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

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

**Editor**  
Isabel Allen  
**News editor**  
Ed Dorrell (020 7505 6715)  
**Senior reporter**  
Richard Waite (020 7505 6636)  
**Reporter**  
Rob Sharp (020 7505 6770)  
**Technical and practice editor**  
Austin Williams (020 7505 6711)  
**Working details editor**  
Sue Dawson (015242 21692)  
**Reviews editor**  
Andrew Mead (020 7505 6717)  
**Art editor**  
Sarah Douglas (020 7505 6705)  
**Assistant art editor**  
Eiko Shimazaki (020 7505 6704)  
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**Editor, AJ Specification / Online**  
Ruth Slavid (020 7505 6703)  
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Cristina Esposito (020 7505 6716)  
**Managing editor online**  
Barrie Evans (020 7505 8609)  
**Editorial administration**  
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## THE BBC'S REPUTATION FOR ALIGNING ITSELF WITH TOP ARCHITECTS IS IN TATTERS

By Isabel Allen

When the BBC first unveiled its development plans it looked as though it was about to become one of the great architectural patrons of the 21st century. Here was a client grown-up enough for MacCormac; youthful enough for Foreign Office; and clever enough for Chipperfield. And here, too, was an organisation sufficiently enlightened to grasp the branding potential of great architecture, and to make a direct causal connection between the quality of its buildings and the creativity of its staff.

The latest twist in the BBC's fall from grace, the demise of its relationship with Richard MacCormac, is clear evidence that it has lost its nerve. The corporation's reputation for aligning itself with serious architects is in tatters. A relationship that was announced with great fanfare has turned into a public relations fiasco. And it is far from clear whether the BBC has remained loyal to the notion that the right kind of workspace will eventually repay itself by

making a positive impact on staff productivity and well-being. The break-out spaces that were designed to nurture the cross-fertilisation of ideas have been value-engineered out of existence. Staff morale, incidentally, cannot have been improved by the fact that many BBC employees first became aware of the latest turn of events when it was reported in the press.

The letter to the AJ from the BBC's chief operating officer this week (page 24) purports to 'reassure readers' by pointing out that the project is not too far over budget and only a little off course. Conspicuous by its absence is any expression of commitment to its architects; to the integrity of the buildings that are currently under construction; or, indeed, any mention of design quality at all. To deliver an ambitious building programme on time and on budget is a remarkable achievement. But there is little glory in sacrificing ambition to satisfy the criteria of timescale and cost.



## CONTRIBUTORS



David Wild, who writes about  
Mies van der Rohe in this week's  
Review section on pages 52-53,  
is an architect and author of  
Fragments of Utopia



Daniel Hopkinson, who  
photographed the Horse +  
Bamboo Theatre on pages 29-33,  
is an architectural photographer  
based in Manchester



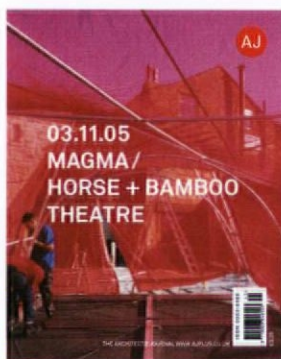
Kathryn Lewis, who looks at the  
implications of updating Approved  
Document B for fire safety on pages  
46-47, is an executive fire engineer  
with Hoare Lea Fire



## CONTENTS



### P. 18 ZAHA CAR



DANIEL HOPKINSON

### P. 29 HORSE + BAMBOO THEATRE



### P. 14 SNØHETTA

## NEWS

**6 – 7**

Weekly digest/online news

**11**

Scottish designer faces fraud charges over forgery allegations

**12 – 13**

A first look at *Fletcher Priest's* replacement to Mondial House, *Prince Charles'* pet hate

**18**

Top gear: the Zaha car

## AGENDA

**14 – 15**

Norse code: *Kjetil Thorsen* of Norwegian practice *Snøhetta* talks about the World Trade Center and his love of Margate

**16**

Worrying statistics: a report on the impact of stress on working architects is released

## ART & ARCHITECTURE

**29 – 33**

*magma architecture's* demountable tent for the *Horse + Bamboo Theatre*

**34 – 35**

Working Details: A tent structure for a mobile theatre

**37 – 44**

Vision 05 – art by architects

## TECHNICAL & PRACTICE

**45**

*Austin Williams*

**46 – 47**

Approved Document B: updating fire safety regulations

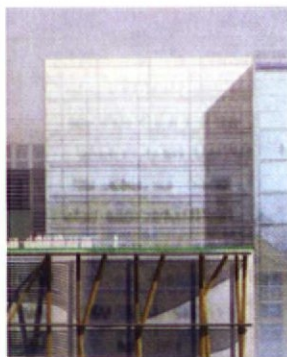
**48 – 49**

Arbitration

**50**

Legal/webwatch

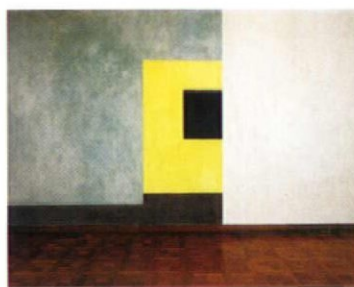




## P. 12 FLETCHER PRIEST



## P. 37 VISION 05



## P. 52 MIES VAN DER ROHE

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- Six breaking stories in a daily email alert

### REVIEWS

**51**

An exhibition studying church architect *Dominikus Böhm*

**52 – 53**

Uncovering the secrets of *Mies'* Krefeld Villas

**53**

Critic's Choice

### REGULARS

**20**

*Astragal* and *Hellman*

**22**

Opinion: *Will Alsop*

**22 – 24**

Letters

**27**

Student Showcase

**66**

Sketchbook: *Babak Sasan*

### JOBS & CLASSIFIED

**55**

The latest vacancies

**62**

Classified advertising





#### M2R PLANS TO GO DOWN TO THE RIVERSIDE FOR OLYMPICS

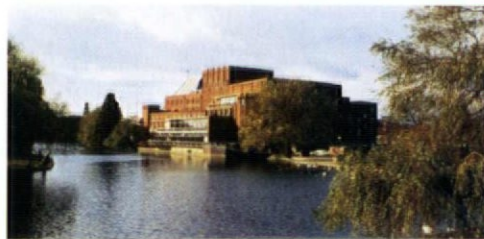
m2r Architecture is in discussions with mayor of London Ken Livingstone about a scheme to open up the north bank of the Thames in the centre of the capital in time for the 2012 Olympic Games. The Northwalk project would create new thoroughfares, public spaces, cafes (pictured) and ferry terminals along the river from Westminster to City Airport.

#### ZAHA IN FLAG FRACAS

Zaha Hadid has pulled off another Olympic coup by becoming the first architect to start an international dispute ahead of London's 2012 games. Hadid incensed the Cyprus Olympic Committee by including the flag of the self-declared Turkish Republic of Northern Cyprus in a visualisation of her new aquatic centre. Only Turkey recognises the 'breakaway' northern part of the island.

#### SMC SNAPS UP DTR:UK IN NEW TAKEOVER

The SMC Group has agreed to acquire DTR:UK. SMC announced the news of the takeover of the practice, which is based in Manchester, Liverpool, Leeds and Birmingham, last week. However, the deal is dependent upon the financial performance of DTR:UK and the amount paid for the company will depend on its financial performance up to 2008.



#### BENNETTS SET TO STAGE SHAKESPEARE REVIVAL

Bennetts Associates' plans for a £100 million overhaul of the Royal Shakespeare Company's Stratford-upon-Avon home have taken a major step forward. The architect has completed a feasibility study for the redevelopment, which argues for the retention of the site's 1932 Grade II\*-listed theatre, unlike previous plans by Erick van Egeraat, which recommended its demolition.

#### GREENS LEAP TO MARSHES' DEFENCE

London's Green Party has produced evidence it claims could save Hackney Marshes from being concreted over as part of the plans for the 2012 Olympics. The London Assembly's environmental lobby believes alternatives to the proposed car-parking provision for the Games could save green space and businesses.

#### FOSTER LOOKS TO THE EAST WITH MUSEUM

Foster and partners is rumoured to be designing a new museum for the Centre Pompidou and Solomon R. Guggenheim Foundation in Hong Kong. The new US\$400 million (£227 million) building would become a showpiece for the city's West Kowloon Cultural District – a 40ha waterfront arts and entertainment development.

#### COPPERGATE ROW CONTINUES

The controversy surrounding York's hugely contentious Coppergate site looks set to flare up again. York council's efforts to broker a deal between the different groups over the site's future, allowing for a new development for landowner Land Securities, look set to come to nothing, according to a source close to the negotiations.

#### CABE BACKS TOWER

CABE's Design Review Committee has backed Lifschutz Davidson Sandilands' proposals for a major new tower on London's South Bank. The design watchdog said there was much to commend in the scheme, which is being worked up for award-winning client Coin Street Community Builders.





#### JOINT SKYSCRAPER SCHEME UNVEILED

Carey Jones and Make, Ken Shuttleworth's practice, have revealed the first images of a joint mixed-used skyscraper scheme in south-west London. The pair have submitted a revised planning application for a 27-storey tower in Wandsworth – which will house commercial space and 646 homes.

#### FIRMS IN RACE FOR VELODROME

Bids to design the new velodrome facility for the 2012 Olympics in Stratford have been submitted to the LDA by the Richard Rogers Partnership with Mott Macdonald and KSS, and HOK Sport working with Martha Schwartz. They have been joined by Faulkner Browns, which was appointed last year to undertake a feasibility study for the cycling stadium (AJ 14.07.04).

#### PUBLIC BACKS DEMOLITION

The proposed replacement of the National Sports Centre at Crystal Palace has received overwhelming public support. The majority of those quizzed said they would like the 1963 Grade II\*-listed recreation centre to be redeveloped, the London Development Agency (LDA) said.

#### VIEWS 'MUST BE MADE CLEAR'

Royal Parks consultant Hal Moggridge has warned against the insidious effects of discrepancies in the current draft of the London View Management Supplementary Planning Guidance. A leaflet circulated by Moggridge late last week warns that the draft should be rewritten so that 'the defined views, and other important views, really are safeguarded for the future, while allowing for an intelligent disposition of fine new high buildings'.

#### SCHOOL TO BE KNOCKED DOWN IN REFIT

A planning brief to redevelop Pimlico School was ratified by Westminster City Council last week. According to a spokesman from Westminster City Council, the plan is to demolish John Bancroft's Brutalist building and replace it with something more modern. The building was granted a certificate of immunity from listing by the DCMS last year.

#### EH BACKS ST PAUL'S SCHEME

English Heritage has unexpectedly backed Jean Nouvel's scheme for a plot next to St Paul's Cathedral. The quango, which was expected to have concerns over the mixed-use retail and office project, is said to be impressed by Nouvel's proposed replacement for the One New Change site.



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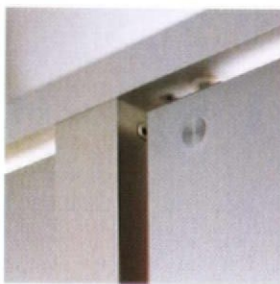
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Stephen McQuiston faces five charges of fraud after allegedly forging planning permissions

# PLANNING FORGERY CASE IN COURT

By Ed Dorrell

A Glasgow-based architectural technologist faces five charges of fraud for allegedly forging planning permissions.

The former senior council official is accused of drawing up schemes for unsuspecting members of the public, then faking planning documents.

It is claimed that Stephen McQuiston (*pictured*) would then tell clients that the council had given his schemes the green light, benefiting financially from the fraud.

McQuiston, 48, from Kilmarnock, denied all five charges when he appeared before the town's Sheriff's Court in October.

The allegations triggered a crisis in local councils, which have reviewed all building works from the past decade.

One local observer said there could be thousands

of faked planning permissions in the Glasgow area.

It is understood that at least two significant schemes, one for three houses in Kilmarnock and another for 14 flats in the neighbouring town of Coatbridge, have had to be demolished since the fraud was discovered.

McQuiston was employed by East Ayrshire council's building control department before leaving for reasons that are unclear.

Two of the charges relate to work carried out for a Glasgow couple last year. It is alleged McQuiston gave their builder fake building permits and planning permissions, for which he was paid £522.

He is accused of pulling the wool over the same builder's eyes on a separate project. On this occasion he allegedly faked

a planning permission from East Ayrshire Council for a house in Kilmaurs. He apparently gained £1,600.

It is believed the builder lost out to the tune of £25,000 after paying for foundations and preparatory work before the alleged fraud was discovered.

At least one council has urged members of the public who used McQuiston's services to come forward, leading to speculation that he could face further accusations.

There are also concerns over the safety of the design work he carried out. Officials are believed to be investigating at least one collapsed roof on a McQuiston scheme.

McQuiston will appear before Kilmarnock Sheriff's Court today (03.11.05) but is unlikely to face a full trial before Christmas.





1.

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2.

# PRINCE'S PET HATE LAID TO REST

By Rob Sharp

The directors of Fletcher Priest are no doubt glad that the outburst-prone Prince of Wales is wining and dining in US high society this week. At least he won't be in Britain to unleash another statement along the lines of his recent proclamation that the masses may start appreciating him 'when he's gone'.

Fletcher Priest might reasonably expect Prince Charles to wade in to its affairs because one of his pet hates – Mondial House, which nestles on the north bank of the Thames near London Bridge 'like a malignant carbuncle' – is set to undergo a transformation at its hands.

The AJ can exclusively reveal the look of Fletcher

Priest's replacement for Mondial. It's a fairly ambitious office scheme but, sadly, the project is unlikely to be praised for its intrinsic worth – it is far more likely to win positive headlines for finally putting to death the Prince's *bête noire*.

The site originally housed a brewery, which was bombed in the Second World War, and was then replaced by an international telephone exchange for the Post Office, designed by Hubbard Ford & Partners' London office in 1969.

It was this building, made of bush-hammered concrete with glass-fibre panels on the upper storeys, that attracted so many enemies. The lower two floors extend towards the river as a kind of podium on

which the rest of the former exchange sits. The building has been described as looking variously like a ship, a ziggurat, a giant typewriter, or merely as being 'intimidating'.

The Prince leapt on this critical bandwagon, singling out the 'dreadful' Mondial House for condemnation in his 1989 book *A Vision of Britain*. 'To me, this building is redolent of a word processor,' he wrote. 'I don't see that people want a perpetual view of a word processor when they find themselves living with them in the office or at home.'

In 1992, British Telecom announced its plans to close the exchange as part of the company's rationalisation of operator services and the site





3.

was bought by its current developer in July of last year.

Fletcher Priest's plans are to open up the front of the building – to increase the amount of light reaching the interior and take advantage of the building's prominent riverfront site. The original Mondial House had three basement levels and large foundations, and the lower floors once housed a fire station. Indeed, in this new scheme the concrete cladding of the ground floor is retained, saving about nine months of construction time.

However, Robert Adam – who held a fundraising dinner with Prince Charles at Clarence House last week – believes the new building is

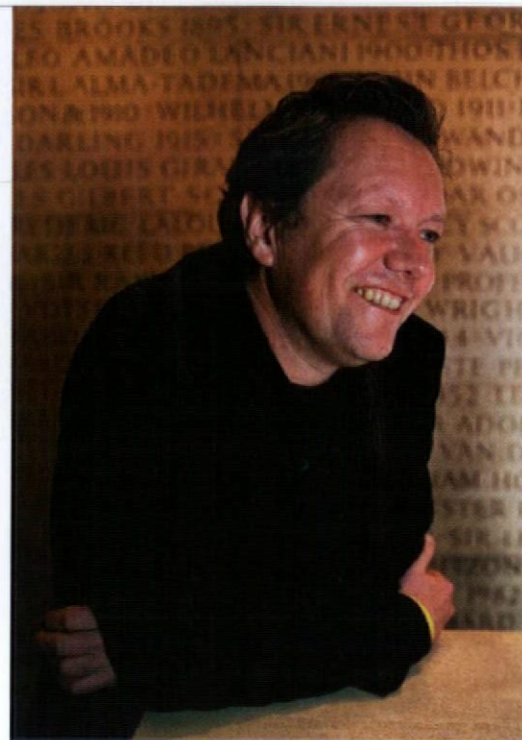
not a radical improvement on the previous structure. 'Deary me,' he sighed when presented with the building's riverside elevation.

'It's just a glass box with sticks on the front. It's out of the frying pan and into the fire. I wouldn't have thought the Prince of Wales would be in the least bit encouraged by a replacement like this.'

While this response could be seen as predictable coming as it does from a hardened Classicist, most others are likely to welcome the replacement, if only by using the backhanded compliment of 'it's better than what was there before'.

In that sense, Fletcher Priest really has nothing to lose.

1. The original Mondial House, dubbed a 'word processor' by Prince Charles
2. Fletcher Priest's plans will see the front of the building opened up to the river
3. A side elevation from the east



GUY DRAYTON

1.

# SNØHETTA: A NORTHERN LIGHT

By Richard Waite

With the exception of Niels Torp and Sverre Fehn, architectural talent has not been a major Norwegian export. The Beatles best summed up the country's image with: 'Isn't it good? Norwegian Wood.'

But one bright light piercing the 24-hour darkness is Oslo-based practice Snøhetta, which can rightly claim to have cultivated an international name.

Founded by Kjetil Thorsen (pictured above) and American Craig Dykers, the firm's reputation has ballooned following a number of key competition wins to design significant cultural buildings.

The then-unknown practice pulled off its first coup back in 1989 when it won the contest to design the huge new library in Alexandria, Egypt.

It was a job that took 13 years to complete, but it put Snøhetta on the map. As work continued in North Africa the firm landed other major wins, including the new cultural building in the World Trade Center redevelopment.

Other major successes were the Bergen National Academy of the Arts, Oslo Opera House and the £29 million Turner Contemporary centre in Margate, Snøhetta's only UK scheme to date.

Despite these impressive highs, Thorsen acknowledges that Norway's architectural scene as a whole is still underachieving and, where it flourishes, remains underpublicised. This lack of coverage is one of the reasons why Thorsen – and Queen Sonja of Norway – are currently in this country.

'There is a preconception of Norwegian architecture that we design small wooden houses tied down to the landscape,' Thorsen said.

'There may be truth in that. But things are changing.'

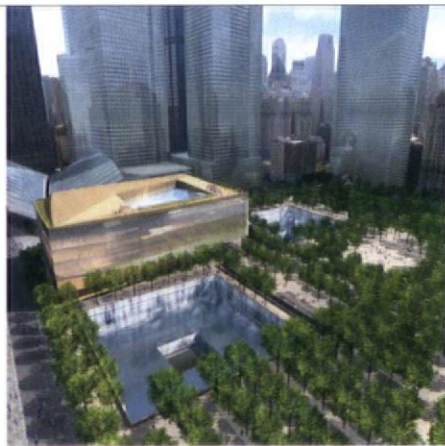
Unfortunately the lame exhibition at Portland Place 'showcasing' the country's up-and-coming hotshots does little to address this.

Even Thorsen appears unimpressed by the sad eight-board display.

However, he is a cheerful chap and, when he smiles, bears an uncanny resemblance to David Brent from the television comedy *The Office*.

That's where the similarities end. The 47 year old, who was educated in Graz, Austria, is warm and self-aware and has no qualms about admitting that Norway,





2.



3.

1. Snøhetta's Kjetil Thorsen

2 & 3. The World Trade Center cultural building, plans for which are constantly changing, will be linked to surrounding parkland

historically, has not mirrored the success of its Scandinavian neighbours on the world stage.

He said: 'Finland has had more media coverage because it has had the better architects. It is only right and reasonable that Finnish designers have been made more famous.

'But Finland has always made a conscious choice when it comes to architecture.

Norway is a generation behind.'

Nevertheless, Thorsen feels his 68-strong practice is well placed to change that. The firm's ethos of entering competition after competition continues to get it noticed.

Take the office's ever-changing World Trade Center scheme – a key cultural building on the globe's most scrutinised site.

Less than a month ago it was announced that the

two cultural elements of the scheme, the Drawing Center and the International Freedom Center, would be replaced with something else. Snøhetta's New York office is now engaged in 'reprogramming' and 'redesigning', yet one of the overriding design drivers, the centre's link to the parkland around it, is sure to remain.

The practice's typically Nordic connection with nature runs through all its work. Even the name 'Snøhetta' comes from a large snow-capped peak in central Norway that staff from the multi-disciplinary practice visit without fail every year.

For Thorsen, who was brought up on the island of Karmøy, water is also a major element in many of the designs.

'I'm fascinated by harbour cities around the world,' he said. 'Trieste, New York, Oslo,

Alexandria and Margate.'

The Kent scheme has been a particular favourite, especially because the practice won the job despite bending the rules.

According to the brief, the new Turner Contemporary gallery was to be built on the edge of the town. Snøhetta thought this would make the building anonymous.

The firm devised a split-site scheme with a sail-like structure sprouting out of the seabed.

'To win in England you have to break all the rules,' Thorsen said.

Again, the form of the main beach-based building takes its cue from nature.

He said: 'Where the shape comes from we don't know. However, everyone would say it comes from the water.'

Working in the sea has brought its own problems and

a prototype obelisk which was shipped in from Belfast and anchored to the site was washed away early in the year.

The ever-optimistic Thorsen says he was 'glad it happened' and that the firm will learn from the mistakes.

It appears Thorsen has fallen in love with Margate. He said: 'Margate is a fantastically melancholic place. It has a very distinct beauty. Marseille has similar atmospheres. Things that are falling apart are beautiful.'

Presumably he didn't mean the obelisk.



### HCL REACHES FOR THE SKY

Horden Cherry Lee has submitted plans for these offices at 30 Crown Place in the Shoreditch area of London. The 81m-high design comprises two triangular buildings of 10 and 19 storeys. According to the architect, the composition of these two structures into a 'dynamic sculptural form' creates a spiralling effect 'leading the eye skywards'.



## DO YOU FEEL UNDER PRESSURE?

By Ed Dorrell

Scientific evidence set to be unveiled today (03.11.05) will prove that almost all members of the architectural profession should be concerned about the possible damage their working conditions are doing.

The root cause of this is stress. According to PhD research by a psychology post-graduate, stress is more common in architecture than was previously thought.

Kate Sang's study is extraordinary. The Loughborough student's figures paint a picture of a profession on the brink of collapse.

Some 80 per cent of architects display some aspect of stress, her research reveals, while some 30 per cent are considering leaving the profession due to stress.

As you look around your office, there's a very good

chance that every one of your colleagues is feeling under the cosh. And that includes you.

But why? Sang said there are a variety of causes.

Unsurprisingly, one of the major causes of stress in the profession is the relationship between those managers and employees and the degree of autonomy allowed to architects.

This also relates to the amount of recognition 'foot-soldier architects' are given. It doesn't take a vast leap of the imagination to picture a 'young creative' getting stressed about other senior figures taking credit for their ideas.

'There is a sense that they are removed from the clients,' Sang told the AJ, 'and that they often do not have much of a relationship with the end users.'

'There ought to be more awareness at the start of the

seven-year training course of just what it is an architect does. There is widespread frustration among architects that they are not designing the next Gherkin.'

The other area that triggers upset in the profession is the age-old problem of pay, hours of work and job security.

One final, and perhaps surprising, conclusion is that architects worry about what other people make of them.

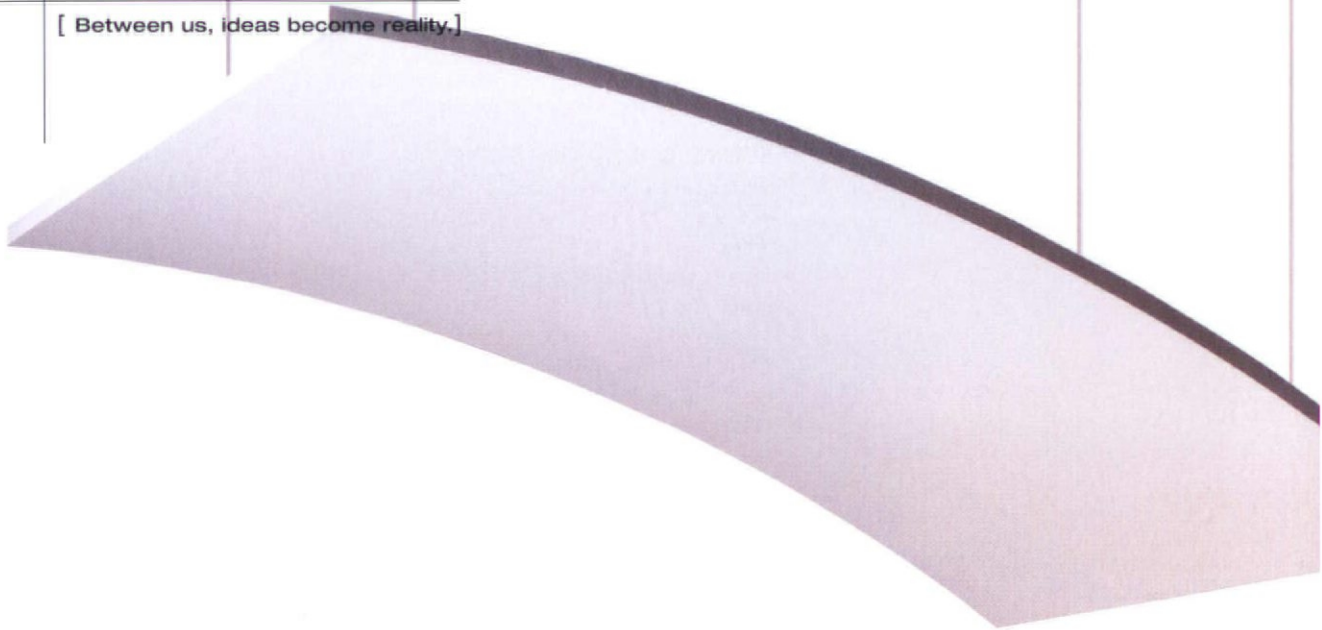
'Because architects are quite badly paid, they think that they rate a long way down the food chain of professions,' Sang said. 'This does not make what they are doing look good.'

And this seems the most compelling evidence that there is something very wrong. Worrying about the opinions of others is not something one could have associated with the age-old 'arrogant architect' stereotype.



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#### HADID HITS THE ROAD

Zaha Hadid has dreamed up this two-seater city car for American art dealer and friend Kenny Schachter. The zero-emission, hydrogen-powered Z.Car is made from a lightweight carbon-fibre composite and boasts a short three-wheel base to reduce parking space. Depending on the speed, the angle of the 'passenger' pod can be adjusted. At low speeds the pod sits up in a higher position, giving the driver a panoramic view of the street. On the motorway the cockpit sinks, shifting the point of gravity closer to the road. According to a spokesman, the shape of the car 'reflects the organic language of the practice'.  
*By Richard Waite*





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*'We've been building up the trust within the industry that was lost a few years ago – and then this happens. It was a bit of an own goal'*

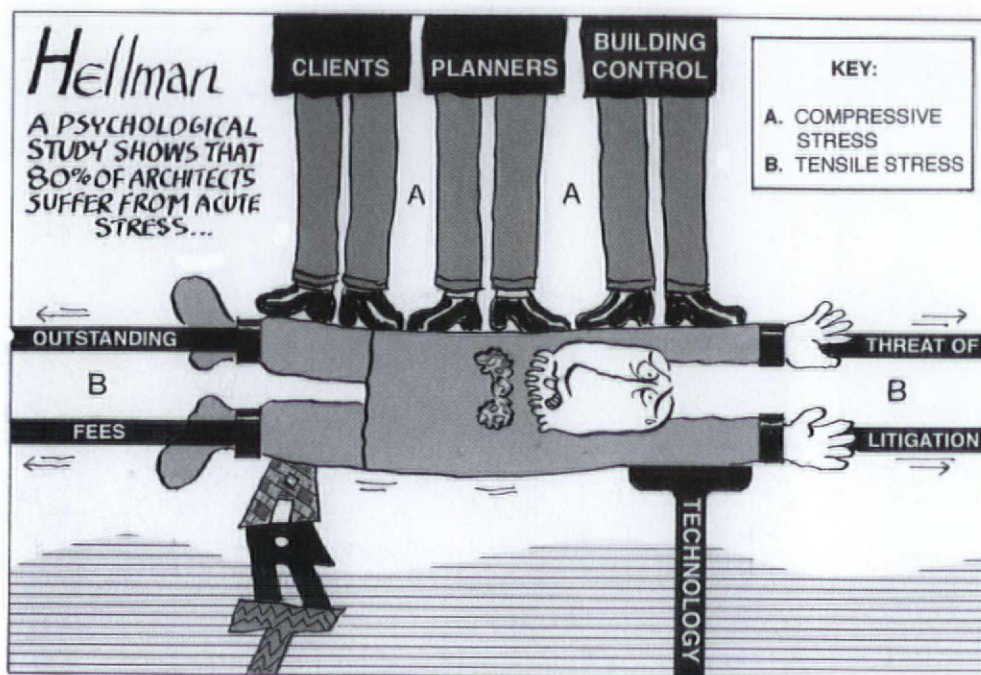
Rab Bennetts on the Scottish Parliament winning the Stirling Prize. *Camden New Journal*, 27.10.05

*'The problem isn't that modern British architecture is worse beyond the M25, it's that it's the bloody same'*

Tom Dyckhoff. *Times*, 25.10.05

*'I know many doctors or lawyers who work for charity, but I never see many architects doing it'*

Shigeru Ban. *Guardian*, 31.10.05



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#### A WONDER-FUL WORLD

It's not every day that one gets an insight into the musical tastes of architecture's leading lights but Astragal got a rare treat last week. While out shopping for trainers (all those canapés take their toll you know) and being subjected to Capital FM over the shop's PA, Astragal's ears pricked up when the DJ broke in to announce 'a very special request from the **Richard Rogers Partnership**'. What popstastic treat would this be? *Wonderwall*? *Build Me Up Buttercup*? The airwaves then bristled with the driving bassline of **Stevie Wonder**'s funk classic *Superstition*. Seven years of bad luck Richard? Let's hope not, for your sake.

#### PUSHED ASIDE BY PETER

News reaches Astragal that editorial staff at the esteemed

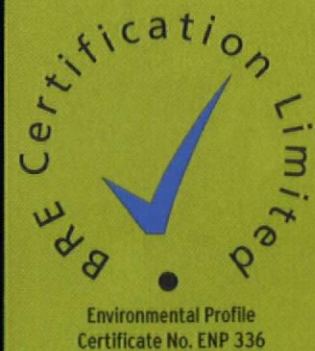
gentleman's journal *Esquire* have been having long and tortured meetings about how, and indeed whether, to tackle a subject as serious as **Will Alsop**. This might come as something of a surprise to those who accuse Will of dumbing down in the interests of popular appeal but begins to make more sense when you consider that he was actually scheduled to appear in next month's *Esquire*, but was ousted by... **Peter Andre**. Fresh from his nuptials to glamour model **Jordan**, Andre was in pensive mood and apparently spent much of the interview pondering the word 'thumb' and how it begins to sound funny if you say it over and over again. (Happily, Astragal can report that an *Esquire* journalist was present on a recent press trip to The Public,

Alsop's new arts complex in West Bromwich, so Will may have his moment in the sun.)

#### POLAR OPPOSITES

The Evelina Children's Hospital in Westminster, which opens for business this week, may have put **Hopkins** in the running for all manner of design prizes but the architect's geographical knowledge is somewhat less impressive. Having named each floor of the hospital after a different environment, such as savannah, forest, and mountain, it named each department after animals common to the region. Except somebody put the penguin section in the Arctic. As every schoolchild knows, penguins are only found in the Antarctic. As punishment, Hopkins can now expect a letter from every smart-alec child that ever uses the facility.





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COVERING THE WORLD





## FRIGHTENINGLY, WHEN THE PRISONERS WERE INVITED TO DRAW A BETTER PRISON FROM THEIR OWN PERSPECTIVE, THEY DREW THE BUILDING THEY WERE IN

Can life be improved by architecture? This question is rarely asked and never answered. We all know the answer is *yes* it can; but how effective can it be?

I have just spent two days in prison working with long-term inmates to explore possible new prison models. In the particular institution I visited there is no architecture. Within the perimeter wall is a collection of buildings that house 400 prisoners. You could suggest that they are highly functional and that is all that is required of a prison, but the structures are not even particularly practical.

Each cell is tiny and, considering the occupants spend 12 hours a day locked up in them, they should be more humane. Can you imagine lying on a short bed staring at a WC, a wash basin and one small window that does not even open properly and has been glazed in polycarbonate that has been sandblasted – rendering it translucent rather than transparent? Unwittingly, the revolting condition of the cells has become a part of the punishment. We must remember that prison is the punishment and not the conditions and treatment therein.

The cells are grouped in blocks of approximately 100, with associated areas within (associated areas are really recreation and mixing spaces). These spaces contain table tennis, pool tables and table football, as well as an ironing board. This is an area that tends to be noisy, and therefore can be a source of intense irritation to those who wish to be quiet. A lack of tables means that when the food arrives – on heated trolleys from what can be a long distance – it has to be eaten sitting on the bed, thus avoiding any social or civilised conversation while dining.

The grounds have no trees, except for an area that the prisoners never see, let alone enjoy. I could expand further on the awfulness of the situation but I won't – except to say that the work programmes are boring and the pay is bad.

Frighteningly, when the prisoners were invited to draw a better prison from their own perspective, they drew the building they were in. They had become institutionalised. Slowly, through drawing and discussion, new horizons began to emerge.

What if the blocks of cells were smaller? How small? Say units of 12 cells per block. Perhaps in such relatively small numbers they could have their

own sitting room with cooking and dining facilities. Perhaps recreation would take place in a 'club' as opposed to spaces immediately outside their cell. Why not more useful work that could lead to a qualification? Horticulture and growing food is a good example. Longer-term prisoners showed a great interest in watching things grow and tending to plants. This would aid awareness of seasons, so that time is demonstrable. Eating together around a table promotes a sense of social behaviour. The provision of shared facilities with the surrounding community allows a sense of interconnection with the world. All of these things would give a much greater degree of reintegration with the world when the time comes.

Time is felt more vividly in this environment than anywhere else. Eighteen years of incarceration can ensue from a reckless five-minute period. To dwell upon these contrasts is a major source of concern. The prison should allow a future to be constructed while a past is laid to rest.

Architecture has a role.

*From a desk in room 523  
in a hotel in Zagreb  
Email [ajcolumnists@emap.com](mailto:ajcolumnists@emap.com)*



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## BBC ADMITS TO BUDGET AND SCHEDULE PROBLEMS...

I am pleased to reassure your readers that the Broadcasting House rebuilding project has not doubled in cost.

The project is proceeding well. Some of the building is already completed. Radio 2 moved in recently to its new home within the development and other parts of BBC Radio will follow soon. The building element of the first phase of the project is running behind schedule and has cost £20 million more than its budget but there are many more elements to the project and another five years to run before overall completion.

We are aiming to take steps to address both of these issues during that time.

*John Smith, chief operating officer, BBC*

## ... AND APPARENTLY FINDS GOOD DESIGN A TURN OFF

I'm greatly disappointed to read that Richard MacCormac will not be completing the BBC's flagship project at Broadcasting House (AJ 27.10.05). This is a project that promises so much, with the sections completed to date suggesting a work of great quality would emerge. This is on the back of the corporation undermining David Chipperfield's project in Glasgow and having apparently gone cold on Foreign Office Architect's proposals at White City.

Completed work by MacCormac, Chipperfield and Foreign Office would greatly enhance the BBC estate. So why has the BBC failed to deliver on its commitment to architectural patronage and quality?

*John McAslan, John McAslan + Partners*

## DON'T DISMISS THE WORK OF THE BEDALES OLD SCHOOL

I would like to write and correct some of misconceptions contained in Kenneth Powell's article on Walters & Cohen's work at Bedales School (AJ 20.10.05).

May I firstly say that this is a significant and magnificent project and I have no doubt that congratulations are due to all.

Jon Barnsley, who was the founding partner of our practice, Barnsley Hewett and Mallinson, died last year and is

much missed. His memorial service was, quite fittingly, held at Bedales School itself. This remarkable man helped Bedales with something in the order of 60 different projects between the late '50s and the early '80s, finishing with its ADT Centre building.

There is an implication that the Arts and Crafts foundations of Bedales School were ignored by Jon. Nothing could be more inaccurate or hurtful. Jon's father was Edward Barnsley, who himself taught at Bedales. Edward, one of this country's most important furniture makers and designers, set up his workshop a short distance from Bedales School. When Edward was no longer capable of sustaining the workload required by his shop, Jon also took on the mantle of designing furniture. He did this in the twilight hours and I and my fellow partners took several years to find out that he was actually doing two jobs at once.

Jon was the 'architect of choice' for many of the most influential headmasters in this country. He worked firstly with John Ounstead at Leighton Park. Eric Anderson then fought a dramatic battle to have Jon appointed to Abingdon. Such was the school's faith in Jon that Eric's successor, Michael St John Parker, refused to consider any other for all their major buildings for his tenure as headmaster of some 27 years.

There is a tendency to judge by today's standards what we did yesterday. While we look at the magnificent new buildings at Bedales worth many millions of pounds, the independent schools sector in the 1950s was, for many, impecunious and only just beginning to deal with vast tracts of inadequate facilities. Jon responded to that challenge and it is possibly because of his extraordinary attention to the need for cheap, careful buildings that many schools are still in existence today.

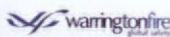
Jon Barnsley was an exceptional individual whose greatest quality was, possibly, that he was never heard to criticise or be angry with anybody unless it was for prejudice or ignorance. His reaction to the description of his work at Bedales as 'depressingly mechanical' would have attracted at the most a small shrug of the shoulders. But it would have hurt.

*John Cahill, Barnsley Hewett and Mallinson*



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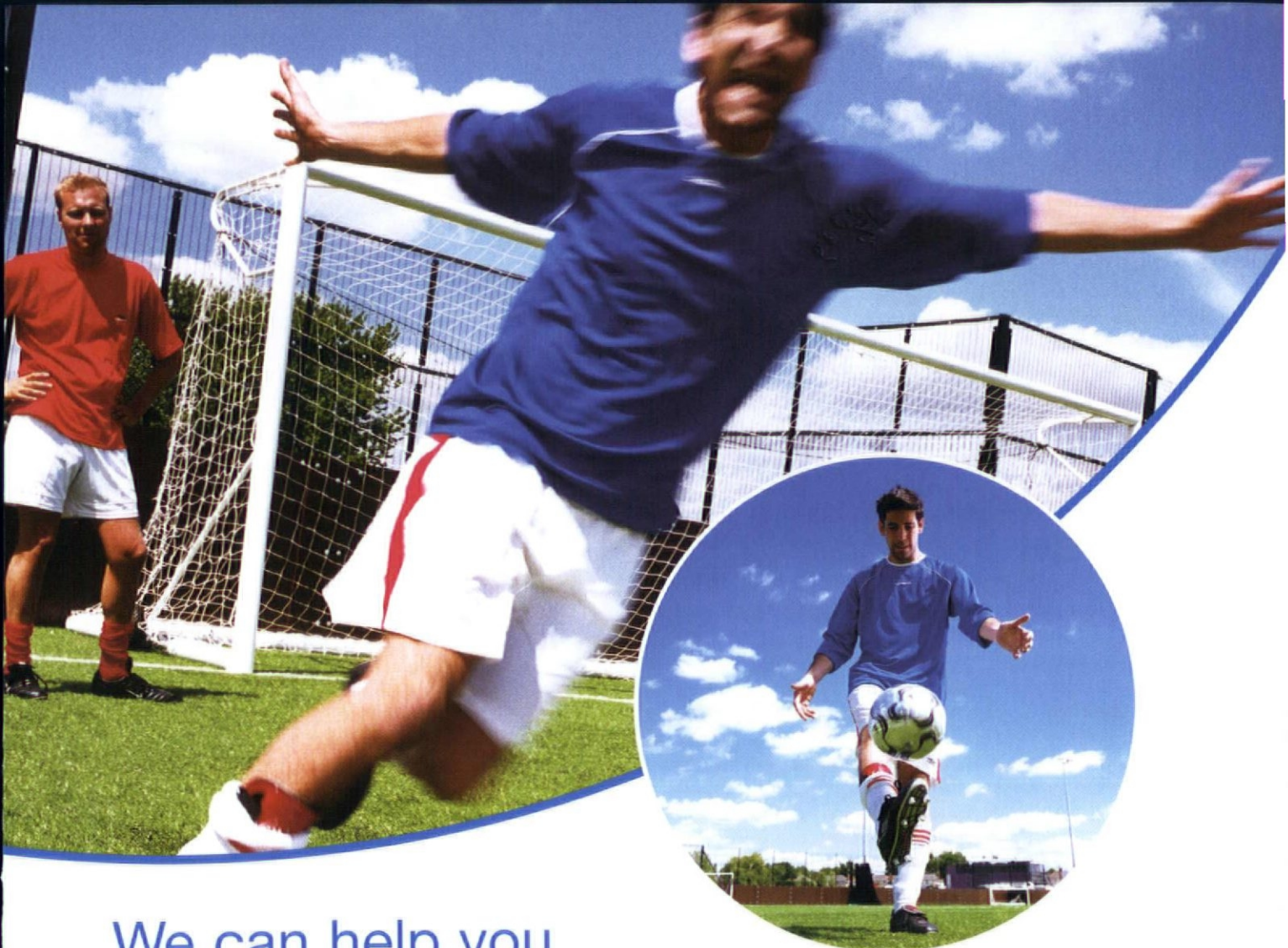
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## LETTERS

### WE CAN DO REGENERATION AS WELL AS THE GERMANS

Yes, the German approach to post-industrial landscapes is enlightening and there is much we have learned. However, to say we are unable to 'grapple even with such a self-evident reality as the existence of the River Thames' and that 'the regeneration of the Thames Gateway is dependent on purging the evidence of its own industrial past' is wrong (AJ 27.10.05).

We, with our clients and stakeholders, are preparing a series of environmental infrastructure plans for the Thames Gateway. These take forward the government's intentions to recognise, protect and enhance the natural and historic heritage of the area and allow it to be regarded as the functional green infrastructure needed to create a positive sense of place and enhance quality of life for local communities.

They do, as you suggest, 'establish a structure that provides a coherent vision but allows individual initiatives to thrive'.

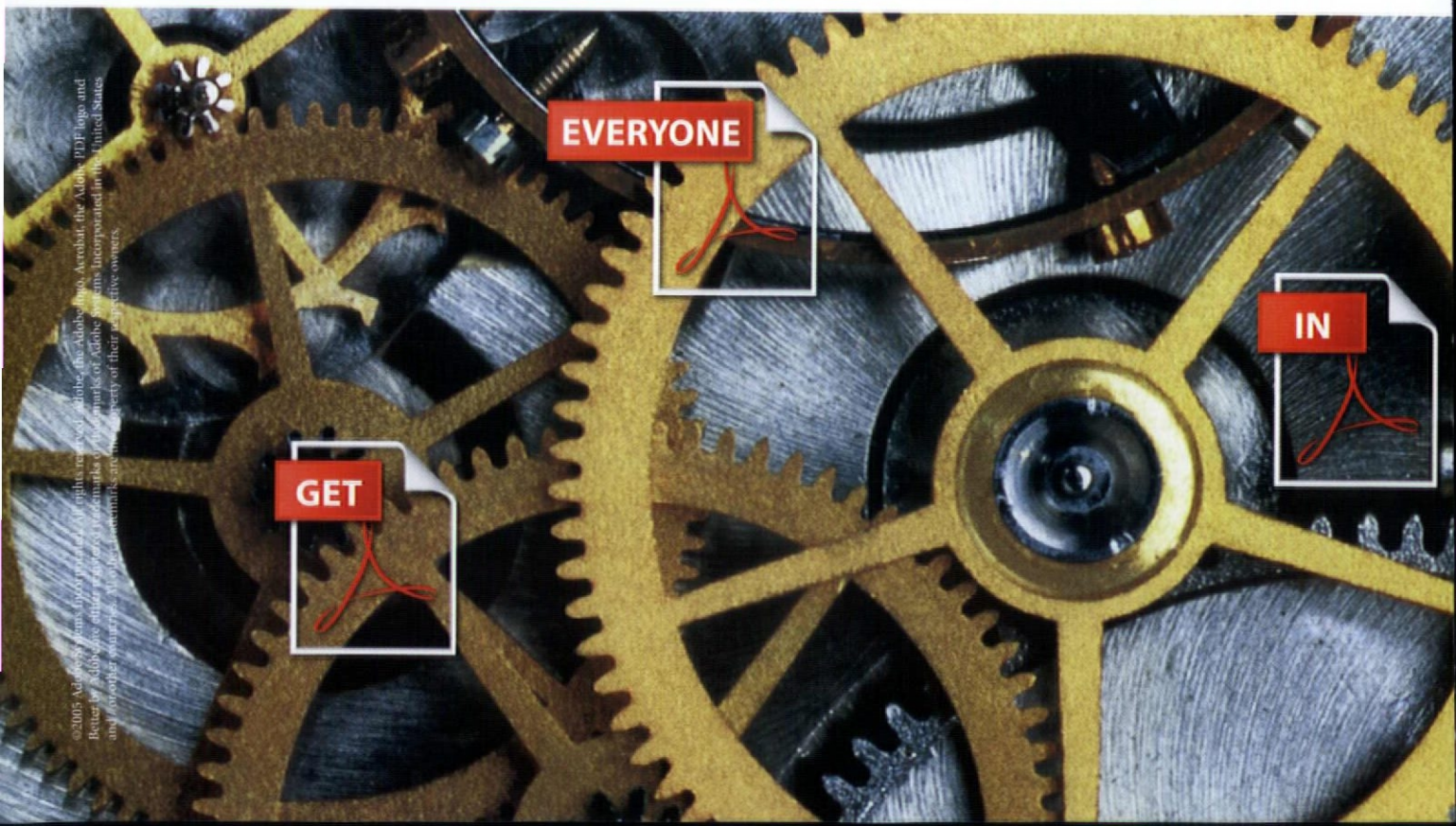
Where you are right is that it needs powerful leadership.

*John Hopkins LDA Design*

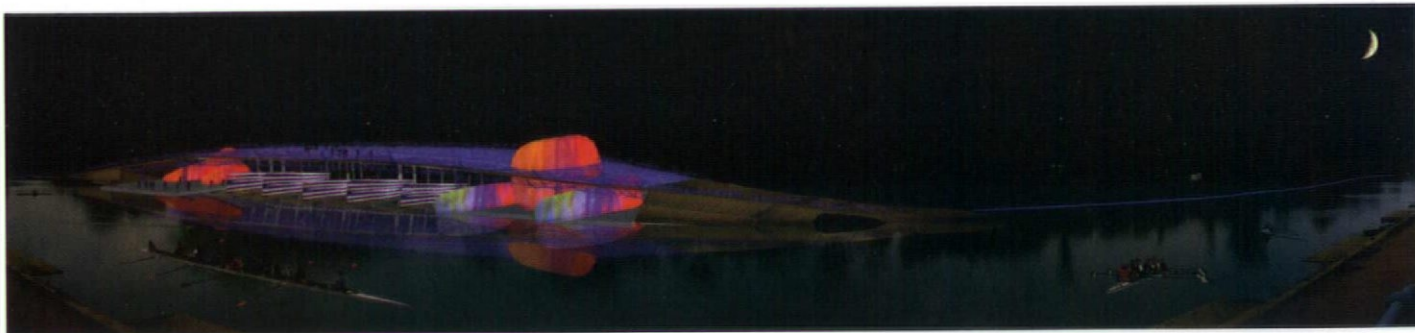
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### 40 UNDER 40 GOES TO MANCHESTER

The AJ Corus 40 Under 40 exhibition opens at Manchester's Urbis on Wednesday 2 November, in the ground-floor exhibition space. Urbis is open 10am – 6pm Tuesday – Sunday each week, and the architects' work will be on display until 19 November.





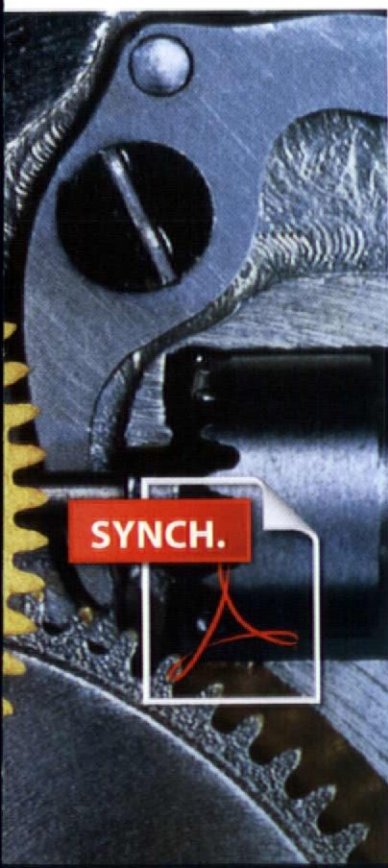


Nick McGough designed this boathouse during his first year in Diploma Unit 5 at Oxford Brookes. The structure rises from the existing towpath on a bank of the Isis, stretching more than 200m in a gentle arc. The boats are stored on floating pontoons under the arc, with fibreglass pods at either end. The roof comprises a walk-on surface of fibre-reinforced polymer composite with a transparent polyurethane non-slip bead coating. This surface is supported by a randomised steel space-frame from which uplighters wash both the structure and the surface in blue light.



#### STUDENT SHOWCASE

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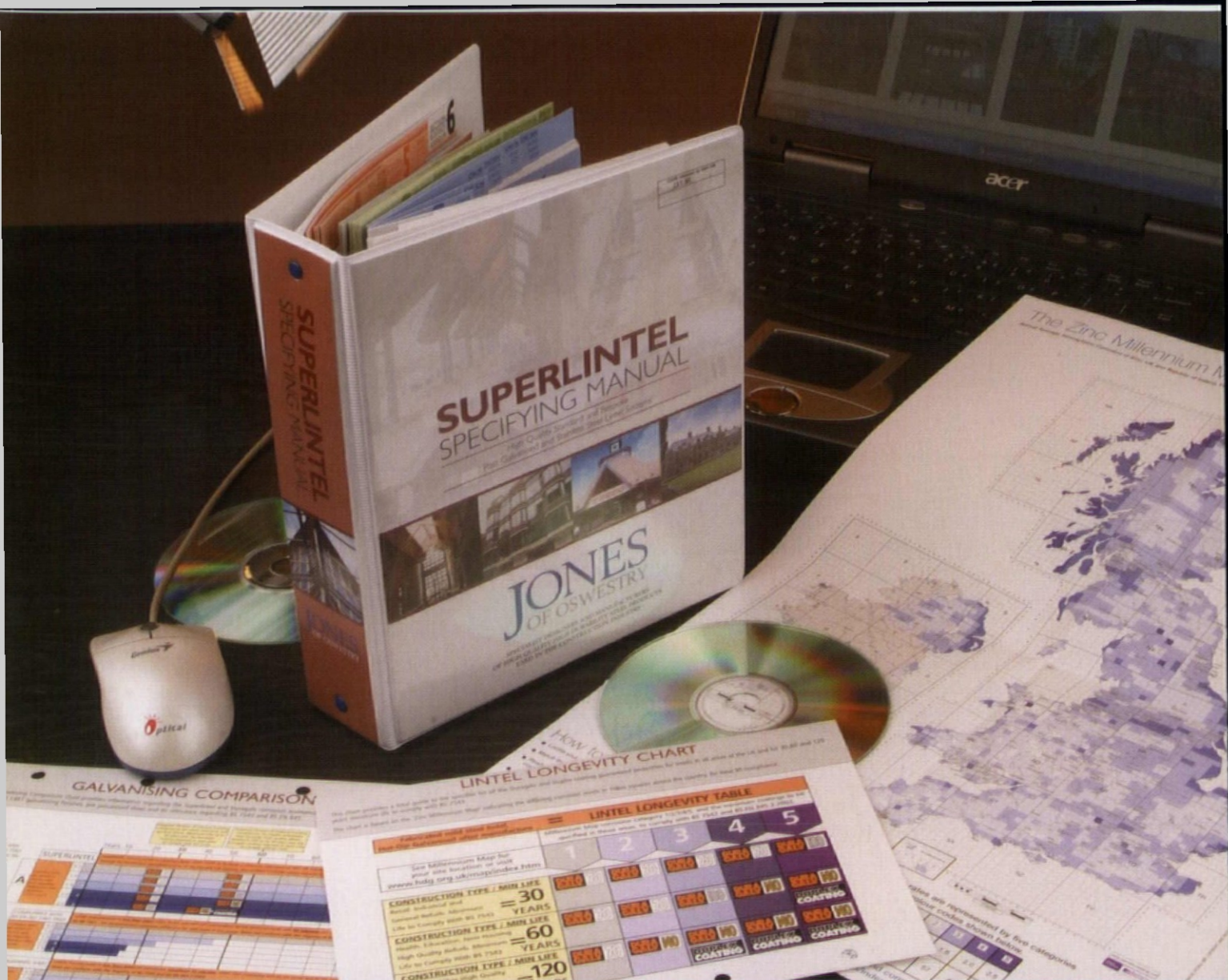
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# **MAGMA/ HORSE + BAMBOO THEATRE**





## A MAGICAL OBJECT THAT HARKS BACK TO THE STRANGENESS OF THE TRAVELLING CIRCUS OR THEATRE SHOW

*By Susan Dawson. Photography by Daniel Hopkinson*

On a bright Sunday morning a large truck rolled into the main square of Hebden Bridge, West Yorkshire. The Horse + Bamboo Travelling Theatre had arrived to take part in the town's festival. The back doors of the truck opened and the cast pulled out some light aluminium sections. They laid them out on the ground, connected the ends together, fitted six frames on top and covered them with an outer layer of bright red fabric and an inner layer of opaque fabric. A timber floor was laid on the inside and furnished with some simple raked benches. In 90 minutes they had erected the pPOD, their new mobile theatre. And, as you can see, this is no ordinary fast-track camping tent; like the theatre company that uses and works in it, it has a dynamic, almost magical quality.

The Horse + Bamboo Theatre is a touring company that has developed a unique way of staging contemporary masked and puppet theatre. At first, the company travelled around the UK and Europe in a horse-drawn wagon – hence the name – but as success grew it found a permanent base in Lancashire. What was now needed was a mobile theatre that the company could use on tour in villages and small towns to present small shows with audiences of up to 35 people. And, as the brief explained, it should also be 'a magical space and object which linked back to the strangeness of earlier travelling circus or theatre shows'.

Based on this unusual brief, Martin Ostermann, of the Berlin practice magma architecture, working with structural engineers Florian Förster and Ian Leaper, both from the Manchester office of Buro Happold, developed a design for a

mobile structure which creates a strange and elusive appearance in scale, form and material. The geometry of the structure comprises six rectangular frames that are twisted around an imaginary axis; as a result, the side walls are distorted into doubly curved planes without the use of curved members. The twisted frames are linked by an outer layer of fabric that follows the curved hyperbolic paraboloid shapes.

This outer fabric, made of PVC-coated polyester sheeting, is a weather-resistant yet translucent skin, like a veil. It is perforated with microscopic holes that allow glimpses of the inner tubular frame and structure. Because of the size of these holes in relation to the surface tension of raindrops, water runs off the fabric without penetrating it. The fabric is stretched tight over the frames and provides lateral stability in the longitudinal direction. Wind forces are resisted by the double curvature of the wall structure.

The inner fabric forms the opaque enclosure to the auditorium and stage. It hangs from a series of curved inner frames – of aluminium tube – that also stiffens the corners of the outer frames and provides stability in the cross direction. The floor of the pPOD, 5 x 7m, is a demountable aluminium frame supporting plywood floor panels. The floor plate tapers to a ramp at the entrance to allow wheelchair access. The fabric entrance door is simply closed with strips of Velcro.

Artificial lighting is suspended between the inner and outer fabric. By day, the pPOD appears solid but when the lights are turned on it changes into a translucent glowing form.

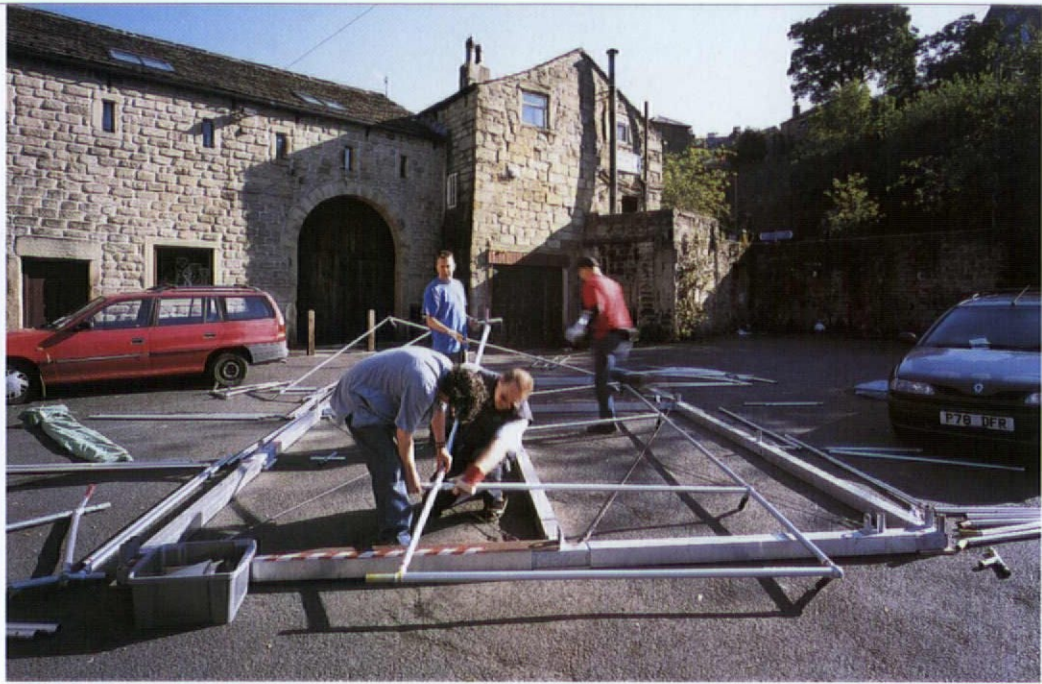








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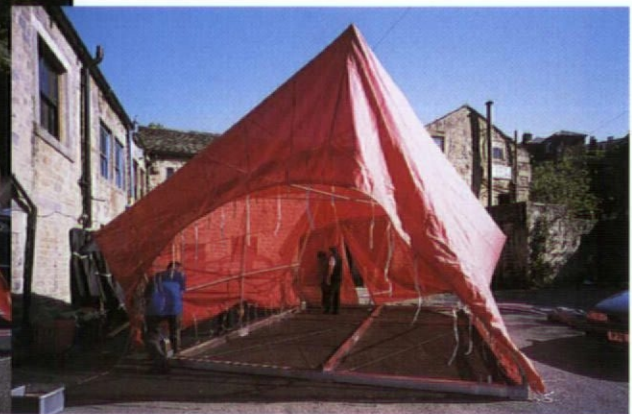
1. The pPOD is ready to be unloaded from the truck

2. The floor of the pPOD, a demountable aluminium frame, is laid on the ground and fixed together

3. The main structure - six twisted rectangular frames of 40mm diameter aluminium tubes - is slotted into sleeves welded to the floor frame. The node connections are colour-coded to speed up installation

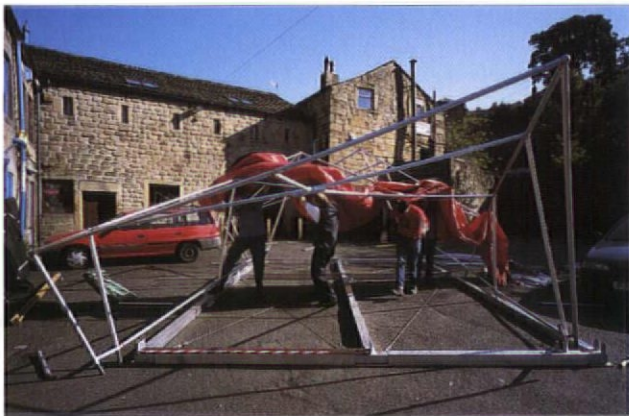


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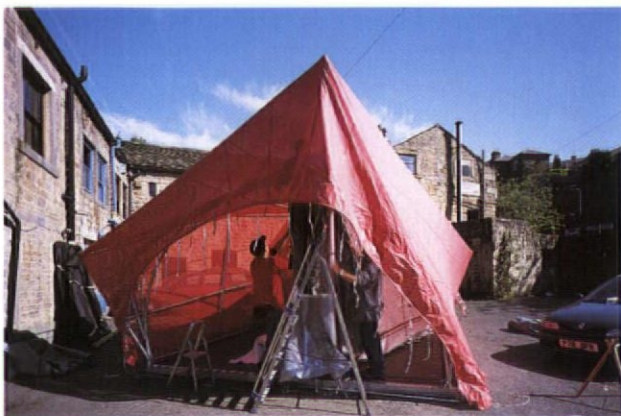


3.

4 & 5. The outer layer of fabric, red PVC-coated polyester sheet, is pulled over the rectangular frames. The frames are then raised to their final position and the fabric is secured at the base. The ply floor panels can now be installed

6. The inner layer of fabric is fixed to a secondary, inner framework of curved aluminium tubes

7. In 90 minutes the pPOD is installed and ready for customers



6.



7.

## Credits

### Architect

magma architecture, Berlin  
Martin Ostermann

### Structural engineer

Buro Happold, Manchester  
Florian Förster, Ian Leaper

### Suppliers

*Tent manufacturer* Lanco, Hannover;  
*floor manufacturer* Thein & Rios, Berlin



## A TENT STRUCTURE FOR A MOBILE THEATRE

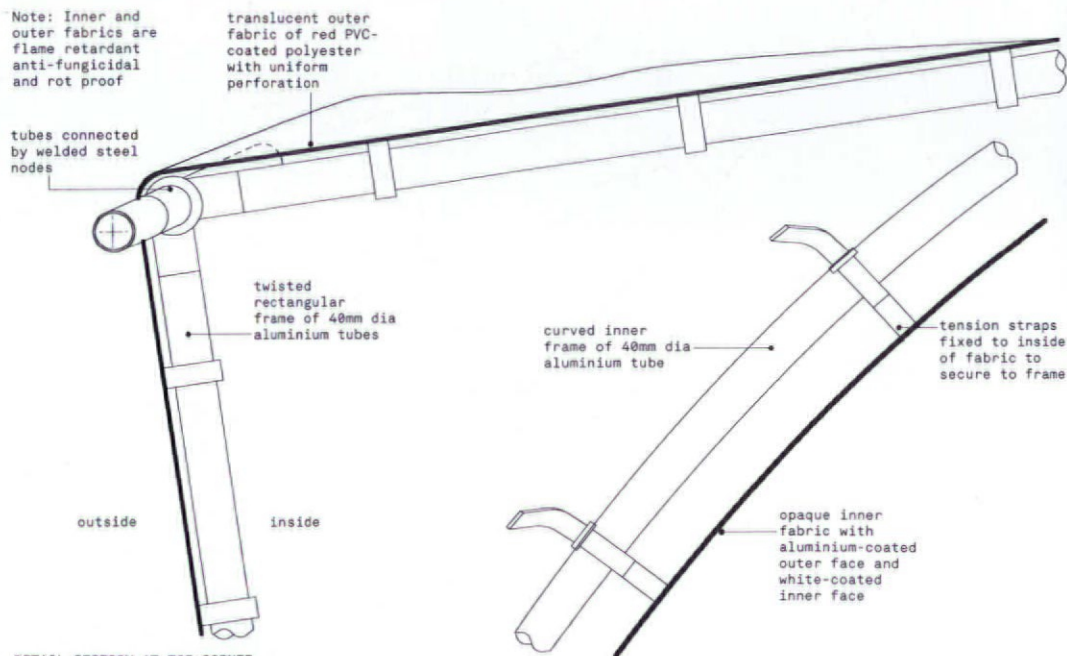
The pPOD mobile theatre has a floor frame of 100 x 100mm rectangular hollow aluminium sections fitted together and set to correct positions with bracing cables. Plywood floor panels fit onto the frame. Six twisted rectangular frames of 40mm-diameter aluminium tubes form the structure. They are connected at node points by solid steel bars. Because each node point connection is at several different angles, a colour-coded labelling system was developed to ensure fast erection. To reduce complexity in welding and cutting, a solid steel ball was used at the centre of each node and tubes were simply cut at right angles.

At its base each tube has a 35mm-diameter stainless steel pin riveted to it which slots into a 42mm-diameter steel sleeve welded to the top lip of the aluminium floor frame. The inner frames of 40mm-diameter curved aluminium tubes are fixed in a similar manner.

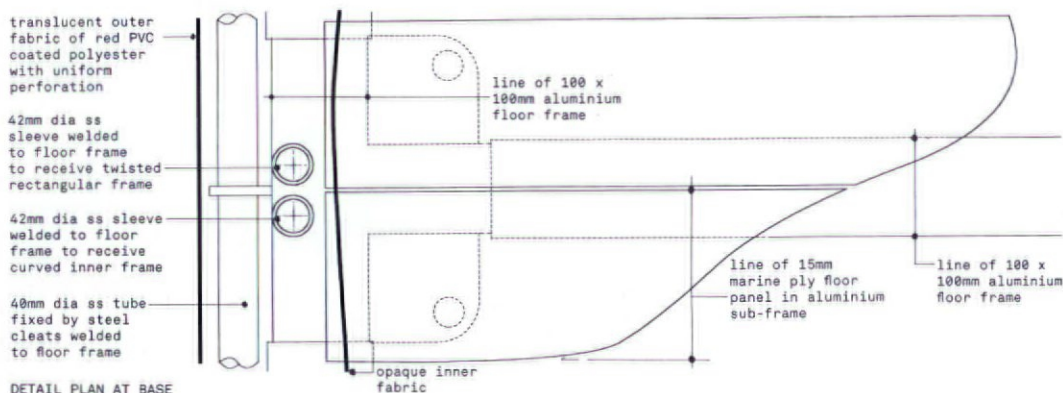
The outer fabric is pulled over the rectangular frames; cleats, running on the inside of the fabric at the base, are secured to an 40mm-diameter stainless steel tube fixed by steel cleats welded to the floor frame. The inner fabric is clipped with cleats to the curved inner frame.

The pPOD is a light structure. When used outdoors it has to be anchored to the ground by ground anchors or counterweights connected to the perimeter of the aluminium floor frames.

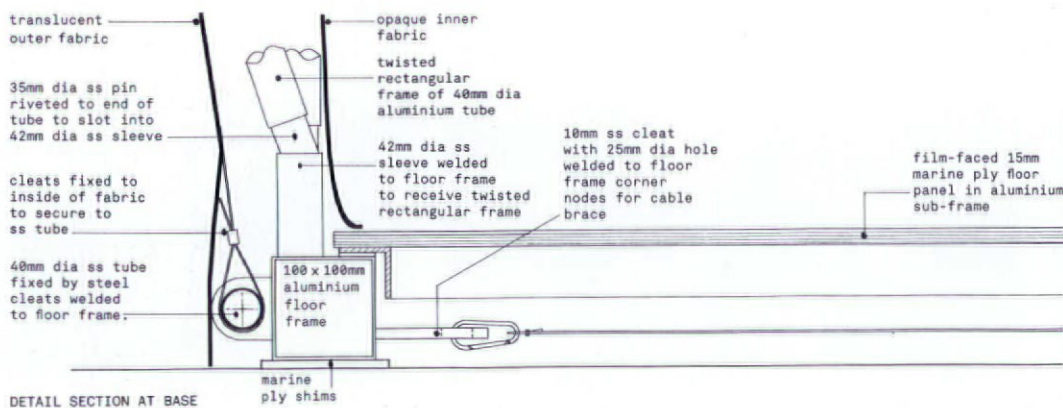
Susan Dawson



DETAIL SECTION AT TOP CORNER

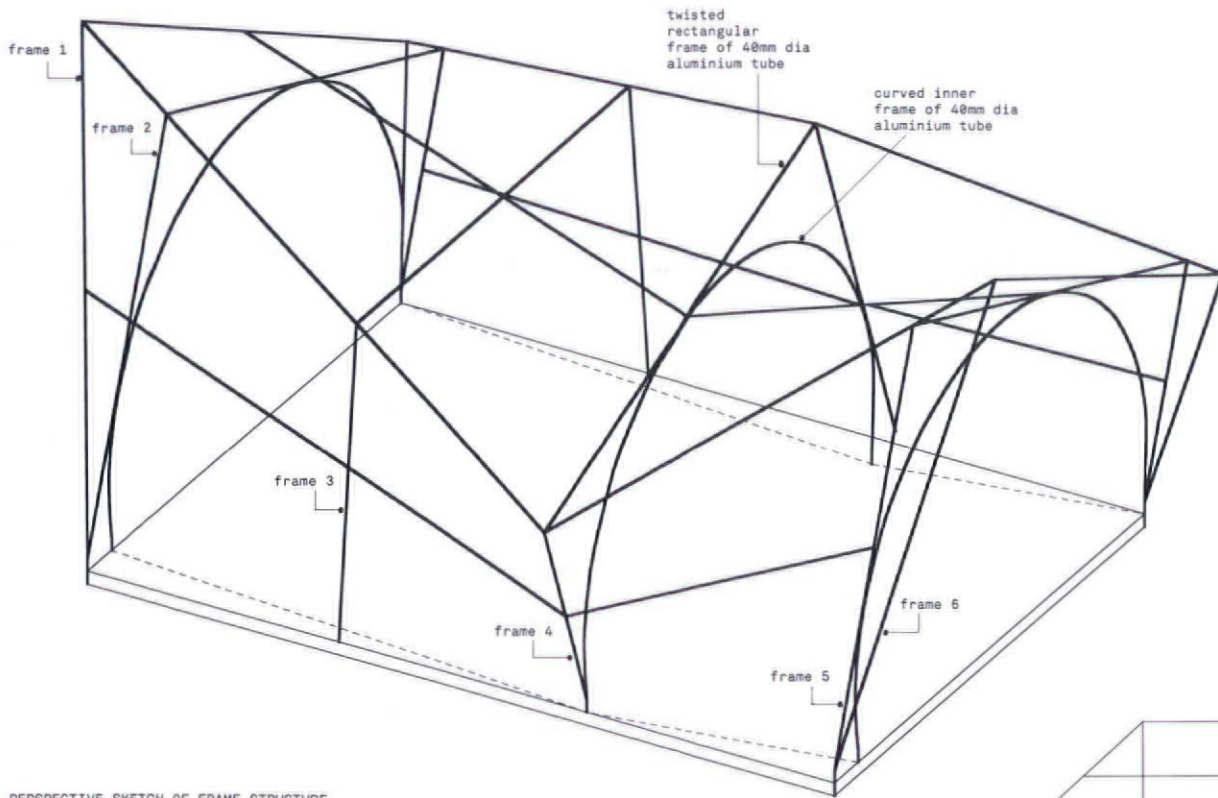


DETAIL PLAN AT BASE

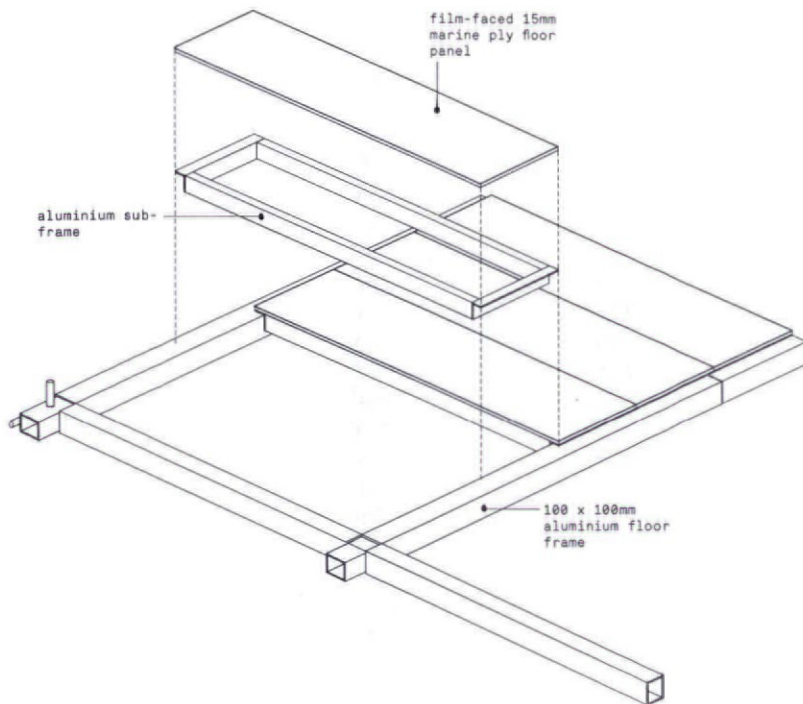


DETAIL SECTION AT BASE

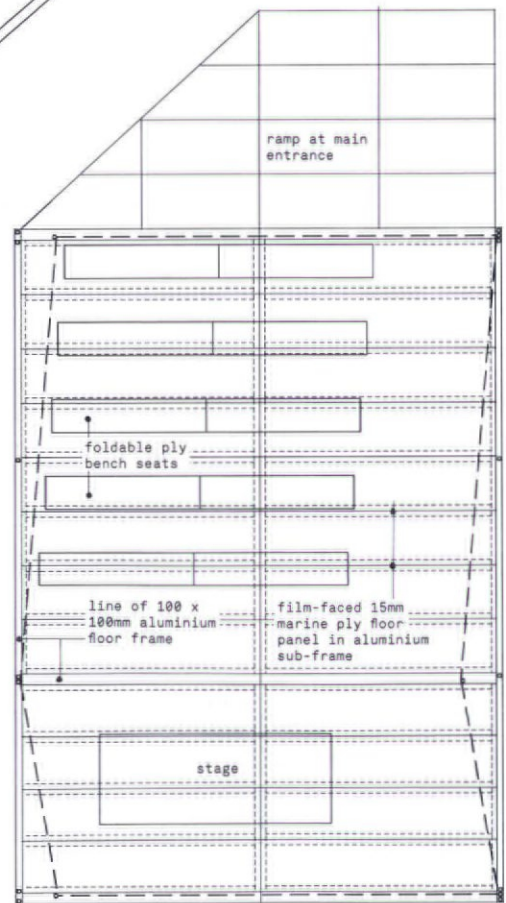




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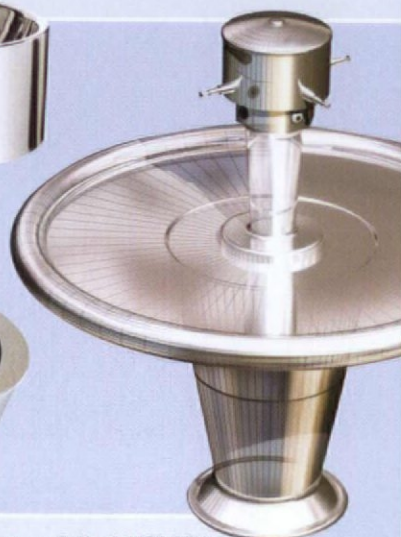
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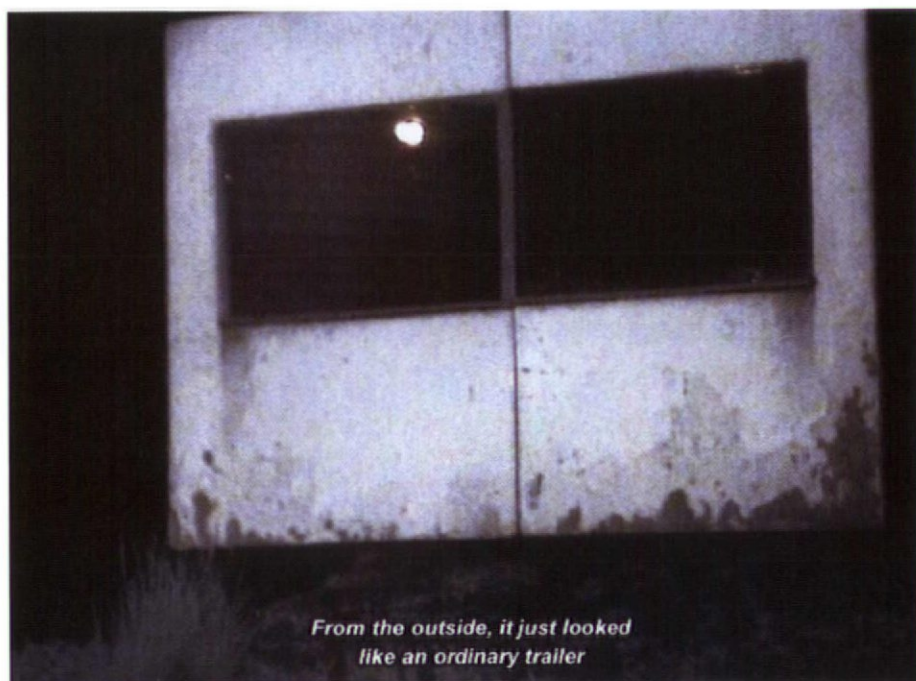
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# VISION 05/ ART BY ARCHITECTS



*From the outside, it just looked  
like an ordinary trailer*

Mark Hatter, Rachel lies dreaming





### PRESIDENT'S STATEMENT

On behalf of the Association of Consultant Architects I am very proud to present this selection of works from our inaugural 'Vision 05: Art by Architects' exhibition.

It is very satisfying, but not surprising, to see entries of such quality from architect-artists around the country. It demonstrates the depth of creativity that our profession has to offer, not just in architecture but across the visual arts. The ACA has long wanted to provide an outlet to those architects who have an abundance of artistic talent but are yet to be fully recognised for their artistic endeavours.

The works shown in this supplement are only a small sample of what will be exhibited. I urge you to come along to Vision 05 and see for yourselves the great variety of quality artworks on display. Most are for sale and the exhibition presents a rare opportunity to acquire a work by a well-known or aspiring architect-artist.

Vision 05's judges will award cash prizes in every category, and for the 'Best in Show', whose artist will also receive a one-man/woman show at the Grapevine Gallery, Norwich. And we want to know your opinion too. Every visitor to Vision 05 will be asked to vote on which architect-artist should receive the £500 'People's Choice' prize.

This is the first year of Vision 05, and it would not have been possible without the generous support of our sponsors, for which we are very grateful.

We hope to build on our success this year to create a bigger and better exhibition in 2007. We were pleased and surprised by the number of entries in the video category but would like to see more student entries in future years.

We look forward to welcoming a stream of visitors to Vision 05. The exhibition is taking place at the Left Wing Gallery in Duke of York Square, Sloane Square, from 8 November to 3 December. Don't miss it, as it will be two years before there is another chance to judge the artistic efforts of your fellow professionals!

*Paul Davis, ACA president*



1.





2.

1. Richard England, Dalmation Coast
2. Nick Coombe, Minotaur
3. John Rae, The Bargello, Florence
4. Phil Coffey, Asthma



3.



4.

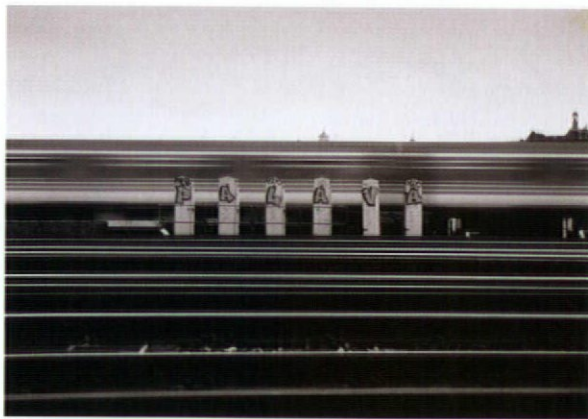




5.



6.



8.



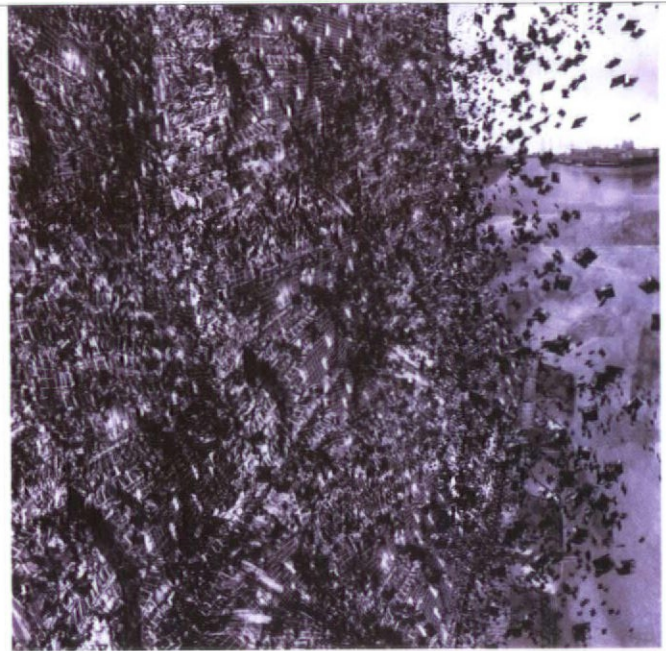
7.

- 5. Pippa Nissen, Light bulb
- 6. Michael McLellan, Bridge
- 7. Christopher Sayers, Deptford Creek at low water
- 8. Ross Cunningham, Palava

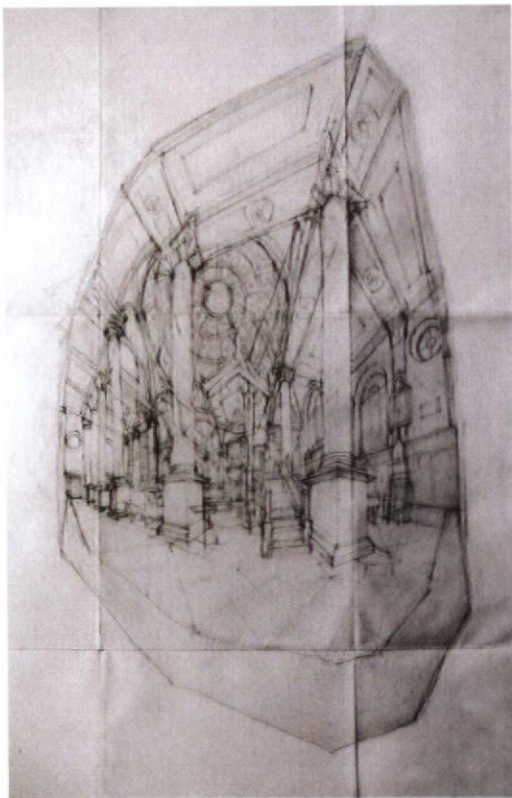




9.



10.



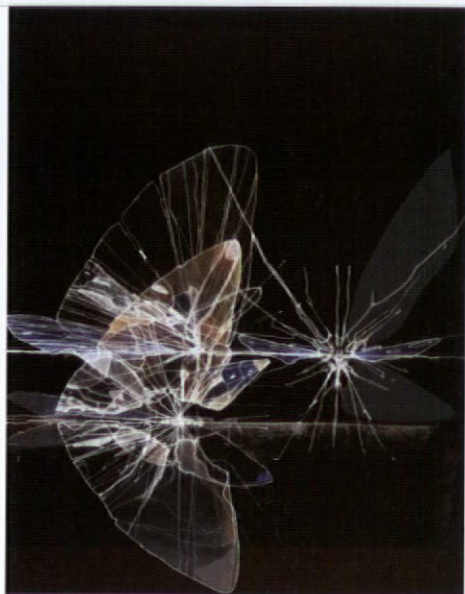
11.



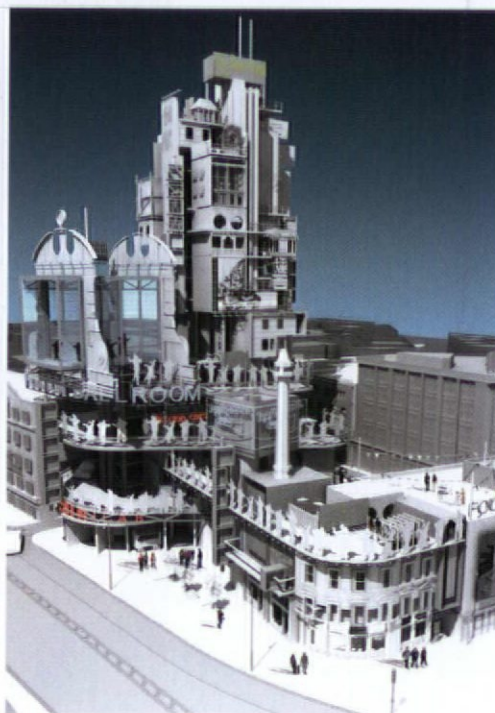
12.

9. Mark Hatter, We are them!  
 10. Luke Chandresinghe, Expiration day  
 11. John Caselton, St Stephen Walbrook  
 12. Gunther Pueschel, Kew Pier





13.



14.

13. Laurie Chetwood, Wings

14. John Callaway, Tower  
of Shoreditch

15. Theo Matoff, Holding  
landscape

16. Charles Wells, Doppelganger

17. Peter Wartenberg, Wire less

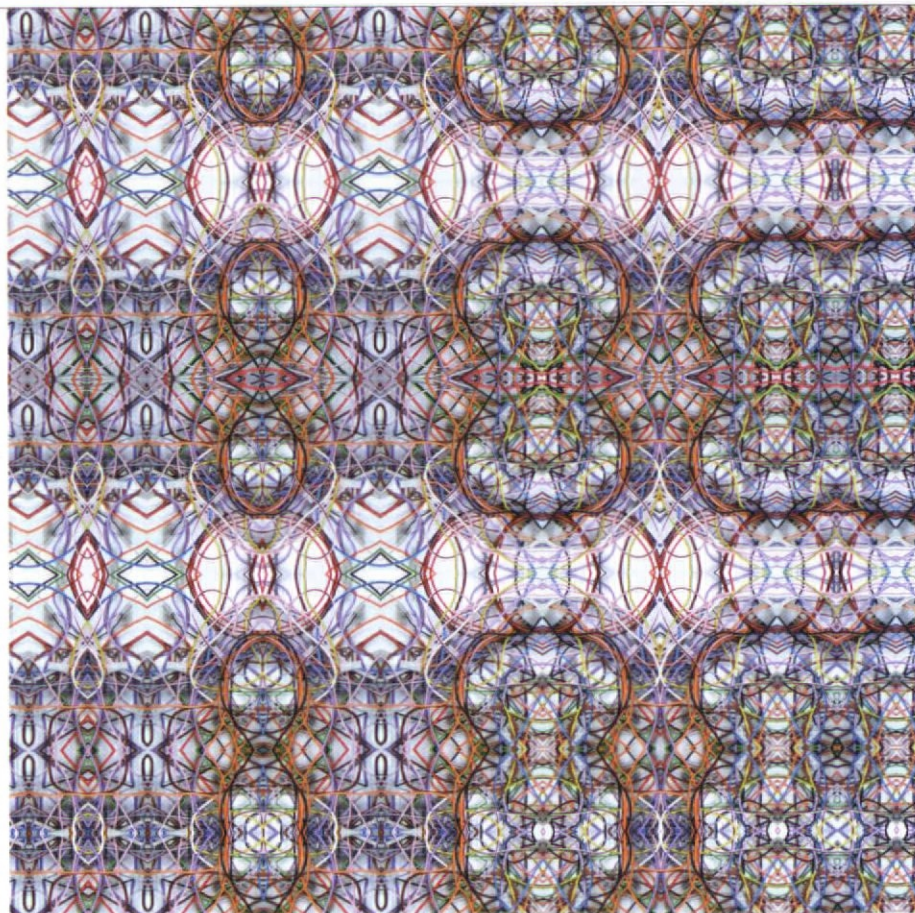


15.





16.



17.

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*The ACA acknowledges the generous support of our major sponsors, without whom Vision 05 would not be possible:*

### THE ARCHITECTS' JOURNAL

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#### CADOGAN

Much of the Manor of Chelsea, bought by Sir Hans Sloane in 1713 and bequeathed to his daughter Lady Sarah Cadogan, remains in Cadogan ownership. Development over the years has created famous addresses including Sloane Street and Square and Cadogan Square. Duke of York Square, the latest major development, was completed in 2003. Cadogan's properties were valued in December 2004 at £1.85 billion.

#### PAUL DAVIS AND PARTNERS

A 60-strong London-based practice with a national and international portfolio. The practice is well known for its skilful integration of new buildings within historic urban environments, and for its expertise in high-end residential, commercial and mixed-use projects. The firm's long experience of designing award-winning buildings and creating masterplans for many of London's historically important central areas has proved invaluable for developers seeking to create appropriate and sustainable new developments in historic cities around the world. Paul Davis & Partners is currently working on substantial projects in London, Birmingham, Shanghai, Hong Kong and St Petersburg.

#### PEMBERTON GREENISH

Pemberton Greenish was formed on 1 November 2000 following a demerger to return to the roots of the original firm it succeeds,

which stretch back to 1775. Combining the best traditions of the old firm with a new vision and focus, it soon established itself as a leading niche practice. The firm provides legal services to companies and individuals owning and dealing in property, particularly family- and charity-owned estates, and to private clients requiring advice on UK and international tax planning, trusts, wills and the operation of UK and offshore investment vehicles. In addition to providing specialist legal advice, the firm sponsors a range of schemes, often arts or youth based, and considerable effort is expended at all levels to support fund-raising initiatives, with the emphasis on small, local charities.

#### SIR ROBERT MCALPINE

Sir Robert McAlpine, a name synonymous with the construction industry for more than 130 years, is a leading UK building and civil engineering contractor. It believes in the benefits of cooperative working and seeks to apply the principles of partnering and alliancing in the course of its work. It has established an outstanding record for successfully completing complex, fast track, client-critical facilities, both on time and within budget. It is dedicated to achieving excellence in design and construction and is committed to the highest standards of both management and technical skills. It has a long reputation of delivering architecturally stimulating projects notable for the awards that they have achieved.

#### WALTER LILLY

Operating throughout London and the South East, Walter Lilly is a specialist building contractor. The company concentrates on high-quality refurbishment and selected new-build projects. Walter Lilly has built a reputation as a discerning company, focusing on aesthetically and technically demanding projects. Currently the firm is carrying out two complex refurbishment projects in Belgravia; a private residential refurbishment in Hampstead; and a major private residential new-build scheme in Chelsea.

*We are also grateful for the support of our prize sponsors:*

*Eden Brown – best young architect entry*

*The Eric Lyons Memorial Fund – best student entry*

*Pemberton Greenish – people's choice award*

*Corus – best sculpture*

*Grapevine Gallery – the Grapevine Gallery award*

*Mac Merchant – best video/electronic work*

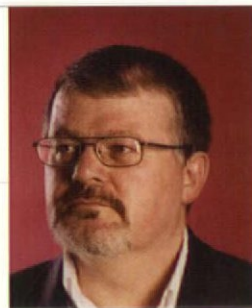
*Paul Davis and Partners – best photograph*

*Planning in London – best drawing*

*The Worshipful Company of Chartered Architects – best painting*







## FIGHTING FIRE

*By Austin Williams*

In this week's technical section, fire engineer Kathryn Lewis provides a detailed breakdown of the consultation stage of Approved Document Part B: Fire Safety. This ODPM consultation ends on 18 November and aims to be released in a year's time, with implementation by April 2007.

Obviously, given the ineptitude of the cabal at Building Regulations Central, this timescale isn't worth the paper it's printed on. But architects are advised to start mulling through the documents to make themselves aware of the cost implications and start actively challenging some of the nonsensical requirements that will otherwise make it onto the statute book.

Hidden away on the ODPM site – a site that simply refuses to date any document, and thus makes navigation a hit-and-miss sort of affair – is a second-tier document to the Approved Document, called Building Regulations and Fire

Safety: Procedural Guidance, issued in August and closing its consultative phase on 14 November.

Fire safety documents are hard to read at the best of times but this one has the 'track changes' still activated and so about half of its 51 pages have been struck through and it feels like you're reading someone's private mail.

This document is aimed at all parties to the building process and intends to explain the processes involved in approving fire safety aspects of buildings. It states that 'if the procedures described in this guide are followed, developers and designers will be able to receive all the fire safety information relevant to Building Regulations and other statutory approvals, in time to avoid abortive work'. It relates, obviously, to changes in procedural guidance relevant to the new Part B.

A 'Fire Safety Order' takes over from the Fire Precautions Act 1971, which ceased to have

effect in July. In non-domestic premises, it strikes out the fire certification obligations under the previous legislation and replaces it with a 'general duty to take such fire precautions as may be reasonably required to ensure that premises are safe for the occupants and a general duty to carry out a risk assessment' undertaken by a 'responsible person'. In general, in relation to a workplace, this means the employer.

The specific term, 'general fire precautions', relates to the duties owed to occupants, the public and fire-fighters (as firemen are called these days – in the same way that the 'fire brigade' is now called a 'fire service').

Once again, performance specification and risk assessments replace 'special, technical or organisational' standards as the document suggests that these should be picked up in general risk-assessment procedures under

the Health and Safety at Work legislation.

The legislation does not apply to single houses but to all other accommodation and non-domestic residences, and tends to relate to occupation practices rather than building processes.

Construction details and designs are still covered by the Building Regulations – but the guidance recommends consultative dialogue with a fire safety officer at an early stage in the scheme development to flag up potential problems prior to start on site, as user activities may impact on construction issues.

A helpful 'step-by-step' approvals process diagram is contained on page 19, and this is actually, shocked as I am to say it, a useful explanatory guide to a confusing area of architectural compliance. Download from: [www.odpm.gov.uk/stellent](http://www.odpm.gov.uk/stellent) (click on Consultation Papers and follow the links)



## THE PROPOSED CHANGES HAVE SIGNIFICANT COST IMPLICATIONS

*By Kathryn Lewis*

The ODPM is seeking the construction industry's response to its proposals for updating Approved Document B to the Building Regulations for Fire Safety in Buildings, in England and Wales. The proposed changes range from clarifications of the existing document, to changes with significant effects on building design.

However, before changing the regulations, the government wants to quantify the extra cost to the construction industry and show it is justified. The ODPM needs input from the construction industry on the changes, as they have significant cost implications.

There are two main changes proposed to Approved Document B. As it stands, the changes will make it mandatory that:

- where a multi-storey flat has a height of more than 7.5m between the entry level and the top level, it should be fitted with residential sprinklers and a protected stair; and
- residential buildings with a height greater than 30m should be equipped with residential sprinklers.

The first requirement, which relates to the case of an apartment with more than two levels, will apply infrequently. However, it is not unusual for residential apartment buildings to rise to a height greater than 30m. The ODPM's guidance is that the extra cost of sprinklers would be £900 per apartment, costing the industry a further £200,000 per year nationally. It calculates this from its statistics showing that 222 apartment buildings higher than 30m are completed each year.

The ODPM assesses the social benefit of residential sprinklers as equivalent to saving four lives and preventing seven

injuries a decade. It assesses the cost benefit in healthcare terms, etc, to be £500,000 per annum – more than offsetting the cost. But that's a cost to construction and a benefit to the health service.

A construction output of 222 apartments per year in developments higher than 30m high isn't very many – after all an apartment building higher than 30m will have at least 11 floors and provide at least 50 apartments. If we were building more than four of these a year, then the social cost benefit analysis might be even better. The figure faced by industry would be higher too.

There is, however, some reason to query the £900 per apartment allowance for sprinklers used in the ODPM's forecast. In a development value sense, the increased storey heights to accommodate sprinklers will often see the number of storeys (and hence apartments) reduce wherever there is a planning height restriction. The loss of space to sprinkler tanks and the like will also reduce net accommodation areas.

While some evidence suggests that fully sprinklered apartment buildings enable fire ratings to be reduced (leading to more open planning of flats, etc), the BRE's recent research does not find conclusive proof of these benefits. In the ODPM's draft proposals, because sprinklers are scheduled to become mandatory, a significant negotiating tool will be removed from fire engineers. No longer can they 'offer' to include sprinklers for dispensations elsewhere. Under these proposals, that avenue is stopped off.

The second big proposal in the consultation is the proposal to 'discount' – ie ignore – one stairway in all buildings



# SUMMARY OF PROPOSED AMENDMENTS TO PART B (DWELLINGS) BROKEN DOWN BY PURPOSE GROUP

PURPOSE GROUP	BUILDING TYPE	PROPOSED AMENDMENT
1(a)	Apartments (formerly known as flats and maisonettes)	<p>ODPM is MINDED to remove the provision for any form of self-closing device within an apartment, other than doors opening onto common escape routes</p> <p>Revise guidance on the provision of ventilation systems suitable for the protection of stairways</p> <p>ODPM is MINDED to introduce a provision for sprinkler protection in new high-rise (30m+) apartment buildings subject to further assessment in the light of response to the consultation and more accurate cost data</p>
1(b) and 1(c)	Dwelling houses	<p>ODPM is MINDED to remove the provision for any form of self closing device within a dwelling house, other than doors to garages</p> <p>Clarify that a suitable system of smoke alarms may be required where an extension is proposed</p> <p>ODPM is MINDED to remove separate loft conversion guidance so that, with respect to the provisions for means of escape, all 'loft conversions' in two-storey houses are treated in the same way as a new three-storey house</p>
All dwellings	All dwellings	<p>Include a provision for an additional smoke alarm in the main bedroom. Enhance provision so that cavity closure around windows and doors meets a reasonable standard of fire resistance. Introduce provision for cavity barriers in floor voids</p>

over 30m high wherever phased evacuation is applied. This arises from the events at the World Trade Center, and the difficulty encountered there in evacuating occupants when fire fighters were using the same stairs to access the building.

The proposal will require either an additional stair to be provided throughout the building, or stair widths to be increased to an equivalent dimension to cater for the extra traffic. Hence a current compliant building with four 1,200mm-wide escape stairs will have to be provided with either five 1,200mm stairs or with the width of its four stairs increased to approximately 1,600 mm.

The ODPM estimates this proposal will cost a further £34,000 per storey with an annual loss of rental of £8,000, thereby making an additional annual construction cost of £27-35 million and a rental loss of £6.9-8.9 million. (The estimate does not reckon the aggregated year-on-year loss of rental.)

Again these figures seem low, given they apply to the whole construction output of England and Wales. The ODPM does not measure the benefit in terms of lives saved or costs. It is a 'proactive' change – a response to new awareness.

The smaller the building's footprint, the more impact this proposal will have. For example, a building currently complying with two stairs will face a 50 per cent increase in space taken by stairs – proportionally twice that of the larger floorplate of a four-stair building.

Other issues to look out for include a reduction in hose-length distances to assist fire fighters; decreasing the

building height threshold where wet risers will apply; and further clarification about travel distance separation. In residential buildings, it is proposed that self-closers may be omitted from fire doors to habitable rooms in apartments to prevent the tendency to wedge doors open, and further options for smoke ventilation to common corridors.

The ODPM now seeks responses to its proposals to verify its assumptions. Building-control and fire-service departments in England and Wales are expected to favour the proposed changes where these will tighten the specification for the building. However, the construction industry is unlikely to support them on grounds of cost, which could be significant.

Architects should download the consultation document from the ODPM website and respond with relevant information and views on the proposed changes.

Apparently, all responses will be considered, but to have an effective influence the construction industry needs to respond to these proposals in numbers. Submissions are due by 18 November, responses will be published in 2006, with a new standard expected to be released in October 2006, with implementation in April 2007.

*Kathryn Lewis is an executive fire engineer with Hoare Lea Fire*

The consultation documents are available:  
[http://www.odpm.gov.uk/stellent/groups/odpm\\_buildreg/documents/divisionhomepage/039136.hcsp](http://www.odpm.gov.uk/stellent/groups/odpm_buildreg/documents/divisionhomepage/039136.hcsp)



## THE ADJUDICATION PROCESS HAS BECOME SOMEWHAT MIRED

*By Mark Kliment*

Adjudications have been part of the dispute resolution landscape since the process was introduced in Part II of the Housing Grants Construction & Regeneration Act in 1998. It is a process whereby disputes under the majority of construction contracts (one exception being contracts relating to a property which one of the parties is using as a dwelling) can as of right be referred to a 28-day adjudication procedure.

But, however experienced the adjudicator, it is not easy to rule within four weeks on issues that may have involved the architect in many months of painstaking analysis. Even if the adjudicator's decision could ultimately be revisited through the courts or by arbitration, the architect would then be in the position of trying to recover monies, with, of course, attendant legal costs.

Earlier dispute initiatives attempted as an alternative to lengthy court cases have themselves ended up being costly and time-consuming. Several years' experience of adjudications indicates that this process too has become somewhat mired. Parties dispute the enforceability of the adjudicator's award and seek to use the process as a direct route after their active involvement in the project has ended, rather than use the process for that which it was intended – fixing a dispute in order to enable the project and the parties to proceed. Architects' involvement in the process has also changed and has enabled a number of conclusions to be drawn for future, practical application.

Because of the remaining concern that an architect may face a premeditated ambush, an architect should not agree in its

appointment contract to an adjudication clause providing for the adjudication to be final and binding; consultants and their insurers will want an opportunity to undo any rough justice by way of referral to the courts or to arbitration (whatever the ultimate dispute resolution under the contract is) as soon as possible. With that in mind too, architects should not agree that such court or arbitral referral should be delayed until after practical completion. By then, the party who has been awarded its money may be unavailable to return it, if the decision is 'reversed'.

Other provisions to avoid include agreeing necessarily to a dispute which arises being joined to an existing adjudication, since the architect may have a genuine objection to that particular adjudicator – or agreeing to have other disputes joined to the architect's adjudication, since this may muddy what would otherwise be clear issues in the architect's favour.

Architects should ensure that there is provision within their appointment terms for them to be remunerated separately for support that they give to their client in any adjudication in which the client may be involved. Traditionally, factual support from the architect in disputes falling short of litigation (or arbitration) was part of the basic service and agreed fee. Adjudications, however, involve preparation comparable to that required in litigation and a heavy time commitment at very little notice (albeit for a limited period). If adjudication is going to be used as a litigation tool, then the architect, offering support, should be paid accordingly.



## DO

- Insist on separate remuneration for client support during adjudication
- Negotiate proper adjudication provisions in appointment terms
- Keep fee issues separate from performance-related counterclaim issues

## DO NOT

- Agree to adjudication clauses being final and binding
- Agree to arbitral referral being delayed until practical completion
- Agree to a dispute being joined to an existing adjudication

Architects will often find themselves involved in 'second generation' adjudications; a developer/client may be dissatisfied with the outcome of an adjudication it has brought against, or received from, its contractor, and then use that as the springboard for adjudication relief against the architect. (Alternatively, the client may threaten secondary referral as a consequence of its primary adjudication going wrong, in order to persuade the architect to support the process without charging an extra fee.)

The popularity of design and build as a procurement route (with the contractor being the architect's employer) also makes the architect's involvement more likely in contractor/developer disputes. For all the potential pitfalls, however, an architect need not necessarily fear being dragged into the consequences of a developer/contractor adjudication because, even if the independent assessment arrives at a different conclusion, this will not necessarily render the architect liable.

Furthermore, the possibility of being a direct party to an adjudication can be turned to an architect's commercial advantage. Very often architects' fee claims are frustrated by counterclaims from the client. These in turn bring about the involvement of insurers. If one also adds the time that the architect will need to devote to defending the counterclaim, very often all those involved on the architect's side will wish that they had never embarked upon the fee-reclamation exercise.

A properly worded adjudication referral notice, in

conjunction with a suitable agreed adjudication procedure in the appointment contract on the part of the architect, could successfully separate the fee issues and any performance counterclaim issues. This would be likely to discourage a tactical counterclaim, because the opponent would already have had to make payment in respect of the fees – thereby placing the architect in funds and in good odour with its insurers.

Given that architects are now becoming more involved in adjudications – whether directly, or in the slipstream of other parties' adjudications – certain principles help to navigate this treacherous territory.

Attention should be paid at the outset to negotiating proper adjudication provisions in appointment terms so that, should these be triggered, they are as favourable as possible to the architect, both commercially and in terms of the way that the assessment of the architect's performance will be conducted. If, nevertheless (as could happen with this truncated process) the assessment from the adjudicator does not turn out to have taken all relevant factors into consideration, or is a misleading snapshot, there needs to be the facility to refer these issues on for ultimate determination.

With these basic protections in place, the process may start to appear altogether less daunting and may even be useful in isolating a fee claim or – where an architect's performance has been found wanting – in identifying this in a cost-effective manner. *Mark Klimt is a partner in Fishburns solicitors*





## WHEN LESS MEANS MORE

Despite the Venturis, a web-design axiom is 'less certainly isn't a bore'. Regular readers of this column will remember my enthusiasm for Adrian James' one-pager at [www.adrianjames.com](http://www.adrianjames.com). I have now added Peter Ledwith's two-pager at [www.peterledwitharchitects.co.uk](http://www.peterledwitharchitects.co.uk) to the admired list.

One is the home page with his details and an outline of the scope and modest prices of his work. I think this would benefit from some shortening – and a typeface that is adjustable in size. Mere details. Like the home page, the projects page is in two columns; the left one with the four areas of his work, the right column carrying examples according to whichever area you have chosen. Simple and clear. What more could potential clients want?

Here is a site run by NASA's Jet Propulsion Lab, at <http://deepspace.jpl.nasa.gov/dsn/features/dsnbuilt1.html>, courtesy of Nic George of Bluefin Design. It is called 'How a DSN station is built', DSN meaning deep space network. It's a series of annotated construction progress pics, the first one of which reads, 'A suitable site with cleared land must be identified...' Just like any architectural commission. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

## OF LIMITED APPEAL

One key difference often cited between arbitration and litigation is that the former is confidential, writes *Sue Lindsey*. Parties can choose arbitration to ensure that the details of their buildings, and how much they paid for them, remain private. But under the Arbitration Act 1996, the parties to an arbitration can resort to the court in certain circumstances. For example, there are limited circumstances in which an arbitration award can be appealed. Once the parties enter the arena of the courtroom, what happens to their confidentiality?

The starting point is an understanding of how the court approaches privacy. Part 39 of the Civil Procedure Rules (CPR) says that, generally, court hearings are public, but the judge can order otherwise if it is appropriate. Then there is the question of whether a judgment following a private hearing should be kept from the public.

Courts need very good reasons to hear matters in private and even greater persuasion to keep judgments private, even if both parties want privacy. Justification for this rigorous approach can be found in sources ranging from Jeremy Bentham's dictum that 'publicity is the very soul of justice' to Strasbourg jurisprudence about Article 6(1) of the European Convention on

Human Rights (right to a public hearing and public pronouncement of judgment) that 'publicity contributes to the achievement of the aim of Article 6(1)... the guarantee of which is one of the fundamental principles of any democratic society.'

CPR Part 62 deals with court hearings relating to arbitrations. The general starting point, which is subject to a contrary decision by the judge, is that hearings about points of law (which tend to be of general public interest) will usually be held in public, and other hearings in private.

The Court of Appeal considered what should happen to the judgments in *Department of Economics and Development of the City of Moscow v Bankers Trust Company (2004)*. Bankers challenged an arbitration award. The court hearing about the challenge was in private. The judgment was handed down and Bankers objected to it being made public. There was another hearing to debate whether the judgment should remain private. The judge, and then the Court of Appeal, decided that it should.

The reasoning was that the courts must recognise that, in enacting the Arbitration Act, Parliament had set out to encourage and facilitate a confidential and consensual system of resolving disputes. However, that was not a

complete answer. There could be no blanket withholding of judgments relating to arbitration just because to do otherwise might upset confidence in the English arbitration system.

When called upon to exercise their supervisory role in relation to arbitrations, courts were not simply an extension of the arbitral process but acting as a branch of the state. So courts have to balance the parties' expectations as to confidentiality with the usual considerations that militate in favour of public judgments.

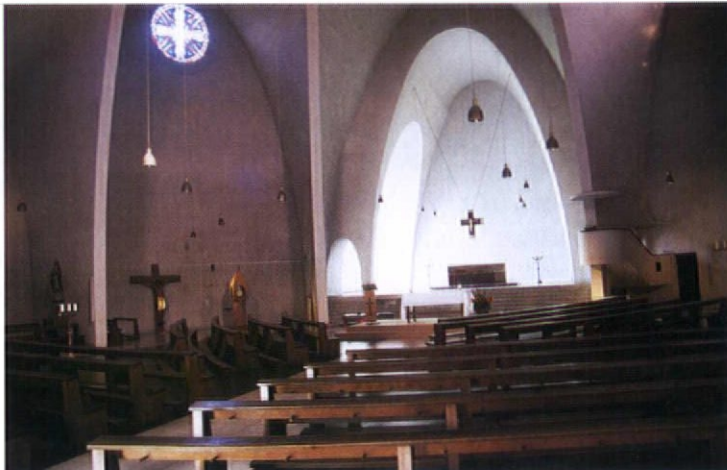
Allowing public scrutiny of the operation and practice of arbitration is a desirable objective. The courts will try to achieve it by formulating judgments that avoid disclosing significant confidential information.

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





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2.

## EXHIBITION

By Peter Bareham

Sacred Space and Desire:  
The Church Architect  
Dominikus Böhm  
At the Museum of  
Applied Art, Cologne,  
until 11 December

To mark the 50th anniversary of the death of church architect Dominikus Böhm (1880–1955), the Deutsches Architektur Museum in Frankfurt mounted this exhibition. It is now in Cologne, where Böhm lived and worked, eventually with his Pritzker Prize-winning architect son Gottfried, who continues to practise from his father's original house.

With a simple exhibition layout of cranked wall panels, Böhm's large, atmospheric charcoal drawings and original photographs by Hugo Schmölz are a visual feast, further enhanced by the central placing of superb large-scale wood models of Böhm's churches. Made by students at Karlsruhe University, the models' natural colour complements that of the aged tracing-paper drawings. In a telling juxtaposition, one

carefully set-up perspective drawing is paired with Böhm's charcoal tracing overlay, which converts the interior into openness, mystery, lightness and darkness.

The panels chart the achievements and problems of Böhm's career. He was a devout Catholic, who wanted his churches to have monumentality and atmosphere, which he created by his masterful use of natural light. His churches were inspired by liturgical reform and the relationship of congregation and priest during the Mass, and his early projects clearly anticipated future Vatican directives.

Böhm's professional life was fraught with problems, especially as a result of the Nazis' attitude to Modern architecture. His church at

Neu-Ulm (1921–27) was considered by the Nazi press to be 'Bolshevist anal art' better suited to Morocco or Palestine. His most famous church, St Engelbert in Cologne-Riehl (1930–32) – a circle in plan and with parabolic arches – was deemed 'outlandish and oriental' by the Cologne diocese. His church at Essen attempted to regain the trust of the diocese by having an exterior with a Romanesque feel and a Modernist interior, but it failed.

With a loan to build his own Modernist white house with pitched roof, Böhm's financial situation was worrying. Wary of the Nazis, he retreated to his summer house, surviving the war on small jobs and doing no more in Cologne until the late 1940s, when he again became

involved with church building and reconstruction.

This exhibition lacks plans, sections and construction details so we see nothing about the sprayed concrete vaults that graced many of Böhm's interiors or how he made walls appear to span the length of a nave without support. But, compared with today's lifeless computer-drawn perspectives, Böhm's charcoal studies of form, mass, space and light are a joy. Many of the drawings are reproduced in the exhibition catalogue, which is only printed in German but gives locations of Böhm's buildings. And as many of them are in the Cologne area, with its excellent public transport, it is very easy to experience the reality of Böhm's interiors.

*Peter Bareham is an architect based in Sussex*

1. View of the exhibition
2. Church of St Engelbert





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2.

## BOOK

By David Wild

Mies van der Rohe:  
The Krefeld Villas  
By Kent Kleinman and  
Leslie Van Duzer.  
Princeton Architectural  
Press, 2005. 144pp. £25

In 1928, after the lean years since setting up his practice in Berlin, Mies van der Rohe, then 42, was enjoying great success – though the Depression and the Nazis were just around the corner. The Dawes Plan of 1924 had seen a massive injection of mainly American capital and a resultant building boom which he, as vice president of the *Deutscher Werkbund*, had recently benefited from – thanks to the patronage of Hermann Lange, for whom he had designed a very large, costly suburban villa, at Krefeld, 250 miles away.

This was now on site, along with a remarkably similar design for Lange's friend, Josef Esters, on the adjoining plot. But on the drawing board were two projects that would come to overshadow this odd couple in Krefeld and ensure

Mies's lasting fame – the Barcelona Pavilion and the Tugendhat House.

Kent Kleinman and Leslie Van Duzer have employed an unusual methodology to re-examine these two adjacent villas, which are now used as gallery spaces. By taking the installations of four artists – Yves Klein, Sol LeWitt, Richard Serra and Ernst Caramelle – as a starting point, they expose the many misconceptions in the received understanding of these works and their place in the Mies oeuvre and, provocatively, suggest their own reading.

Theirs may be a narrow beam, focusing on the aesthetic, but it certainly sheds light on why Mies and his acolytes were content to leave these buildings in the shadows.

'Klein's kleine Kammer', the opening chapter, becomes

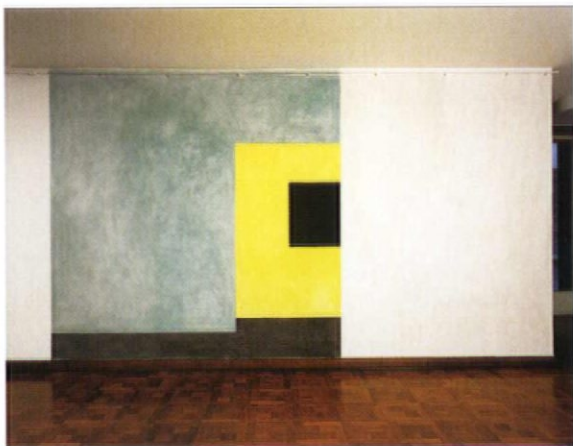
a discourse on the aesthetic of the interior: radical Modernism versus bourgeois comfort and the solace of art. Lange, active on behalf of the subsequent Nazi regime, nevertheless had a house full of what they termed 'degenerate art'. The gallery's attempt to recuperate a more Miesian aesthetic by careful post-facto deployment of Barcelona chairs ('the machine-like chair that no industrial process could yield') is sharply exposed, while the authors praise Klein's 'void room'. This whited-out space drew attention to the former organ chamber – a late demand of Lange's that 'disfigured' the plan, but which Mies nonetheless accommodated.

'LeWitt and the Art of Instructions' begins a more forensic examination of the construction of these two villas.

Werner Blaser's 1965 drawings of 'Miesian' brick bonding in the carefully redrawn Brick Country House project of 1924 are rightly denounced as a rewriting of history, yet all of Mies' campus buildings for the Illinois Institute of Technology in Chicago were shown in similar detail in Ludwig Hilberseimer's *Mies van der Rohe* in 1956, and such drawings formed an essential part of the coursework there.

It is shocking, then, to be shown that the 'English bond' of the two villas – a main source of their appeal – is a single brick skin with snapped headers. The chapter's closing observation – that these supposedly brick villas might just as accurately be called 'the steel villas' – is taken further in the next chapter, which details the 50,000kg of steel





3.

1. Haus Lange
2. Nonaligned openings
3. Ernst Caramelle's mural

(350 beams) used in the Esters House alone.

'Serra needed a stable Mies as a pendant for his unstable installations. But his slabs do more than prop themselves up; they simultaneously prop up a version of Mies that is, slowly, collapsing.' This is incisive writing. Such ambiguity in the use of brick was already evident with all the concealed steel supports for the Liebknecht and Luxemburg monument erected in Berlin in 1926 – another project that Mies was not keen to advertise, albeit for different reasons.

The penultimate section of the book suggests the misalignment of doors, passages and windows as a deliberate framing device, which is clearly illustrated by Ernst Caramelle's mural with its interlocking forms. This argument is

reinforced by the lack, anywhere, of the Modernist corner window – Frank Lloyd Wright's dissolution of the box.

With the conclusion, 'Architecture, Acting', the authors move from fact to the speculation that elements of these buildings have been consciously deployed rather like Bertolt Brecht's stagecraft – his 'epic theatre'.

As defined by Walter Benjamin, such theatre 'must not develop actions, but reveal conditions': however, the previous pages have effectively shown this not to be the case for Mies. True, both men were highly self-conscious artists with a love of cigars, but there it ends. Brecht's 'down to earth' thinking would offer up a far more prosaic view.

*David Wild is an architect based in London*

MARK EDWARDS



## CRITIC'S CHOICE

By Andrew Mead

The Museum of Domestic Design & Architecture (MoDA) at Middlesex University features a permanent exhibition, *Exploring Interiors: Decoration of the Home 1900-1960*, that is a useful source of information on last century's interior design. But MoDA also stages temporary shows, the latest being *In Search of Suburbia*, which spotlights several different north London developments, including the Edwardian brick villas of Palmers Green and the late-1960s Grahame Park housing estate on the former Hendon Aerodrome. Barnet council gave the latter a bizarre makeover in the mid-1990s when, as *The Buildings of England* puts it, 'the original rugged Louis Kahn-inspired profile of the ranges along the spine route was crowned by roofs of orange tiles'.

This exploration of suburbia continues until 26 March, and for anyone who can't get enough of sunburst gates and green-glazed pantiles, MoDA has published three *Suburban Guided Walks*: Arnos Grove to Southgate; Southgate to Oakwood; and Oakwood to Cockfosters. They're only £1.99 each or £5 for the three ([www.moda.mdx.ac.uk](http://www.moda.mdx.ac.uk)).

The suburbs are supposedly a place of mown lawns, trim hedges, and neat colourful borders, but *Mark Edwards'* photographs – on show at the BCA Gallery, Bedford, until 12 November (tel 01234 273580) – present a much less calculated landscape. His subjects, all East Anglian, are patches of scrub and wasteland, allotments, a bleak shore. What recurs is a sense that human attempts to cultivate or order them have lapsed and nature is once more in control. Fences, cobbled together with corrugated iron, are on the point of collapse; sheds and outbuildings are semi-derelict; weeds sprout. But if nature is in the ascendant, it's not at all flamboyant or picturesque: almost everything is muted, even drab, but pin-sharp in detail. This is what happens on the other side of the privet – these scenes can get under your skin.

Just around the corner from the BCA is the Cecil Higgins Art Gallery, whose exhibits include some richly ornamented furniture by *William Burges*. On Sunday 13 November there's a special Burges event at the gallery, aimed largely at children ([www.cecilhigginsartgallery.org](http://www.cecilhigginsartgallery.org)). For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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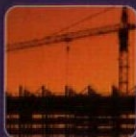


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Michael Shanly Homes are looking for an Architectural Assistant to join their design and planning department in Beaconsfield, working alongside the architectural, planning and landing buying teams. The successful candidate should have two years experience preferably with a housing developer, be enthusiastic, have a flare for design and a knowledge of AutoCAD. For the right applicant, we will offer an attractive salary together with other benefits associated with this progressive employer.

Applicants interested should apply in writing giving their details of career to date and current salary to:-

Jonathan Day - Head of Architectural Services

Sorboni Aylesbury End Beaconsfield  
Buckinghamshire HP9 1LW  
Tel: Beaconsfield 01494 671331  
Fax: 01494 676417  
Email: jonathan.day michaelshanly.co.uk



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Renowned for bespoke traditional & contemporary timber frames We are now looking for a talented architect/part III/technician to provide leadership through collaboration & help steer the design team onto its next tier. Head office near Bath.

please send your cv with examples of your work to: design@cowco.biz

#### ARCHITECTURAL LIGHTING OPPORTUNITY

Design Intervention Ltd specialises in the design and installation of effects lighting in the UK.

We are currently seeking an experienced National Sales Manager with a proven track record within the Architectural Lighting Industry to join our well-established and successful organisation.

You will be expected to generate new Key Accounts business and develop new and exciting related business opportunities. The successful candidate should be self-motivated, have excellent communication and organisational skills.

In return for this experience, an attractive salary and company car will be available.

Please send your CV to hr@design-intervention.com indicating salary sought.

Closing date for applications 17 November 2005



#### R D RECRUITMENT (RUGBY) LTD

Trioka House, East Union Street, Rugby Works CV22 6AJ  
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1 Senior & 2 Architectural Technicians  
Permanent  
Ref: 0510-42

£ Dependant on Experience

My client was established in 1996 and is a small but rapidly expanding architectural practice in Hertfordshire who are currently looking for three Architectural Technicians, (Residential) to join their existing team. More specifically, they require one Senior Architectural Technician at Associate Level; experienced in Architecture they also have vacancies for two further Architectural Technicians who must have good experience in working drawings with sound technical knowledge. Fluency in AutoCAD is essential. They will offer a generous remuneration package along with excellent opportunities for advancement.

Hertfordshire



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## ARE YOU FED UP WITH COMMUTING AND LOOKING FOR AN OPPORTUNITY TO JOIN A SMALL GROWING PRACTICE

Diocesan Architectural Services Ltd is expanding and, recently awarded commissions, requires the Company to seek the following additional position based in the Canterbury office.

### Senior Architect

The applicant will be a registered architect and be expected to take responsibility for projects from inception to completion. A good technical and design ability with knowledge and use of AutoCAD is necessary, together with managerial responsibility for others in the design and construction teams.

This position will enable the individual to be at the centre of an expanding practice and an opportunity for the right person to add value to the future structure of the business and lead a creative and innovative design team.

A good competitive salary will be available to the right candidate and reflect the level of experience offered.

Please submit your CV detailing your current salary and sphere of expertise addressed to the Project Manager at:-

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Lady Woottons Green  
Canterbury  
Kent CT1 1NQ



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The opportunity to mould and lead a successful team from day one is available for the right individual. On this basis you can be a recruiter with management experience or an ambitious consultant looking for immediate career progression.

Based in East Croydon, the package will consist of a Generous Salary (up to £32K), Performance Bonus, Monthly Target-Based Incentive Scheme, Life Cover and Company Pension Scheme.

For more information regarding this role please call Bill Gray or Jordi Carol on 020 8655 1600 or alternatively e-mail your CV to [careers@calco.co.uk](mailto:careers@calco.co.uk)

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**Job Title:** Project Architects (x 2)

### Job Description:

A design led practice of architects in The Lace Market, Nottingham, is looking for 2 Project Architects to work on a variety of theatre, music, and low energy housing projects, at all stages from inception to completion. Applicants must be qualified Architects with a minimum of 3 years experience. Salary negotiable. Please send CV and examples of your work to Julian Marsh - by e-mail to [julian.marsh@arcontext.com](mailto:julian.marsh@arcontext.com) or by post to Marsh:Grochowski, 16 Commerce Square, The Lace Market, Nottingham, NG1 1HS. Closing date Thursday 17 November 2005.

### LLOYD EVANS PRICHARD

ARCHITECTURAL TECHNOLOGISTS/  
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ARCHITECTS

Our friendly central Manchester practice requires:

- Technologists with 7-10 years experience.
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- Experienced architects who can demonstrate relevant experience.

The preferred candidates will be technically minded with an ability to work on their own initiative with responsibility for their own projects.

Our expanding portfolio includes commercial, residential, and principally historic building commissions.

Attractive salaries commensurate with experience will be offered to the right candidates.

CV's please to:  
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5 The Parsonage, Manchester, M3 2HS  
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[post@lep-architects.co.uk](mailto:post@lep-architects.co.uk)

### BLUSTIN HEATH DESIGN

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

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

Other attributes we are looking for include:

- knowledge in sustainable design
- excellent communication skills
- CAD: Vectorworks with 3d, graphic skills
- good designer
- methodical and motivated
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Please send CV to Nikki or Oliver @  
14 Bacon Street, London E1 6LF  
or email: [contact@blustinheathdesign.com](mailto:contact@blustinheathdesign.com)

### Part-time Financial Controller and Business Administrator

required by busy medium sized architectural practice in London. Responsibilities include preparing cash-flow forecasts, budgeting and credit control. Salary and hours by negotiation, approximately 2-3 days per week.

John Lyall Architects,  
13-19 Curtain Road,  
London EC2A 3LT



## Barnsley Hewett & Mallinson Chartered Architects

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



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

Please write to  
Mr S W Leech, Barnsley Hewett & Mallinson, Chartered Architects,  
1 White Hart Lane, London. SW13 0RA.  
or e-mail [recruitment@bhmarshitects.com](mailto:recruitment@bhmarshitects.com)

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...your future?

If you are looking for career advancement and fit the following criteria we would be delighted to hear from you.

london

Architectural Assistant	: London Office
Salary	: £25,000 - £28,000
Qualifications	: BS Architecture/ MA Housing and Urbanism

to assist with urban design proposals and research into international methods of residential buildings.

Experience in AutoCAD preferred

Closing date for applications:

2 December 2005

If this is of interest please send your CV to:  
Miriam Sharkey, HR Manager,  
PRP Architects, Ferry Works, Summer Road, Thames Ditton, Surrey, KT7 0GJ  
or email: [miriam.sharkey@prparchitects.co.uk](mailto:miriam.sharkey@prparchitects.co.uk)

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

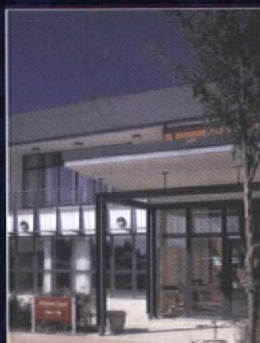
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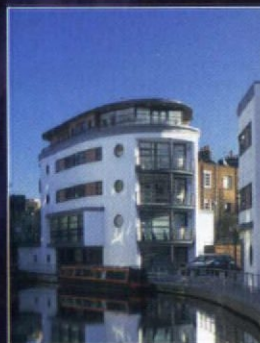


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### PART 2 ASSISTANTS

Enthusiastic graduates with a keen interest in architecture, masterplanning and urban design. Working on a variety of schemes with responsibility and creative autonomy from the outset.

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With an architectural background, you will be fluent in 3DMAX, PhotoShop and CAD; and demonstrate a flair for producing compelling presentation material and visual impressions from initial design concepts.



Successful candidates will have first-class design and communication skills combined with a genuine enthusiasm for urban design and community-led consultation. Microstation advantageous.

Please send your CV, covering letter and examples of work to:

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London EC1N 8EL

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GMJ is a highly successful London based architectural visualisation company. We create images, animations and videos of buildings before they are built, and have 14 years of experience working with leading architects and developers both in the UK and abroad. Our highly talented technical and creative team is working on fantastic high profile projects in a busy and exciting environment.

We are expanding our current team and are now seeking:

#### Senior Marketing Manager

Experienced and with high level contacts throughout the UK architectural and property development industry you will build upon and develop new and exciting opportunities and projects. An enthusiastic and imaginative approach regarding implementing creative ideas and products is essential. You will be self-motivated, reliable and flexible with a common sense approach.

#### Client Account Manager

With a strong design and architectural understanding and excellent interpersonal skills to manage and direct projects from inception to sign off. Plenty of drive and enthusiasm is a prerequisite for the position as is the ability to juggle a busy workload. You will be self-motivated, reliable and flexible with a common sense approach. Thoroughness and organisation are vital qualities for this role.

#### Creative 3D Modeller Renderers

Experienced and skilled with architectural experience to work at different levels within our project team. Being self-motivated, reliable, flexible and having a thorough approach to your work are essential qualities for this role.

If you've got the right qualities and you're attracted to the idea of working within a hard-working but exciting workplace then get in touch. For more information about GMJ please visit [www.gmj.net](http://www.gmj.net)

Either email your CV and examples of work to [jobs@gmj.net](mailto:jobs@gmj.net) or post to Jobs, GMJ, 115a Cleveland Street, London W1T 6PU



#### Pill architect or Senior Technician £30,000-£35,000 • East Anglia / Essex

Our Client based in East Anglia & Essex is seeking a Pill architect or Senior Technician to join an already well-established team. The ideal candidate will have at least 4 years' practice experience and be able to lead a team of technicians on different stages of their projects. Must have a professional understanding of the UK building regulations, fully conversant on AutoCAD.

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

#### Senior/Intermediate Architect £28,000-£36,000 • Norwich

Well-established friendly Architectural multidisciplinary practice seeks an Architect with at least three years' experience to work on a full spectrum of interesting projects. The successful candidate will have an excellent knowledge of UK building regs, be AutoCAD proficient and be able to work as part of a team as well as on own initiative.

Contact Alexandra Fairley on 01223 328700 or email [alexandra.fairley@anderselite.com](mailto:alexandra.fairley@anderselite.com)

#### Senior Architectural Technician £28,000-£32,000 • Norwich

This is an excellent opportunity for a Senior Architectural Technician who is interested in joining a large multi-disciplinary design consultancy with a wide range of public and private sector clients. Our client is seeking someone with at least five years' experience, excellent knowledge of UK building regs, with strong AutoCAD detailing skills and design sensibility.

Contact Alexandra Fairley on 01223 328700 or email [alexandra.fairley@anderselite.com](mailto:alexandra.fairley@anderselite.com)

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Please send CV's to: Chas France, Director, Design Coalition Company Ltd, The Old Mill, Castle Street, Chipping Ongar, Essex CM5 9JY

Or e-mail to [cheryl@designcoalition.demon.co.uk](mailto:cheryl@designcoalition.demon.co.uk) clearly marked Architect Vacancy

#### TENDERS

## Construction Consultants Framework Agreement

East Riding of Yorkshire Council wishes to invite applications from suitably qualified and experienced consultants for inclusion on a tender list for East Riding of Yorkshire Council's Construction Consultants Framework Agreement.

The principal intention of the framework is to provide building related services in connection with the council's capital programme for building and related maintenance works.

The estimated potential value for the consultancy services under the framework agreement is approximately £1.5m per annum. However, East Riding of Yorkshire Council does not guarantee that this, or any volume of work, will be awarded through the Framework.

A full range of services to deliver building works is required including Architectural, Quantity Surveying, Structural Engineering, Mechanical Engineering, Electrical Engineering, Building Surveying, Landscape Architectural, Planning Supervisor and Contract Administration/ Site Supervision services.

Other services including environmental services, urban planning and civil engineering may also be instructed subject to the capability and capacity of the consultant(s) appointed.

The Framework Agreement will be for a period of four years.

The council reserves the right for one or more local authorities adjoining the council or adjoining the Humber Estuary to access the concluded framework agreement without creating any obligation on behalf of any of them to do so. In that event the contractual relationship would be between the individual local authority accessing the framework agreement and the consultant. Details of such arrangements are set out in the pre qualification questionnaire and framework tender documents.

It is envisaged that between one and three consultants will be appointed.

The anticipated start date for the Framework Agreement is April 2006.

A contract notice was despatched to the OJEC for the Framework on 18 October 2005.

Further information is available in a memorandum of information and a pre qualification questionnaire available from the council at the address below.

Applications should be made by completion of the pre qualification questionnaire.

Questionnaires are available until 21 November 2005 and are to be returned completed no later than 25 November 2005.

Simon Navas, Construction Management Services, Corporate Resources, East Riding of Yorkshire Council, County Hall, Beverley, HU17 9BA

Tel (01482) 395682 Fax (01482) 395048 Email: [simon.navas@eastriding.gov.uk](mailto:simon.navas@eastriding.gov.uk)

This council is pursuing equality of opportunity in employment.

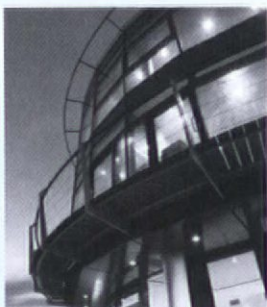
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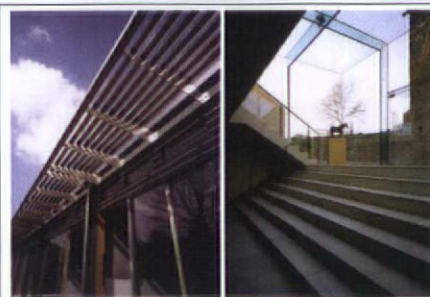
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## ARCHITECT

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

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Tel - 01432 277133  
e-mail: j-assoc@btconnect.com

JAMIESON ASSOCIATES ARCHITECTS

## EXPRESSIONS OF INTEREST

### ACME STUDIOS FEASIBILITY STUDY

**Acme Studios**, established in 1972, provides affordable studios and accommodation for artists in London and is the UK's leading development agency for artists' space.

We are seeking a professional team, led by an architect, to undertake a technical feasibility study, which will form the basis for securing the necessary funding for the capital scheme.

The capital scheme comprises the extension of Acme Studios' existing building in Mile End, London through the construction of additional studio accommodation. The key design ambitions of the capital scheme will be to achieve a model of multiple unit artists' studios, a model of inclusive design and a low-cost construction model.

The project is supported by Arts Council England's Grants for the Arts - Capital programme and Acme Studios has the benefit of a CABE enabler who will help with the selection of the team who will undertake the feasibility study.

Deadline for expressions of interest - 18th November;  
Site visits by appointment - 22nd/23rd November;  
Tender deadline - 2nd December; Interviews - 13th December

For details please contact:  
julia@acme.org.uk

acme 

## SEFTON COUNCIL

### PLANNING & ECONOMIC REGENERATION DEPARTMENT

#### SEFTON WATER CENTRE, MERSEYSIDE

#### EXPRESSION OF INTEREST

Sefton Council seeks expressions of interest from suitably qualified design consultants to produce sketch designs of the Sefton Water Centre for funding application purposes.

The Centre is to be located at the Crosby Marine Lake in Waterloo immediately north of Liverpool Freeport and is adjacent to beaches providing the current setting for Antony Gormley's exhibit 'Another Place'. It will be a new facility incorporating a watersports centre promoting specialist provision for people with disabilities, health assessment, conference/education, restaurant, space for training and other activities, plus accommodation designed to 'Grade 3' standard. The Centre is a flagship project within the Mersey Waterfront Regional Park and will have at least a regional impact.

This is a challenging project and consultants will have to show a record of achievement and commitment to creative concepts, innovative solutions and environmental sensitivity. They will be expected to engage with an extensive consultation programme in the finalisation of the initial design proposals.

Please e-mail or fax the contact below no later than 5.00pm 18th November 2005 in order to receive further information about the commission, and details of the requirements for submission of an expression of interest.

e-mail: neil.ash@regen.sefton.gov.uk

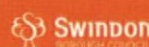
Tel: 0151 934 3473  
Fax: 0151 934 3449

Neil Ash, Planning & Economic Regeneration Department, Pinnacle House, Trinity Road, Bootle, Merseyside L20 7JD

### SWINDON BOROUGH COUNCIL - EXPRESSION OF INTEREST

Applications are invited from suitably qualified and experienced Architects who wish to be considered for inclusion on a select list to tender for the construction of a new sports hall and the general refurbishment at Headlands School, Swindon. The estimated construction value is £1.9 million. Swindon Borough Council are looking to appoint the Architect in early December with works commencing on site Spring 2006.

Interested Architects should submit a written application with brief company details, details of relevant experience and three technical references to Swindon Borough Council, Education, Sanford House, Sanford Street, Swindon SN1 1QH by noon on 17th November 2005.



TRIBAL

Property



#### Expressions of Interest

Applications are invited from Architectural and / or multi-disciplined Practices wishing to provide professional services by "competition" for the following projects:

#### Phase 2 Development of Sports Facilities at West Glebe Park -

Construction of a new 8 changing room Sports Pavilion, car park, access road and associated demolition / site works.

Estimate: £1.5m  
Start: Early 2006  
Completion: Autumn 2006  
Services: RIBA Work Stages E to L

#### Refurbishment & Extension of Rockingham Triangle Stadium -

Refurbishment of existing facilities beneath a 996 seat Stand inc. Boardroom, public toilets, changing rooms, etc.

Construction of an extension to the Stand to accommodate additional facilities, such as Function Room, Bar, Fitness Room, Press Box, additional storage, etc.

Estimate: up to £1m  
Start: 2006  
Completion: 2007  
Services: RIBA Work Stages A to L

#### Provision of a Community Facility at Oakley Vale -

Construction of a new Community Facility, football changing rooms, play area and vehicular access.

Estimate: £1.1m  
Start: 2006  
Completion: 2007  
Services: Public Consultation / Traffic Impact Assessment / Road Safety Audit / Flood Risk Assessment / RIBA Work Stages A to L

Applications should be submitted in writing to the Technical Services Manager, Corby Borough Council, Deene House, New Post Office Square, Corby, Northants, NN17 1GD by Friday 11th November 2005.

Applicants should state for which project(s) they are applying.

Upon receipt, applicants will be issued with a pre-qualification Questionnaire for completion.

For further details, please contact Gareth Davis on 01536 464111

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

Contact John or Melanie on 020 8341 2222  
or visit [www.acorn-homes.co.uk/myspace](http://www.acorn-homes.co.uk/myspace)

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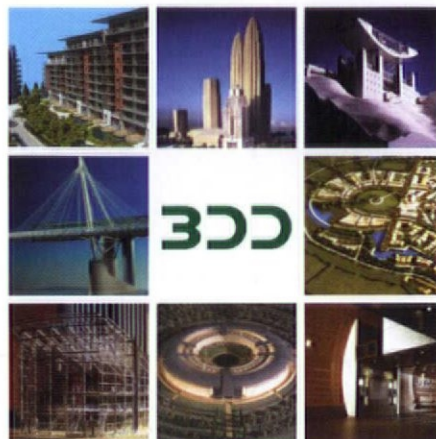
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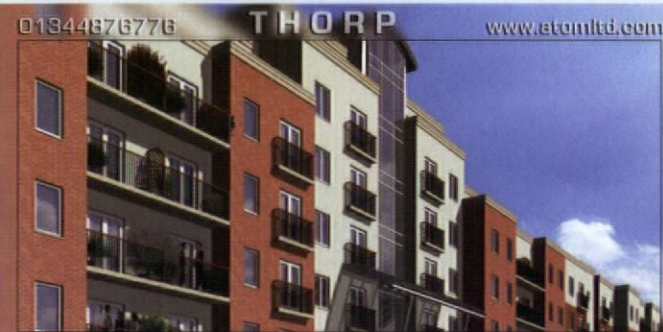


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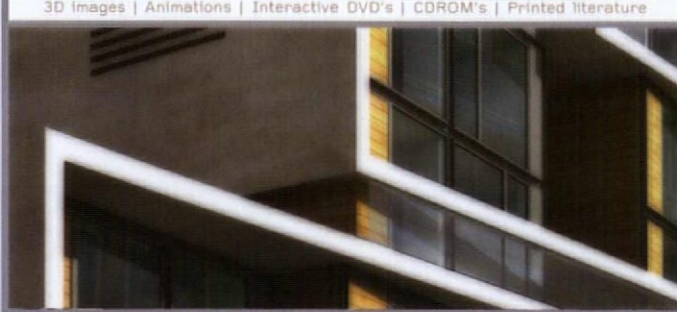
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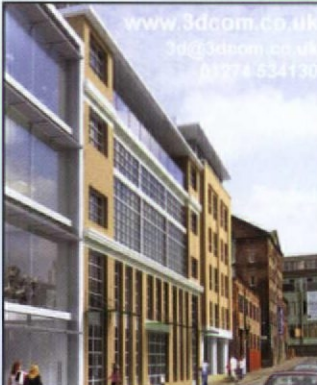
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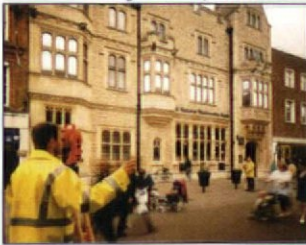
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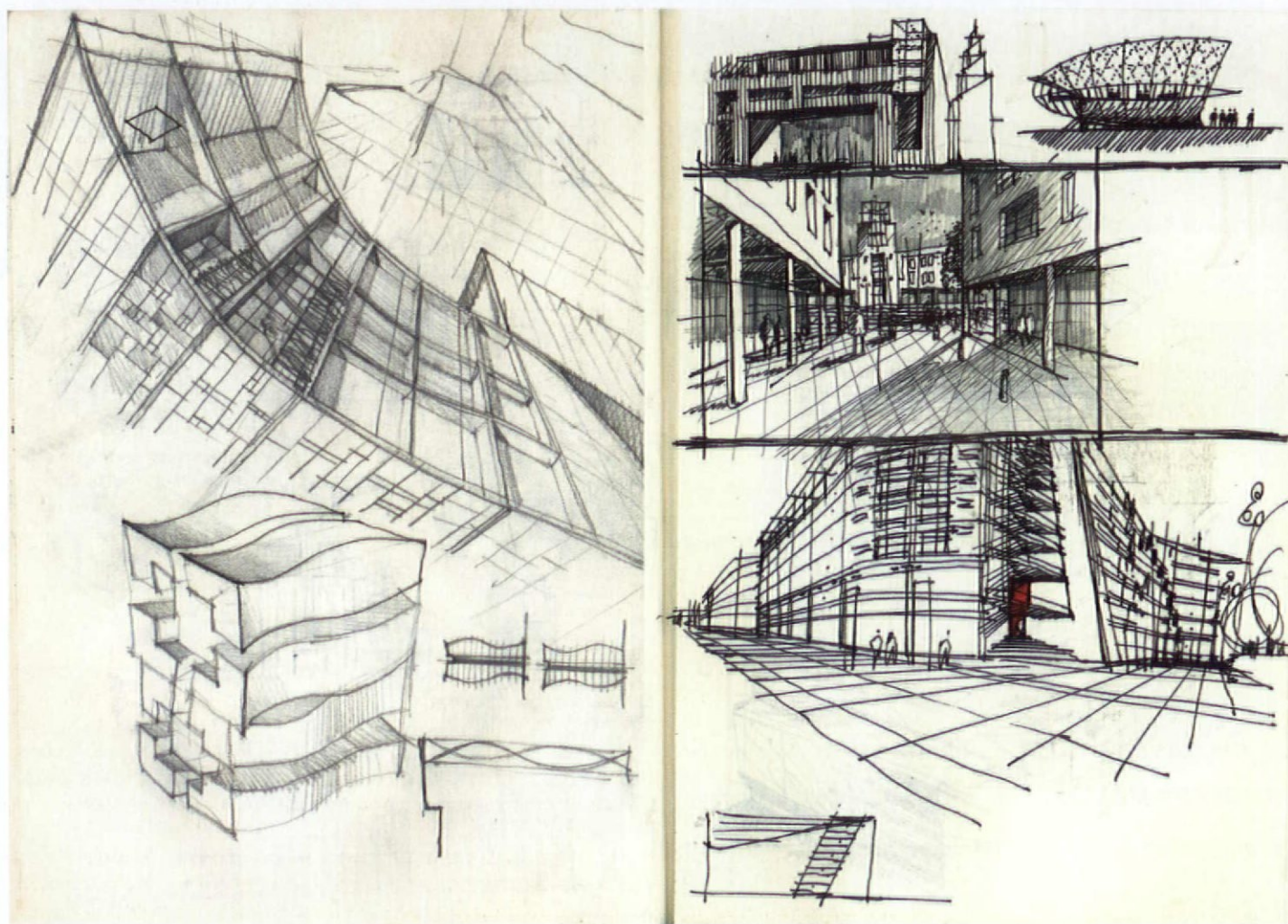
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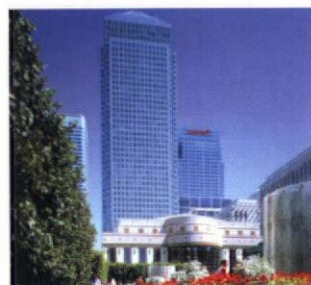
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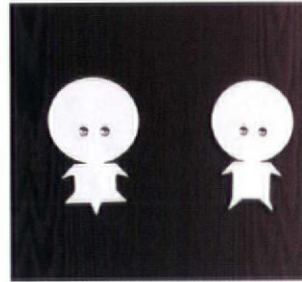
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