds has acquired new confidence. It all makes me quite proud to be a local lad.



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## DOES PARLIAMENT DESERVE STIRLING SUCCESS?

The announcement that the Scottish Parliament building had won the Stirling Prize came as no surprise, simply massive disappointment. When will the architectural community remove their heads from the sand and realise that a building that – on its extremely late completion – cost ten times the original budget, should not be celebrated but denounced as inappropriate?

Your magazine carries news items almost weekly in which architects vent their disappointment at having designs turned over to design-and-build teams. But how can any client be expected to allow an architect to oversee a project when examples such as the Scottish Parliament are laid before them in the national press?

I understand that not all of the blame for the building's massive cost can be laid at the architect's feet and, as an architectural journalist myself, I appreciate the nuances and beauty of the structure. I also realise that the prize is intended to honour the building that has made the biggest contribution to British architecture in the past year. But what contribution exactly has this building made? And how is it perceived in the wider community, other than as a catalogue of failures that adds up to £400 million of public money being diverted from needy sectors to create a home for the very characters who are squandering it?

Until architects can be trusted to create designs that will be achievable within budget they will be shut out of the construction process in favour of a project team that can get the job done on time and to cost. The Stirling Prize winner should be a building that has achieved all of its goals – in its design and in its successful realisation within the parameters originally set.

*Will Jones, via email*

## COVER STAR PIERS GOUGH – JUST A LOAD OF PANTS?

Just when I was coming to terms with the new-look AJ, you hit me with the worst cover ever published by a magazine (AJ 13.10.05). I don't recall Piers Gough's dishevelled trousers being entered for the Stirling Prize, or were you perhaps being ironic?

*Tim Ford, Hereford*



## ALDINGTON'S OFFICE GEM AVAILABLE FOR LEASE

Peter Aldington's office (*above*), a converted coach house in Haddenham, Buckinghamshire, that was featured in the *Architectural Review* in 1978, is available to lease for £14,500pa.

The two-storey office is approximately 120m<sup>2</sup> plus toilets and kitchen and overlooks and has access to part of Aldington's much-published garden (featured in the *Architectural Review* in 1989). The existing tenants have just vacated. Would suit a design-oriented firm. For information contact Peter Aldington on 01844 291383 or email: [turnend.peter@macunlimited.net](mailto:turnend.peter@macunlimited.net)

## GORST'S 'UNCOMPROMISING' STYLE DRAWS FIRE

I hope you are satisfied. Your campaign to retain PPG7 so the super rich could build ostentatious houses on Green Belt sites has promoted works like that of James Gorst (AJ 13.10.05).

Crude and inappropriate does not begin to describe the proposed pile of boxes he terms 'uncompromisingly modern'; a cliché used by architects to justify their lack of sensitivity.

'Gorstly' would be an apt epithet.

*Mary Hothams, Bath*

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



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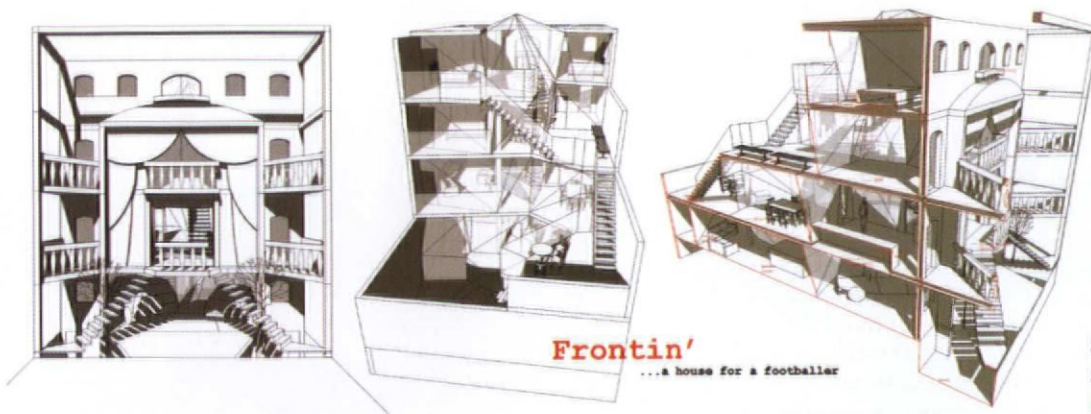
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Paul Fielding won the first prize at BDP's Grenfell Baines Awards for 'Frontin' – a terraced house for a footballer', which he produced as a second-year BA project at Liverpool University. Exploring themes of facade and perception, it satirises the *Footballers' Wives* lifestyle of 'bling'. Just like footballers, the building puts on an act. The facade is extrovert, ordered and symmetrical; a tasteless expression of wealth. The inner personality is portrayed by the contrasting, introverted interior.

## STUDENT SHOWCASE

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



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# WALTERS & COHEN/ BEDALES SCHOOL





## IT WOULD HAVE BEEN ALL TOO EASY TO ALLOW A ROSY ARTS AND CRAFTS VISION TO KNOCK THE RIGOUR OUT OF THEIR WORK

*By Kenneth Powell. Photography by Dennis Gilbert*

Bedales School was founded to educate the children of 'kind, serious, intellectual people believing in co-education, temperance, votes for women, hygiene and liberalism... their politics inclined to Socialism'. The school was established, initially at Lindfield in Sussex, in 1893 – its founder, JH Badley ('the chief'), remained headmaster until 1935 and died in 1967 aged 102. Bedales was co-educational from 1898 and rooted in the progressive thinking of John Ruskin, Walt Whitman, George Bernard Shaw and Edward Carpenter. It was a new kind of public school, far removed from the muscular Christianity of Dr Arnold's Rugby. Weaving and gardening displaced rigger and rifle drill. Bedales' alumni were more likely to become actors or artists than bishops or generals.

After the school moved to its present site, close to the village of Steep, on a dramatic escarpment above Petersfield, Hampshire, in 1900, the 'kind, serious, intellectual people' associated with it began to commission classic Arts and Crafts houses from architects such as Alfred Powell, Raymond Unwin and Barry Parker. Ernest Gimson's first work for the school was Lupton Hall, a cruck-built assembly hall paid for and constructed (in 1911) by Geoffrey Lupton, a wealthy young man from Leeds who had dropped out to become an acolyte of Gimson. After the First World War, Gimson returned to Bedales to build his masterpiece, the Memorial Library, one of the most memorable and magical of all Arts and Crafts buildings. Constructed from hand-made materials and full of books you would actually like to read, it is furnished with chairs and tables by Gimson and the Barnsley brothers.

The spell of Gimson isn't far below the surface of Walters & Cohen's newly opened teaching and administration building, 'a new heart for the school' as Cindy Walters describes it. The building is the first component in a new masterplan for the site developed by Walters & Cohen – an art, design and technology block, already given planning consent, is likely to follow within the next few years. 'Truth to materials', a key Arts and Crafts tenet with roots in the rationalism of Pugin, is fundamental to the project and poses no problems for Walters (who did a four-year stint at Foster and Partners before teaming up with Michal Cohen in 1994). But, as associate Giovanni Bonfanti concedes: 'This was our first pitched roof.' Timber has found a place in previous projects by Walters & Cohen – the visitor centre at Wakehurst Place, for instance – but not on the scale, and with the structural significance, of the work at Bedales. If there is just a hint of David Chipperfield's Henley rowing museum in the latter, the influence is freely conceded by the architects – as is, in spirit if not form, the more extreme example of Edward Cullinan's Gridshell in West Sussex.

Given the creative, artistic reputation of Bedales (persuading parents such as Lawrence Olivier, Ted Hughes and Mick Jagger, along with a number of architects, to send their children there) the school campus, Gimson aside, is architecturally something of a let-down. For the past 60 years its development has been largely entrusted to Old Bedalian architects, with sadly lacklustre consequences. From the mid-'70s to the early '90s, Barnsley Hewett and Mallinson, a practice of which Sidney





1. The influence of David Chipperfield's Henley Rowing Museum is freely conceded by the architects

Barnsley's grandson was a founding member, was responsible for a number of well-intentioned, but depressingly mechanical, buildings. A new direction was signaled, however, by Feilden Clegg Bradley's fine timber-framed Olivier Theatre, completed in 1997. The decision to hold a limited competition (in 2003) for the new teaching and administration block confirmed the school's commitment to a more enterprising commissioning agenda – Glenn Howells, Niall McLaughlin, dRMM, Burd Haward and KPF were among those on the shortlist (the involvement of Edward Williams of Hopkins Architects, a school governor with a real interest in good design, doubtless helped). Walters & Cohen were selected and planning permission obtained, with no significant problems, in time for a start on site in the spring of last year.

The site of the new building is both sensitive and critical to the future development of the campus. A formal gateway would be out of tune with the Bedales tradition but the point of arrival at the school appears to be via a back door – as part of their masterplan, Walters & Cohen propose relocating the road approach – and, before the new building was completed, there was no obvious 'front door' to the school. The 1960s system-built structures that the new block replaced were an uninspiring sight, especially in the context of the Orchard, the green heart of the place, with Gimson's hall and library to the south.

Walters & Cohen's work on the Bedales project was clearly informed by their participation in the DfES' 2003 Schools for the Future competition, following on from its success in the

2001 RIBA Sustainable School competition. With four other firms, the practice was asked to look at primary school design. Working with Max Fordham and Adams Kara Taylor, both of whom were collaborators at Bedales, it sought to break down the conventional division between teaching and circulation spaces and to redefine the relationship between classroom and shared/open space. The project also investigated in detail the environmental management of school buildings and the optimum use of natural light and ventilation. The lessons learned were applied in the development of the Bedales scheme.

Barns, rather than cathedrals, were the ultimate inspiration for Arts and Crafts architects from Philip Webb onwards, so it was a natural move to draw inspiration from barn structures on this site. Many of the post-war buildings at Bedales had been single storey – there is no shortage of land – but Walters & Cohen were anxious to capitalise on the magnificent views obtainable from the site and to take their cue from the scale of the Gimson library. Conveniently, the local authority's design guide for new development in Steep village specified a formula of two storeys with possible accommodation in a pitched roof.

The new development consists of two south-facing three-storey blocks, teaching to the east, administration to the west, linked by a two-storey social and circulation space, topped by a roof terrace, that runs north-south from the main reception area – the central communication point for the whole school (the axis of this space aligns with the entrance to the Gimson hall and library).





## 2. Sectional elevation

### KEY

- 1 EXISTING THEATRE
- 2 ART, DESIGN AND TECHNOLOGY BUILDING
- 3 NEW ADMINISTRATION BUILDING
- 4 NEW TEACHING GARDEN
- 5 NEW LIVING SPACE
- 6 NEW TEACHING BUILDING
- 7 EXISTING STEEPHURST

An entirely timber-framed structure was ruled out as an option early on, largely on environmental grounds. Instead, the new building uses concrete as the principal load-bearing material, providing thermal mass as well as structural stability. Around the concrete core of the building, a timber structure (of Douglas fir), propped on the concrete frame, supports the external envelope, demanding only shallow foundations at the perimeter. In the teaching block, classrooms are placed on three storeys along the northern edge, where they are protected from direct solar gain. They open on to a top-lit, highly glazed (but generously shaded) circulation space, along the south side of the building, with staff and support rooms and spaces for small-group teaching opening off them at ground- and first-floor level. Natural ventilation for classrooms and circulation spaces is provided by opening windows and roof-lights. In winter, the circulation space catches the warmth of the sun. Larch cladding (unsealed and intended to weather) and stainless steel roofs conceal generous quantities of insulation. The administration block contains cellular offices for the head and other key staff members, administrative accommodation and meeting rooms. The 'reading room' houses prized Arts and Crafts furniture and other artifacts, plus new furniture by Lord Linley.

Walters & Cohen suggest that, in cost terms, the building compares favourably to new schools in the state sector, certainly to city academies. While most state schools might not benefit from high-quality brick and timber floors and the quality of furniture seen here, it is (at around £1,700 per m<sup>2</sup>) a far from extravagant

building. Cindy Walters points out, for example, the use of simple steel balustrades (about £100 per metre) – glass would have cost four times as much. Joinery throughout is of excellent quality, thanks to main contractor Durtnell.

Walters and Bonfanti speak warmly of their relationship with the client throughout the project – 'they seemed to understand the value of design', says Cindy Walters. The school's head, Keith Budge, believes that the project's success stems from the architect's genuine concern to understand the school. 'Bedales is a community, not a business – it's a web of relationships. The building reflects that.' Budge cites 'transparency, interaction and the sense of common ownership' as factors that make it work well. Coincidentally, these are the characteristics of progressive office design, which seeks to 'break down the box'. There is every encouragement for pupils to linger after classes in the circulation space, where tables provide places to read or plug in a laptop.

Every school building should be this good. But not every school has the luxury of educating 700 pupils on a 48ha countryside site. Walters & Cohen were lucky to have the inspiration and support of an informed client with a clear vision of its needs and aspirations. It would have been all too easy for the architect to succumb to the relaxed atmosphere of the place and allow a rosy Arts and Crafts vision to knock the rigour out of its work. In fact, what it has done is to restate Arts and Crafts values in an entirely contemporary way, using the materials most suited to the task in hand. Gimson would, I think, have approved.





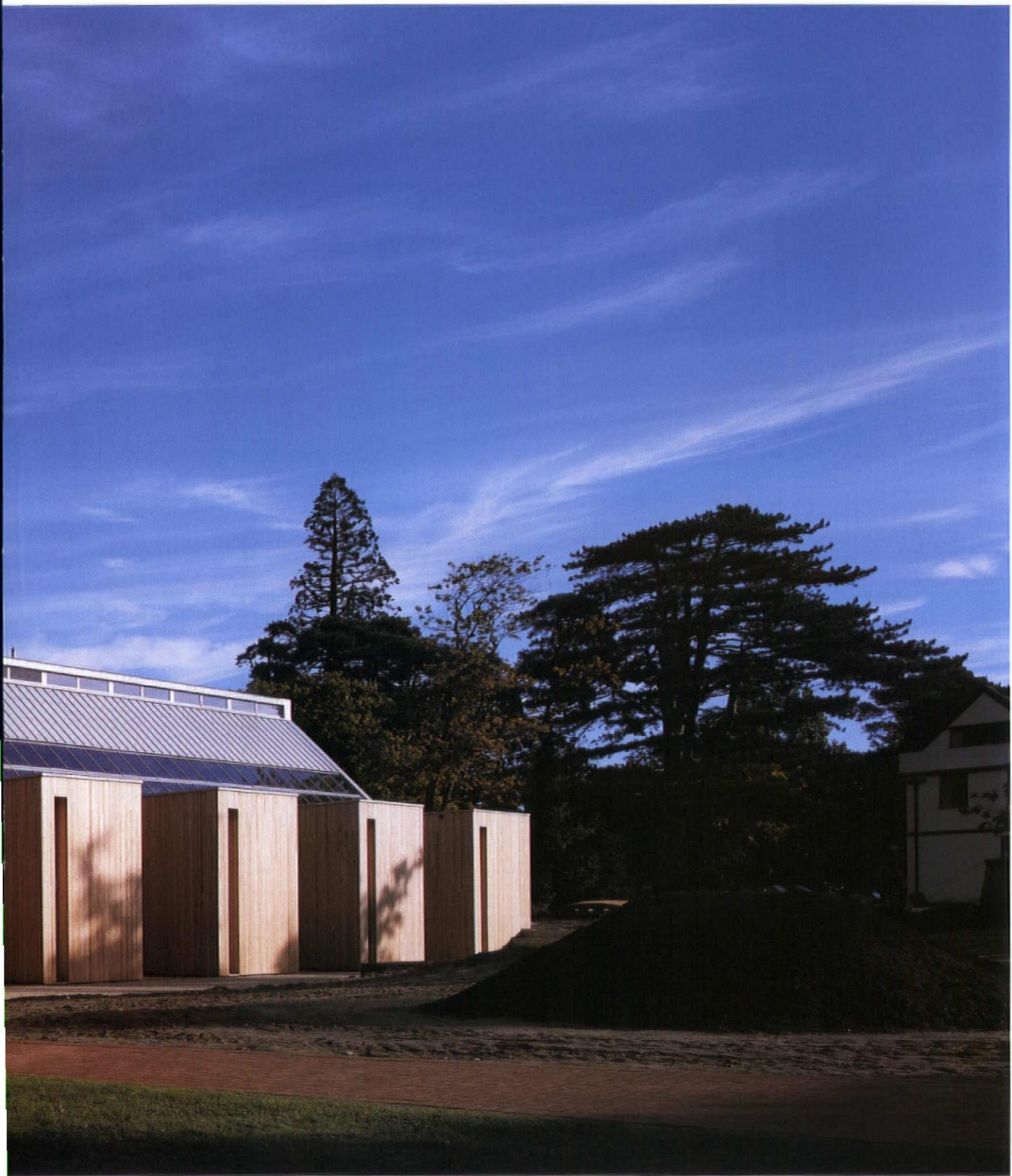
3. The entrance opens into a two-storey social and circulation space



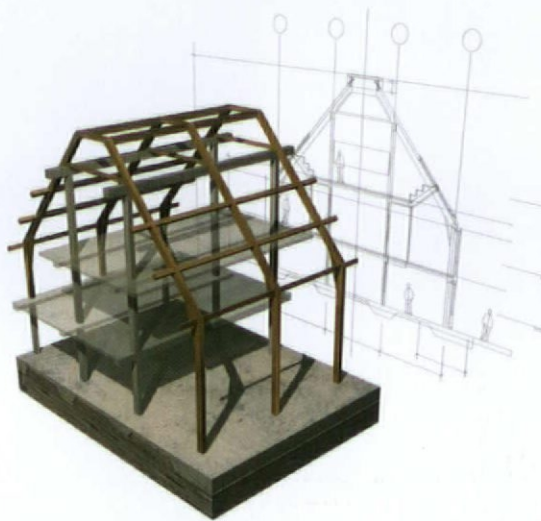


4. Smaller teaching spaces are expressed as a series of boxes along the southern elevation

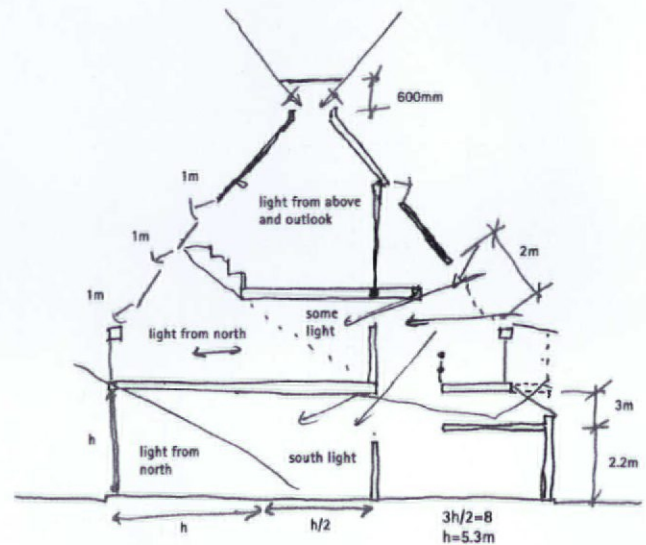








5. Structural concept by Adams Kara Taylor



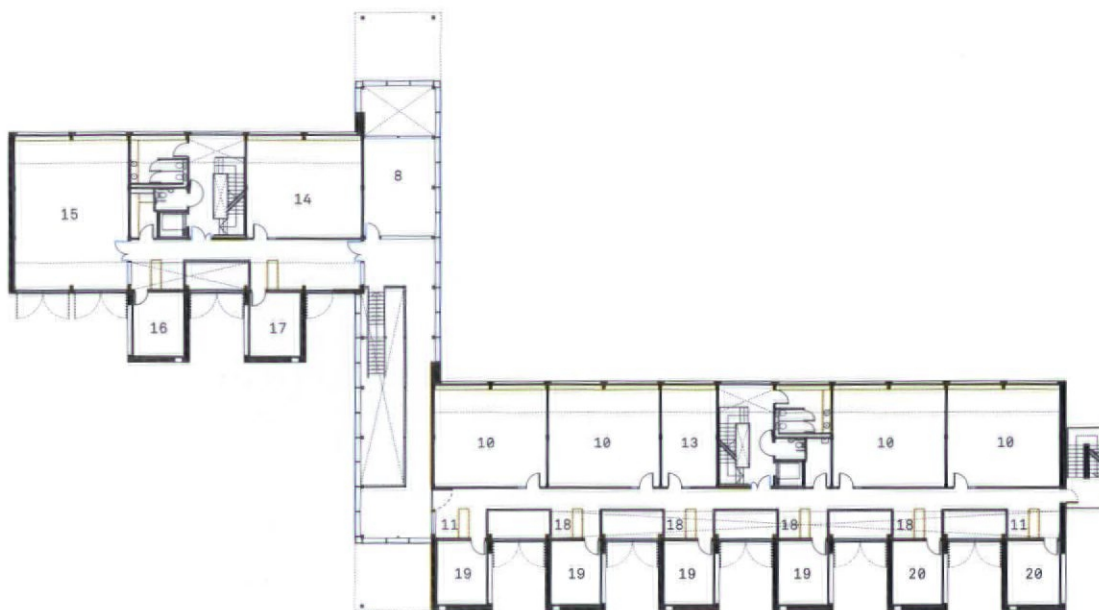
6. Max Fordham's competition sketch exploring the potential to maximise natural ventilation and natural light



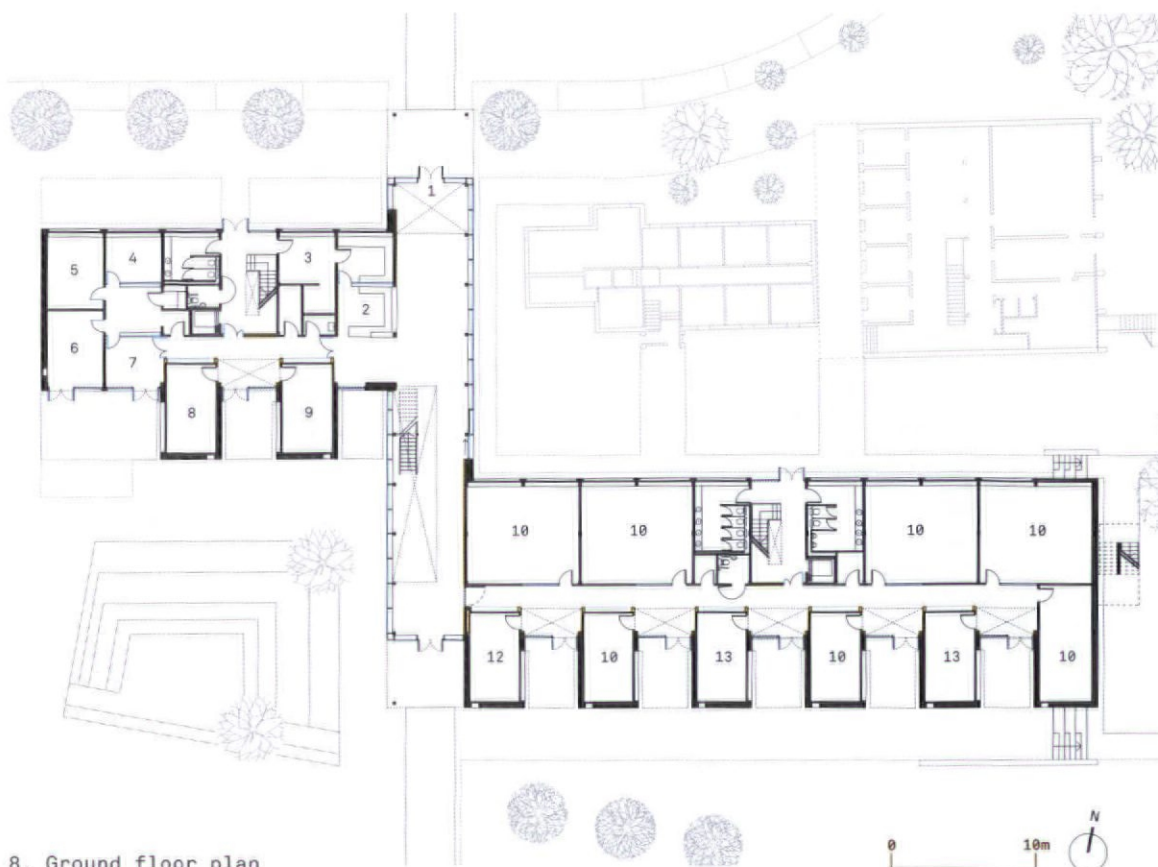
- KEY
- 1 MAIN ARRIVAL
  - 2 NEW DROP OFF/DELIVERIES
  - 3 NEW CAR PARK
  - 4 NEW SCHOOL ENTRANCE
  - 5 NEW LIVING SPACE
  - 6 NEW TEACHING GARDEN
  - 7 NEW TEACHING BUILDING
  - 8 NEW REFLECTIVE GARDEN
  - 9 EXISTING I.C.T. BUILDING
  - 10 EXISTING GEOGRAPHY
  - 11 NEW ADMINISTRATION BUILDING
  - 12 NEW ART COURT
  - 13 ART, DESIGN & TECHNOLOGY BUILDING
  - 14 NEW GALLERY
  - 15 EXISTING THEATRE
  - 16 NEW THEATRE SQUARE
  - 17 NEW SOUTH-FACING GARDENS
  - 18 NEW BRICK PATH
  - 19 EXISTING ORCHARD WITH NEW TREES
  - 20 EXISTING LAKE

7. Site plan





9. First floor plan



8. Ground floor plan

- KEY
- 1 ENTRANCE LOBBY
  - 2 RECEPTION
  - 3 OFFICE
  - 4 BURSAR'S SECRETARY
  - 5 BURSAR
  - 6 HEAD OF SCHOOL
  - 7 HEAD SECRETARY
  - 8 MEETING ROOM
  - 9 DEPUTY HEAD 1
  - 10 TEACHING ROOM
  - 11 BREAK-OUT SPACE
  - 12 DEPUTY HEAD 2
  - 13 STAFF WORK AREA
  - 14 ACCOUNTANTS
  - 15 READING ROOM
  - 16 DIRECTOR OF STUDIES
  - 17 DEPUTY BURSAR
  - 18 STUDY AREA
  - 19 LEARNING SUPPORT
  - 20 LANGUAGES





10.

## SERVICES

The environmental strategy had the following core principles:

- place the main classrooms on the north side of the building to allow them to benefit from constant, comfortable and functional north light and to be protected from excessive solar gains;
- place a highly glazed, bright, airy circulation space on the south side to act as a passive collector in the winter and ensure all three storeys are open to allow it to create a ventilation stack in summer;
- create routes for either direct or borrowed sunlight to enter each space, thus allowing the spaces to be more evenly lit from two sides and helping to create a more stimulating animated environment, without the negative effects of heat gain and glare;
- optimise the depth-to-ceiling height ratios to ensure good daylight distribution;
- use an exposed concrete structure for passive cooling and night-time ventilation;
- use sustainable materials such as the outer frame and cladding;
- insulate the building to a high standard and minimise cold bridges;
- provide good acoustic conditions throughout; and
- specify efficient building services.

*Mark Skelly, Max Fordham LLP*

10. Study areas on the top floor - the design team sought to redefine the relationship between classroom and shared-open space

11. The Douglas fir structure under construction

12. Construction shot showing the relationship between the concrete core and the timber structure which supports the external envelope

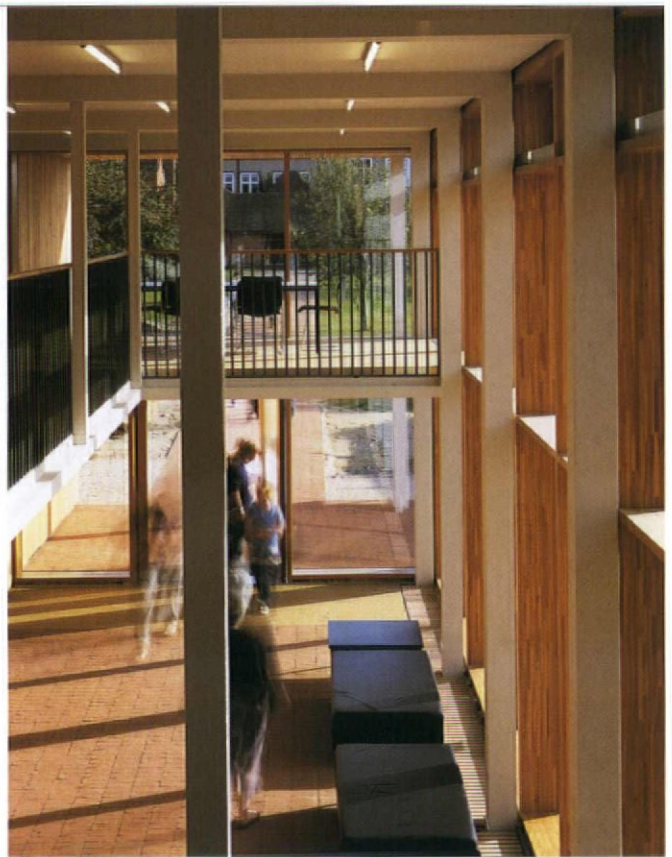
13. Two-storey social and circulation space





11.

12.



13.

## STRUCTURE

The approach to the structure developed from a desire to read a simple, elegant cross-section highlighting material changes where needed. Given that the low-energy concept relies on providing thermal mass, in situ reinforced concrete was selected as the load-bearing material. The key was to agree a repetitive module that coordinated with the architectural proposals.

The flexibility of the internal spaces allows for vertical structures at 8m centres longitudinally and 3.5m centres laterally across the building. A framed structure was selected in lieu of load-bearing construction with columns on a structural grid of 8m x 3.5m. The cantilevers in the circulation spaces at first- and second-floor levels form the main beam support; this helps balance the slab forces and reduces the need for downstand beams. This approach allows the use of thin concrete slabs 175mm thick, spanning between downstand beams, that reduce the load on the foundations but maintain exposed soffits for use as thermal mass. The link space at first-floor level between the buildings is suspended on in situ RC hangers. This maximises the space at ground-floor level in the main entrance and primary circulation area.

The timber structure that supports the external envelope acts as a three-pinned arch that is propped from the primary RC frame; this ensures that a basic structural concept is retained, with the wind and snow loads transferred simply. Designing the timber structure in this way allowed the use of simple shear plate connectors between the rafter and column, avoiding the need for haunch braces. The detail at the interface between the RC and timber frames facilitated the ease of construction and adjustments for tolerances. The repetitive nature of the timber frames allowed the main contractor to set up a small workshop dedicated to their production.

As the perimeter loads are relatively light, the foundations are thickenings in the ground-floor slab, with the more heavily loaded internal columns having mass-concrete pad foundations.

*John Gerrard, Adams Kara Taylor*



## Costs

Cost data based on final account for gross internal floor area of 2,672m<sup>2</sup> new build  
Costs exclude temporary accommodation, direct costs and VAT

**DEMOLITIONS** £20.58/m<sup>2</sup>  
Demolition of life-expired timber prefabricated classroom blocks

**SUBSTRUCTURE** £60.76/m<sup>2</sup>  
Traditional pad and strip foundations

**SUPERSTRUCTURE**  
Frame and upper floors £158.09/m<sup>2</sup>  
Reinforced in situ concrete frame and exposed soffit floor slabs, timber frame  
Roofs £115.36/m<sup>2</sup>  
Stainless steel cladding; asphalt to flat surfaces  
Staircases £28.95/m<sup>2</sup>  
Fairface in situ concrete stairs, timber treads, metal balustrades  
External walls £179.13/m<sup>2</sup>  
Larch-clad rainscreen, glazed timber curtain walling  
Windows and external doors £59.93/m<sup>2</sup>  
Timber automatic windows and doors, double glazed  
Internal walls and partitions £39.41/m<sup>2</sup>  
Fairface blockwork, glazed partitioning to offices  
Internal doors £34.85/m<sup>2</sup>  
Solid-timber doors

**INTERNAL FINISHES**  
Wall finishes £28.48/m<sup>2</sup>  
Timber acoustic cladding, quality ceramic tiles to WCs  
Floor finishes £67.26/m<sup>2</sup>  
Timber laminate floors to corridors, acoustic-backed carpet to classrooms; ceramic tiles to wet areas; brick paviors to entrance  
Ceiling finishes £24.26/m<sup>2</sup>  
Fairface sealed concrete  
Decoration £25.61/m<sup>2</sup>  
Emulsion generally

**FITTINGS AND FURNISHINGS** £97.30/m<sup>2</sup>  
Perimeter casings, glazed shelves and bookcases, vanity units, notice boards, reception counter, teaching walls

**SUNDRY ITEMS** £12.10/m<sup>2</sup>

**SERVICES**  
Sanitary appliances £4.59/m<sup>2</sup>  
Ceramic appliances  
Disposal installations/public health £9.56/m<sup>2</sup>  
Concealed downpipes, foul drainage



Mechanical installations £98.58/m<sup>2</sup>  
Passive ventilation, district-heating mains, underfloor and trench heating  
Electrical installations £187.38/m<sup>2</sup>  
Low-energy lighting, quality fittings, wireless data installations, underfloor services  
Lift installations £16.79/m<sup>2</sup>  
Otis standard package lifts  
Builders' work in connection with services £1.14/m<sup>2</sup>

**EXTERNAL WORKS**  
Paths and planting £123.57/m<sup>2</sup>  
Stack-bonded hand-made brick path, cellular retained gravel footpaths, oak bollards, solar-powered lighting, steps, planting, land drainage  
Car park £90.95/m<sup>2</sup>  
Cellular retained gravel paving, coloured Natratex roads, solar-powered wayfinding lights, planting, land drainage

**PRELIMINARIES AND INSURANCE** £282.46/m<sup>2</sup>



## Cost summary

Cost data provided by Fanshawe

	Cost per m <sup>2</sup>	Percentage of total
DEMOLITIONS	20.58	1.16
SUBSTRUCTURE	60.76	3.44
SUPERSTRUCTURE		
Frame and upper floors	158.09	8.95
Roofs	115.36	6.53
Staircases	28.95	1.64
External walls	179.13	10.14
Windows and external doors	59.93	3.39
Internal walls and partitions	39.41	2.23
Internal doors	34.85	1.97
GROUP ELEMENT TOTAL	615.72	34.84
INTERNAL FINISHES		
Wall finishes	28.48	1.61
Floor finishes	67.26	3.81
Ceiling finishes	24.26	1.37
Decoration	25.61	1.45
GROUP ELEMENT TOTAL	145.61	8.24
FITTINGS AND FURNISHINGS	97.30	5.51
SUNDRY ITEMS	12.10	0.68
SERVICES		
Sanitary appliances	4.59	0.26
Disposal installations/ public health	9.56	0.54
Mechanical installations	98.58	5.58
Electrical installations	187.38	10.60
Lift installations	16.79	0.95
Builders' work in connection with services	1.14	0.06
GROUP ELEMENT TOTAL	318.04	18.00
EXTERNAL WORKS	214.52	12.14
Paths and planting	123.57	6.99
Car park	90.95	5.15
GROUP ELEMENT TOTAL	214.52	12.14
PRELIMINARIES AND INSURANCE	282.46	15.98
TOTAL	1,767.09	100

## Credits

Tender date  
January 2004  
Start on site date  
July 2004  
Contract duration  
13 months  
Gross internal floor area  
2,500m<sup>2</sup>  
Total project cost  
£7,500,000  
Type of contract  
JCT98 with Contractor Design Portion supplements  
Client  
Bedales School  
Architect  
Walters & Cohen: Cindy Walters, Giovanni Bonfanti  
and Karen Rogers  
Project manager  
Fanshawe: Rupert Symmons  
Quantity surveyor  
Fanshawe: Barry Rose  
Planning supervisor  
PFB Construction Management Services: Duncan Boddy  
Structural engineer  
Adams Kara Taylor: John Gerrard  
Services engineer  
Max Fordham: Max Fordham, Mark Skelly, Tamsin Tweddell  
and Rishin Patel  
Landscape architect  
Edward Hutchison Landscape Architects: Edward Hutchison  
and Claudia Corcilus  
Specification writer  
Davis Langdon Schumann Smith  
Main contractor  
R Durnell and Sons: Tom Lester, John Wakefield, Larry  
Martin, Graham Amphlett and team  
Subcontractors and suppliers  
*Joinery* Durnell Joinery; *groundworks* Bloor Construction;  
*concrete structure* MTD Formwork; *M&E subcontractor* Working  
Environments; *glazed curtain walling* Melayway Glass Assemblies  
using Seufert-Niklaus GmbH; *rooflights* Elliott  
Premier Roofing using Vitral UK; *windows* Velfac fixed by  
Dantaag; *window controls* Window Master; *furniture* Creative  
Devise; *carpentry and timber structure* DMB Construction;  
*stainless steel roof* Pace Roofing; *asphalt roof* Southern Flat  
Roofing; *WC cubicles* WH Foster and Sons; *carpets* Tameplace  
using Christy Carpets; *balustrades* Medway Metal Fabrications;  
*doors* TDSL; *timber floor* VA Hutchison Flooring; *brick paving* AT  
Knott using Colford Bricks; *lifts* Otis Lifts; *painter and decorator*  
Adam Green



# SUSTAINABLE TIMBER WALLS TO A SCHOOL BUILDING

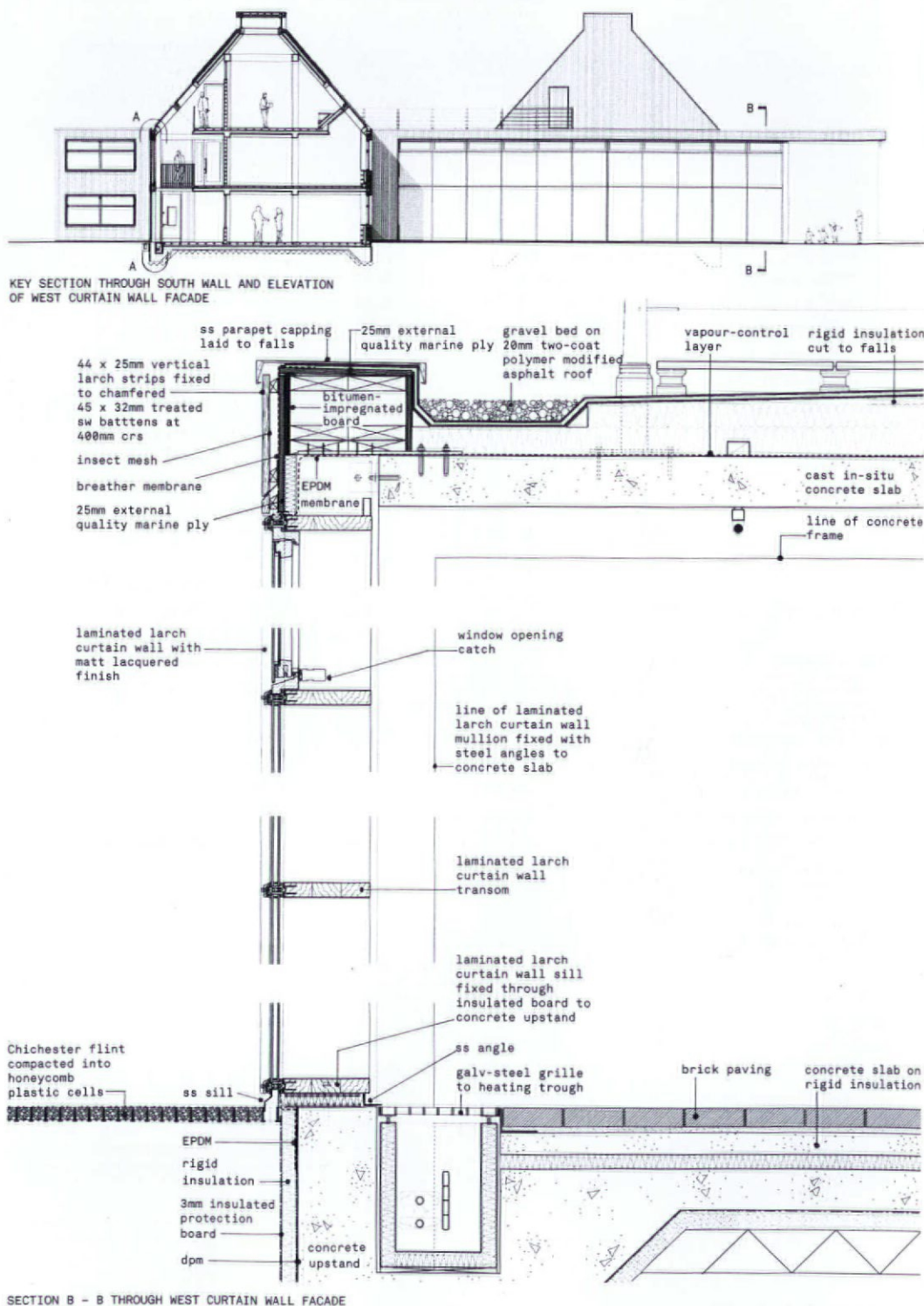
The new school building is designed to be environmentally sustainable; it is naturally ventilated, maximises daylight and has a cast in situ concrete structure, the thermal mass of which helps to equalise internal temperatures.

The pitched roof was partly dictated by planning restrictions; to reduce the overall area an extra floor was accommodated within the roof pitch. The steep 50° pitch also relates to the roof of the adjacent Arts and Crafts library and the Olivier Theatre.

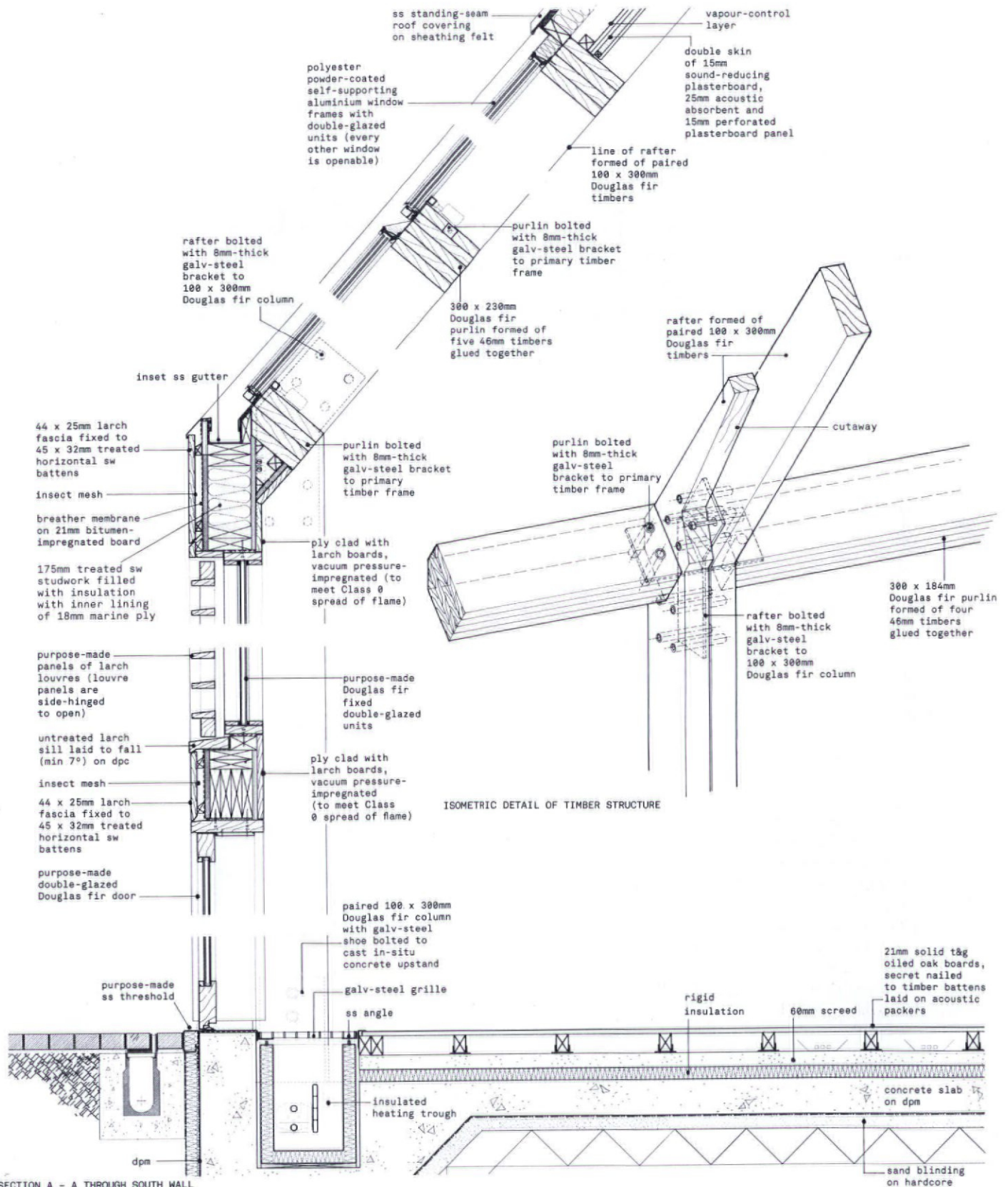
The external wall structure consists of Douglas fir columns, purlins and rafters that form a series of simple pinned arches – connected at base, eaves and ridge. The frame is made up of composite elements (eg the 300 x 184mm purlins are formed of four 46mm timbers glued together) with connections made of steel flitch plates; as a result it was very easy to build. The windows are screened with panels of larch louvres. The infill studwork was prefabricated and brought to site ready to be clad with larch strips.

The west wall to the single-storey main reception space is a curtain wall with laminated larch mullions, transoms and face-caps. The mullions extend upwards to be fixed with steel brackets to the edge of the concrete slab. Each top-glazed panel is an opening light; its glazing extends beyond the frame so that in appearance it matches the fixed lights below it.

*Susan Dawson*









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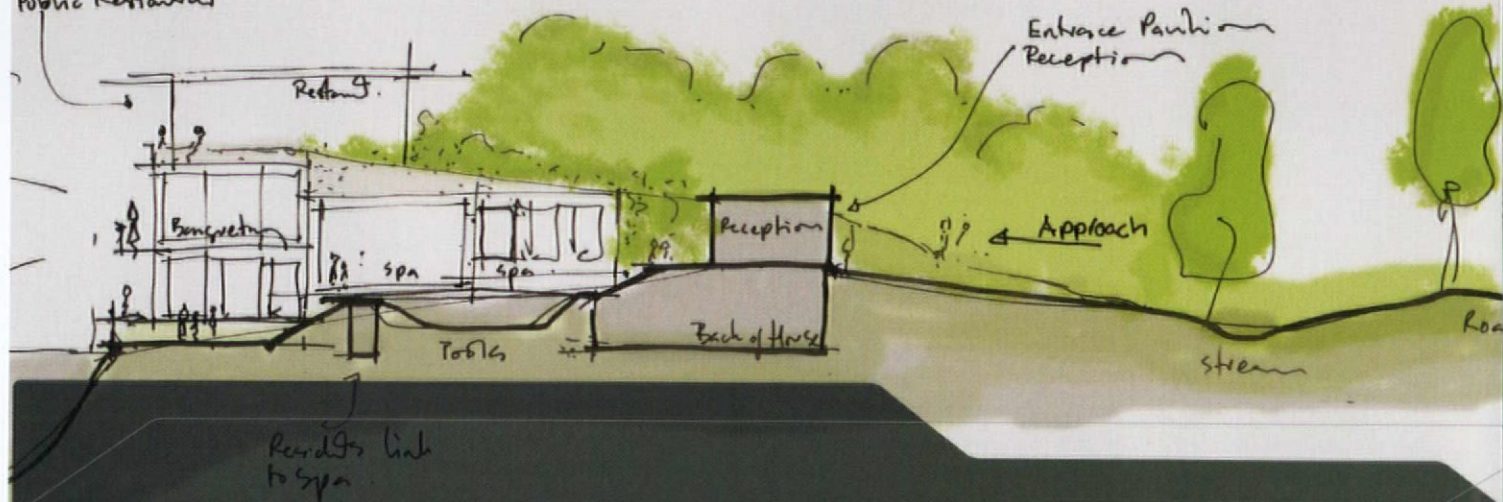
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## MUCK AND BRASS

*By Austin Williams*

In March, the ODPM published the Annex to Planning Policy Statement (PPS) 23 Planning and Pollution Control to ensure that planners and developers consider contamination issues as soon as possible on remediation projects. It suggests that the key planning objective is that any unacceptable risks from the contaminated condition of land be identified, assessed and appropriate action be taken to address those risks.

In the same month, a report from the Centre for Environmental Policy and Governance (CEPG) and ERM ('the world's leading provider of environmental consulting services'), supported by the ODPM, bemoans the fact that planners currently 'face a confusing range of sources of information'; they need to deal with 'it', but they don't know what 'it' is.

The CEPG report falls back on demands for yet another regulatory Planning Policy Statement. This PPS, on environmental hazards, they propose, would address everything from flooding risks to radiation, from coastal erosion to air geological radiation. Thus a consultative document that attempts to address the pervasive influence of risk culture ends up bemoaning the fact that the planning system is becoming overly focussed on a very limited set of hazards and risks'. Such is the cycle of 'risk consciousness'.

Meanwhile, at grass-roots level, Phil Reeve, of the East Midlands Development Agency, has a more relaxed attitude to remediation. For 'contamination' needn't be as black as it's painted.

His 'leave well alone' attitude at the 'Avenue Project' in the East Midlands – the largest contaminated land project in the UK

– even comes down to permitting the contaminated land to lie undisturbed in places. In this respect, Reeve seems to have an unusually healthy risk-taking approach to ground conditions.

The Avenue Coking Works in Chesterfield closed down in 1992 and is currently undergoing landforming remediation masterplanned by Rick Mather Architects. Already 16ha has been completed and the tenders for the next 83ha have just been returned. Preferred contractors will be appointed by the end of this month, details will be finalised in 12 months and work should take six years on site.

This is the biggest project that English Partnerships has ever undertaken – including fees etc it totals £104.5 million. Since 1999, more than 12,000 tonnes of ferrous metals has been recycled and other materials taken from the demolition of the coke ovens have been cleaned up for use as fill material on site.

The lessons learned from this site ought to be applied to brownfield developments of any size as remediation solutions do not always have to result in land clearance, spoil transportation and landfill. 'In the past,' says Reeve, 'a client was given peace of mind by having everything dumped.'

But with the introduction of the Landfill Directive, dumping is more expensive and clients and contractors have been driven to find other solutions. Nowadays landfill is unnecessary, provided that the design team rationally risk assesses the significance of the potential harm that may be caused.

'For years,' says Reeve, 'the UK was the dirty man of Europe and other countries had a much better record. But some





1.

1. Biological remediation within a humidified enclosure
2. Mobile remediation plant at the Avenue Project, East Midlands

European countries have already been over-ambitious. Because the UK has had a pragmatic response to contaminants for a long time, spending money to assess the problem up front, we're well placed to offer our services and knowledge to others.'

Reeve's approach is premised, of course, on a duty of care: an educated assessment of the land and its proposed use, detailed research, calculations and the test of reasonableness. This last factor – what is reasonable to retain in any given conditions – should be more widely appreciated. Not only will it save money but it might also influence the wider debate about the perceived dangers of building on industrial land. Architects might usefully adopt this approach, for example, in projects necessitating asbestos removal; demolition works; or working with, or building on, other hazardous waste. Source materials like DETR Industry Profiles, DEFRA and EA Contaminated Land reports, etc can give clues to the likely costs of these issues.

Soil Guideline Values are generic assessment tools that use standard exposure values. Admittedly, these are quite limited in scope but experienced consultants can use them to justify their own specific values for each given site. For example, there is a model, say, of the hazard value for a six-year-old child playing on the site for a certain amount of time each day. This generic model takes into account the amount of soil that a generic child will have on his or her skin, or ingest, in comparison to average body weight. This provides a complicated calculation of the threshold exposure level of contaminants per kg of bodyweight. The 90th percentile



2.

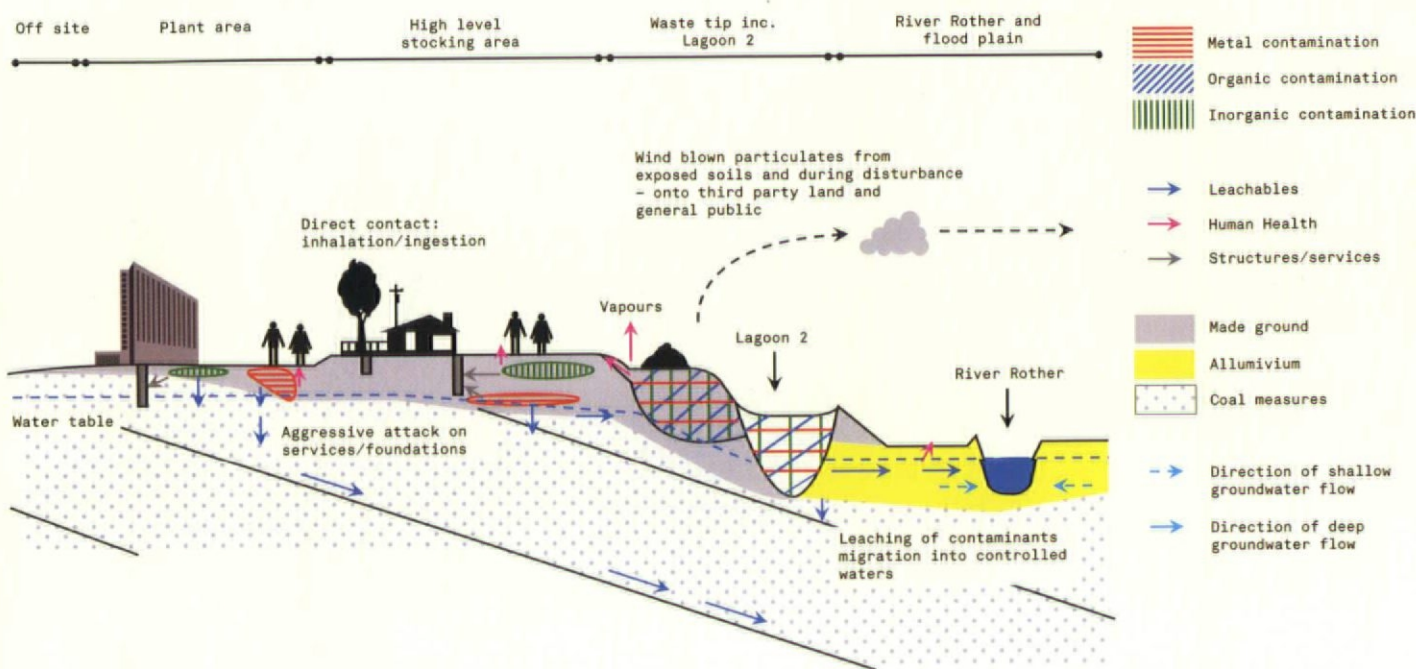
provides the final 'statistically valid' criteria. Now that these figures have been made public, consultants can use the algorithms to justify their own specific values. This tightening up of figures means importing site specific data to challenge the initial soil guideline values given.

As Reeve says, it would be extremely difficult to prove that all children who may visit the site will have more robust constitutions than the target calculation assumes – and therefore will be able to ingest more of the hazardous material – as data is thin on the ground in site-specific locations. But data from the US is 'defensible figures, based on actual rather than generic data' that can be used to fine tune the specific results that are applicable to the given site.

In this way, the soil threshold calculation can be uplified to a higher tolerance level, albeit, as Reeve reassures, 'with a high precautionary element still retained'.

The precautionary element relates to the site context – what is near the surface in a site intended for a domestic garden cannot be at the same level as that for industrial use at depth, for example. Six metres down, says Reeve, most 'stuff' isn't going anywhere. However, the existence of pathways – transmission routes premised, say, on the risk of new water pipes cracking – also need to be factored in, but, not enough to get too hung up about it. There is, in good old engineering terms, enough contingency in the conceptual models and calculations to be able to sleep well at night.





Diagrammatic conceptual model based on an end use of residential areas and light industrial/amenities

## SOIL TREATMENT TECHNIQUES

There are a number of soil treatment techniques suitable for a range of conditions, most of which tend to be cheaper than landfill – depending on quantity and location. These include selective excavation and oxidation, soil washing, biological or thermal treatment, etc. Bizarrely, in many instances, excavating contaminated land and taking it to landfill, requires a higher degree of soil treatment than if it had been left in situ.

### Soil washing

Soil is removed to a treatment bath where it is mixed with water (sometimes with leaching agents, surfactants, etc) to form a liquid mulch. The fine soil particles are separated by settlement.

### Thermal treatment

Soil is taken to a treatment area that can be set up on site or in a dedicated facility, depending on soil quantities or contamination levels. The soil is heated so that organic contaminants and water within the mix evaporate and chemically join with a gas or vacuum system that takes the contaminant materials away. High temperature techniques operate at around 320 to 560°C. Low temperature operate at 90 to 320°C.

### Biological remediation

In a similar way that compost heaps transform everyday waste, so biological remediation occurs by microbial action breaking down

the otherwise harmful organic material. Adding liquid and/or air will speed up cleansing action whereby the microbes remove or detoxify pollutants. These can be neutralised (usually transformed into carbon dioxide and water) or safely bonded to other soil materials.

Again, this process is generally carried out in dedicated facilities in which excavated soil is placed, alongside suitable humidity and temperature controls sufficient to encourage metabolic action. Toxic metals are not susceptible to bacterial degradation, but can be isolated in the soil. However, more than 30 different types of oil-degrading bacteria and fungi can be assigned to degrade hydrocarbon. Given that petroleum or petroleum-based materials are known to be the most pervasive site pollutants in this country, biological remediation is one of the more common processes.

### Selective excavation

This does exactly what it says on the tin. An assessment is made of the particularities of the site and clearly defined areas of contaminated land are dug up and taken away to landfill. As mentioned above, the landfill directive requires dumped material to be treated unless it is taken to expensive specialist contaminated landfill sites. Often, once the Soil Guideline Values have been assessed and the site appraised, the level of contamination permissible for it to remain in situ, is often higher than the level at which it is accepted in landfill sites.



## WHAT A COUP THAT REVIT IS BEING USED ON NEW YORK'S FREEDOM TOWER

*By Ruth Slavid*

When software giant Autodesk snapped up ambitious minnow Revit in 2002, there was speculation about what exactly it would do with it. An ambitious approach to three-dimensional working, Revit suffered from the seemingly insuperable problem that it looked as if it could be very good one day. That day would only come after several further releases of the software, and those could only be funded by selling plenty of licences in the early, far-from-perfect versions. Autodesk's takeover was aimed at resolving this catch-22, since it had the resources to pump in investment without requiring immediate returns.

For a long time everything went quiet. There were bland assurances that development was taking place and the odd smallish practice was wheeled out to show that it was using the system. But the overall impression was that this was a system that might work quite well on work that wasn't too complicated. So what a coup that it is being used on one of the most high-profile and controversial projects – New York's Freedom Tower.

Phil Bernstein, vice-president of the building services division of Autodesk, sees Revit as one of the tools in moving construction forward to the next phase. His ideas are not new – that computerisation has so far not resulted in any fundamental changes in the way we work but simply in the way that we produce drawings. He argues, as many have done before, that fundamental change will not come until we start working in a different way – from the model and not the drawing. Nor is it surprising that he argues that Autodesk has the tools to facilitate

the change – Revit and document-management system Buzzsaw.

What is impressive is that this approach is being put to work on such a complex project. Paul Seletsky, who rejoices in the title of digital design director of SOM New York, says that the practice has been trying to move forward ideas of digital design for years – including developing its own software in the days before much was available commercially. 'As architects we try to convey our ideas about a building – but the process is still fairly archaic. It is like a book with endless footnotes. Our approach is: "You've read the book, now see the movie." We are trying to change the way that information is conveyed.'

The practice started using Revit on some of its smaller projects and, pleased with the results, decided to take the plunge and employ it on the Freedom Tower. Initially it was only used for the extremely complex below-ground section of the design. Enthusiasm among the staff was such, says Seletsky, that 'one guy in the office wanted a Revit tattoo on his arm but his wife wouldn't let him'. In slightly calmer mood, Seletsky says: 'We were so excited by what we had, we went to Autodesk. They said they would support us with what was still a relatively new product.'

When the drastic changes were made to the design, SOM was confident enough to adopt it for the entire building. The benefits of the system, says Charles Guerrero, vice-president of WSP Cantor Seinuk, structural engineer on the project, include:

- the ability to quickly address issues not readily apparent with a traditional 2D approach;



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The Freedom Tower, with its complex programme, is making full use of Revit, backed up by Autodesk

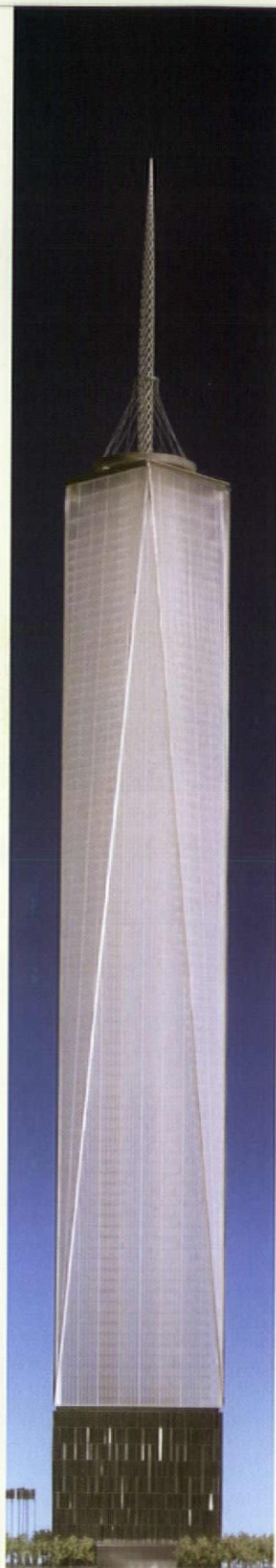
- improved coordination within SOM; and
- the ability to coordinate and monitor changes and resolve any issues with the client very quickly.

Seletsky believes that Revit can be used for more than simply modelling. He believes that in the future it can also be used for the design of individual components, and for checking compliance to codes at a much earlier stage. He says: 'We can now give our clients more designs in less time and correct any oversight. For the future, it allows us to show our clients the evolution of our design.'

So Revit has gone from being applied to very small projects to this enormously complex one. Does this mean it is now ready for adoption by all and sundry? That is harder to tell. Firstly, because of the high profile of and high investment in the Freedom Tower, Autodesk gave SOM an enormous amount of support, which may not be equally forthcoming on a smaller project.

And SOM has its own enormous resources. There are few practices that would have somebody as senior as Seletsky, so immersed in the digital process that they do not know the simplest facts about the project on which it is used. Nor can he answer the question: 'Does it result in better architecture?'

Even with the Freedom Tower complete, that is too much of a 'what if' question. But SOM is certainly trailblazing. If others possess the courage and the resources to follow them, eventually we may be able to assess the results.







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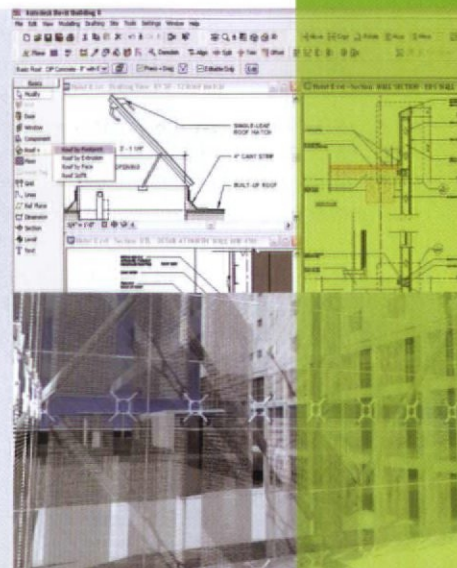
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## OPEN INVITATION TO DROP IN

More on Bluesnarfing. Recently a bloke from a computer security company sat down at Waterloo station with a Linux-equipped laptop and checked out passing commuters' mobile phones and PDAs. Good grief. Nine and a bit per cent of them could be immediately eavesdropped and hacked. Bluesnarfed. Almost as bad was that a third had merely implemented the PDA/phone's default security system. Bluesnarfable, apparently. Wardriving established the insufficiently recognised principle that the greatest incidence of wireless network hanky panky is likely to be committed by security firms taking low-tech journalists on 'research' drives round the City. Now it seems that bloke with the laptop outside Starbucks Waterloo has to be added to the list. But hey. Unless your spouse has reason to hire a private eye, who is really interested in you saying over and over again, 'I'm on the train'?

[www.sugar3d.com](http://www.sugar3d.com) is a site which flogs 3D images of the latest motor cars. Try also [www.viewpoint.com](http://www.viewpoint.com). But you don't want a street full of Rover 2000s, which you clone off the model you have bought, do you? Realism calls for lots of different cars. So you have to buy lots of different models. I guess they thought of that.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

## POINTS OF VIEW

Environmental impact assessments (EIAs) are carried out as part of the planning process if a proposed development is likely to have a significant effect on the environment, writes *Sue Lindsey*.

For certain types of development the planning authority has to decide whether an EIA is needed. To reach that decision a planning officer prepares a 'screening opinion'. Is it right for a planning officer assessing whether a development is likely to have a significant effect (and therefore need an EIA) to take into mitigation measures that might be imposed by planning conditions with a view to limiting a development's environmental impact? This question has recently been considered in *R v City of York* (13.06.05).

A screening opinion is final. Even if it later appears that a development will, after all, have significant environmental effects, the mechanism of the planning system does not allow a screening opinion to be revisited. As a result, any challenge to a screening opinion needs to be brought by judicial review. That is the process by which the administrative actions of public bodies can be called into question and reviewed by the courts. It was by this route that *R v City of York* reached the courts.

The case concerned a proposed development occupying two blocks near York's city walls. There was much local controversy.

The planning officer's screening opinion was that the development was not likely to have a significant effect on the environment. In the light of that opinion there was no EIA, and planning permission was subsequently granted. Interested locals applied for judicial review of the screening opinion.

One of the grounds of their challenge was that the planning officer who prepared the screening opinion had made a legal error. They argued that he had been wrong to reach a negative screening opinion on the basis of an assumption that imposing planning conditions further down the line in the planning process would eliminate or sufficiently reduce any adverse environmental impact. The locals said that the planning officer was relying on the prospective imposition of conditions as a 'surrogate' of a full EIA.

The court concluded that the planning officer had been right. It was perfectly proper to rely on the fact that mitigating measures could be used while concluding that a development would have no significant adverse environmental effects.

The sort of conditions that the planning officer had in mind related to the impact of

the development on air quality, noise and light.

There was also a subsequent condition imposed relating to the investigation of the impact of the development on groundwater conditions. In deciding that the planning officer had acted properly the judge noted that the mitigation that could be used for these factors included tried and tested measures that are in common use.

While on these particular facts the planning officer's approach had been correct, the judge commented that had the conditions envisaged been novel mitigating measures, or had there been doubt as to whether or to what extent they would work, the position might have been different.

*Sue Lindsey is a barrister at Crown Office Chambers. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



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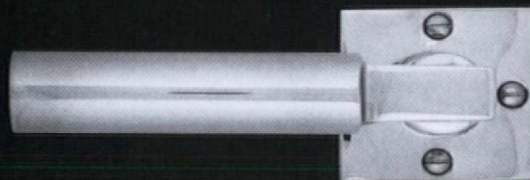


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# BCI AWARDS/ 2005



Judges at the A470 improvement in Wales



### UK AWARDS

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Colin Clinton  
(Deputy chairman)  
*President, Institution of Civil Engineers*

Paul Finch OBE  
*Editorial director, Emap Construct*

David Fison  
*Chief executive, Skanska*

Councillor Richard Leese CBE  
*Leader, Manchester City Council*

Ian Liddell  
*Partner, Buro Happold*

Antony Oliver  
*Editor, NCE*

Jane Priestman OBE  
*Design management consultant*

Chris Wilkinson OBE  
*Director, Wilkinson Eyre*

Mike Winney  
*Editor emeritus,  
New Civil Engineer*

### INTERNATIONAL AWARD

Alan Crane CBE  
*Constructing Excellence  
and 3C's Consultants*

Bob McGowan  
*Independent consultant,  
former chairman Scott Wilson*

Mike Winney  
*Editor emeritus,  
New Civil Engineer*

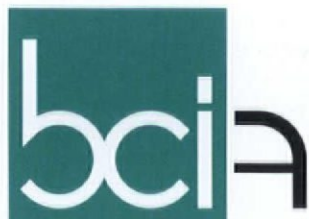
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british construction  
industry awards 2005



Thomas Telford







## THE JUDGING PROCESS

The UK's premier building and civil engineering awards, the British Construction Industry Awards 2005, attracted a record entry of 230 projects, some five more than the previous record entry in 2004.

The object of the awards is to recognise excellence in the overall design, construction and delivery of buildings and civil engineering works.

Overall excellence is at the heart of the rigorous judging process, which each year sees a judging panel of leading clients, designers, contractors and industry commentators assembled to choose the winning projects.

Members of the judging panel make site visits and interview project teams for every shortlisted scheme.

Construction has been enjoying a continuously large and healthy market for its services for a decade. These awards demonstrate what is being achieved in response to the demands of that market: achievements in high quality and variety of output that are aptly reflected in the four schemes that were chosen as finalists for the Prime Minister's Better Public Building Award.

This year, when assessing the Best Practice Award, the judging team – chaired by John Roberts, chief executive of United Utilities – commented that: 'It was difficult to choose a shortlist and winner because, overall, the standard of entries was very good and much higher than in previous years. Improved safety performance, time and cost achievement were particularly noteworthy. Also, a larger than usual number of schemes had strong sustainability credentials.'

*Mike Winney*



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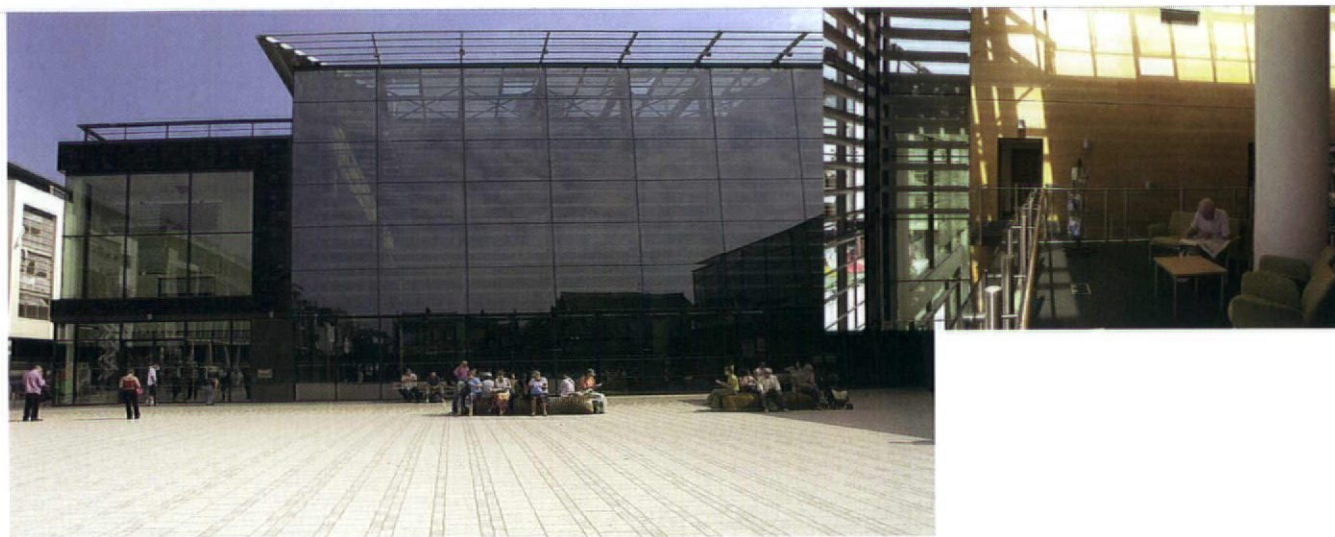
- | An improvement in projects delivered to planned programme has increased from 34% to 65%***
- | An improvement in projects delivered to planned budget has increased from 25% to 61%***

### ***The NAO report Improving Public Services through better construction (Mar 05):***

- | Approximately £800m in construction projects overspent had been avoided***
- | A further £2.6bn could be saved by continuous implementation of good practice across all of the public sector.***

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*'You would never guess that it was design & build'*

*'Stitches together the original site plan and is leading the area's regeneration'*

**THE TEAM**

**Client**

Brighton & Hove council

**Cost**

£8.115 million

**Principal designer**

Bennetts Associates Architects

with Lomax Cassidy & Edwards

Structural and civil engineer

SKM Anthony Hunt

Contractor

Rok

Other firms

Fulcrum Consulting (services

engineer), Jeremy Gardner

Associates (fire engineering)

**JUBILEE LIBRARY, BRIGHTON**

Jubilee Library in Brighton won this award from a very strong list of finalists. The calm new library building is spearheading regeneration of a cultural quarter which runs with the grain of the original street pattern. This project also won the BCI Building Award 2005. For a fuller description of the project see page 61.

*The three other finalists in this category were:*

**THE HUB COMMUNITY CENTRE, CANNING TOWN, LONDON E16**

[Winner of the BCI Regeneration Award 2005. See page 75]

**KINGSMEAD PRIMARY SCHOOL, NORTHWICH, CHESHIRE**

[Winner of both the BCI Small Building and Best Practice Awards 2005. See pages 57 and 67]

**THE SAGE, GATESHEAD**

[Winner of the BCI Local Authority Award 2005. See page 69]

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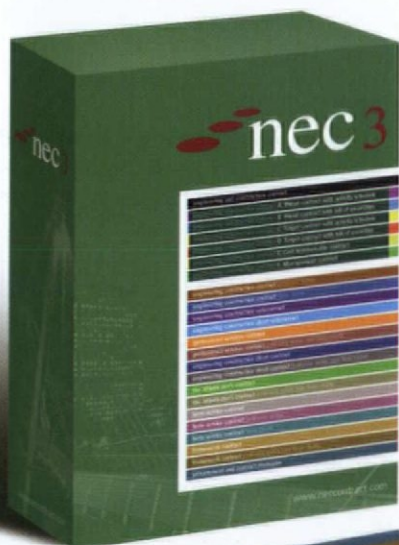
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*'It was the architect's first design for a school and hence there was no baggage about how to build one'*

*'A fabulous building with lots of good things about it'*

*'Unusually for a primary school it looked good as well'*



#### KINGSMOAD PRIMARY SCHOOL, NORTHWICH, CHESHIRE

Kingsmead Primary School was needed to serve a main catchment area consisting of a large new estate of privately owned houses on the rural fringe of Northwich.

With a genuine greenfield site available, Cheshire County Council set out to create a 'flagship project for sustainable design and construction' and a 'best practice model for innovative, value-for-money procurement'. Reporting after the school's first year of operation, the BCI Awards judges' view is that both objectives have been achieved.

The delightful school is naturally well lit, airy and comfortable to work in. It was built largely with standard structural components – glulam timber portal frames split in two and assembled back to back to form a gull wing-shaped roof – and will be easy to extend and adapt for future needs.

Major advantages of the roof arrangement are that the north-facing classrooms have large windows letting in even light but minimal solar glare. Clerestory windows supplement this natural lighting within the core of the building and rainwater can be collected for flushing WCs and other applications where treated water is not required.

Setting each successive main frame at four degrees off parallel has created a simple-to-build, attractive curved plan for Kingsmead, which gets away from the fixed rectangular layout of most school buildings.

*For building schemes valued at under £3 million. Sponsored by NEC*

#### THE TEAM

##### Client

Cheshire County Council

##### Cost

£2.344 million

##### Principal designer

White Design Associates

##### Structural engineer

Mander Structural Design

##### Contractor

Willmott Dixon Construction

##### Other firms

Arup (M&E services),

Mitie Engineering

(M&E contractor),

Lilleheden (Glulam frames)





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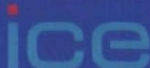
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#### BRIDGES 2/11 & 2/12 RECONSTRUCTION, BATTERSEA

The project, dryly titled 'Bridges 2/11 & 2/12 Reconstruction' at Battersea in south-west London, took the art of bridge replacement to the limit. The two bridges included 10 separate rail track spans, each consisting of a pair of 120-year-old hogsback riveted beams and cross girders built on substructures dating back to 1838. Originally carrying the railway into central London from the south west in 43° skew spans over other lines to Kensington and Ludgate, Bridges 2/11 & 2/12 had become surrounded by a multiplicity of near-parallel electrified tracks running from Clapham Junction.

Replacement of the decks was necessary because the old beams were below strength in both bending and shear. Local failures were occurring in the cross girder. Track alignment was poor and difficult to adjust on the timber waybeam-mounted rails. What's more, sparks from the third-rail contacts led to frequent lineside fires.

The location of the bridges meant major structural work was extremely difficult and required special high-capacity Kirow rail-mounted cranes. In total, 360 tonnes of old bridge beams, 200 tonnes of brick rubble and 60 tonnes of 380mm square timbers would have to be lifted out. Some 400 tonnes of new bridge deck sections would have to be lifted back in. The design and construct team based its work around lifting in tandem by the only two Kirow cranes in the UK. The job was planned for double 12-hour shift working throughout. Work was well advanced and seven hours ahead of programme when a mechanical failure incapacitated one of the cranes. A modified lifting sequence enabled the remaining crane to complete the last parts of the work.

For civil engineering schemes valued at under £3 million.

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*'This was stunning – so much going on in such a confined window of time and space, and so well planned and delivered'*

*'Summed up everything that a small project should be'*

*'A brilliant performance under pressure'*

#### THE TEAM

Client

Network Rail

Cost

£2.97 million

Entrant

Southern Region Construction Partnership  
(Edmund Nuttall/Network Rail)

Principal designer

Mott MacDonald subcontracting to Nuttall

Contractor

Edmund Nuttall

Other firms

Gregory Demolition,

N Class Fabrications,

Gramm Interlink, Macrete, EWS

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## JUBILEE LIBRARY, BRIGHTON

Brighton's Jubilee Library is a distinctive, beautiful, calm, contemporary, low-energy and yet low-cost building that has emerged from a PFI project that had an extended and complex pre-construction gestation. The concept dates back to the winning design from a competition held in 1991. 'Everyone said it was too modern,' says Rab Bennetts. Later, when three designs were put on display, public opinion of the project was very high. The architect was encouraged by a defined brief that eventually led to the present project, in which the library is the first element in the regeneration of a neglected area of Brighton. As it developed into a privately financed project Bennetts said the vital thing for him was 'to retain the big idea and be an advocate of the idea'.

The building and planned adjacent structures and spaces are set to fit Brighton's street pattern of lanes and 'twitten' cross alleys. Jubilee Library has two rows of tree-like concrete columns supporting its central floor plate structure, which is separated from the perimeter by bridges. The open well around the main central library floors provides a path for natural ventilation via wind towers on the roof. It also brings sunlight into the heart of the building with 'shafts of light which constantly change as the sun moves across the glazed facade and roof lights'.

For projects valued between £3 million and £50 million. Sponsored by Corus



*'For once the big architectural idea has survived from initial concept to handover'*

*'Intellectual stringency – a knockout'*

*'First-class architecture for a third-class cost of just £1,250/m<sup>2</sup>'*

### THE TEAM

Client  
Brighton & Hove council  
Cost  
£8.115 million  
Principal designer  
Bennetts Associates Architects  
with Lomax Cassidy & Edwards  
Structural and civil  
engineer  
SKM Anthony Hunt  
Contractor  
Rok  
Other firms  
Fulcrum Consulting (services  
engineer); Jeremy Gardner  
Associates (fire engineering)





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*'They completed in one year work that would typically have required 20 months'*

#### THE TEAM

##### Client

Thames Water Utilities

##### Cost

£42 million

##### Principal designer

Thames Water Engineering

##### Contractor

MJ Gleeson

##### Other firms

MWH, WS Atkins, Faber  
Maunsell, Purac, Morrison  
Construction, Barhale, FSD,  
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Plentiful untreated water was available in the huge reservoir system in the Lea Valley but there was not much space left in which to squeeze a new treatment works. So the new plant had to be crammed into a 1.5ha triangular plot bounded by the River Lea diversion channel, a pumping station and the A110 trunk road. This was also a site of special scientific interest, a natural flood plain and would also have become an un-natural flood plain if the works disturbed several very large mains or the adjacent embankment of the William Girling Reservoir.

To design and build the works, Thames Water brought together three of its contracting partnership teams plus about 100 subcontractors. Off-site prefabrication was used where possible. The whole team was totally focused on first delivering water to supply in less than a year, with peripheral tasks such as permanent access roads and landscaping following. The key supply target was achieved and the job completed under its original budget.

*For projects valued between £3 million and £50 million. Sponsored by New Civil Engineer*





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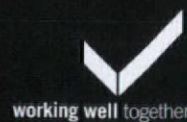
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**THE TEAM**

Client:  
Highways Agency  
Cost  
£82.7 million  
Principal designer  
Owen Williams Consultants  
Contractor  
Edmund Nuttall  
Other firms  
Cleveland Bridge UK; Flint & Neill

**TINSLEY VIADUCT STRENGTHENING, SHEFFIELD**

Tinsley Viaduct emerged as the winner in its category in a very strong field partly due to the sheer tenacity of all those involved – from the client – the Highways Agency – to the hundreds who worked long hours in the confined recesses of the huge, yet delicate, structure.

The notorious double-deck viaduct across the Don Valley, once the great steel manufacturing heart of Sheffield's industry, is the epitome of bold 1960s engineering – an assembly of thin steel plate-box girders pushing the limits of what was possible. 'A very fine, elegant and honest structure,' was the conclusion of the strengthening team after living with it day after day for three years.

Unfortunately, at the crucial construction stage, sister structures from designer Freeman Fox & Partners at Yarra, Australia, and Milford Haven; and from German engineers at Koblenz, showed that there were limits. The collapse of these three bridges prompted a major review of all steel box-girder designs, which at Tinsley was resolved with years of remedial work to add relieving struts and ties to the slender trestles and cantilevered decks.

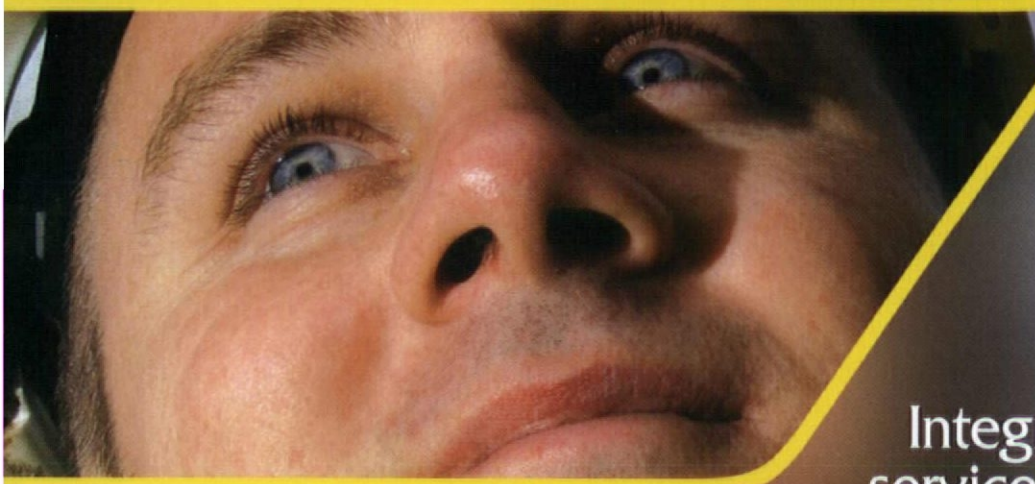
Massive increases in traffic density and lorry weights prompted further investigations and work at Tinsley, of which the latest project is hoped to be the last for many decades.

The chosen two-stage design-and-build strengthening contract involved extensive research and the addition of precisely machined steel Vee blocks welded into the structure at critical loading points. It was completed safely, using an innovative suspended access platform, to programme and below budget.

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*'An exemplar of best practice'*

*'Kingsmead was extremely good across the board, from sustainability to time performance'*

*'This was achieved despite the fact that small projects are usually far more difficult to keep to programme than large ones'*

THE TEAM

Client

Cheshire County Council

Cost

£2.344 million

Principal designer

White Design Associates

Structural engineer

Mander Structural Design

Contractor

Willmott Dixon Construction

Other firms

Arup (M&E services),

Mitie Engineering (M&E contractor),

Lilleheden (Glulam frames)

**KINGSMEAD PRIMARY SCHOOL, NORTHWICH, CHESHIRE**

What is extraordinary about the best-practice credentials of Kingsmead Primary School is that, in both cold analysis of the figures and in the more subjective conclusions from the judging team's interviews, it came way out on top.

This is a particularly creditable achievement for Cheshire County Council. Local authorities in general have something of a reputation for not being the best clients. But Cheshire CC clearly set its best-practice agenda when starting out, by partnering its design-and-build team on a quality, not price, basis.

The excellence of the results may also be thanks to the adrenaline generated by the tight time constraints. The majority of the design evolved from blank sheets during a 10-week period of intense design work interspersed by full team meetings.

A flexible approach was adopted so that when there were opportunities, 'additional funding' extras were designed and built in. An example is the conservatory-like entrance porches added on to the classrooms' playground entrances. These reduce heat losses from the building and double as additional study and display spaces. *For projects which: involved processes adopted to understand and meet client needs; supported team working throughout; and maintained continuous improvement. Sponsored by May Gurney*



  
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### Site Engineer /Co-ordinator

**Heathrow –T5** To £27k+Car +Benefits

An opportunity to work for an international consultancy with a substantial design input on Heathrow Airport's Terminal Five project. They urgently require a degree qualified engineer with upwards of three years consulting or site experience for the second construction phase. Using your experience combined with the training and guidance provided you will closely scrutinise construction drawings and take part in ensuring work is completed to the client's rigorous standards. Your main task however will be acting as a vital link between the consultant, client and contractor. The position calls for particularly good communication skills and the ability to comprehend the construction process as a whole. The project relies on effective team working and you will need to demonstrate that you can work effectively with a wide range of people.

### Resident Engineer

**Buckinghamshire** £50–60k

This is an opportunity to work for a prestigious developer on a major two year project. As the result of a new retail and commercial development our client is undertaking a wide range of urban highways improvements. This will include junction improvements, new feeder roads, traffic calming, pedestrianisation and other measures aimed at redeveloping and improving the town centre. You will need to be chartered and have extensive experience as a Resident Engineer supervising urban highway schemes. As the clients sole representative on site you will liaise with the local authority, utilities and contractors. Consequently good organisational and communication skills are essential.

### Civil Engineer

**London** Upper Decile Salary Plus Benefits Package

This successful consulting practice specialises in civil, structural, architectural and forensic engineering. They have been commissioned to advise on many major engineering and building projects. Their forensic work offers an unrivalled opportunity to investigate interesting problems, including design failures, workmanship/materials defects, temporary works problems and the causes of major cost over-runs often on major and prestigious projects. In addition to the forensic work, the practice has recently been engaged to complete the civil engineering design work associated with a £150 million PFI hospital scheme and two major shopping developments with an aggregate value in excess of £900 million. They seek a bright and enthusiastic civil engineer with three to five years post graduation experience, preferably gained with one of the major consultancies. You should have a good degree and experience in all major construction materials.

### Site Engineer

**Nationwide** £28–32k + Car And Benefits

Our client is looking for a degree qualified civil engineer who is interested in breaking into the expanding environmental sector. This major company operates worldwide and its relatively new UK division is rapidly establishing itself as a market leader. The position will be predominantly site based and will require a combination of engineering and management skills. The company is winning a prodigious volume of new work and consequently career progression from engineer to project manager should be rapid. Reporting to the project manager you will be supervising the treatment of brownfield sites throughout the UK, carried out using their own specialist plant and manpower. You will need a minimum of two years experience and will ideally already have had site exposure. The company is able to offer excellent career prospects and the opportunity of travel to mainland Europe, Asia and Latin America.

### Structures Manager

**Dublin** €90–110k +Package

Our client has successfully commissioned Ireland's first light rail service and is now extending the network. This key position will involve the management of €30–40 million of work. The primary function of the role is to manage and administer the structures enabling contracts, diversion of utilities and management of design consultants. It is envisaged that duties will include: preparation of contract documentation to ensure that documents are issued for tender in accordance with agreed programme, management of design consultants assisting procurement team with tender review and contract award, commercial management of contracts with relevant team members to ensure project and contracts are meeting budgets, co-ordination of design interfaces with main contract and enabling contracts, liaison with design manager and other contract managers, sourcing, interviewing, management and training of subordinate staff including target setting and assigning job responsibilities.

### Graduate Engineer

**Central London** £22–24k+ Benefits

This widely acclaimed medium sized practice has an opening for a relatively new graduate with between six and twelve months experience. You will embark upon an ICE or IStructE training programme and will work in a team of seven engineers and technicians under the guidance of the associate and the senior project engineer. You will gain experience working with all the commonly used materials plus exposure to cutting edge structural innovation. Their current workload includes a retail and leisure complex, a multi-storey office, an historic refurbishment scheme and housing association work. The range of projects ensures you will receive well rounded experience, furthermore there is also a programme of continued professional development.



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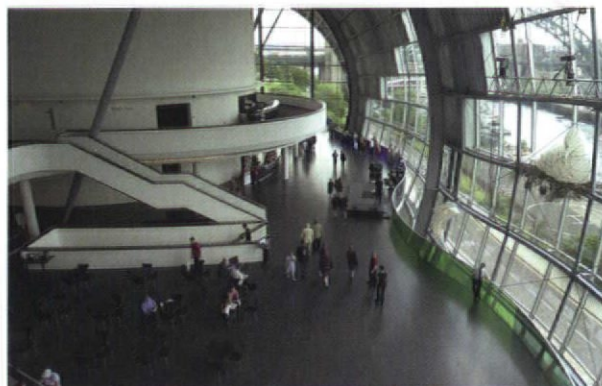
### THE SAGE, GATESHEAD

Gateshead council has pulled off a major coup with The Sage. The new international centre for musical performance and education has made wonderful use of a very difficult site teetering on the edge of the Tyne.

Purists may not be attracted by the Sage's glazed weather cover cheekily exposed in the direction of Newcastle. But for those inside the blobby structure, the neat simplicity of Foster and Partners' design is a huge boon both to performers and to their audiences. Three radically different performance spaces have been inserted into the steep bank of the Tyne in a way that gives superb accessibility both front of house for the audiences and back of house for servicing the performers.

Structurally, the performance spaces are isolated from each other and from vibration sources, such as the building's plant and machinery. There is a 1,650-seat concert hall, a formal rectangular performance hall and an intimate chamber which combines a classic balconied theatre-in-the-round with the feel of a recording studio. The entirely separate roof cover envelopes a superb open space with cafés, bars, and views over the Tyne, plus the public access routes to each theatre. Rarely, if ever, has the geography of concert halls or theatres been so easy to read.

*For a project of any size funded by a local authority and consistent with the government's Better Public Building programme. Sponsored by Thomas Telford*



#### THE TEAM

##### Client

Gateshead council

##### Cost

£70 million

##### Principal designer

Foster and Partners

##### Structural and services engineer

Connell Mott MacDonald

##### Contractor

Laing O'Rourke

##### Other firms

Arup Acoustics, Buro Happold, Davis Langdon (cost consultant), Theatre Projects Consultants

*'Unmissable!'*

*'Yet another superb civic project from Gateshead'*

*'It is the building equivalent of a Lloyd Webber musical'*

 Thomas Telford



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*'A magnificent project! GOGGS extends the Treasury refurbishment story of success'*

*'Excellent! Well planned, executed and delivered refurbishment'*

*'Great use of art and lighting'*

#### THE TEAM

Client  
Estates Projects  
Cost  
£148 million  
PFI consortium  
Stanhope/Bovis Lend Lease  
Principal designer  
Foster and Partners  
Structural engineer  
Waterman Partnership



#### GOVERNMENT OFFICES, GREAT GEORGE STREET EAST (GOGGS), LONDON SW1

The immense scale of this refurbishment project is best appreciated by studying the A-Z map of London. Major public buildings are marked out as blocks on the streetmap. GOGGS stands out as just about the largest among the cluster of departmental offices in Whitehall.

Stage one of GOGGS' refurbishment purged the St James's Park end, the Treasury. The just-completed stage two, by the same Stanhope-led team, applied lessons learned to the rest of the vast building. The statistics are impressive: 500 rooms and 3.3km of corridors refurbished; 1,400 windows fitted with laminated glass while 92 per cent of the original hardwood framing was refurbished; 2,745m<sup>2</sup> of additional space created on a new fourth floor around the elegant Circular Court; 70 per cent of floor timber reused; 88 per cent of construction waste recycled; 95 per cent of work packages negotiated; exceptional safety record; project delivered within budget and ahead of programme.

The result: delighted client; superb working conditions for new combined Inland Revenue and Customs & Excise staff; markedly reduced sickness and absenteeism; plus a beautifully restored backdrop to London's premier tourist photo opportunity.

*For a project designed and executed with respect for fabric, design and form while making a minimum intervention consistent with safety and structural integrity. Sponsored by The Architect's Journal*

AJ



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THE TEAM

Client

Yorkshire Water Services

Cost

£575,000

Principal designer

Iris Water & Design

Contractor

GMV Winn & Co

Other firms

Charles Haswell & Partners;

Costain Construction



*'There was no malodorous smell at all'*

*'The main treatment pool appeared simply to be a healthy natural pond, with swallows dipping to feed from it'*

*'This project is an exemplar which could help overcome prejudice against "natural" sewage treatment'*

**SCRAYINGHAM ECOLOGICAL WASTE WATER TREATMENT SYSTEM, NORTH YORKSHIRE**

EC regulatory changes mean that there is now a need for sewage-treatment plants at many isolated communities where previously cesspits sufficed. At Scrayingham, Yorkshire Water has taken an innovative approach, largely thanks to the enthusiasm of a local landowner who provided the site for an ecological treatment system. This is a pond stabilisation arrangement which is believed to be the first in the UK to take combined flows. It now treats the sewage effluent for a hamlet with a population of about 100 in 40 houses.

Raw sewage runs by natural fall in the ground about 250m from the village to the first pond and then via a 100mm rock filter to a series of five small ponds interconnected by 40mm rock filters. Clean effluent runs further downhill to the River Derwent. The intention is to create a wildlife habitat so that waste is digested naturally without the need for external power or chemical treatment. Wetland plants have been selected to introduce oxygen to the ponds, which are surrounded by a mix of grasses and wildflowers intended to minimise the need for maintenance. At a capital cost of more than £5,000 per head, Scrayingham's sewage works is not cheap. But it is a pioneering scheme and, if it fulfils its promise of low maintenance, it may not be excessively extravagant.

*To recognise a project which demonstrates a particular contribution to environmental issues or in which environmental issues were a key factor in the concept and/or execution. Sponsored by Atkins*

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### THE HUB COMMUNITY CENTRE, CANNING TOWN, LONDON

The Hub is lucky to have been created and to be managed by a close-knit team of enthusiasts determined to create something bright and new in the way of delivering public services.

The project is funded by the government's New Deal for Communities through Newham's West Ham & Plaistow New Deal Partnership (NDC). The Hub is the first of three similar NDC projects in the east London borough.

A simple and distinctive steel-framed structure claiming high marks for sustainability is now the lively focus of community activity and services that would traditionally have existed in sordid municipal buildings. Most obviously it is a café, opening onto the pavement in summer. Packaged with it are the urban equivalent of the village hall: a nursery; tiny and affordable business start-up units; a pharmacy; the community mental health team; the community police base and a cheerful help service team for the long-term unemployed.

Since it opened in October last year the Hub has rapidly become a centre of positive activity for all ages among the remarkably diverse population of Canning Town. One aim with the building has been to minimise running costs. Available capital has been spent on a large array of photovoltaic cells, eight deep bored wells with heat pumps, rainwater harvesting, insulation and large windows with retractable shades.

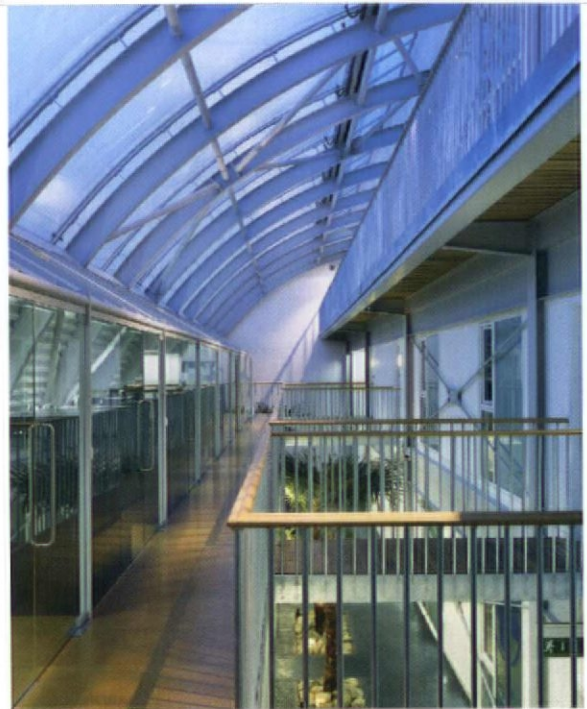
*For a project of any size that has made a significant contribution to the regeneration of an under-privileged area or the creation of new facilities or accommodation that has made exceptional use of brownfield sites.*

*Sponsored by Gifford*

*'This is a little building which is perfectly meeting the needs of the community and raising the quality of life in the area'*

*'Everyone involved was an enthusiast'*

*'A real "feel good" place'*



#### THE TEAM

##### Client

West Ham & Plaistow NDC (New Deal for Communities Partnership)

##### Cost

£2.96 million

##### Principal designer

Eger Architects

##### Structural engineer

Arup

##### Contractor

Durkan Pudelek

Gifford





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#### THE TEAM

##### Client

Taiwan High Speed Rail Corporation

##### Cost

US\$980 million (£554 million)

##### Principal designer

Faber Maunsell

##### Contractor

Bilfinger + Berger/CEC Joint Venture

##### Other firms

Macalloy (tie rods),

Alga (prestressing, bearings & buffers)

#### TAIWAN HIGH SPEED RAIL PROJECT – CONTRACT C270

'Optimally robust' would describe the structures designed by Faber Maunsell for a billion-dollar, 38km section of continuous viaduct on Taiwan's new 300km/h railway from Taipei to Kaohsiung. The overall project is the first build, operate and transfer scheme in Taiwan.

Faber Maunsell's 38km of viaduct for Contract C270 traverses a high-seismic zone, with peak ground accelerations predicted to be 0.66g, and the added engineering frisson that firm bedrock is generally more than 100m below the surface. An additional concern is that the route crosses the flood plains of four rivers, including Taiwan's largest, the Choshue, where an additional allowance had to be made in the foundations for up to 11m of scour.

Earthquakes, which are likely to occur during the life of the railway, will cause soil liquefaction and amplification of ground motions. Any structure with shallow foundations would sink rapidly into the liquid soil. Any structure above the surface attached to deep foundations, such as the viaduct, would be subjected to violent horizontal oscillation.

Massive bearings, ties and shock absorbers connect the simply supported concrete box girders to the heavily reinforced concrete piers cast onto very deep piled foundations. The girders span up to 35m, weigh 800 tonnes and were launched into place as complete spans following manufacture in a specially built plant.

Provision has been made for intermediate stations at places where industrial and housing developments are planned. The complete line is due to open this month (October) and the 345km overall journey is scheduled to take 90 minutes.

*For projects outside the UK for which either the principal designer or the principal contractor is a UK-based British firm.*

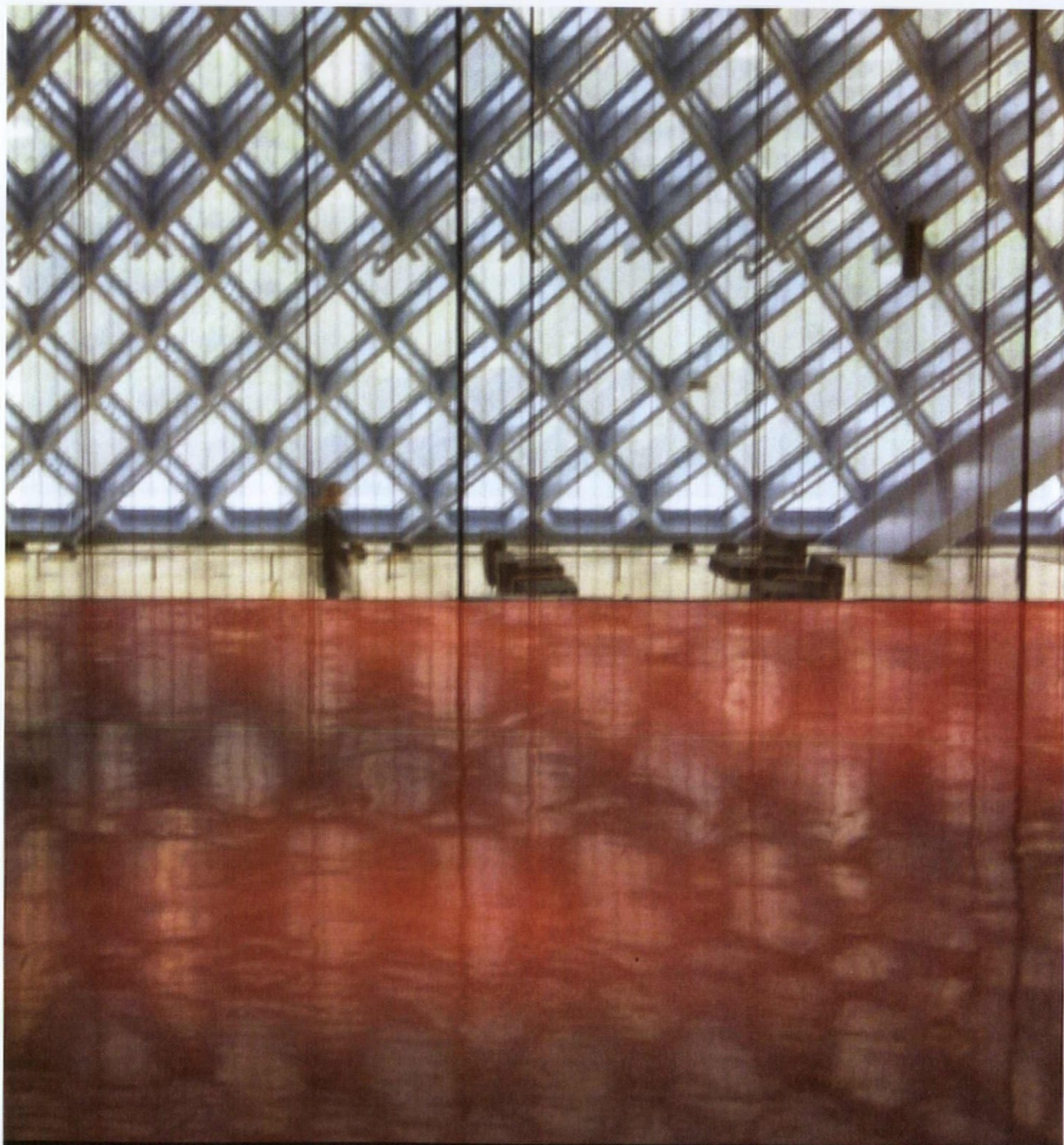
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*'This is heroic engineering'*

*'The client decided to reverse the standard conditions for construction and took on all the risk'*

*'It is what we should do here – put infrastructure in first'*





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The unique challenges of each project demand a blend of experience and original thought to deliver the best solution for the client, for the end-user, for the future. Arup excels at providing all the elements needed for stunning projects, all around the world.

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# ARUP



THE TEAM

Client  
Royal Geographical Society  
(with the Institute of British  
Geographers)  
Cost  
£4.5 million  
Principal designer  
Studio Downie Architects  
Structural and services  
engineer  
Arup  
Contractor  
Durkan Pudelek  
Other firms  
Clark Smith Partnership  
(structural engineer  
contractor's proposals);  
Peter Deer & Associates  
(building services);  
Grace Serviced  
(waterproofing)



*'Now the Society is outward  
looking. Its collection is properly  
housed and accessible to all'*

*'The client was the real guts  
behind the project'*

*'The overall result is a  
delightful transformation'*

**ROYAL GEOGRAPHICAL SOCIETY, LONDON SW7**

The Royal Geographical Society's use of a corner of its gardens as an exhibition pavilion with low energy use, climate-controlled storage and a reading room semi-submerged beneath a new terrace is a triumph of transformation. The society had become trapped by its history in a Victorian mansion designed by Norman Shaw and splendidly located just along Kensington Gore from the Royal Albert Hall. The epitome of Empire and exploration, the RGS headquarters was cluttered with souvenirs accumulated by explorers from Darwin and Dr Livingstone to Sir Ranulph Fierlines.

The dilemma was how to get all this wonderful stuff out of cupboards and attics, store it properly and make it accessible. New RGS director Dr Rita Gardner launched the project 'Unlocking the Archives' in 1998. A brave decision was made to entrust the design to a young architectural practice which had as yet to demonstrate a completed building. To pay for the project, some £5 million was raised from the Heritage Lottery Fund and 2 million from other donors.

Now the historic material is safely in climate-controlled storage; it is available for study in a delightful modern reading room; RGS has a shop-window exhibition space; the historic building is relieved of clutter as meeting space; and the 'secret' garden has survived to be enjoyed as breathing space.

*For a building or civil engineering project of any size which the judges consider to be particularly inspirational in one or more aspects. Sponsored by Arup*

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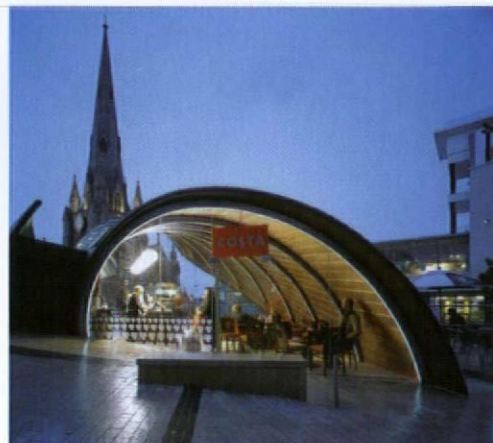


## THE PRIME MINISTER'S BETTER PUBLIC BUILDING AWARD

A470 Dolwyddelan to Pont-yr-Afanc improvement  
 Boscastle flood defences, Cornwall  
 Brent Birth Centre, Central Middlesex Hospital  
 Bridges 2/11 & 2/12 reconstruction, Battersea  
 Government Offices Great George Street East, London SW1  
 Home Office project, London SW1  
 The Hub Community Centre, Canning Town, London  
 Inn the Park, St James' Park, London  
 Institute of Cell & Molecular Science, London E1  
 Jubilee Library, Brighton  
 Kingsmead Primary School, Northwich, Cheshire  
 The Sage, Gateshead  
 Sladesbridge flood defences, Cornwall  
 South Stockton Link Stage 2  
 Tinsley Viaduct Strengthening, Sheffield

## SMALL BUILDING PROJECT AWARD (up to £3 million)

Inn the Park, St James' Park, London  
 The Hub Community Centre, Canning Town, London  
 Brent Birth Centre, Central Middlesex Hospital  
 Spiral Café, Bullring, Birmingham  
 Attenborough Nature Centre, Nottingham  
 Kingsmead Primary School, Northwich, Cheshire



2.



1.

1. Inn the Park, London
2. Spiral Café, Birmingham
3. Attenborough Nature Centre, Nottingham
4. South Stockton Link Stage 2
5. London Coliseum refurbishment
6. Sladesbridge flood defences, Cornwall



3.



**SMALL CIVIL ENGINEERING PROJECT AWARD  
(up to £3 million)**

Boscastle flood defences, Cornwall  
Glan Usk Slope Remedial Work, Crickhowell  
Scrayingham Ecological System, North Yorkshire  
Sladesbridge flood defences, Cornwall  
Bridges 2/11 & 2/ 12 Reconstruction Battersea

**BUILDING AWARD (£3 million - £50 million)**

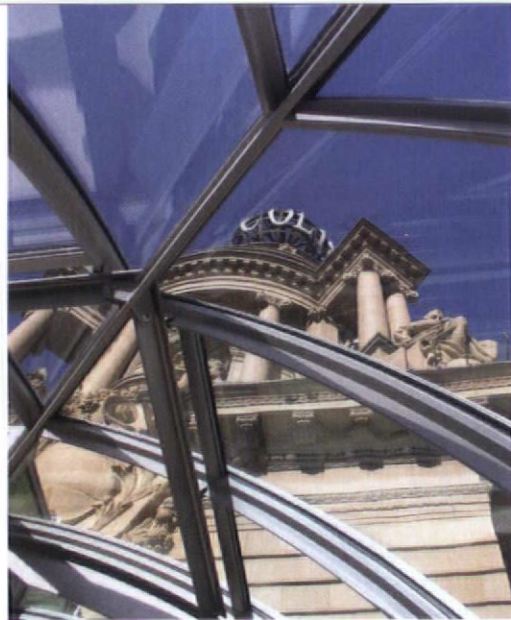
Sedley Place, Oxford Street, London  
Jubilee Library, Brighton  
Royal Geographical Society, London SW7  
Mossbourne Community Academy, Hackney, London  
London Coliseum refurbishment  
Institute of Cell & Molecular Science, London E1

**CIVIL ENGINEERING AWARD (£3 million - £50 million)**

South Stockton Link Stage 2  
High Wycombe STW Transfer Scheme  
Chingford South Water Treatment Works  
Lostock Water Treatment Works, Bolton  
A470 Dolwyddelan to Pont-yr-Afanc improvement

**MAJOR PROJECT AWARD (over £50 million)**

Airside road tunnel, London Heathrow  
Pier 6, Gatwick Airport  
The Sage, Gateshead  
Government Offices, Great George Street East, London SW1  
Tinsley Viaduct strengthening, Sheffield  
Home Office project, London SW1



5.



4.



6.



### BEST PRACTICE AWARD

Chingford South Water Treatment Works  
Kingsmead Primary School, Northwich, Cheshire  
Sladesbridge flood defences, Cornwall

### LOCAL AUTHORITY AWARD

Jubilee Library, Brighton  
Kingsmead Primary School, Northwich, Cheshire  
The Sage, Gateshead

### CONSERVATION AWARD

A470 Dolwyddelan to Pont-yr-Afanc Improvement  
Government Offices, Great George Street East, London SW1  
London Coliseum refurbishment

### ENVIRONMENTAL AWARD

Bosccastle flood defences, Cornwall  
Glan Usk slope remedial work, Crickhowell  
Scrayingham ecological system, North Yorkshire

### REGENERATION AWARD

Jubilee Library, Brighton  
The Hub Community Centre, Canning Town, London  
The Sage, Gateshead

### JUDGES' SPECIAL AWARD

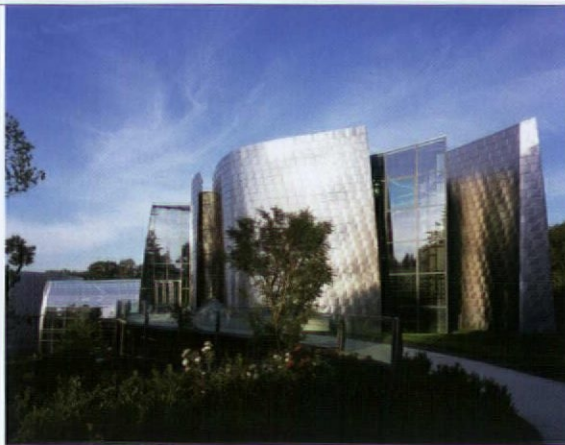
In effect all shortlisted projects were finalists for this award, which is made each year to a building or civil engineering project of any size that the judges consider to be particularly inspirational

### INTERNATIONAL AWARD

River Po footbridge, Turin  
British Council Offices, Alexandria  
Taiwan High Speed Rail Project Contract 270  
Villa Mumm, Frankfurt Kronberg  
Athlone Civic Centre Library and Central Square  
Airside Centre (A500) Zurich airport



9.



7.



8.

- 7. Home Office, London
- 8. Athlone Civic Centre
- 9. Villa Mumm, Frankfurt
- 10. Airside Centre, Zurich airport



10.



## BCI AWARDS / SUPPORTERS AND SPONSORS

*Companies that have supported the awards since their inception in 1988 are shown in italics*

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British Waterways

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Corus

*Costain Group*

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Department of Trade &

Industry

Dewhurst Macfarlane and

Partners

*Edmund Nuttall*

*Faber Maunsell*

Foster and Partners

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*Laing O'Rourke*

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Mowlem

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*Network Rail*

*Nonwest Holst Construction*

Peter Brett Associates

Price and Myers

Richard Rogers Partnership

*Scott Wilson*

Seacore

*Skanska Construction*

Southern Water

*The Steel Construction Institute*

*Taylor Woodrow Construction*

Thames Water

Tube Lines

Turner & Townsend Group

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*URS Thorburn Colquhoun*

Warings Construction Group

Waterman Partnership

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White Young Green

Wilkinson Eyre Architects

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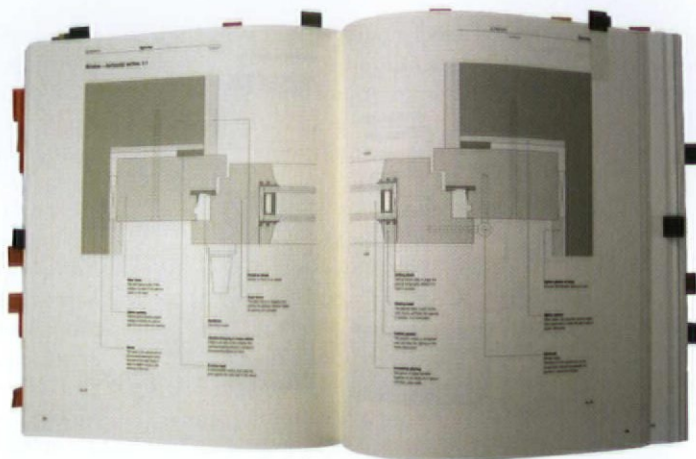
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PRICEWATERHOUSECOOPERS 







## BOOK

By Stephen Bates

**Constructing Architecture: Materials, Processes, Structures – A Handbook**  
 Edited by Andrea Deplazes.  
 Birkhäuser, 2005. 508pp.  
 Euro 49.50 (£34)

The lineage of educational books on construction has been woefully limited in recent times and dominated by the wildly outdated Mitchell's Building Series. Those books focus on construction as a process or as an assembly of parts, with no reference to a cultural and artistic dimension. The banality of construction detail used and the lack of cultural context ensures that any relationship between construction and architecture is missed.

*Constructing Architecture*, edited by Andrea Deplazes, should both dominate any previous material on the principles of construction and contribute to a refocussing of the role of construction and its relationship to architecture.

Deplazes is a significant force within current Swiss architectural culture. As chair

of architecture and technology at the Swiss Federal Institute of Technology in Zurich (ETH), and as partner of Graubünden-based Bearth & Deplazes, his teaching and building has dwelt on how construction-orientated thinking finally manifests itself in architecture.

'For me, designing and constructing are the same thing,' says Deplazes, going on to express the need for construction principle and architectural concept to be integral, and concluding that 'understanding construction means to grasp it intellectually after grasping it materially, with all our senses'.

From the outset, then, it is plain that this book is more than a compendium of known and current architectural and technological issues, but one with a clear intellectual

position which recognises its place within the continuum of ancient and 19th century European architecture. So it is not surprising to see reference to the ideas of Gottfried Semper, in his notable essays which explored the separation between material as a medium for meaning and its mass (or loadbearing character).

The origins of the book lie in papers and lectures prepared by Deplazes and his teaching assistants over a period of years at ETH. Formalising them within this book has ensured that the original research remains live with its distribution open to a wider audience.

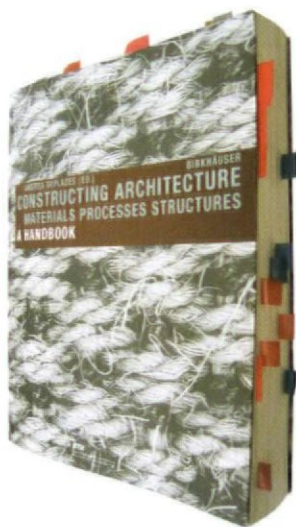
The book is organised in five sections: Materials; Elements; Structures; Selected Buildings; and Components, with each section containing theoretical and technical essays,

reference material and detail drawings. The essays have the character of lectures, which vary in presentation style, language and quality (from good to excellent).

Apart from Deplazes himself, and teaching colleagues such as Christoph Elsenner and Cordula Seger, noteworthy contributors include Martin Tschanz and Christoph Wieser (editors of the highly respected magazine *Werk, Bauen & Wohnen*), Roland Barthes (an extract from his early piece on plastics), and historian R A Moravánsky, whose 'The Pathos of Masonry' stands out as a highly articulate exploration of Semper's theories on tectonics.

While the projects illustrated in the essays are both contemporary and historical, with a wide range of references





from Scottish castles to Herzog & de Meuron, the technical essays use construction photographs and diagrams to clearly explain strategy and detail. It is typical of the attitude to learning that the technical commentaries often refer to the flaws in a given approach, warning the reader of the possible consequences of a particular approach to detailing. The last section of the book contains a comprehensive catalogue of construction typologies drawn in plan, elevation and section, and annotated in a clear and generic language.

Ten contemporary projects are selected and presented as case studies, and while their choice clearly reflects the architectural preferences of the editors (including three projects by Bearth & Deplazes and two

by Peter Märkli) they demonstrate, in each case, an architecture of both conceptual and constructional rigour, often with a holistic understanding of sustainability.

By starting with a single raw material, via the joining of different building parts, up to the finished building, this book succeeds in showing how much architectural expression depends on its constructional composition. And by offering a specific critique of architectural culture and demonstrating how some of the best contemporary projects have been made, it also provides a bridge between education and practice, between student and architect. In this way it will be a source of reference and inspiration to both equally.

*Stephen Bates is a partner in Sergison Bates*



## CRITIC'S CHOICE

*By Andrew Mead*

AJ readers know *Richard Weston* especially for his books on Utzon and Aalto, and his many contributions to architectural magazines. One theme in those books is the way that architecture can spring from, or allude to, natural forms, and this interest in nature's generative power has recently taken him in a new direction – as *Formations*, an exhibition at the Riverhouse Gallery, Walton on Thames, reveals.

Weston has been making digital scans from plants and minerals with surprising and beautiful results (*see picture*). Just as microphotography disclosed a world of hidden forms in materials that were taken for granted, so these scanned fragments become alluring, ambiguous landscapes – ambiguous, because it's often unclear if we are seeing something in extreme close-up or from a distant satellite. They let your imagination run loose.

The prints on show are high definition and many would enlarge to a considerable size. Their potential as decoration, whether in a home or an office foyer, is obvious. But Weston is already exploring other applications: on textiles, rugs, even ties. He talks about *Nature and Architecture* at the gallery on Thursday 27 October at 8pm, while his exhibition continues until 6 November ([www.riverhousebarn.co.uk](http://www.riverhousebarn.co.uk)).

One fundamental connection between nature and architecture comes, of course, in the stylised flowers and foliage that figured as decorative motifs when ornament wasn't outlawed. With increasing evidence that ornament is valued once again (AJ 06.10.05), there is a discussion on *Architecture and Ornament* at the V&A, London SW7, on Wednesday 2 November at 7pm. Speakers include *Adam Caruso* and *Farshid Moussavi* ([www.vam.ac.uk](http://www.vam.ac.uk)).

This discussion is part of the RIBA's joint programme with the V&A. Back in its Portland Place headquarters, the RIBA has a 'Norwegian Season', which includes an exhibition from 26 October, *Breaking Boundaries: Norwegian Architecture Showcase*, a talk on 26 October by *Snøhetta*, and another talk on 27 October by three younger practices. Will their work still be rooted in nature like the Scandinavian architecture Richard Weston finds so potent? For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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### Bedfordshire Vacancy

**Architectural Technician and a Cad Technician**  
 Vac ref 0510-006/7  
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My client has an exciting portfolio of long term projects, some of which run until 2031, within the Residential, Industrial and Leisure sectors. In addition they get involved in both Urban Planning and Graphic Design. The offices are based in an idyllic rural location which offers easy commuting from both Bedford and Milton Keynes. This is an ideal opportunity for an Architect or Senior Technician with good investigative and problem solving abilities coupled with Design skills and Document Control experience to join a lively, thriving practice. In addition a position exists for an enthusiastic Cad Technician who can offer support on a wide range of projects.

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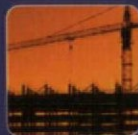


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#### Team Architects & No 2s - London

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#### Technical Architect - London

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# RD Recruitment

## Architectural CAD Technician

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Contract

Vac Ref: - 0509-47

My client has a small practice located in Lincolnshire currently seeking an experienced Architectural CAD Technician to assist with current projects. The practice is committed to providing cost-efficient excellence in design, procurement and customer service. In addition to larger projects my client undertakes small works less than £100K and one off houses in areas of Conservation & Restoration, Design & Build, Refurbishment and Remedial work.

## Architectural Assistant

Northamptonshire

Permanent

Vac Ref: - 0509-116

My client is a Top-100 prestigious House Builder based in the Northamptonshire area, which is looking to develop their existing team. Ideally educated to HNC level 1 with experience of Residential housing design, you will be reporting to a Senior Layout Designer and will be assisting with the designing and planning processes. You will be computer literate with AutoCAD skills and have an ambition to progress to a Layout Designer role. My client offers a generous benefits package which includes a profit related bonus, share plan and contributory pension.

## Senior CAD Technician

Warwickshire

Permanent

Vac Ref: - 0510-4

My client is based in Warwickshire and has been established since 1997. They run projects varying from £500K through to approximately £12million in Healthcare, Commercial, Refurbishment & Renovation and New Build sectors. They are currently seeking an MBIAT registered Senior Technician with 5 years experience, preferably in Healthcare. You will have experience of running projects and be able to work independently as well as leading a small team being responsible for 2 junior members of staff. My client is currently working Vectorworks on Apple Mac.

## Senior Layout Designer

Northamptonshire

Permanent

Vac Ref: - 0510 - 20

£30k + £5k car allowance

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## Part 2 RIBA Architect

Cheshire

Permanent

Vac Ref: - 0510 - 33

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## Part 1 & 2 Qualified Arch/Tech

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Vac Ref: - 0510-35

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## Project Architect

Yorkshire

Permanent

Vac Ref: - 0510-36

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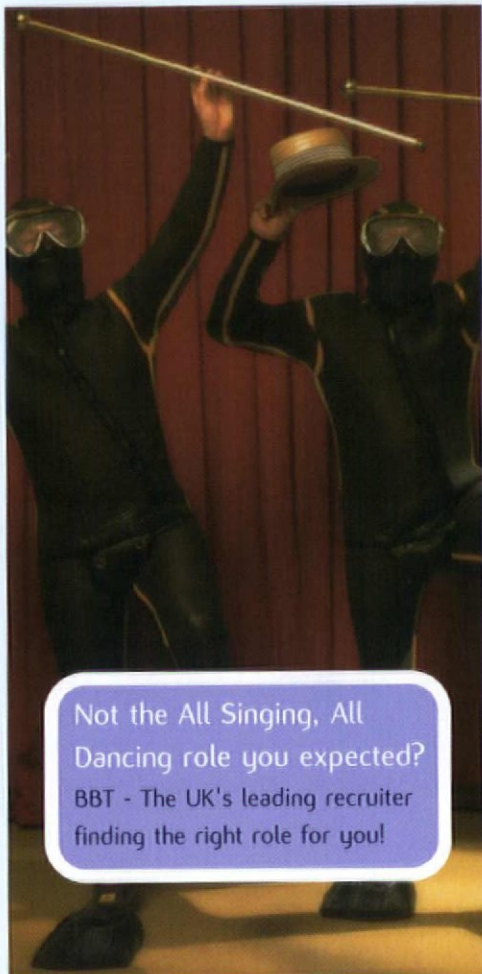
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## Architect

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### Architects (Part III qualified) Salary: £32k-40k Location: Central London

Looking to join a highly respected practice with an international reputation? Acting on behalf of our client, our aim is to attract the best! We are interested in hearing from Part III qualified Architects with previous experience on large hotel schemes. You will have a passion for design coupled with sound technical skills and the ability to lead a team. Knowledge of listed buildings would be a distinct advantage with a proficiency in Microstation essential. Ref: 55505

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A dedicated and enthusiastic architectural technician is required to work for a leading multidisciplinary practice who specialise in architectural/design services, project management and building consultancy. You will be involved with a diverse portfolio of projects, which includes Healthcare, Residential and Commercial. Applicants will be required to produce schedules, detailing from 1:2 to 1:500 and working drawing packages using AutoCAD. Ref: 55183



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## Architect 3 - 5 PQE £27 - £32,000 • Liverpool

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Contact Hannah Weaver on 0161 832 7577 or  
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## Senior Architectural Technician £28 - £33,000 • Cheshire

This highly reputable South Manchester/Cheshire based practice requires an experienced Senior Architectural Technician 3-5 years PQE, with good commercial experience and some exposure to the residential market. They need to be proven job runners and capable on site workers and proficient in AutoCAD. UK work experience is essential.

Contact Hannah Weaver on 0161 832 7577 or  
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## Senior Architectural Technician £30 - £35,000 • Manchester

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Architect  
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Ref: 10074

Architect  
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Ref: 10070

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Ref: 10067

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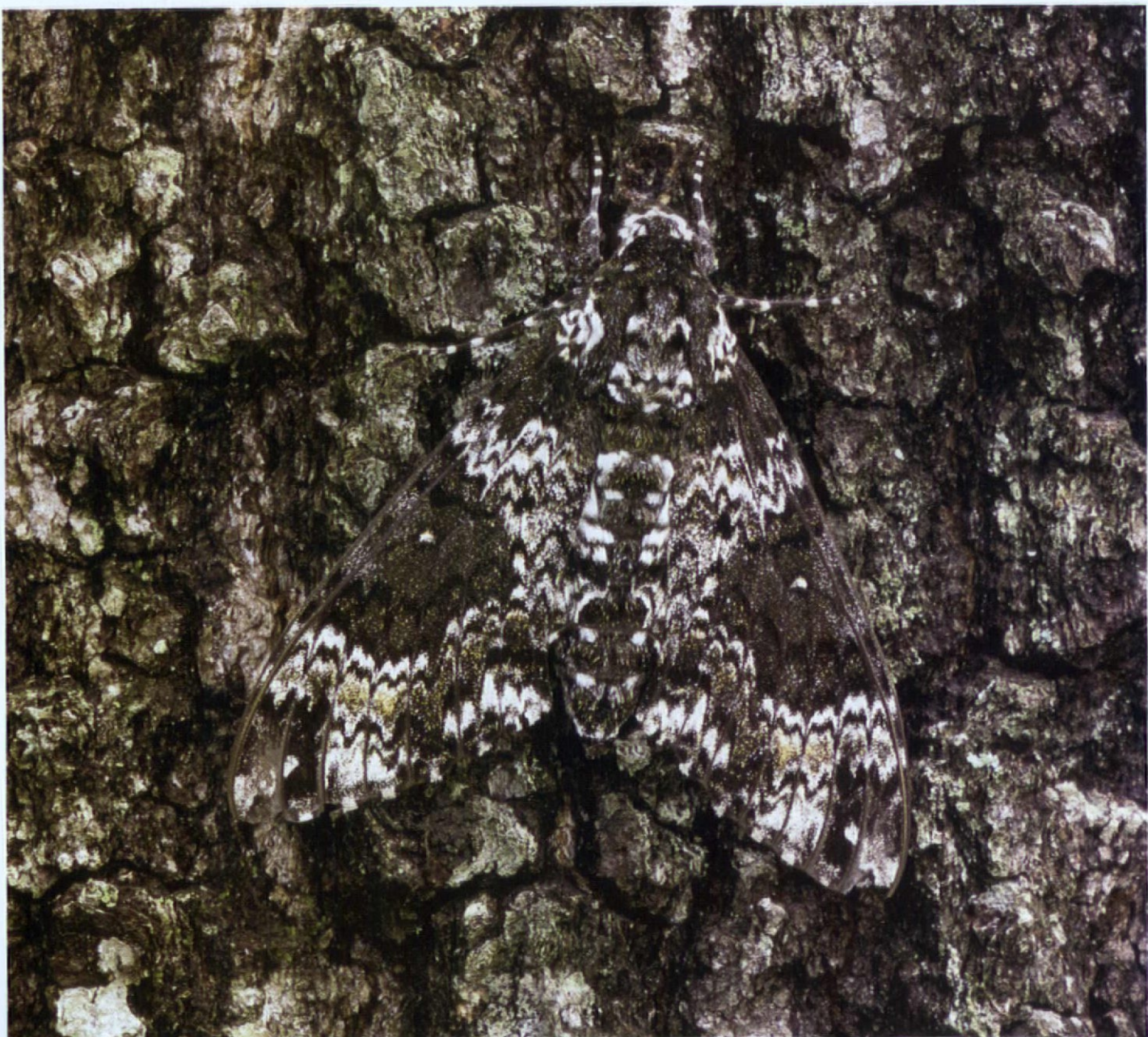
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You will be responsible for the management and delivery of the Townscape Heritage Initiative (THI) Douglas and its common funds, with the aim of securing lasting quality physical improvements to the historic and wider built environment of the village.

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

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

This post is jointly funded by Heritage Lottery Fund and South Lanarkshire Council and is temporary for 2 years.

Applications will be considered from those not wishing to work full time hours.  
**Ref: ER/PBC/10/2005**

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

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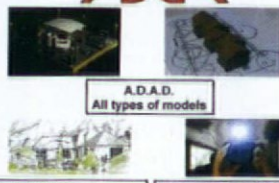
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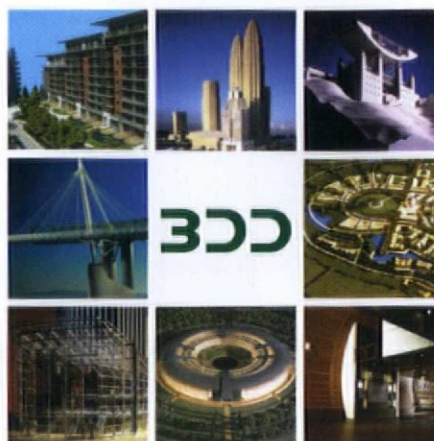
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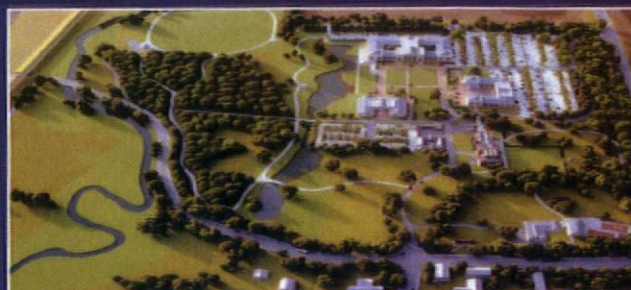
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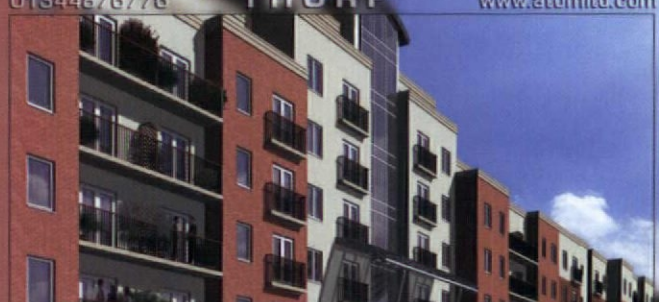


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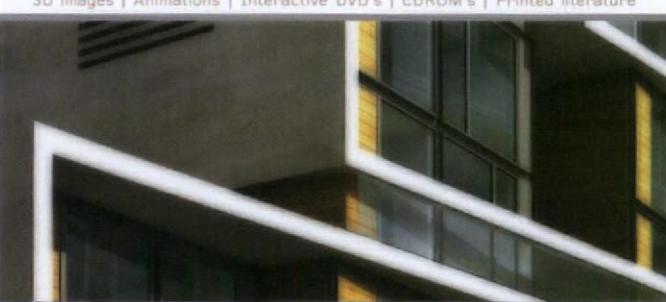
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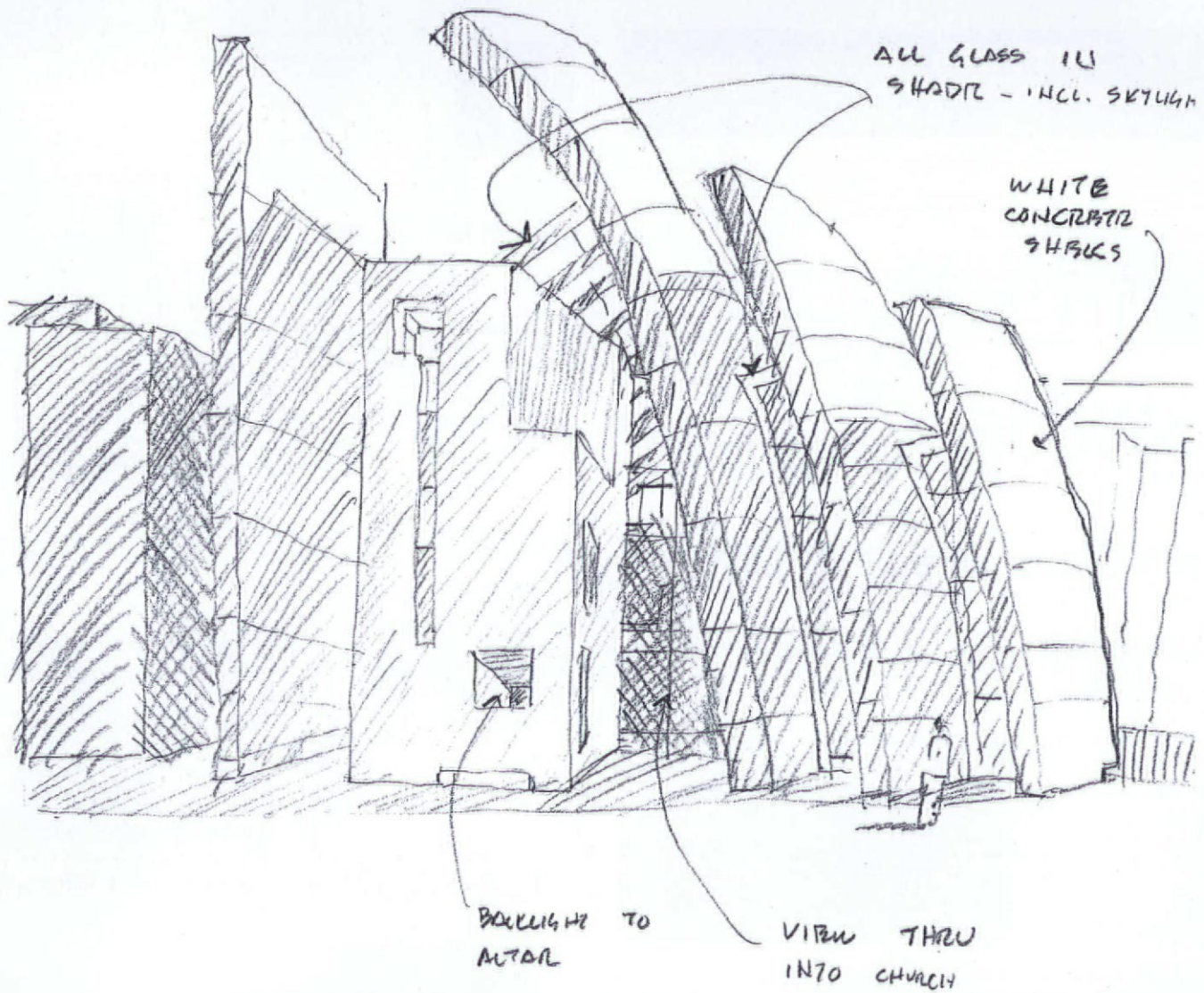
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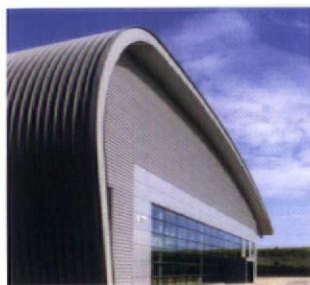
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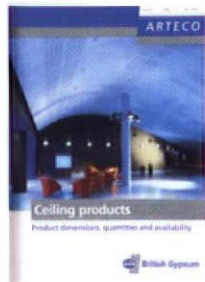
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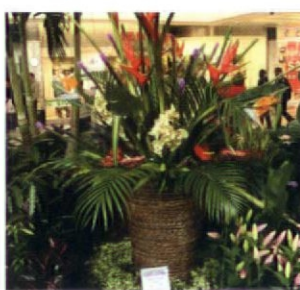
## BRITISH GYPSUM



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British Gypsum has published a new 24-page technical guide, designed to help housebuilders and developers facing stringent Part E acoustic standards for communal areas. The guide is downloadable on the internet at [www.british-gypsum.com/](http://www.british-gypsum.com/) residential or can be ordered by telephone on 08705 456123.

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