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Best designed b2b magazine
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EVEN THE MOST VITRIOLIC RESPONSES ARE ELOQUENT, IF A LITTLE HARSH

By Isabel Allen

The AJ is still recovering from the excitement of having picked up an unprecedented crop of honours at this year's Magazine Design Awards. As well as winning prizes for the Best Business to Business Magazine and Best Redesign/Relaunch, we also won the main Magazine of the Year Award, beating all the other category winners, including consumer magazines such as *Grazia*, *New Scientist* and *GQ*.

Credit, and thanks, for this extraordinary achievement are due to design partnership Apfel and to our own art editor, Sarah Douglas, who worked with Apfel to produce the original design and ensures that it is able to flourish and evolve every week. But thanks are also due to our subscribers. We are constantly struck by the extent to which criticism, both positive and negative, is couched in terms that could just as easily be applied to an architectural critique: clarity, legibility, rhythm, structure, style. While it is common practice for reader research to form

the basis of any magazine relaunch, it is not often that the readers are able to engage so intelligently and explicitly with issues relating to design.

Even the most vitriolic responses have, for the main part, been both eloquent and considered, if at times a little harsh ('breaking rules is for geniuses, not for journeymen' and 'lots of things get awards; the Turner Prize goes to all sorts of rubbish' are among the more cutting – and the more printable – of the latest spate of complaints). Thankfully, the positive reactions far outnumber the negative ones and we are enormously grateful to those of you who have taken the time to voice your appreciation and support. But our critics also play a vital role in forcing us to continually question what we do. Without such a discerning and visually literate readership, we would never be able to justify investing so much time and money in design. In the end, you get the magazine you deserve.

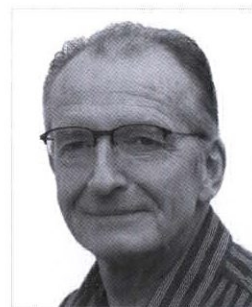
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Nick Hirst, who drew this week's sketchbook, is an associate with TP Bennett. The study was completed during his SPAB Lethaby Scholarship

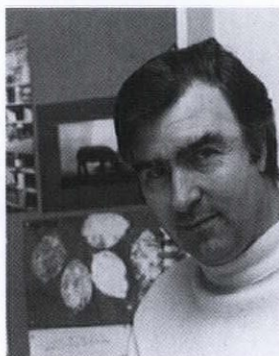


Rob Gregory, who reviews the Egg Theatre on pages 27-39, is an architect, founder of Becket Hall Studios in Bristol and the assistant editor of *The Architectural Review*

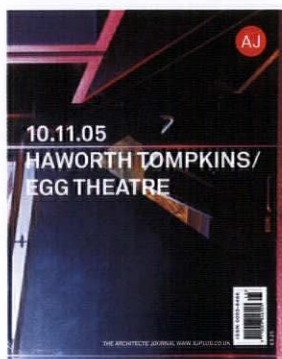


Peter Cook, who photographed the Egg Theatre, is a London-based architectural photographer and one of the founders of picture library VIEW

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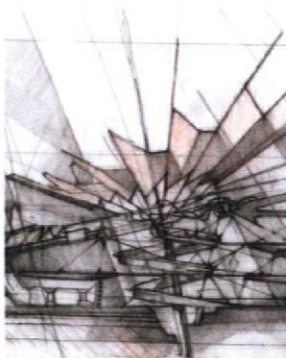
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- More than 70 events at www.ajplus.co.uk/diary
- Latest jobs at www.ajplus.co.uk/jobs



FIRMS DEVELOP £60K HOUSES

Three consortia have been selected by English Partnerships to 'design for manufacture' homes as part of John Prescott's much-publicised £60k House scheme. The Richard Rogers Partnership (*pictured*), Sheppard Robson and HTA Architects have been chosen to develop the first four sites.

WILKINSON EYRE LIKES TO BE BESIDE THE SEASIDE

Wilkinson Eyre's masterplan for Brighton Marina looks set to get the green light from local authority planning officers tomorrow (11.11.05). The practice's proposals include: 988 flats, 40 per cent of which will be affordable units; 504m² of harbour-control and marina offices; a community centre, visitor viewing gallery and 176 car parking spaces; and a lifeboat station.

BBC ACCUSED OF WASTING TAXPAYERS' CASH

The BBC has come under fire for wasting taxpayers' money in the building of its new facilities at White City, west London. The parliamentary public accounts committee hearing on Monday saw the BBC accused of inefficiency in requesting 300 changes to designs after architects were originally appointed to the scheme.

COE BACKS YOUNG FIRMS

Olympic ambassador Seb Coe has vowed that young architectural practices should 'definitely' have an opportunity to design buildings for the 2012 London Games. The former athletics star said it would reflect the fact that the youth of London played a key part in seeing off the French to land the games.

LIVERPOOL COUNCIL BOSS STEPS DOWN

Liverpool council's regeneration director, Charlie Parker, resigned from his post on Monday. Parker was one of the favourites to take over from chief executive David Henshaw and was a key negotiator on a number of major schemes, such as the Paradise Street and King's Dock developments in the northern city.

FOUNTAIN COSTS DISREGARDED

The Department for Culture, Media and Sport (DCMS) disregarded initial cost estimates for the controversial Diana fountain, which has already run £2.2 million over budget. The AJ has learned that the DCMS forced through cuts to keep the Hyde Park project on target to its original £3 million budget, despite warnings it would cost £5 million to build.



JOHNSON RISES AGAIN IN USA

Work has started on Philip Johnson's 12-storey Urban Glass House – almost 10 months after the American legend's death. The design of the building – which will sit in New York's thriving SoHo district – is in the tradition of Johnson's own groundbreaking Glass House in Connecticut.



AJ CLEANS UP AT AWARDS

The AJ has scooped the most revered magazine-design award in Britain. The redesigned AJ saw off competition from *GQ*, *Icon*, *Loaded*, *Time* and the *Telegraph Magazine* to win three *Press Gazette Magazine Design Awards*, including the much-coveted Best of the Best category. The prizes were collected by AJ art editor Sarah Douglas (pictured with host Piers Morgan) at the ceremony on 2 November.

NORTHERN IRELAND MPS IN ATTACK ON PLANNERS

Angry MPs from Northern Ireland panned the province's planning system during a heated outburst in the House of Commons last week. A lack of both accountability and urgency were among a raft of criticisms levelled at Northern Ireland's planners by the politicians in a discussion on a proposed overhaul of the planning regime.

A&M'S ARSENAL PLAN BACKED

CABE's design review panel has welcomed Allies and Morrison's masterplan for the redevelopment of the Royal Arsenal in Woolwich. However, concerns were raised over the design quality of the building's 'Block C' tower and the 'arrangement of forms' close to Warren Street.

LEE BOYD'S WALLACE PROPOSAL PANNED

Lee Boyd Architects' design for a new visitor's centre at the memorial to William Wallace has been criticised by Scotland's CABE equivalent – Architecture and Design Scotland. The centre will be located at Stirling, to mark the position of the 1869 National Wallace Monument.

PRINCE'S GROUP IN REBUILD

The Prince's Foundation, the organisation set up to lobby for the Prince of Wales' traditional architectural views, is set to work on the reconstruction of hurricane-ravaged New Orleans. Last Wednesday Charles gave his recently won \$30,000 (£17,000) architecture prize – the Vincent Scully Prize – to the rebuilding efforts.

MAZE PRISON COULD HOST OLYMPICS

Northern Ireland's Maze prison could become a sporting venue during the 2012 Olympics. MP Jeffrey Donaldson spoke out last week in the House of Commons in favour of fast-tracking proposals to redevelop the site into a new stadium in time for the international sporting event.

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ALLEN TOD SET TO TAKE FLIGHT

The RSPB is looking to secure funding for this new £250,000 Discovery Centre at its Old Moor reserve in the Dearne Valley, near Barnsley. Drawn up by Allen Tod Architecture's Sheffield office, the centre has been designed to help inexperienced birdwatchers learn how to view the local wildlife at 'close proximity.'



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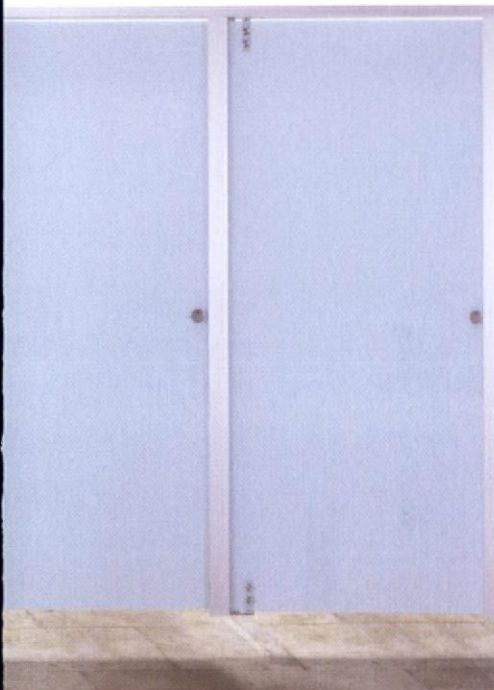
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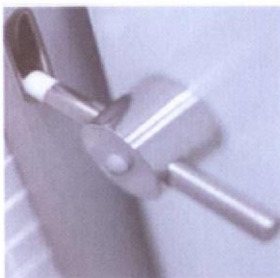
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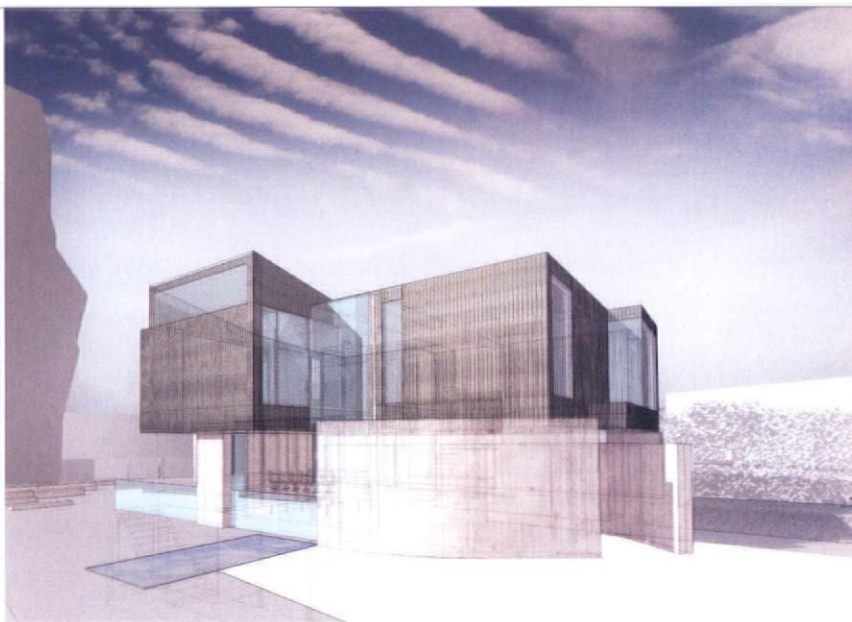
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MEADOWCROFT GRIFFIN'S HOME TIME

This £1 million house by Meadowcroft Griffin in Hampstead, north London, was submitted for planning last month. The home has been designed for a semi-retired couple. The practice has conceived a modern building in which they will have enough space to hang their collection of art and antiquities. The building comprises a large, open-plan, 'L-shaped' living space on the ground floor, along with two studies; first-floor bedrooms and a basement containing a gym that receives daylight via a lightwell from the garden.



GLA IN OLYMPIC PLANNING FURORE

By Richard Waite

Fears are growing that the authorities charged with delivering London's 2012 Olympic Games are abusing the planning and Compulsory Purchase Order (CPO) systems.

Just days after the Greater London Authority's (GLA's) London Development Agency (LDA) used its CPO powers to snap up the Stratford City site (ajplus 07.11.05), concerns have been voiced that new policy could freeze regeneration and reduce land values.

Among the policies raising eyebrows is the proposed Leaside Area Action Plan (AAP), that could acquire legal status by the end of the year.

Tower Hamlets council wants to reserve the Leaside area for light industrial use – a decision that could keep CPO values down and help the LDA with further land purchases.

The move has infuriated Paul Latham, of local practice Neu Architects. He said: 'The Leaside AAP reverses all central government planning guidance on sustainability.

'It's like going back to the 1980s. An industrial zone is totally unjustifiable and against all the principles of mixed-use, sustainable development.'

Latham believes the AAP will be a backward step for the area that was thriving under previous mixed-use led policies.

'The Olympics should be a driver for the regeneration of east London,' he said. 'These planning policies freeze development in the areas around the Games.'

He added: 'This is a chance to create a new face for east London, a world first. Stopping development and zoning for factories just beggars belief.'

The architect feels the GLA – and the government – are to blame for the apparent change in direction. He said: '[They] are blind to the opportunities. They see the Games as a property deal. I think it is clear that the GLA is attempting to abuse the planning and compulsory purchase system in the run-up to the Olympics.'

Paul Brickell, the chief executive of the Leaside Regeneration Company, also admitted that the proposals could assist the authorities in the build-up to the Games. However, he disagreed that there has been any abuse of power.

'Lower values would be convenient, that is certain. But I don't think this is a conspiracy,' he said.

'There is a school of thought in the GLA that there

is a need for a zone of light industrial use. These are arguments that pre-date the Olympics bid.

'They are perfectly reasonable arguments, though I would take issue with some of them personally.'

And insinuations that Tower Hamlets has been 'put upon' by more powerful authorities during the drafting of the Leaside AAP have also been strongly denied by a spokeswoman for the council.

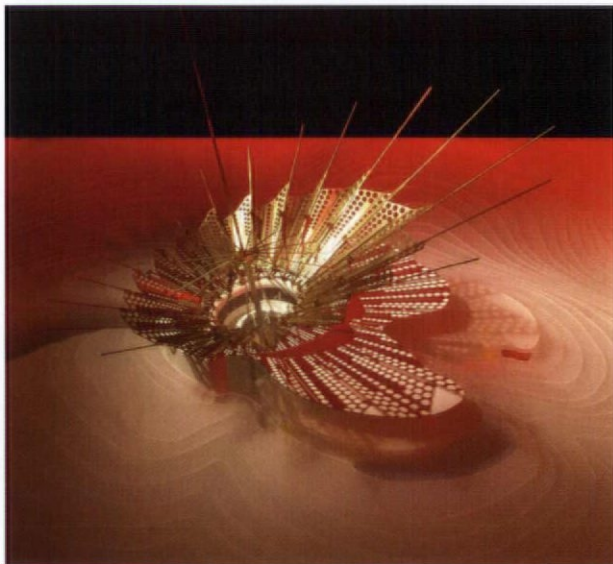
She said: 'I can absolutely confirm that the LDA has certainly not pressurised us in respect of the Leaside Area Action Plan.'

'In fact, it is probably completely the opposite way round – we are who are trying to influence the LDA/GLA's Olympic Legacy Regeneration Framework.'

CHETWOOD HOUSE TO BLOOM IN THE ANDES

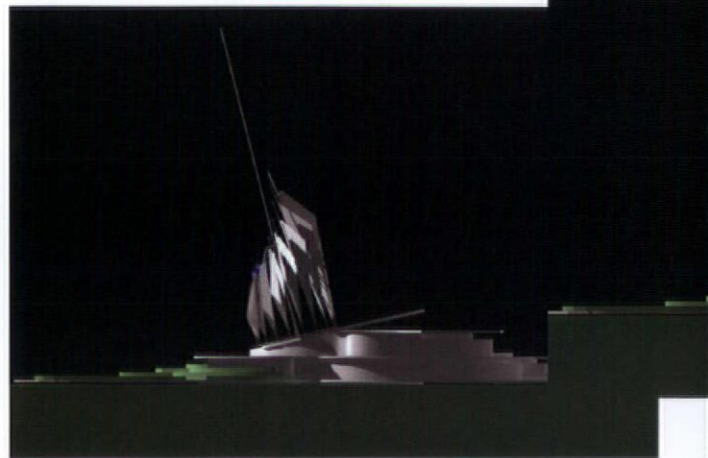
Laurie Chetwood, the founder of Chetwood Associates, has unveiled these images of a proposed hilltop house in the Andes. The US\$1 million (£580,000) family home in the Chilean rainforest has been designed to open up during the day and close at night to protect against the sub-zero mountain temperatures. Because of its remote location, the 1,000m² house, which has already won planning permission, will be entirely self-sufficient. The folding roof 'petals' will not only generate power – through a series of photovoltaic panels – but will also collect rain. The retreat, dreamed up for a local property developer, will have four bedrooms, a garage for six cars, an observatory and its own cave. Explaining the scheme, Chetwood said: 'This building fully utilises the available natural resources to create a workable home that sits lightly within its surroundings and impacts only minimally on the environment.' Work is expected to start on site in the new year and is due to complete in summer 2007.

By Richard Waite



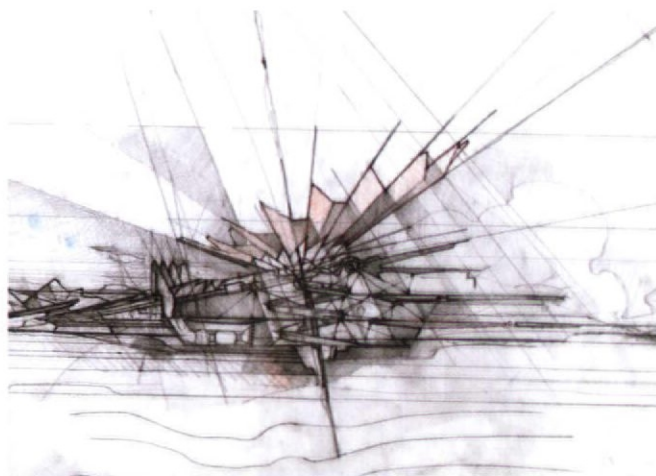
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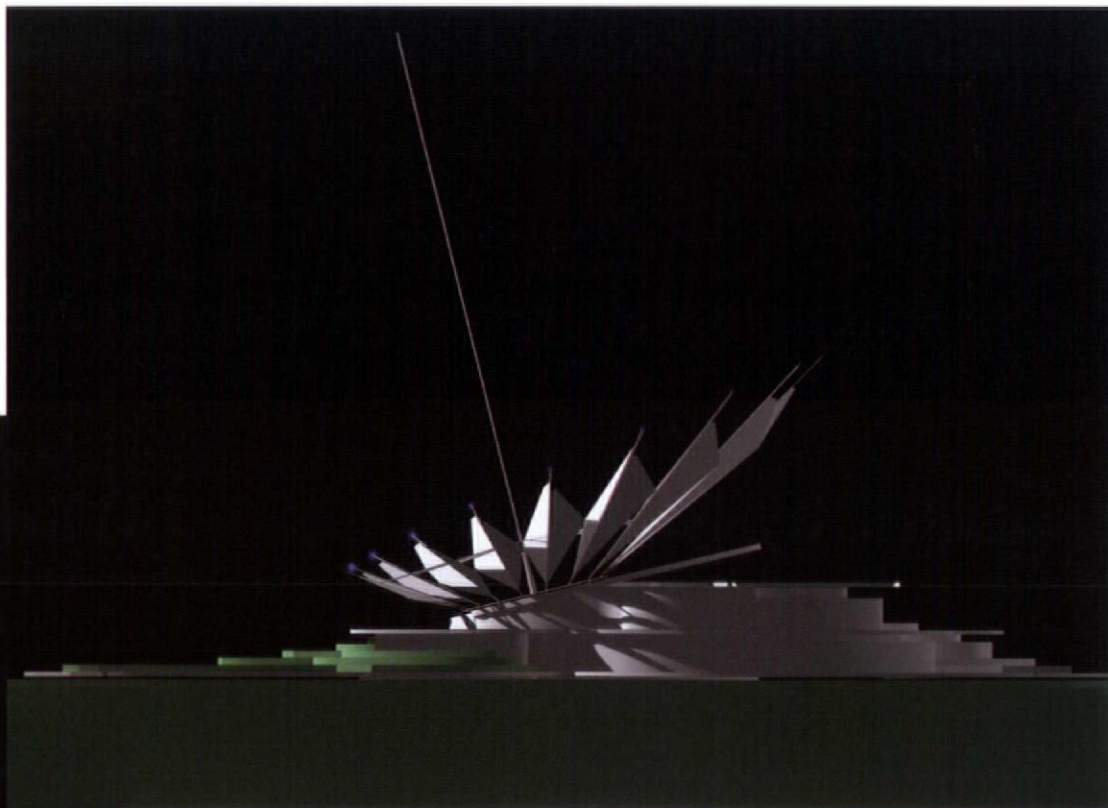
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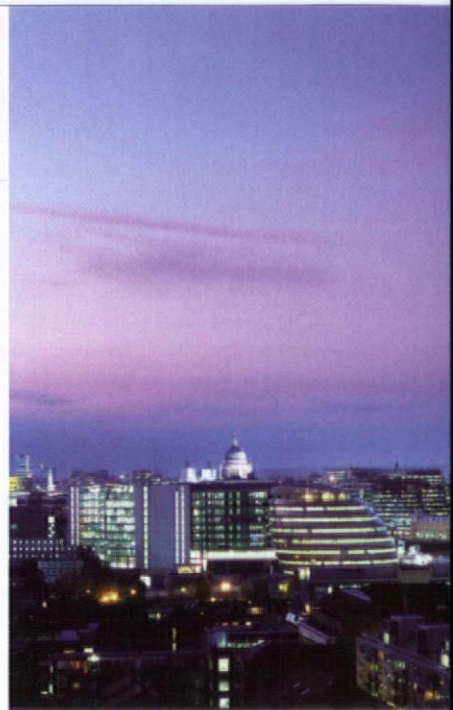
1. The house will be entirely self-sufficient
and sit lightly in the mountain environment
2, 3 & 4. Like a flower, the house will open
up during the day and close at night to
protect against the harsh temperatures
5. Initial concept sketch



5.

4.





A SIGHT TO BEHOLD

By Rob Sharp

The Corporation of London has protected views of St Paul's Cathedral since 1938 by telling developers where and how high they can build. Its policies have had to work hand in hand with those of central government since 1991 and the London mayor since 2000, with both needing to be satisfied before developments can take place.

In April, London mayor Ken Livingstone published new attempts to police these views. The Corporation had problems with his plans for a number of reasons, and objected accordingly (*see box, right*).

City Planning Office Peter Rees – one of the most powerful men policing views across London – told the AJ that he thought Livingstone's justifications for his new view policy were 'a load of balls'.

These strident objections come in the aftermath of a scathing attack launched on Livingstone's draft London View Management Framework by Royal Parks Consultant and veteran sightlines expert Hal Moggridge (*ajplus* 26.10.05).

Moggridge had circulated a leaflet, saying that he believed that important views were being put at risk by the plans.

Rees echoes these concerns, and warns that the mayor is proposing an idea that differs from his own office's carefully considered guidelines on sightlines and historic views of St Paul's – known as 'St Paul's Heights' – that were first ratified in the 1930s.

The 'heights' were devised by W Godfrey Allen, surveyor to the fabric of St Paul's. At the time, the heights of Unilever House and Faraday House

– meagre compared to the heights of modern towers – were enough to provoke a public outcry that aimed to protect well-known views of the south and west of the cathedral.

As such, the Corporation proposed to adopt Allen's proposals, that would restore and retain key views of the cathedral. His idea worked on the principle of an imaginary 'grid' laid over the surface of the area surrounding the cathedral. Development should not exceed the height of this grid. If it did, he said, certain views of the cathedral would be compromised.

This grid system was complemented by a system introduced by central government in 1991. This protected certain 'strategic views' of St Paul's from afar.



NICK WOOD/HAYES DAVIDSON/ARCAID.CO.UK

London in 2012: the Corporation of London claims the proposed towers will destroy strategic views of St Paul's unless views are policed in a cohesive manner

These views included the sight of the building from Greenwich Park and Westminster Pier.

This worked smoothly for some time. But the government's powers on views were then passed over to the mayor's office, giving Livingstone the opportunity to flex his muscles, and planting the seed for the current row.

Livingstone's new proposals shrink viewing corridors of St Paul's – thus allowing more development in the City – which will appease the money-making bigwigs, as taller buildings can be crammed in closer to the landmark.

The mayor's proposals also take in areas previously policed by St Paul's Heights. When the framework was published this year, the City's seasoned architecture professionals greeted it with some

bemusement. Firstly, when the Corporation was first sent the mayor's draft, its diagrams were of such poor quality that the City planners had to draw up their own maps from scratch.

Secondly, and crucially, the Mayor's report bases its viewing corridors on the golden section principle – completely ignoring the Corporation's work over the past 70 years. The golden section defines an area around the cathedral dome, within which development cannot take place when viewed from certain positions – 26 key views in and around the City.

It is this principle that has angered the Corporation most. 'It's complete balls,' says Rees. How could they have hoped to pull that one off? They're on very shaky ground.

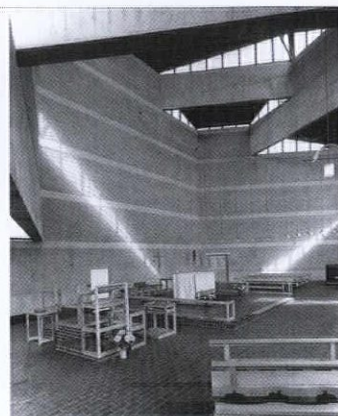
'We have considerable concerns that views are being

reduced to meaningless slots,' Rees continues. His department claims that to depict views of St Paul's as 'framed' contradicts how people actually view the skyline – as a plane, stretching off as far as the eye can see in every direction. He says he thinks the golden section idea is being employed merely as a convenient rationalisation to allow for more development in the area.

If Livingstone's plans are ever to succeed – and at the moment they seem far from untouchable – he would be wise to consult the experts sooner rather than later. Otherwise developers and architects behind the swathe of towers proposed for the London skyline will face even more of a planning nightmare to get the go-ahead for their towering works of art.

THE CORPORATION'S MAJOR OBJECTIONS TO THE MAYOR'S PLANS

- The new protected vistas to St Paul's are unnecessary and confusing and the views are already well-protected by the St Paul's Heights policy.
- The proposed reduction to the width of protection given to existing strategic views of St Paul's is excessive.
- The use of backdrop advisory lines that consider individual views in isolation and do not take account of the interaction between different view protection policies is inappropriate.



Keith Murray (left) with Bob Maguire and their acclaimed St Matthew's

KEITH MURRAY 1929-2005

By Richard Waite

Keith Murray, who has died at the age of 76, was one half of Maguire and Murray and a pioneer in post-war church design.

The partnership's first major building, St Paul's church at Bow Common, became internationally known, even before it was finished in 1960.

Now Grade II* listed, the project was followed by a stream of other church work and a range of commissions in other areas, such as education and student housing.

Murray studied at the Central School of Arts and Crafts (since absorbed into St Martins College, London) and began his professional life as a designer for Watts and Co – a firm of church craftsmen.

By 1954 he had risen to the position of managing director and had created,

among other things, ceremonial capes for both St Paul's Cathedral and Westminster Abbey. He also designed a freestanding altar for the Royal Foundation of St Katherine in east London, which was spotted by Father Gresham Kirkby from nearby St Paul's.

An enthusiast for modern architecture, Kirkby asked Murray to draw up plans to replace his church, which had been bombed during the war.

By this time Murray was already collaborating with Bob Maguire, who he had first met in 1952. The duo founded the New Churches Research Group and decided to officially set up in partnership nine years after meeting in a converted laundry building. It was an inspiring team and was, according to the *AJ* (20.01.71), an 'obviously happy partnership'.

After the success of St Paul's, the pair went onto design the much acclaimed St Matthew's in Perry Beeches, Birmingham, and the Church of the Ascension in Hulme, Manchester, both now listed Grade II.

This was followed by the Church of the Resurrection at St Mary's Abbey in West Malling, Kent – a remarkable modern intervention in a setting of great antiquity.

The partnership also turned its hand to educational buildings, including those at Trinity College in Oxford and St Paul's with St Luke's Primary School, again at Bow Common.

In 1979 the practice was appointed Surveyor of the Fabric of Lincoln Cathedral, and for the next 10 years Murray regularly visited the city. In the meantime the

practice won a competition to design a children's day care centre in Berlin which became part of the 1981 International Building Exhibition. Other projects in Berlin came to an abrupt end when the Wall came down.

In the late '80s, the duo finally split, and in his later years Murray moved to Dorset to live with his daughter, Esther, and her three children.

Today Maguire and Murray's buildings maintain a calm and dignified presence, lasting beyond short-term trends and fashion. As they said themselves, the pair were far more interested in 'building for people, [than] in producing "Architecture" primarily'.

Murray died while out walking his dog in the village of Morecombelake in Dorset on 6 October.

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'She doesn't know the difference between a builder and an architect. She is a patron but she misunderstands the process'

David Adjaye on his (unhappy) client Janet Street-Porter. *Observer*, 06.11.05

'Gehry can only design in one mode, and that is the starring role, belting out show-stoppers. He is the Ethel Merman of architecture'

Morris Newman. *www.theslatinreport.com*, 31.10.05

'Every tall block of offices takes a slice of the view and converts it into private profit. The public is entitled to ask if the loss is too great'

Rowan Moore. *Evening Standard*, 1.11.05



LORDING IT UP

Modernist star **IM Pei** was a surprise winner at this year's Georgian Group awards at Christie's with his pavilion in Wiltshire. The biggest shock of the evening, however, came for **Marilyn Hallard**, design and conservation officer for South Derbyshire District Council, who was wrongly introduced as a peer of the realm. 'No need to worry,' said Hallard. 'It's not a real problem...'

LOOKING FOR HIS SHARE...

It was good to see **Piers Morgan** at the Magazine Design Awards last week where, in case you hadn't heard, the AJ won the Best of the Best category. Which was nice. What was less nice was the peculiar behaviour of the disgraced ex-*Daily Mirror* editor – who now owns *Press Gazette*, which organised the

event. As a number of AJ staffers approached him for a chat about their success, he morphed into a commercial animal. 'You need to buy a double-page advert to tell everyone about it,' he bellowed. Cheers Piers.

PLAY YOUR CARDS RIGHT

Astragal made an interesting discovery the other day. The fine folk behind children's card game **Top Trumps** are set for a foray into the wacky world of architecture. Skyscraper Top Trumps are on their way to all good toy shops. One wonders whether phallic comparisons about size and girth are really suitable material for children?

RESTORATION COMEDY

Returning to the V&A Museum, where he was once the director, **Roy Strong** opened the show that marks 30 years of

campaigning by **SAVE Britain's Heritage**. It was during Strong's tenure that the V&A staged its 'Destruction of the Country House' exhibition – the moment the heritage industry sparked into life. Things have changed. As Strong said: 'We now have that TV programme *Restoration*, with **Griff Rhys Jones** looking like he's on day release and those two people whose only adjective is "fantastic".'

THE SOUND OF MUSIC

Astragal has never heard a song about architects before. Thanks to the unique talent of **Kate Bush**, however, there is now a wonderful musical insight into the profession. Bizarrely the track, *An Architect's Dream*, from her album *Aerial*, is introduced by Antipodean crooner-cum-artist **Rolf Harris**. Astragal seeks similar odes to architects.

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IT IS VERY REASSURING THAT, WHEN THE MARKET GETS TOUGH, GREAT BUILDINGS, GREAT LOCATIONS AND GREAT DESIGN WILL ALWAYS SELL

As a developer, Urban Splash agonises about the choice of architects we use, and we spend hours with the designers discussing and refining the details and design of our buildings. But does it really make a difference?

I've been frustrated on many occasions by the mediocrity of a lot of the apartment buildings currently being developed, particularly in cities like Manchester and Birmingham, and even more annoyed that, despite their mediocrity, these apartments seem to sell well and, on occasions, extremely quickly. I've never been able to understand why someone would choose a dull, poorly designed apartment when much better designed alternatives are available at similar prices.

Was all the time we spent picking sites, running architectural competitions to find the very best designers, pushing planning permissions and generally working hard to squeeze every bit of potential out of every site a waste of effort, when others were seemingly building absolutely average developments and selling them off plan?

However, two things reassured me last month.

The first was a visit to another development that I consider to be mediocre and had been surprised to learn was supposedly sold out many months ago. However, when I visited I found out in actual fact it wasn't sold out at all.

The second was Urban Splash's recent launch of the Rotunda in Birmingham. Here we are working with Glenn Howells to turn the cylindrical landmark that was once the unloved Rotunda offices above the Bullring into 232 new apartments.

I think most people would agree that the residential market in Birmingham City Centre is quite difficult at present, with many developments unsold.

However, we launched the Rotunda and, within 20 minutes of the public launch, every apartment had been reserved.

I'm sure much of this was due to the interesting design by Glenn Howells alongside a great location and good marketing.

It is very reassuring that, when the market gets tough, great buildings, great locations and great design will always sell. Seeing the success of something like the Rotunda

launch really reassured us that spending time, energy and resources on design not only makes for great buildings but makes great business sense as well.

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

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LETTERS

DO ARCHITECTS HAVE A FUTURE IN UNION?

Unionised architects? As you said (AJ 27.10.05), on the surface it seems a daft idea, especially with so many of us working in small practices. But maybe a few model contract terms – like who says I have to work evenings or weekends to order – might usefully be added to our contracts, such as they are.

A lot of small practice management is well-meaning – the ‘we are one happy family’ approach. But it needs to be more professional. Maybe some unionisation would give it a push. Not such a daft idea after all?

Name and address supplied

OBSERVATORY COMPETITION IS VERY SHORT-SIGHTED

I am writing to express my disappointment at the finalists shortlisted in the Kielder Observatory Competition (AJ 27.10.05). What a waste of 19 different countries’ resources. Being from Northumberland, I had hoped for something a little more creative.

What is the point of tendering out such a small project? Believe it or not, the North East has some very talented and creative architects/designers. Why turn to the rest of Europe to produce some average designs, that will almost certainly exceed the £125,000 budget?

Kielder is a fantastic place but the landscape will now be blighted with a piece of hard, aggressive irrelevant architecture.
K Pickering, Northumberland

APPROVED DOCUMENTS NEED FAR MORE CLARIFICATION

It is about time we had some indication about what is going on with the Approved Documents, so I am grateful for the articles on Part L and Part F (AJ 27.10.05), although my heart sinks at the amount of extra time, work and confusion that will result.

I’ve had a project on the drawing board for over three months that I thought would be caught by the change in legislation that I understood would be out in July and in force by December. As it happens, I could have probably got away with it, but now that I’ve waited this long, I am now well and truly

nobbled. I have an annoyed client who thinks I’ve delayed for the hell of it and two months in which to learn, understand and interpret these regulations to keep them happy. That’s if I can understand it. If the ODPM was a private company, it would be sued for major delays and inconvenience by now.

Does the ODPM think architects are going to understand these major changes by some kind of osmosis? Are they relying on the valiant efforts of journalists to pass the message on to us? Where are the training programmes, the debates, the channelling of anger? The AJ is never normally slow to pick up on an opportunity to take money from architects for seminar sessions, but I haven’t seen anything advertised. Has the AJ, too, been caught on the hop?

Andrew Cadoggan, Newcastle

WHAT DO YOU THINK OF PROPOSED ARB REFORMS?

The RIBA’s consultation process on our proposal to invite the government to clarify the scope of the ARB’s responsibilities is well under way. This consultation is important. It’s time for the uncertainty to stop – it’s damaging to the profession, unhelpful to the public and is a distraction from both organisations’ work. The RIBA’s proposals are responsible and constructive solutions to important issues that have cried out for resolution for too long.

The vast majority of architects who have so far responded to our consultation – 84 per cent at the time of writing – support our proposals for regulatory reform. To add your views, see the full consultation summary at www.architecture.com and send your comments to rrconsultation@inst.riba.org

Jack Pringle, RIBA president

COMPETITION ANONYMITY IS CLEARLY ON THE WANE

Could someone at the AJ please explain how the cause of anonymity in the forthcoming Morecambe Bay Competition is helped by the ‘news’ that Wayne Hemingway and Foreign Office Architects are to enter this competition (ajplus 18.10.05)?

David Britch, Architects Britch



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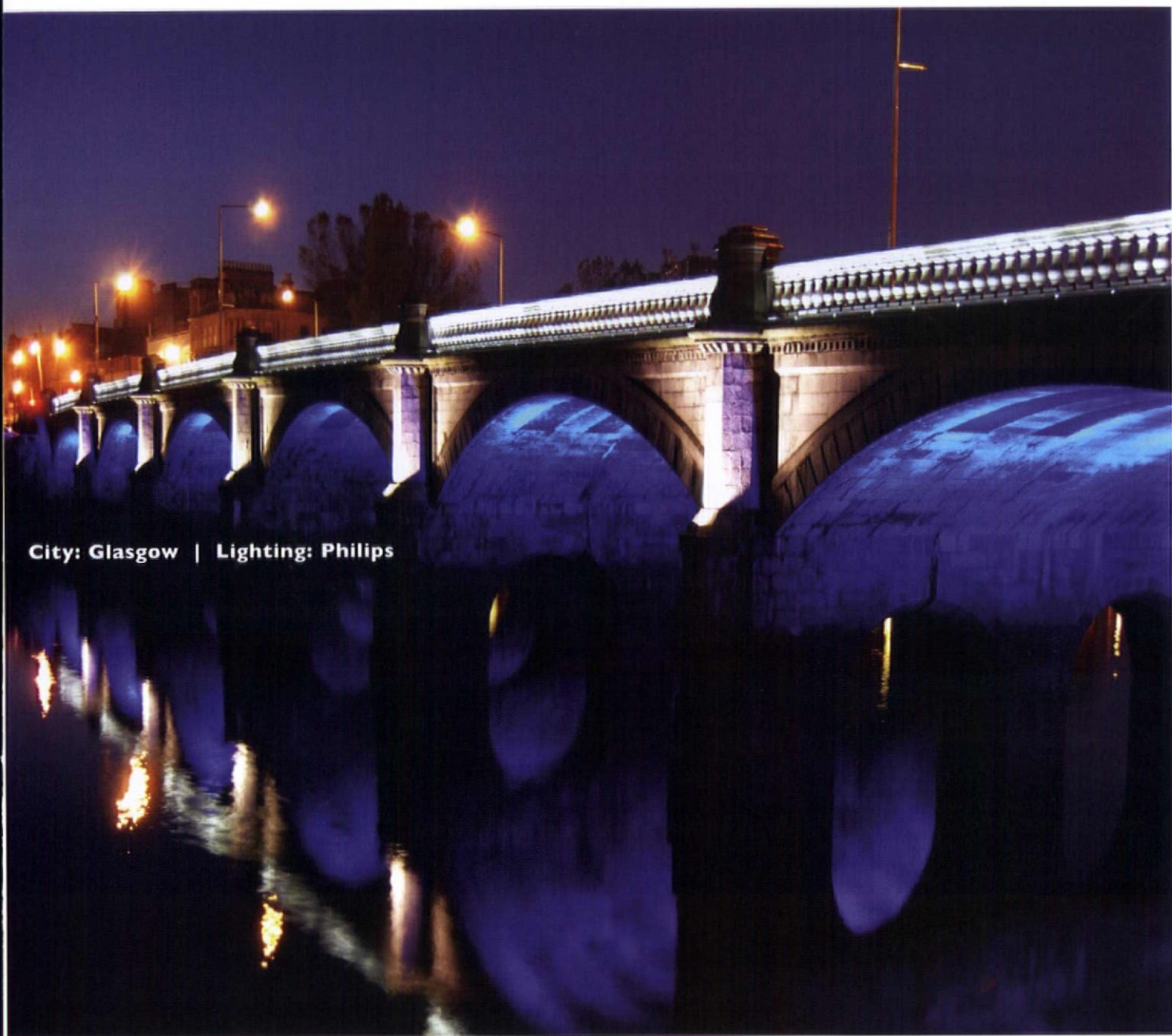
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LETTERS

IN WILL'S WORLD, IT SEEMS CRIME REALLY DOES PAY...

At first I was worried about Will Alsop's concerns for those poor souls, incarcerated for the so-called protection of society. However, the more I think about it the more I'm coming around to his way of thinking (AJ 03.11.05). In fact, I have an idea. I'm going to do a bank job and earn a bit of hard cash. So what might be the problem?

The earnings in my current profession don't compare, the hours are currently longer and we certainly don't get the respect of society. This might be the way out.

As far as I can see it's a win/win situation. If I get away with it, a life of opulence awaits. If I get caught, theoretically the same will apply. Just let me know where these utopian prisons will be and I could demand a transfer. In addition, I might stand to gain the respect he so clearly shows to my future fellow guests. But let's not get carried away, I might try to get away with it.

Darren Price, via email

...BUT IT WILL BE THE LAW-ABIDING WHO FOOT THE BILL

When reading Will Alsop's column (AJ 03.11.05), I was alarmed by two things: firstly that the world of architecture has become so mundane and uninteresting that we turn our attention to articles that are completely pointless; and secondly that we, as readers of

the AJ, should be left so stunned by the reckless attitude of a 'celebrated' architect! The article was offensive and highly insulting.

Prison aims to punish criminals and keep law-abiding members of society protected. There was a time when hard labour and harsh living conditions were a means of punishment (that is not to suggest that we should see these return). Is Will suggesting we move towards personalised cells, benefits and minimum wage?

The reality is that the prison system is not working, something needs to be done and soon. Prisons have become institutions of higher (criminal) learning and in that way fail those who choose to remain on the right side of the law. The problem is much more deep-rooted than Will suggests.

To imply that most long-term inmates are incarcerated because of five minutes of recklessness is an insult to those who have been victims of any serious crime that merits punishment of such prolonged periods. We all have moments of recklessness, some in our actions, some in our thoughts. When I have a rubbish opinion, I always try to keep it to myself!

N Wodu, via email

BROADCASTING HOUSE IS NOW A POISONED CHALICE

While I wish Sheppard Robson the best of luck with the BBC Broadcasting House project (ajplus 04.11.05), I can't help



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OFFICIAL FUEL CONSUMPTION FIGURES FOR SAAB 9-3 SPORTWAGON RANGE IN MPG (LITRES/100KM): URBAN 16.4 (17.2) – 39.2 (7.3), EXTRA URBAN 38.2 (7.4) – 62.8 (4.5)

[†]Charge for text will be a

but feel that this project is already a lost cause for those who were hoping that it would produce some great architecture.

What chance is there of the promised 'highly complex, detailed design features and integration of cutting-edge technology' actually materialising, given the problems that have hindered the project so far? Judging by the experience MacCormac has had, design seems to be at the very bottom of the agenda for the BBC. This was only reinforced by the letter from John Smith, the BBC's chief operating officer (AJ 03.11.05). Smith made no mention of the MacCormac issue, and instead, rather bizarrely, highlighted budget and schedule problems on the scheme, a move that can hardly have reassured anyone.

For not only does the BBC not do design, it appears it can't even run a project to budget, with Smith happy to admit that Broadcasting House had already cost £20 million more than its estimate, while 'reassuring' readers that the scheme had not doubled in cost (a somewhat baffling statement, seeing as I don't remember anyone ever claiming that it had). I can only repeat that I hope Sheppard Robson can salvage something of merit from this project – and that this fiasco will make the BBC realise that architecture shouldn't necessarily begin and end on the balance sheet, although that would certainly be a start.

Graham Chase, Manchester

LAST CALL FOR SMALL PROJECTS

This is the last call for entries for the AJ Small Projects Award, which is sponsored by RobinEllis Design and Construction. Submitted projects must have been completed between 1 November 2004 and 1 November 2005 and have a project value of less than £250,000. All submitted work must be unpublished. Send photographs (not laser copies), drawings, credits and a 150-word description to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, by Monday 14 November.

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

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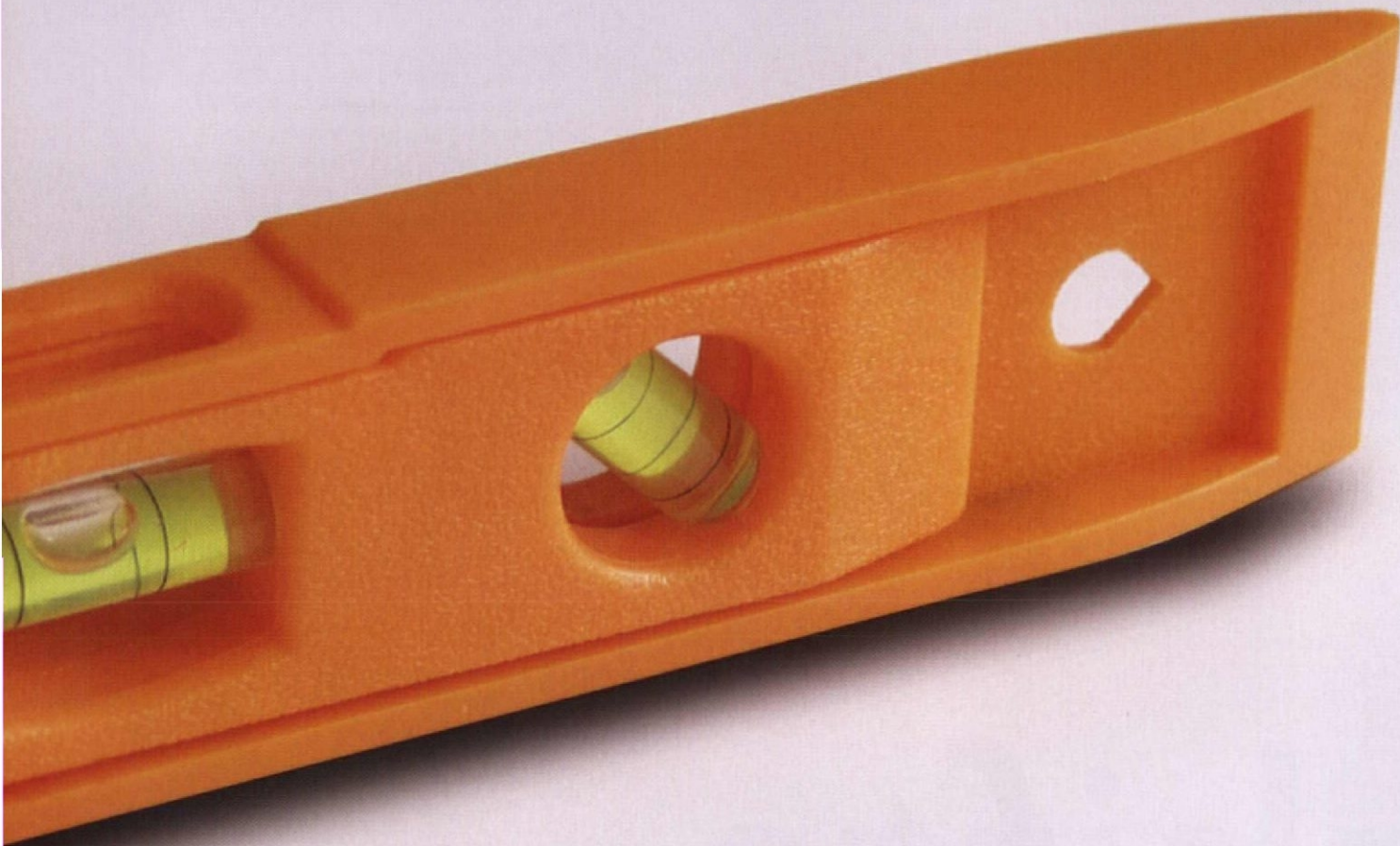
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HAWORTH TOMPKINS/ EGG THEATRE



A HYBRID SPACE OF ROMANTIC DERELICTION – THE EXPOSED STONE WALLS ARE MASSIVE, ROBUST AND DIGNIFIED, EVEN IN DECREPITUDE

By Rob Gregory. Photography by Peter Cook

Haworth Tompkins was formed in 1991 by Graham Haworth and Steve Tompkins. The studio has worked on schools, galleries, housing, offices, factories and shops. The Egg is the latest in a series of theatre projects that includes the Royal Court Theatre, Almeida King's Cross and the Gainsborough Studios, all in London. Theatre projects for the Young Vic in Waterloo and St Edwards School in Oxford are currently on site.

When reviewing a venue called The Egg, a writer could be tempted by the opportunity to beat the reader into submission with puns; commenting on how neatly the architect cracked the brief; describing the complexity of working within a Grade II-listed Victorian shell or dramatising the last-minute scramble before the first curtain call. This temptation has been resisted, despite its pertinence to this particular story; a story with a dense plot, on a dense plot; a story that proudly introduces The Egg – a new theatre for children, young people and their families.

The story began seven years ago when the Theatre Royal gave Haworth Tompkins its first job in Bath, the university city of director Steve Tompkins. The commission, through competitive interview, gave his team the opportunity to consolidate its experience as theatre architects. As with the practice's previous theatre work, this is a modest, yet highly worked project combining a sensitive approach to the re-use of a prime civic listed building with a commitment to practicality, modesty and user consultation.

Haworth Tompkins resisted the temptation to spend the limited (£2.3 million) budget on one or two big architectural

gestures, opting instead to use minimum means to achieve maximum effect by filling the retained Victorian volume with a series of theatrical set-like backdrops designed to encourage performances, both spontaneous and rehearsed.

While maintaining the essential butterfly-inducing excitement and formality of a traditional theatre (complete with foyer, ceremonial stair and symmetrical three-tier horseshoe auditorium), the spaces blur the boundary between front and back of house, creating a vibrant theatre-school campus in microcosm. A dedicated rehearsal studio and stage-set workshops allow young actors and audiences to gain first-hand experience of all aspects of theatre life. In a world where virtual entertainment gets children wired while parents reach for the plug, this building provides a healthy alternative. When it is full of children, the atmosphere is beyond electric, and unprepared adults should enter at their own risk. There are no stifling facilities-management regimes. Nothing here is precious. This is very much a building for children and this has everything to do with the building's design.

Even during the interview process, the client group included representatives from FUSE; a group of 12 or so six to 18 years olds, who have literally grown-up with the building and made a significant contribution along the way. Their input was critical in enabling them to produce a building that FUSE and future generations would adopt as their own. Imposing an adult's interpretation of what a child may or may not engage with would have been a waste of time, producing patronising gimmicks



1. The ceremonial stair recreates the excitement of the traditional theatre



2. The auditorium is treated as a discrete object placed lightly within the existing envelope

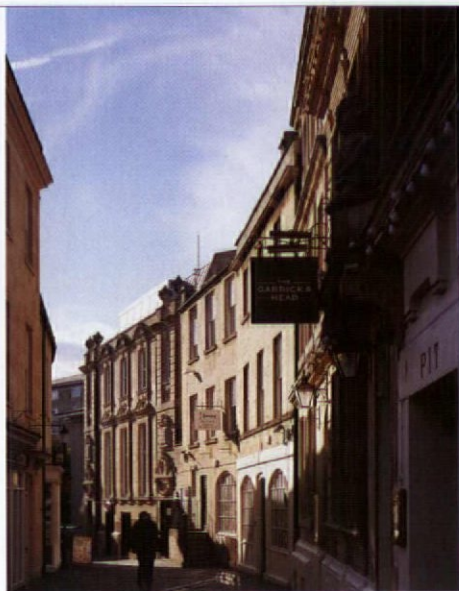
and unnecessary bells and whistles. As it was, a dialogue was encouraged that allowed an open trade of ideas. When the brief from the children was written as a narrative, the architect responded in a similar medium. Children and adults were encouraged to share ideas openly without fear of each generation sounding stupid to the other. The children were harsh critics, refusing to be patronised with naff ideas and often surprising the team with the sophistication and ambition of their responses.

Added to this, the design team had to accommodate an extremely demanding technical brief that included a 120-seat auditorium, control, green and dressing rooms, a workshop, a rehearsal studio, a lively foyer, and adequate circulation space and also called for front and back of house links to the adjacent Ustinov Studio and Main House venues. The design strategy needed to absorb this high degree of intricacy on an extremely tight site on the corner of a complex precinct of historic buildings. From an early stage, the design team acknowledged that the auditorium – as the heart of the building – would need to be treated as a discrete object placed lightly within the existing envelope. For reasons of practicality (accessibility, servicing and acoustics) an intermediate internal layer was needed that could isolate the audience from the retained facade and the new helter-skelter staircase. The team did consider orthogonal box-in-a-box options, but the egg-in-a-box (with the 'leftover' space allowing for wings, side/backstage areas and entrance lobbies) quickly emerged as the popular choice. Clearly distinct in form from the adjacent

Ustinov Studio, the Egg provides flexible performance space (it can be used end-on, in the round, with a flat floor or even transversely) and is able to double as a lantern-like beacon when seen from the street. It was also felt to convey the necessary glamour and ambition for the new theatre.

Viewed against the exposed external walls, the elliptical auditorium is as much an architectural delight as it is a practical, easy-to-use performance space. The architects talk at length about the quality of this hybrid space, which they see as a curious form of romantic dereliction. The exposed walls are the room's steady state; a moderator, an architectural baseline – massive, robust and dignified, even in decrepitude. Through a selective and painterly attitude to demolition, the architect sought to create a suitably non-specific backdrop, that remains curiously particular; a mode it is felt represents today's prevalent post-neutral-box attitude to contemporary theatre design. New window cases – richly lined in red felt – maintain the building's character and identity, while allowing the space to be fully blacked out or daylit. And, when coupled with the filtering effect of the translucent GRP egg-shell, the space allows for virtually any lighting mode in between.

The cross-section of the building demonstrates how the theatre's principal spaces are ordered, with the equivalent of six floors being compacted into a tight 15m four-tier arrangement. In the original basement there are toilets and a props workshop; the ground floor, which is compressed beneath the concrete seat-pit, is given over to a single large foyer that links through to the



3.

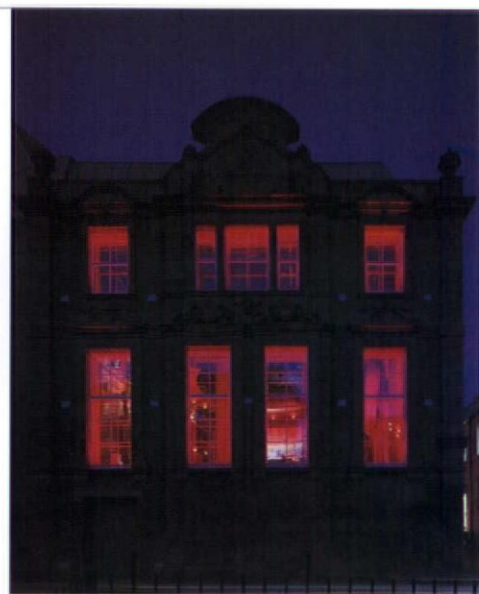
Ustinov Studio; and a new mansard attic storey contains a ply-lined rehearsal studio and green room, held within a contemporary roof-form that has been distorted to respect English Heritage and local planning constraints. All six levels are then served by a circulation spine that winds its way nimbly through an existing light-well set against the Main House party wall.

Throughout the building, all details reflect the attentive care of an extremely well-mannered and sensitive contractor. From demolition to fit-out, contractor and architect worked side by side, without inevitable unforeseen as-found conditions raising endless contractual change-orders. Of particular note are the ply stair, carefully hand-made on site and painted black to reveal the subtle grain, not of the wood, but of the production rollers; the felt egg-shell walls, that soften the acoustics within each of the three terraced lobbies; and the rusted handrail, simply left in the rain before being sealed with beeswax.

From its past existence as a rather dingy cinema, this building now has a new life. The previously blind facades have new eyes onto Bath's charmingly hotchpotch cultural quarter. Bath's West End hosts a new type of theatre, and Theatre Royal Bath has a less well-behaved sibling to sit alongside its more disciplined Main House and Ustinov Studio. Having avoided many of the more obvious puns, perhaps one could be forgiven for saying that, having experienced the chaotic cabaret of the opening night, there is a great deal of anticipation to see what will emerge when this particular egg hatches.

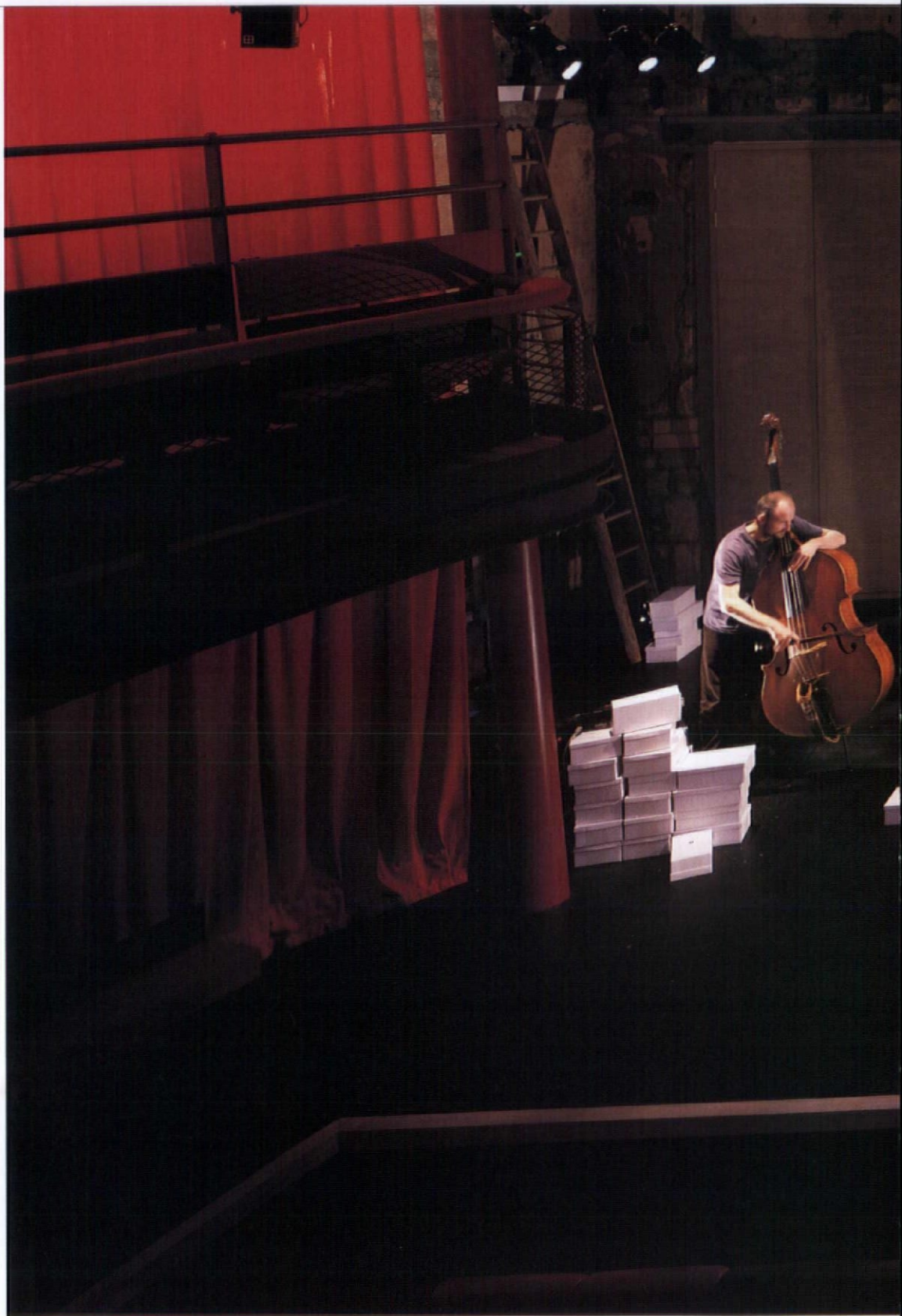


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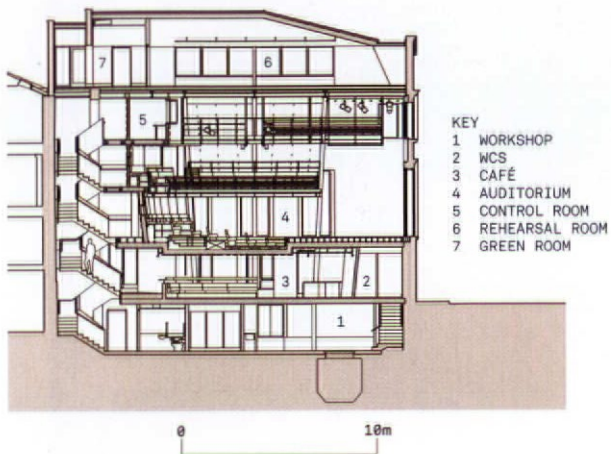
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- 3. View down St John's Place
- 4. The Monmouth Street elevation
- 5. At night the auditorium doubles as a lantern-like beacon when seen from the street



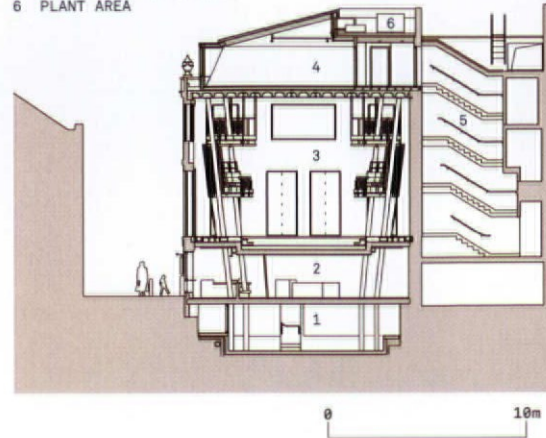


6. Last-minute rehearsals for the opening performance of 'The Dreaming Place'

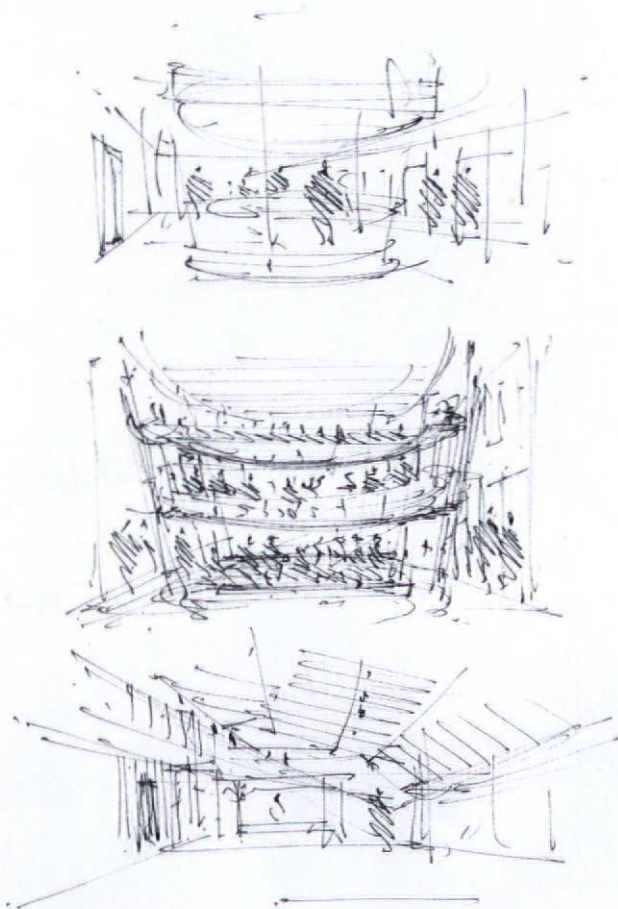


Long section

- KEY
- 1 WORKSHOP
 - 2 CAFÉ
 - 3 AUDITORIUM
 - 4 REHEARSAL ROOM
 - 5 ESCAPE/BACK OF STAIR
 - 6 PLANT AREA



Cross section

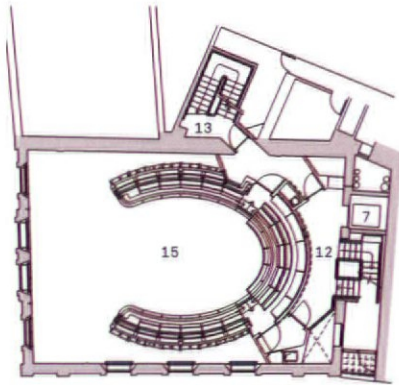


Concept sketches

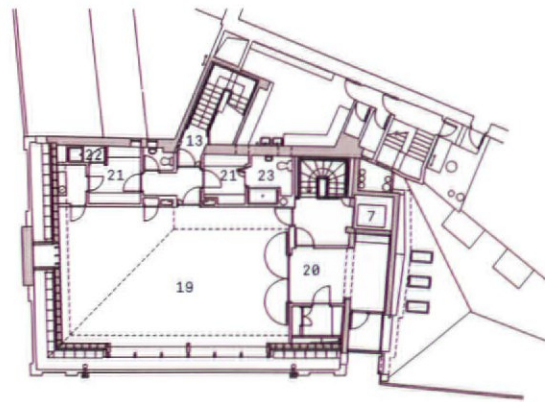


- KEY
- 1 THE EGG
 - 2 THEATRE ROYAL BATH
 - 3 USTINOV STUDIO

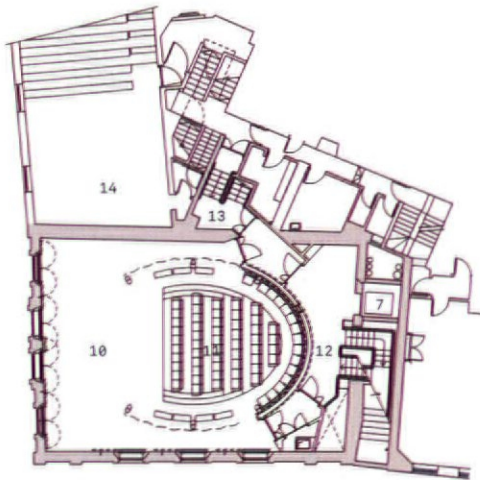
Site plan



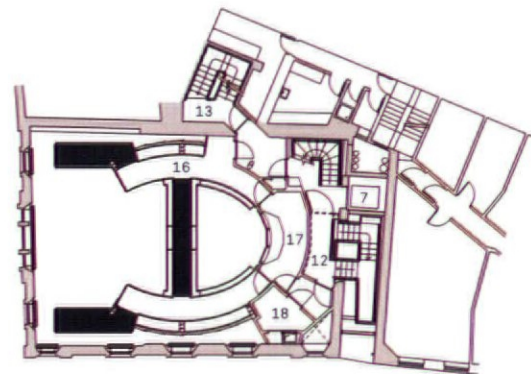
Second floor plan



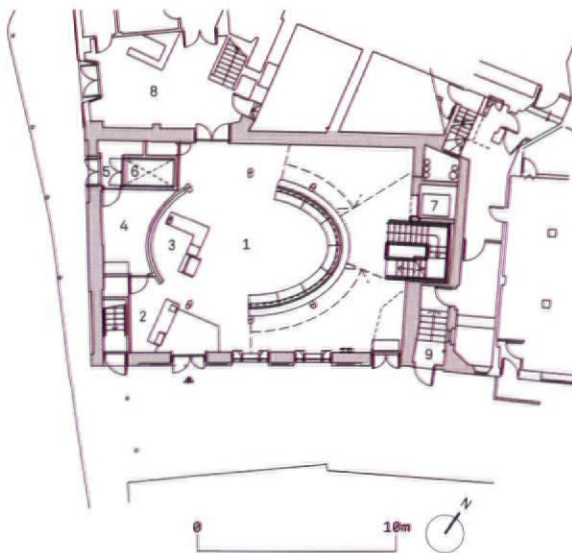
Fourth floor plan



First floor plan



Third floor plan



Ground floor plan

- KEY
- 1 CAFÉ
 - 2 RECEPTION
 - 3 CAFÉ COUNTER
 - 4 KITCHEN
 - 5 SCENE DOCK
 - 6 PLATFORM LIFT TO AUDITORIUM
 - 7 PASSENGER LIFT
 - 8 USTINOV STUDIO FOYER
 - 9 THEATRE ROYAL BATH STAGE DOOR
 - 10 STAGE
 - 11 STALLS
 - 12 FRONT OF HOUSE
 - 13 ESCAPE/BACK OF STAIR
 - 14 USTINOV STUDIO
 - 15 SEATING GALLERY
 - 16 TECHNICAL GALLERY
 - 17 CONTROL ROOM
 - 18 DIMMER ROOM
 - 19 REHEARSAL ROOM
 - 20 GREEN ROOM
 - 21 DRESSING ROOM
 - 22 SHOWER
 - 23 WC/SHOWER ROOM



7.



8.

STRUCTURE AND SERVICES

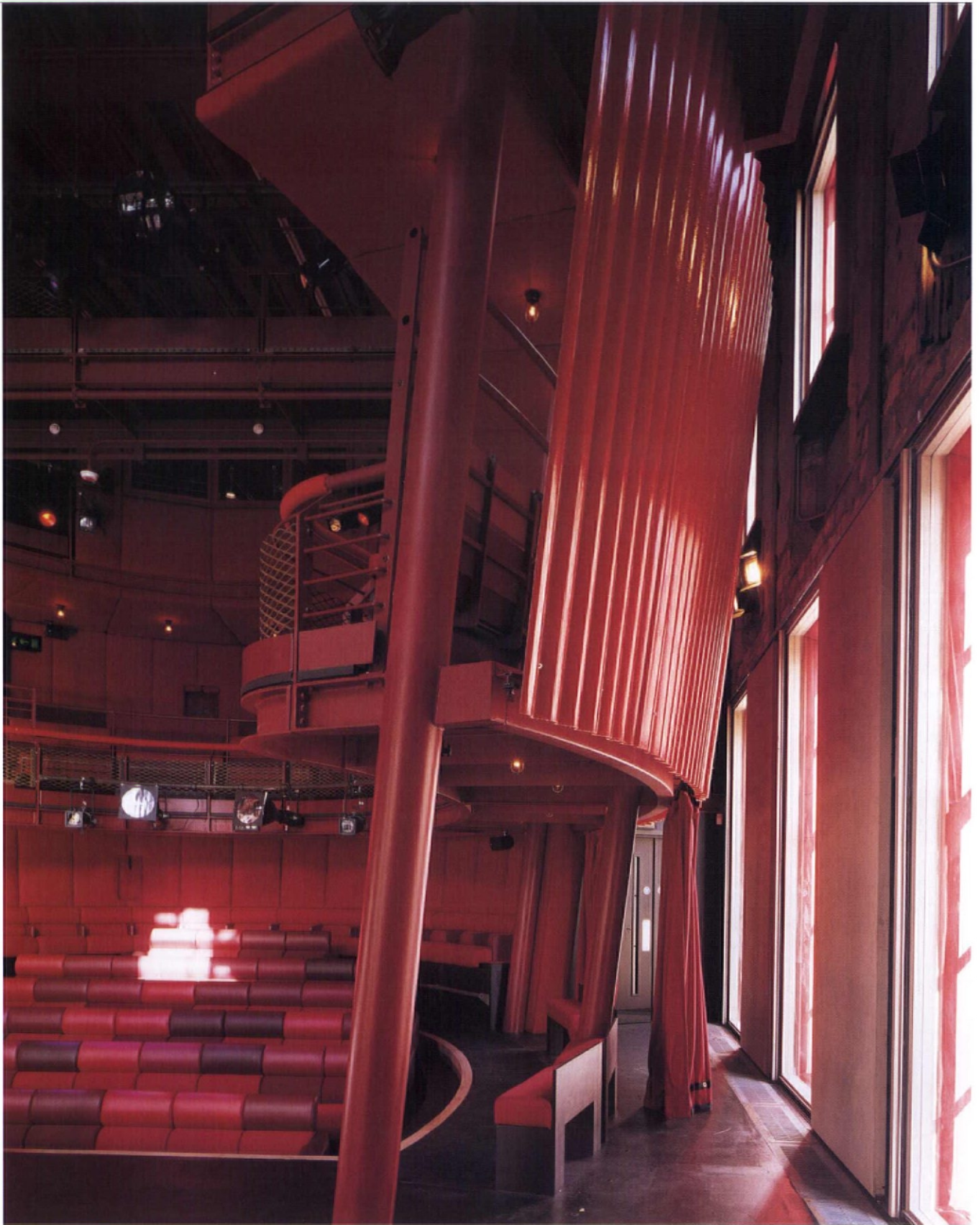
We started in the ground by diverting the drainage and underpinning the existing foundations; creating as much space as possible. Reinforced concrete was used to form the basement and café structure and the floor to the theatre itself. This concrete provided a robust and durable structure, effectively tying the basement walls together. Above the concrete the solution changed to steelwork. A lighter solution was needed that could support the audience and technical areas. Again the structure is exposed, allowing it to become part of the technical canvas. A thin concrete transfer structure of composite asymmetric beams then caps the main auditorium and provides support for an acoustically separate floor to the upper areas. Above this a stressed-skin engineered timber roof encloses the top-floor rehearsal room. There are no remains of the original building apart from the external wall and all support and stability systems were questioned and strengthened appropriately.

The auditorium is mechanically ventilated using displacement grilles mounted on the face of plenums located both behind and under the seat construction (stalls and balcony levels) and within the floor make-up to the side of the dropped seating area in the stalls. Flexible stage arrangements are key to the theatre and the scheme was developed to enable the supply air to be introduced into the space via combinations of the various plenums.

Environmental control within the remainder of the Egg is predominantly provided by the use of natural ventilation and low-surface-temperature radiators. Although relatively small in size, the Egg is equipped with all the complex performance lighting, audio-visual equipment and associated infrastructure that is to be found in much larger venues and these have been carefully integrated with the architecture
Buro Happold

7 & 8. The three-tier horseshoe-shaped auditorium under construction

9. The exposed steel contrasts with the romantic dereliction of the external walls



9.

Costs

Cost analysis based on gross internal floor area, for tender sum. Cost data provided by David Reynolds and Jim Crouch at Buro Happold

DEMOLITIONS AND ALTERATIONS £198/m²

Internal demolition of all walls, concrete upper floors and part basement slab and roof, external walls only remain; temporary support; alterations to adjoining property.

SUBSTRUCTURE £79/m²

Basement concrete slab; underpinning to external walls

SUPERSTRUCTURE

Frame £185/m²

Steel frame to support upper floors and steel technical gallery

Upper floors £348/m²

Mainly concrete upper floors with areas of timber in lobbies; timber plenum construction and fixed seat framing in auditorium; acoustic floor construction to all upper floors.

Roof £76/m²

Timber roof structure; plywood sheeting and zinc standing seam covering

Staircases £48/m²

Mixture of in situ concrete and bespoke plywood staircases and landings; mild-steel handrails

External walls £49/m²

Bath Stone clad wall at roof/parapet level; various stonework repairs

Windows £68/m²

New and replacement hardwood windows; secondary glazing with blinds and shutters; Trocal clerestory and dormer windows; repairs to existing timber windows; acoustic linings to window reveals.

External doors £7/m²

Hardwood external doors and frames, including ironmongery

Internal walls and partitions £52/m²

Blockwork and stud partitioning; acoustic barriers and fire stopping

Internal doors £73/m²

Solid-core, ply-faced flush doors, frames and ironmongery

INTERNAL FINISHES

Wall finishes £56/m²

Felt acoustic wall linings; PVC wall-feature panelling; auditorium render; mirrored-wall areas

Floor finishes £51/m²

Resin flooring in basement; rubber-sheet flooring or carpet to other areas; plywood flooring to stage and rehearsal room

Ceiling finishes £23/m²

Plasterboard suspended metal frame system

Decorations £40/m²

FITTINGS AND FURNISHINGS

Furniture £66/m²

Auditorium seating; signage; bespoke plywood WC partitions; inbuilt seats; bespoke joinery counters; benches and desks

THEATRE EQUIPMENT £133/m²

Lighting bars; specialist stage lights; sound system; technical power supplies; paging system; stage-control desk

SERVICES

Sanitary appliances £16/m²

Adult and child WCs and Disabled WC

Disposal installations £64/m²

Pumped underground drainage system; above-ground drainage to WCs, dressing rooms and café; cast-iron downpipes to roof

Water installations £21/m²

Mains-fed water system to WCs, café, dressing rooms.

Space heating/air treatment £174/m²

Air-conditioning to auditorium; air heating and ventilation

Electrical services £174/m²

Power, lighting and specialist installations

Lift and conveyor installations £62/m²

Eight-person passenger lift serving five floors and goods scissor lift serving the stage

Protective installations £61/m²

Alterations to sprinkler system in adjacent properties, fire alarm system

Communication installations £17/m²

Paging system, data installation and hard-of-hearing loop

Builders' work in connection £9/m²

EXTERNAL WORKS

Landscaping, ancillary buildings £6/m²

Access ramp and modifications to external paved areas

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profit £358/m²

GENERAL CONTINGENCY £138/m²

Cost summary

	Cost per m ²	Percentage of total
DEMOLITIONS AND ALTERATIONS	198	7.4
SUBSTRUCTURE	79	3.0
SUPERSTRUCTURE		
Frame	185	7.0
Upper floors	348	13.2
Roof	76	2.9
Staircases	48	1.8
External walls	49	1.8
Windows	68	2.5
External doors	7	0.3
Internal walls and partitions	52	2.0
Internal doors	73	2.8
GROUP ELEMENT TOTAL	906	34.3
INTERNAL FINISHES		
Wall finishes	56	2.1
Floor finishes	51	1.9
Ceiling finishes	23	0.8
Decorations	40	1.5
GROUP ELEMENT TOTAL	170	6.3
FITTINGS AND FURNISHING	66	2.5
THEATRE EQUIPMENT	133	5.0
SERVICES		
Sanitary appliances	16	0.6
Disposal installations	64	2.4
Water installations	21	0.8
Space heating and air treatment	174	6.5
Electrical services	174	6.5
Lift and conveyor installations	62	2.4
Protective installations	61	2.3
Communication installation	17	0.7
Builders' work in connection	9	0.4
GROUP ELEMENT TOTAL	598	22.6
EXTERNAL WORKS	6	0.2
PRELIMINARIES AND INSURANCE	358	13.5
GENERAL CONTINGENCY	138	5.2
TOTAL	2,652	100

Credits

Tender
 March 2004
 Start on site
 May 2004
 Contract duration
 60 weeks
 Gross internal floor area
 854 m²
 Form of contract
 JCT98 without quantities
 Total cost
 £2,265,000
 Client
 Theatre Royal Bath
 Client representative
 Bishopston
 Architect
 Haworth Tompkins: Tom Grieve, Will Mesher,
 Steve Tompkins, Roger Watts
 Structural engineer
 Buro Happold
 Services engineer
 Buro Happold
 Quantity surveyor
 Buro Happold
 Theatre consultant
 Anne Minors Performance Consultants
 Acoustic consultant
 Fleming & Barron
 Planning supervisor
 Buro Happold
 Access consultant
 Buro Happold
 Lighting consultant
 Patrick Woodroffe Lighting Design
 Main contractor
 Emerys of Bath
 Subcontractors and suppliers
Mechanical & electrical subcontractor Stourtons; structural steelwork and architectural metalwork Robbin Engineering; theatre technical Stage Electrics; theatre seats and staging Steeldeck; joinery Falcon Joinery; zinc roofing Boss Metals; traditional roofing Young Roofing; concrete RC Formwork; glazing (window system) Velfac; glazing (other) Roman Glass; resin floor Ryebrook Resin; soft floor finishes N&S Flooring; intumescent painting A Bagnall & Son; profiled metal deck Prodeck Fixing; decorations E J Mannings; waterproofing Sika; scaffolding Cole Scaffold; passenger lift Triangle Lift Services; platform lift Elephante; sprung floor CDM

A STEEL-FRAMED GALLERY TO AN AUDITORIUM

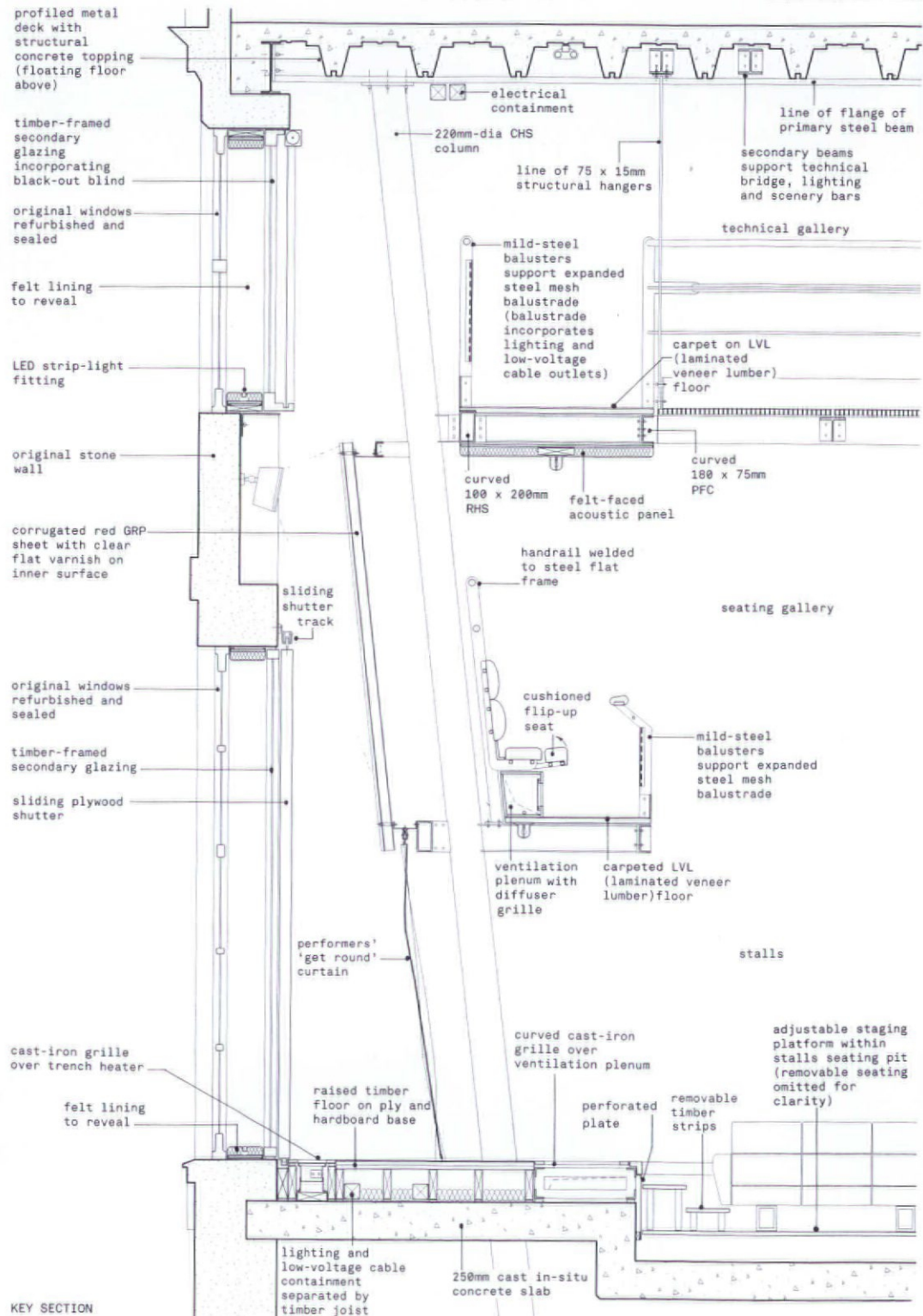
The first-floor seating gallery and technical gallery above it are elliptical in plan; the gallery steel structure is supported on slightly canted 220mm-diameter CHS columns and enclosed with a screen of standard corrugated GRP roof glazing sheets.

The inner edge of the gallery structure is formed of curved 180 x 75mm PFCs. The outer edge is of curved 100 x 200mm RHSs welded on site to plate cleats fixed to the columns. A series of UBs cantilevers from the columns to support the PFCs, and T-shaped beams run between the inner and outer edges to support an LVL ply floor. The steelwork is exposed, with simple acoustic soffit panels fixed between the beams.

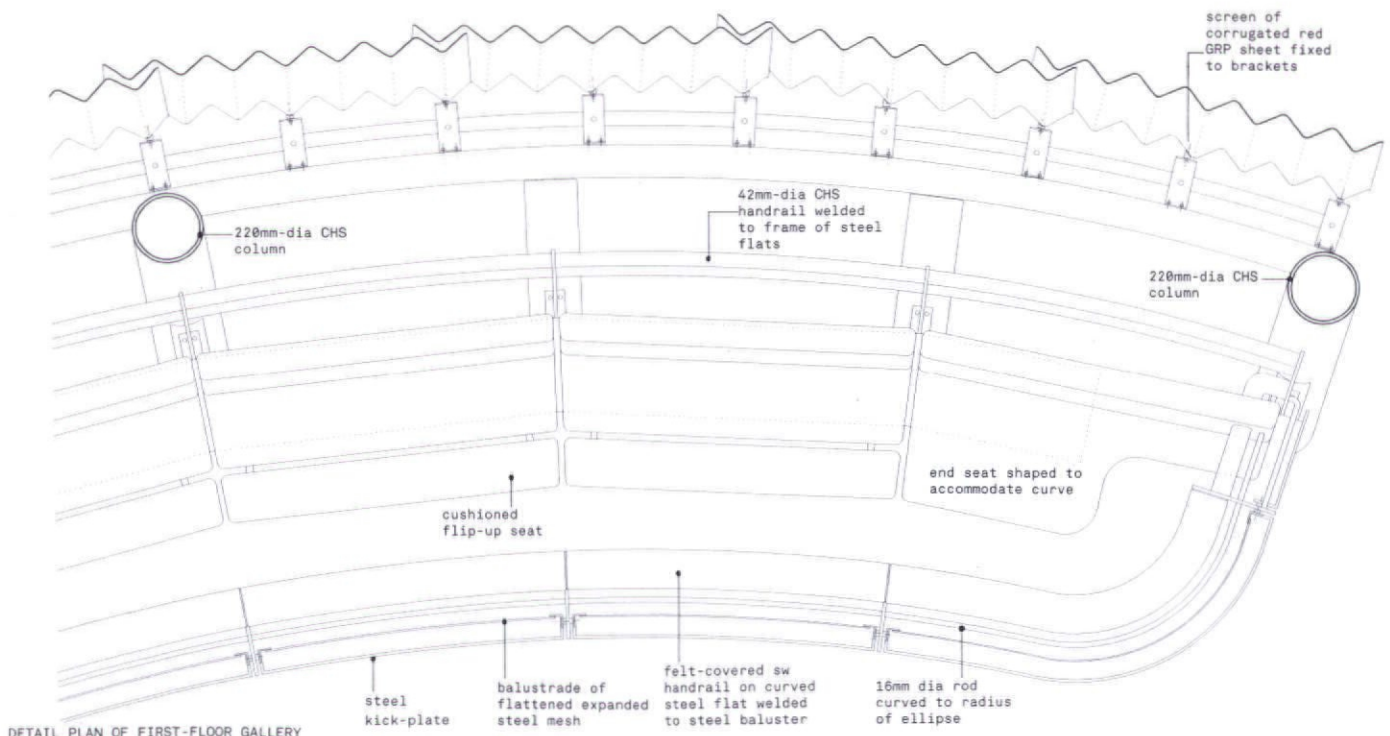
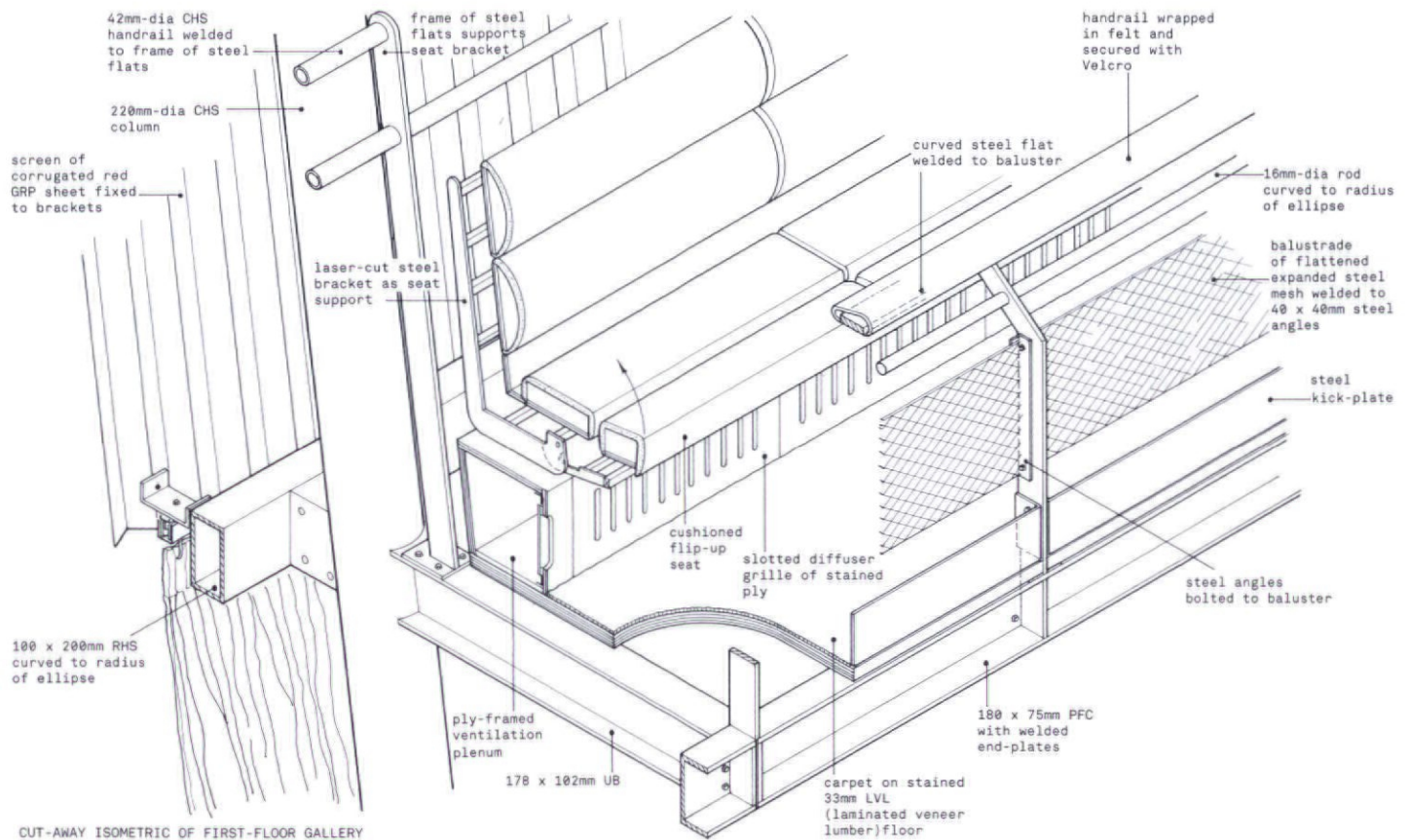
The framework supports a row of cushioned two-person seats. The seats are fixed back to a raked balustrade of steel tubes and flats that follows the curve of the ellipse. A plywood ventilation plenum runs below the seats. To create the statutory passage space, the front edges of the seats flip up on gas stays.

The inner balustrade is a series of cranked steel-plate balusters that supports a 'soft' curved handrail – of timber wrapped in foam and clad with felt so that the audience can lean on it. Infill panels between balusters are of standard expanded steel mesh, a material that combines protection with visibility. The mesh was rolled to remove sharp edges, allowed to rust and finished with beeswax.

Susan Dawson



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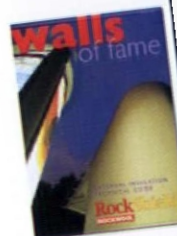
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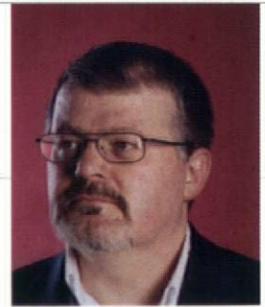
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MAKING THE SWITCH

By Austin Williams

Some weeks ago (AJ 22.09.05) I reported on the BRE's microgeneration conference and the government's commitment to local, small-scale, renewable energy generation. Not only are renewables the only game in town but 'localism' has now become an essential part of the government's agenda – from local sustainable communities, to David Miliband's speech at the British Urban Regeneration Association's annual conference last month praising devolving funding 'to neighbourhood level' and 'communities bound by shared values'. Not to mention the New Deal for Communities' 'commitment to locality', or the Local Government Association's whole-hearted support for 'democratic localism'.

When the trajectory in energy policy is away from state provision to individual generation, we ought to at least question the motives and benefits of such a move. It does, after all, undermine the notion of universal supply – the

national grid – and a broader collective vision of community.

Of course, there's nothing wrong with efficiency, but some of the most efficient power-generation plants are centralised. That's what marks the implementation of the National Grid as a benchmark in progressive universalistic social provision – as opposed to the moralistic, self-serving, ungracious, fatalism propounded in books like Sue Roaf's (et al's) publication, *Adapting Buildings and Cities for Climate Change: A 21st Century Survival Guide*.

While the 'I-told-you-so' school of modern millenarians ask: 'What will I do when the lights go out?' at least there are some rational voices that want to improve things for society as a whole. One such voice is Joe Short of Dynamic Demand, who recognises the benefits of 'mains supply' and has devised a way of making it better, as well as saving energy and money. This is an example of

the use of technology to iron out problems with old technology – in the same way that scientific theory develops from, and adjusts, the previously accepted best ways of understanding things.

Because power supplied from the grid services so many people, fluctuations in demand – the classic surge in tea-making during half-time on *Match of the Day*, for example – generate variable frequencies in the supply. Sometimes these are barely discernable but are balanced to some degree by adjustments at source. However, these balances are reputed to cause 0.6MtC emissions over and above the normal emission rates because the generator has to work at a less than maximum output in order to have sufficient back-up capacity to compensate for frequency troughs.

Short's device works at the customer end. It is fixed to appliances that operate on a 'duty cycle' – ie air-conditioning plants, water

heaters, refrigeration coils, etc – and alters the timing of electricity consumption of that appliance to best suit and correct imbalances in the grid. What at first looks like minor tinkering actually addresses a UK electricity demand of 1,900MW from domestic fridges alone.

The microcontroller installed in the appliance measures the grid's nominal 50Hz supply frequency and detects variations. It overrides the simple thermostatic response switch in a fridge, for example, and allows the controller to alter the timing at which the appliance comes on, to coincide with a peak. This serves to reduce the peak and even out supply. With much doubt expressed about the ability of wind power generation to overcome its seasonal and natural fluctuations, this universalising switchgear could, ironically, come to the rescue. Contact: joeshort@dynamicdemand.co.uk

WHAT HAS THE RENAISSANCE GOT TO DO WITH BRITISH ARCHITECTS?

By Jonathan Foyle

In this instalment of our exploration of architecture through the ages, we reach the Renaissance and the influence of England upon it.

Brunelleschi's Dome: How A Renaissance Genius Reinvented Architecture, says the title of a recent bestseller. It conjures up images of Filippo Brunelleschi emerging with a triumphant flourish of ancient knowledge when the competition to design Florence Cathedral's cupola was launched in 1418, but what do the words 'Renaissance' and 'genius' mean? The cultural output of the 'Big R' has been tested and re-tested in the academic laboratory for a century and a half, but its essence has not yet been distilled – quite the contrary, it is now regarded as a vague term rather than an absolute one. And, even though the term 'Renaissance' (coined from the French word meaning 'rebirth') wasn't used until 1855, some Italians, such as Petrarch, thought the golden age first dawned in Italy during the 14th century.

In architecture, 'Renaissance' usually means 'Classical', but if reviving the culture of a Classical golden age was indeed the spirit of the Renaissance, then we encounter several problems with Brunelleschi's dome. Firstly, the classification of history and its monuments was very much in its infancy 580 years ago and an archaeological eye with which to imagine the original appearance of ancient monuments was some way off: for example, the Basilica of Maxentius in Rome was thought to be the 'Temple of Peace'.

A bigger problem with Brunelleschi's dome is that he didn't envisage it – a similar version, created half a century before

the competition, appears in a fresco painting of the cathedral in the Spanish Chapel (chapter house) of the nearby Dominican church of Santa Maria Novella. Structurally – albeit an unquestionably grand and iconic achievement – Brunelleschi's dome is essentially a pointed rib vault of stone ribs infilled with brick webs. You won't find any from ancient Rome, whereas northern Italy had plenty of Medieval baptisteries with octagonal brick vaults, like the one next to Florence Cathedral. The dome seems less a recreation of the only surviving major ancient authority – the concrete hemisphere over the Pantheon – than a reworking of the brick-webbed rib vaults in the Holy Trinity in Hull. (It's intriguing that English architects were among the northern-European designers called to Italy to advise on Brunelleschi's dome).

A century earlier, similar challenges must have been overcome in building the steeple of Lincoln Cathedral – then the world's tallest structure at 524 feet – but they are unrecorded, and those that built it aren't upheld as geniuses today. It's a problem of publicity: they'd be celebrated if an English version of the celebrated Italian biographer Vasari had written about them.

Anyway, it stretches credulity to say that the dome of Florence Cathedral reinvented architecture: a fat lot of good that intrinsically beautiful and fine work was for a villa or a palazzo, the domestic stuff that fills most of the towns and cities of Europe and most of the books on Renaissance architecture. But was Brunelleschi the first modern architect in any sense? The broad Renaissance period (say, 1400–1550) is often claimed to be the



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3.

1. Duomo, Florence
2. Vatican, Rome
3. Roman Forum, Capitoline Hill

dawn of the architectural profession, but the reality is that there was no separate established career for architects – buildings were part of the curriculum of the artistically gifted Renaissance craftsman, as they had been for the Italian artist for some centuries. Other artisans – cobblers, saddlers, fletchers – had defined roles and skills, but architects such as Brunelleschi, Raphael and Michelangelo had no standard training or architects' guild membership and they diluted their time spent on buildings by also working as sculptors, painters, or goldsmiths.

They arguably hold a weaker claim to be architects than Medieval masons, who trained in the one subject of building via the established Masonic guild system. The exceptions of purely architectural practitioners are few, but include Donato Bramante, the architect of St Peter's, who had learned much from the early Christian churches of Milan, and Giuliano and Antonio da Sangallo, architects at the court of Pope Leo X (1513–21).

'Renaissance' architecture is a subjective idea because no straight copy of a Classical building was made in the Renaissance age. Many of Florence's seminal buildings pay credence to the city's 13th-century Republican style of pointed arches combined with rustication. Venice had its own links with the Levant, that brewed up a heavy exoticism. Spanish Renaissance work, like the Hospital de Santa Cruz in Toledo, combined Florentine work with Mudejar ceilings and native traditions of crepuscular ornamental masonry. France's great achievement of *La Première Renaissance* was Château Chambord, a turreted, castellated block with a tall slate roof that

used local materials to withstand the rain. Everywhere, the *genius loci* played a part in tempering whatever ancient authority was understood, or considered, to be useful and valid.

The biggest difference Italian architects made for posterity is that they liked to write about architecture and this repositioned the standing of the architect as a theoretician as well as a practitioner. Leone Battista Alberti is the name to whom immeasurable credit must be given for advances in the way people understood the business of building. *De Re Aedificatoria* (first published 1486) was his rewriting of Roman architect Vitruvius's treatise, *De Architectura*, the only ancient Roman text on general principles of architecture to survive. Vitruvius' terminology was peppered with Greek words like *peristyle*, *anthemion* and *acroterion*. 'He may as well have written nothing', complained Alberti, 'than something we cannot understand'. So Alberti's task was to overhaul an impenetrable text from about 27BC, an era of column and lintel construction, before concrete had moulded Rome's characteristic bath-houses, the Pantheon and the vaulted basilicas. A rethink was necessary if builders of Alberti's day were to be properly instructed, so he changed the first chapter from 'First Principles and the Layout of Cities' (imposing a defensible settlement: a primary concern for the builders of an identikit urban empire) to 'Lineaments' (making outlines: the primary concern of an intellectual obsessed with order).

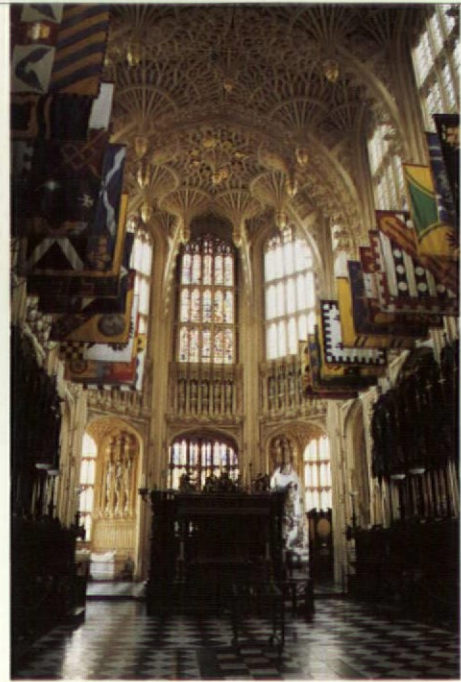
Lineaments are the lines by which the design is conceived, a three-dimensional wire framework for containing the regular



4.

4. Santa Maria Novella, Florence

5. Henry VII's Chapel, Westminster Abbey, 1503-12



5.

envelope of a building. These, Alberti says, should be rectangular, square, hexagonal or octagonal, then each part could bear a harmonious relationship to the whole, following the immutable laws of geometry. But what about the details of Classical columns and entablatures? Here, we quickly get out of our depth, because Alberti is so proud of his Latin that any illustration would be an admission of the failure of his powers of verbal description. So the piles of twisting cymas and ovolos that constitute bases and capitals are tortuously explained, when a picture would say a thousand words.

What did other Europeans make of Alberti? The shortcomings were soon recognised. Filarete (real name Antonio Averlino) wrote an illustrated treatise that reads like a storybook and many manuscript versions were created that helped to spread its aesthetic: fabulously impractical arrays of arcades, domes and minarets. Then, 25 years after Alberti's first printed edition, Fra Giocondo's inspired translation of Vitruvius appeared in 1511. Here, in a pocket-sized book that looked forward to 18th-century manuals such as *The Builder's Jewel*, were pictures of plans upon grids, the classical orders and ornament. Now, with engraved illustrations, we were capable of mass-produced visual information that could span a continent. By 1521, Cesare Cesariano had translated Vitruvius into plain Italian, with a lavishly illustrated book that included a highly complex depiction of the triangulated 'German manner' of planning used in Milan Cathedral as a contrast for the boxier geometries by now accepted as those most closely relatable to the manner of the ancients.

And what has the Renaissance got to do with British architects? More than is usually recognised. Alberti's book was in England within a year of its initial publication in Florence – it was purchased in 1487 by the Bishop of Durham, John Sherwood, who lived near the Piazza Navona when he was representing Henry VII at the Papal Court. He also bought a copy of the combined Vitruvius and Frontinus edition, published in 1486, in Rome, and annotated both books. He loaded his copy of Alberti with comments (and even made corrections to Alberti's Latin), highlighting points of interest with cartoons of pointy fingers, gaining extra emphasis from a laser-like beam extending from the index finger to the significant word or phrase. And his excitement peaked at Alberti's only reference to 'Britannia', which was underlined for good measure. Cardinal Wolsey's library list for his new college at Oxford (begun 1525) included a copy of Vitruvius.

So people were interested in relating Italian ideas on architecture to England, but it is difficult to say what the practical results of this engagement were, because the Tudor age is filled with architectural strangenesses. Contemporaries of Henry VII (1485-1509) and Henry VIII (1509-47) saw vaults more fabulous than any before or since. Brick-turreted gatehouses were standard on great houses and symmetry prevailed, while Classical columns and wreaths served to frame walls, ceilings and plaques.

So should we think of Tudor architects' imaginations as the culmination of the native skeletal pier-and-vault tradition we now call 'Perpendicular Gothic'? Or as an engagement with the



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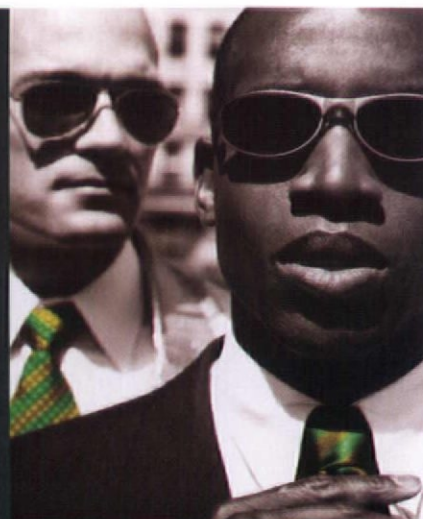


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6.

6. Chateau Chambord, c 1519



7.

7. Terracotta medallion by Giovanni Da Maliano, Hampton Court, c 1521

Burgundian empire's brick-built wool trading cities of Flanders, such as Bruges and Ghent? Or as the emulation of the Franco-Italian ideas of classical proportion and detail that we label as Renaissance? Or is Tudor eccentricity the result of a combination of the three influences – and perhaps more – in an age of international expansion?

The presence of architectural volumes in the English court circle of the 1490s means that Vitruvius' and Alberti's unillustrated prescriptive advice on planning and metrology, and the example of Sherwood's intelligent responses to it, must be borne in mind as an interpretive tool to explain the increasingly symmetrical arrangements of English buildings of the turn of the 16th century. This is particularly so because of a rather enigmatic comment made by John Shute in his earliest of English architectural treatises, *The First and Chief Groundes of Architecture*, published in 1563. Though this book comes some time after Sebastiano Serlio's *Four Books of Architecture*, the series that was published from 1537, and also after the earliest French publications concerning architecture, Shute specifically recognises an earlier culture of architectural study in England: '[...]concerning ye proportion & simetry to use the accustomed terme of the arte of the fornamed columbes, whiche I have not as well seen in Italie, from whence they cam first unto us amongst the Antique woorkes as read and studied in the Autentique writers, that I might with so much more perfection write of them as bothe the reading of the thinge and seing it in dede is more than onely bare reding of it' (Shute 1563).

A further clue to the British reception of internationally championed ideas can be found in John Dee's writings of before 1570, when he published the earliest known English commentary on Albertian principles from Book One of *De Re Aedificatoria*: 'The whole Feate of Architecture in buildyng consisteth in Lineamentes, and in Framyng. And the whole power and skill of Lineamentes, tendeth to this: that the right and absolute way may be had, of copyng and joyning lines and angles: by which, the face and frame of the building may be comprehended and concluded. And it is the property of Lineaments, to prescribe unto buildynges, and every part of them, an apt place, & certaine number: a worthy maner, and a semely order: that, so, Ye whole forme and figure of the building, may rest in the very Lineamentes &c [...] Lineamentes, shalbe the certaine and constant prescrybyng, concieued in mynde: made in lines and angles: and finished with a learned minde and wyt [by] the Architect, [who is] master over all, that make any worke. Whereupon, he is neither Smith, nor Builder: nor, separately, any Artificer [...]' (Dee 1570).

All ages are transitional but the early 16th century seems to have provided a more seismic shift toward our own age than any other, as Britain entered a dialogue with Europe which, via some strange and wonderful manifestations of buildings, opened the door to the realm of the gentleman architect. Now that's reinventing architecture.

Jonathan Foyle is an architectural archaeologist and TV presenter. He appears in the next series of BBC's *Time Team*



THE NEW KIDS ON THE BLOG

Web site *du jour* is the Google Blogsearch at www.google.co.uk/blogsearch. That's blog as in short for weblog... and blogger as in someone who authors such a site. Inevitably blogiste will emerge to differentiate the sophisticated blogsurfer from the herd. Or even archiblogger.

If you find the foregoing tends toward gibberish your kids certainly won't. Because around a third of them, if a recent *Guardian* report is correct, have set up their own blogs. In the wild blogs range from adolescent agonising over the meaning of life to the US must-read *Huffington Post* at www.huffingtonpost.com, run by Arianna, née Stassanopoulos.

Setting up a blog is so easy. You sign up with, say, Blogger at www.blogger.com or Moveable Type at www.sixapart.com/moveabletype and follow the instructions. You can have archives, news feeds, correspondence – practically anything a 'proper' web site has, plus active interaction with surfers. Blog-specific search engines exist, such as Technorati, Feedstar and IceRocket (just type the names in the browser's address box) but now Google has come up with its own. It is not bad. For the serious stuff all you do is enter in the box the word 'architecture'. sutherland.lyall@btinternet.com

COURT ORDER

It's official. The Technology and Construction Court (TCC) is in resurgence, writes *Kim Franklin*. This message was proclaimed by Mr Justice Rupert Jackson when launching the new edition of the TCC Guide last month. The guide is a comprehensive text dealing with all aspects of TCC litigation, prepared by the TCC judges in collaboration with the solicitors and barristers who practise regularly in the courts. It is designed to ensure effective management of TCC cases while retaining the flexibility of modern procedures, many of which were first pioneered by the previous generation of TCC judges.

The guide is particularly welcomed by infrequent visitors to the TCC. Hitherto, the parties, their experts and advisers have found themselves subject to complex and specialised case-management procedures, developed by particular judges. Different procedures were applied by different judges, none of which were to be found in any textbook. Only those who appeared regularly before the judges were able to give any insight as to what to expect, and increasingly the advice was to expect the unexpected.

The new guide assists with the definition of TCC cases that are, much like the elephant, easier to recognise than describe. As a rule of thumb

they involve technically complex issues and usually arise out of construction or engineering projects but also include computer, insurance and fire disputes. The guide provides a checklist for the first case-management conference and subsequent applications to the court.

Important guidance is given for the preparation of factual evidence (statements, even if drafted by lawyers should be in the witness' own words) and expert evidence (the parties should identify the issues; the expert should decide what goes in the report). Some light is thrown on the knotty problem of single joint experts – when they are required (in low-value claims, on self-contained topics or for technical testing) and when they are not (in most sizeable claims where large pre-action sums have already been spent on experts).

The guide concludes with arrangements for trials, including preparation and contents of the trial bundle and opening statements. This new comprehensive manifestation of procedures in the TCC has been welcomed by practitioners and court users alike in the anticipation that it will improve consistency of practice by the courts.

But the good news does not stop there. Vivian Ramsey QC, the popular and supremely unflappable former head of

specialist construction barrister Keating Chambers, was recently appointed as a High Court Judge. Ramsey, the son of a bishop, and an engineer in a previous life, had a prolific practice as a construction silk. His room in chambers accumulated such vast quantities of files and paperwork that it was the subject of a structural survey.

Successful building silks seldom take judicial appointments and pundits cannot help but link Ramsey's appointment to the positive changes at the TCC. It is to be hoped that Mr Justice Jackson will soon be joined by another experienced and accomplished construction specialist to assist with the work of the TCC.

Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit www.crownofficechambers.com

BOOK

By Patrick Hannay

Holyrood: The Inside Story
By Susan Bain.
Edinburgh University
Press, 2005. 302pp £12.99



NEIL BRIDGE

Ever since the police were the subject of Roger Graef's fly-on-the-wall TV documentaries in the 1980s, the politics of the editing process has been the key issue. Writing a book derived from any fly-on-the-wall TV material is no different, even if the subject is the Stirling Prize winner of 2005.

The Scottish Parliament story is starkly dramatic and truly tragic, with the deaths of Donald Dewar and Enric Miralles early in the process. Add to that the birth of a new democracy, with many democrats behaving badly and the local press stirring it, and you certainly get spice that makes good television and a great read.

Susan Bain was part of the film team that made *The Gathering Place*, the hard-hitting TV documentary on the

parliament building. The book's blurb claims she is 'one of the only outsiders to be granted full and exclusive access to the inside story' – a curious claim, since she frequently reminds us of her team's exasperation at being constantly excluded from the key decision-making body, the Scottish Parliament Corporate Body, chaired by Sir David Steele.

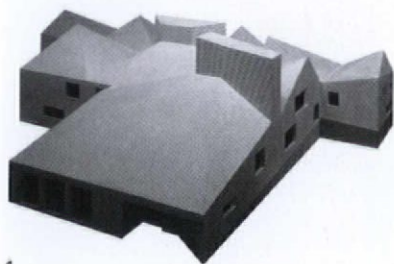
With the TV team's closeness, particularly to the professionals of the design and construction teams, many comments are refreshingly blunt, honest, revealing and indiscreet; something we rarely get in Blair's on-message age. The team's treatment by politicians and press is shocking. Bain herself regularly puts the boot in to both institutions but is she sufficiently dispassionate as an observer? Does her

enforced distance from key decision-making forums leave her too open toward others also excluded; and does all the spice, necessary for good telly and a good yarn, get in the way of the reader's inevitable desire for analysis? I think the publisher may have benefited from a stronger editor.

That said, Bain has clearly done a huge amount of extra homework for this book. The reference notes to chapters are copious and useful for others to pursue the many major questions left hanging. It's a racy read and she has done construction history a great service. But grasping some sense of priority in the sequence of events is challenging. To have no visual timelines and no drawings or photos of people and buildings in the book simply exacerbates a frequent

sense of disorientation in the early chapters.

There are many extraordinarily heroic figures in this tale of a heroic project. Fall-out was inevitable. But one person and his loyal team stand solid throughout. Like Arthur's Seat that looms over the site, buffeted by every political storm but somehow with humour and great political cunning, Dr John Gibbons – that rare animal in the 21st century, a public architect with real power – seemed to weave and stitch together the fragments, when so often all seemed lost. Scotland owes him something that can never be repaid. *The Inside Story* makes that abundantly clear. Patrick Hannay is editor of *Touchstone* and course director of interior architecture at the University of Wales, Cardiff

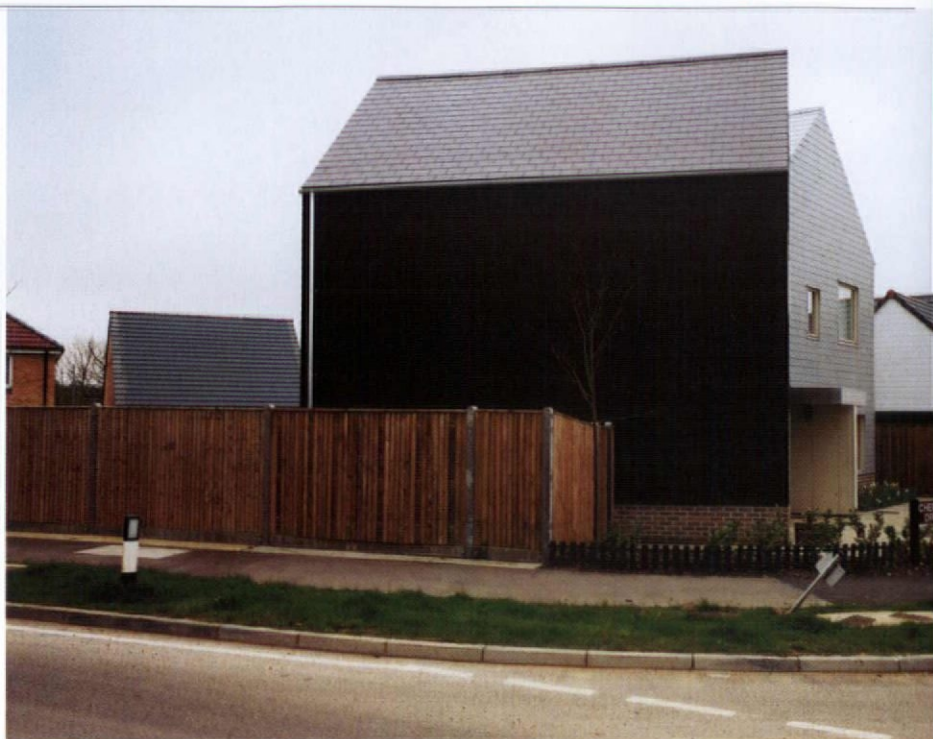


1.

BOOK

By Neil Gillespie

2G 34: Sergison Bates
Gustavo Gili, 2005.
145pp. £21.50



2.

1. Cultural History Museum, Bornholm
2. Semi-detached houses, Stevenage

The 2G format is well established and finely produced. It is at its best when recognising architects on the margins (Lina Bo Bardi), on the threshold of international recognition (Lacaton and Vassal), or on the brink of being forgotten (Max Bill). We are all drawn to beginnings, to the obscure, to the extraordinary. 2G occasionally opens a door to those territories (and sometimes even a wardrobe door).

Sergison Bates has a carefully cultivated and tended oeuvre, that fits the 2G format well. Unlike some editions where one has the sense of selective memory, of a practice's best hits, this one suggests completeness – in all it's an honest monograph.

Sergison Bates belongs to a loose group of architects who look to the Smithsons for

sustenance and direction – the group also includes Tony Fretton, Caruso St John, Jonathan Woolf, David Adjaye. One image in the book shows this group of enthusiasts sitting on the terrace of the Smithsons' Sugden House. There is something of the great English amateur about their approach. Like amateur astronomers alert and watchful in their garden sheds, working with the most basic of equipment, they trawl the heavens relying on their intimate knowledge of the subject, and make remarkable observations and discoveries.

As architects they arm themselves only with cement boards, larch cladding and common bricks. But, like all things superficially amateur, their approach belies a deep and clear credibility and understanding.

Theirs is an unseen trajectory, unlike those of the fêted stars who email their superficial visions around the globe and, like some comet, burn brightly in the sky but disappear in a moment. Sergison Bates stands in opposition to the artificial and the virtual.

As well as an enviable reputation as practising architects, Jonathan Sergison and Stephen Bates have an equally growing reputation as teachers at the formidable ETH Zurich. For them, reflection and construction go hand in hand. It is no coincidence that they teach in Switzerland, as their work is at home there.

Indeed their work may be more visible if viewed from a Swiss context: think of 1930s *Neues Bauen*, notably Emil Roth's superb Im Rohrbruck

youth hostel in Zurich – functional, critical, and modest. Sergison Bates exudes a rigorous intelligence that is founded on research, both cultural and constructional. However, on closer examination their work is not all Swiss seriousness – it contains the curious Englishness of CS Lewis and the *Tales of Narnia*.

The Stevenage semi-detached houses not only investigate the use of a 'breathing' construction; they also explore a world of half-remembered forms in a commentary on suburbia. Reviewed in an essay by Adrian Forty, 'The Comfort Of Strangeness', the Bethnal Green studio house is equally unsettling. Its dreamlike and difficult spaces unwrap like a scene from *The Lion, the Witch and the Wardrobe*. What you see



BOOK

Robert Smithson:
Spiral Jetty
Edited by Lynne Cooke
et al. University of
California Press, 2005.
208pp. £25

is not necessarily what you get. We are invited into a seemingly ordinary world, only to find ourselves completely lost to our imaginations.

This is a thorough monograph, detailing all of Sergison Bates' significant works to date and including texts by the architects themselves as well as considered and revealing essays by David Chipperfield, Philip Ursprung and Peter Allison (and Forty).

It leaves you eager for the completion of the practice's latest work, but by the time that is published, Sergison Bates may have moved out from the dark side, their natural habitat, into open space – dangerous territory, where architects can lose their integrity or be blinded by the light.

Neil Gillespie is an architect with Reiach & Hall in Edinburgh

Robert Smithson's *Spiral Jetty* must be the most famous single example of Land Art, but for many years after its completion in 1970 it lay submerged beneath the waters of the Great Salt Lake in Utah, known only through the earliest photographs and Smithson's typically offbeat film. Its invisibility even became the subject of other artists' art (Tacita Dean's piece on failing to find it). Then, early in 2002, it reappeared, to spark another generation of commentaries and images. This book is a splendidly thorough account of a work that people clearly still find resonant. It mixes the archival and the new in an illuminating way and the recent photos – salt-crusted rocks in a rose-coloured lake – are stunning. Pictured is the jetty in December 2003.

CRITIC'S CHOICE

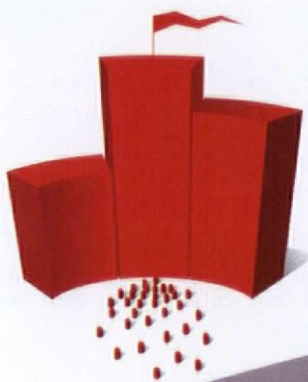
By Andrew Mead

When the clocks changed at the end of last month, new lights came on in York city centre. Designed by a consortium, the Urban Lighting Group, *Renaissance: Illuminating York* spotlights some of the city's obvious attractions – Bootham Bar, Fairfax House, St Mary's Church – with 15 historic sites getting a nocturnal makeover in the next few months. It's part of the council's wider strategy to make York more user-friendly, safe (and cash-generating) in the evenings, with its streets not just for flotsam from All Bar One (www.renaissanceyork.org.uk).

These new York lighting schemes will be permanent. Taking a different tack, the Corporation of London (with art consultant Modus Operandi) is a running 'a pilot project' called *Light Up Queen Street* from 26 November–29 January. This involves commissions from four artists – Susan Collins, Mark Lewis, Tim Head and David Ward – for the street that runs south from the Guildhall to the Thames. Both Collins and Ward have a track record of working very subtly with light. Ward's recent project at Reading, with its illuminated coloured glass in upper windows of buildings down one main street, certainly enhances that undistinguished town centre, while his installation at the Soane Museum in 2003 was beautifully attuned to the Breakfast Room's mirrors and amber light. For Queen Street, Collins plans to draw attention to 'the hidden world beneath our feet', as in the picture above (www.cityoflondon.gov.uk).

'I knew that this work would be running through the winter – it's for the darkest days in London. There is a certain luminosity from the pieces. It is as if they hum with light.' So says Rachel Whiteread of *Embankment*, her installation of 14,000 white polyethylene cast-boxes now at Tate Modern. It rivals Juan Muñoz's haunting *Double Bind* in 2001 as the most successful (and 'architectural') of these problematic commissions but the publicity it received has overshadowed what would otherwise be a major show for Whiteread, in Caruso St John's Gagosian Gallery, Britannia St, London WC1, until 3 December (www.gagosian.com). The 'boxes' reappear, but cast in plaster rather than polyethylene, and their allusions are more intimate and domestic.

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



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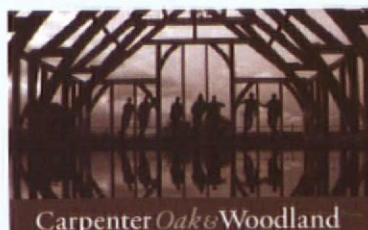
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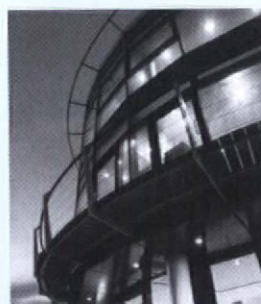
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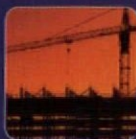
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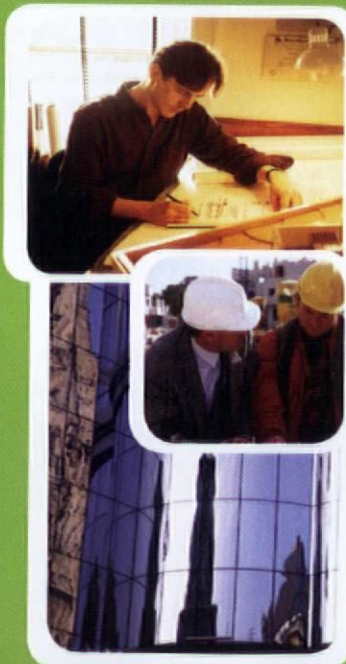
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Email: jonathan.day@michaelshanly.co.uk

ARCHITECTURAL ASSISTANT

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 flair 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

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Recruitment Agency of the Royal Institute of British Architects

Architects 2/3 years post qualification - Liverpool Street

This medium-sized and successful practice based in the east of The City is looking for architects to join their team working on a prestigious office fit-out. Candidates should ideally have some commercial experience and experience of AutoCAD. Immediate availability to start would be a definite advantage. Salary c. £30k. **JOB REF 0796**

Experienced Architects for Healthcare Projects - Old Street

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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

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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.

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

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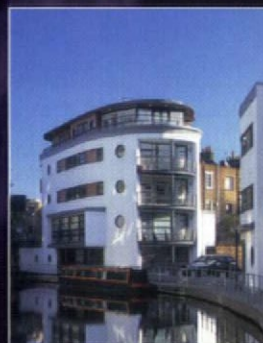


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Expressions of Interest

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 Triangulum 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 18th 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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Creative, articulate, and approachable, you will assist in the preparation of a range of urban design projects, including masterplans, development briefs, and design codes. You'll also have the chance to work on regeneration strategies, public realm strategies and be involved in public consultation events.

You will ideally have two to three years' experience as an urban designer, though we will take your talent and enthusiasm into consideration. An urban design qualification will be essential. An architectural degree and knowledge of relevant graphic packages such as Adobe Creative Suite, Sketch-up, and Autocad would be desirable.

For informal enquiries please contact Neil Sainsbury on 01908 252708.

To apply online visit: www.theplacetobe.info

For an application form, email: jobs@milton-keynes.gov.uk Call us 01908 253344 or 253462 (24 hour answerphone) If you have a hearing impairment and have access to Minicom please phone 01908 252727 (office hours only). Please quote appropriate reference. Salaries will normally start at the first point of the grade.

Closing date: 25 November 2005.

Interview date: 9 December 2005.

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HEAD OF ARCHITECTURE

REF: RL185

This design based multi-disciplined Practice, are now at an exciting stage of development and are looking for a new member of staff with flair and responsibility to head up the Architectural department. The successful candidate will be responsible for a team of architects and designers together with the overall practices design direction. You will be responsible for liaising with major blue chip clients in retail, residential and commercial developments. Applicants must be ARB / RIBA registered with approximately 10 years of total architectural experience. Additionally must have management experience. Knowledge of CAD would be beneficial.

ARCHITECTURAL ASSISTANT / SENIOR TECHNICIAN

REF: RL171-I

Middlesex based practice requires Assistant/Technician to take on responsibility of the production of architectural packages for national house builders and contractors within the residential sector. The successful candidate will be responsible for the preparation and production of working drawings, working with the Project Leader's to ensure compliance with UK building regulations and preparation of documentation for client meetings. Applicants must have a minimum of three years experience in the UK housing market as well as having extensive knowledge of building construction and UK housing and building regulations. Must have excellent AutoCAD skills. Very competitive package will be on offer.



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To succeed in this role, you will need a knowledge of the construction industry and the roles various professionals play on construction projects, as well as an awareness of the regulatory, technical and, in particular, the specification sides of architecture. You will also need a relevant construction related degree or equivalent qualification. Experience of working in an architectural practice would be advantageous.

For further information and details of how to apply, visit www.architecture.com
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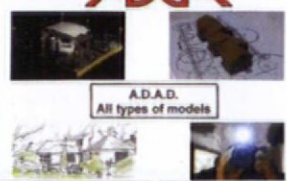
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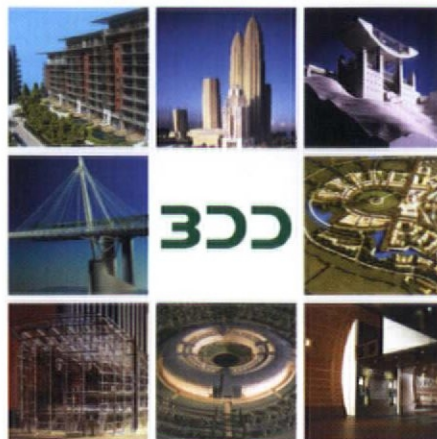
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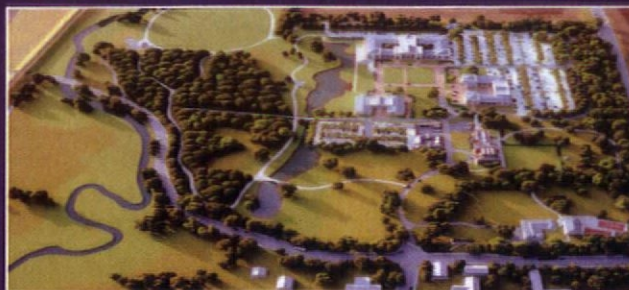
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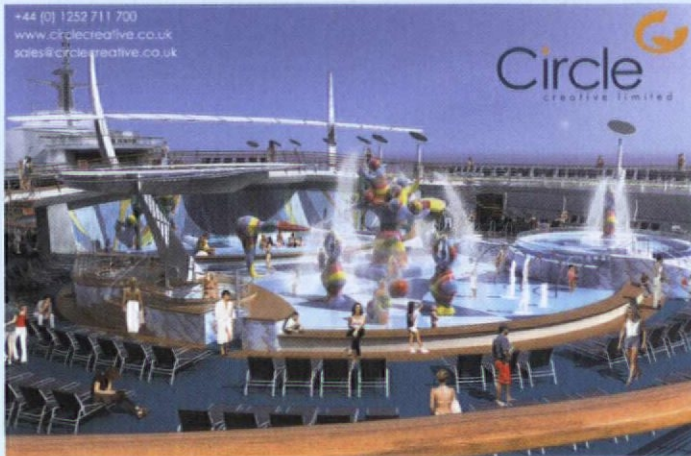
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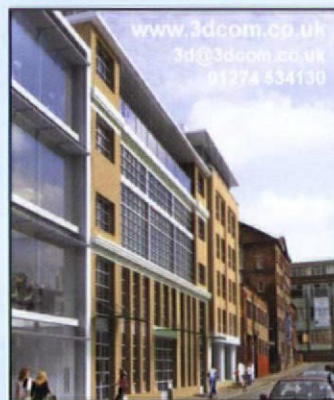
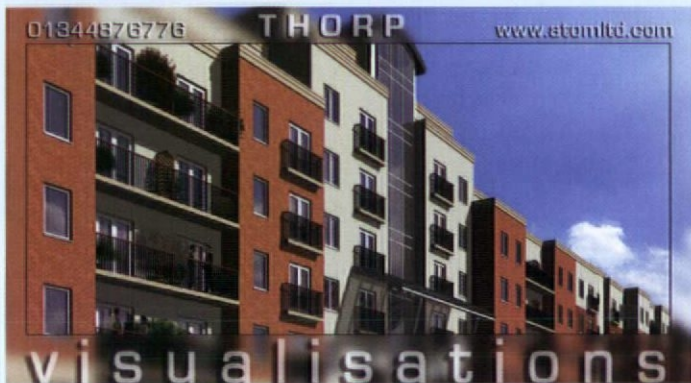
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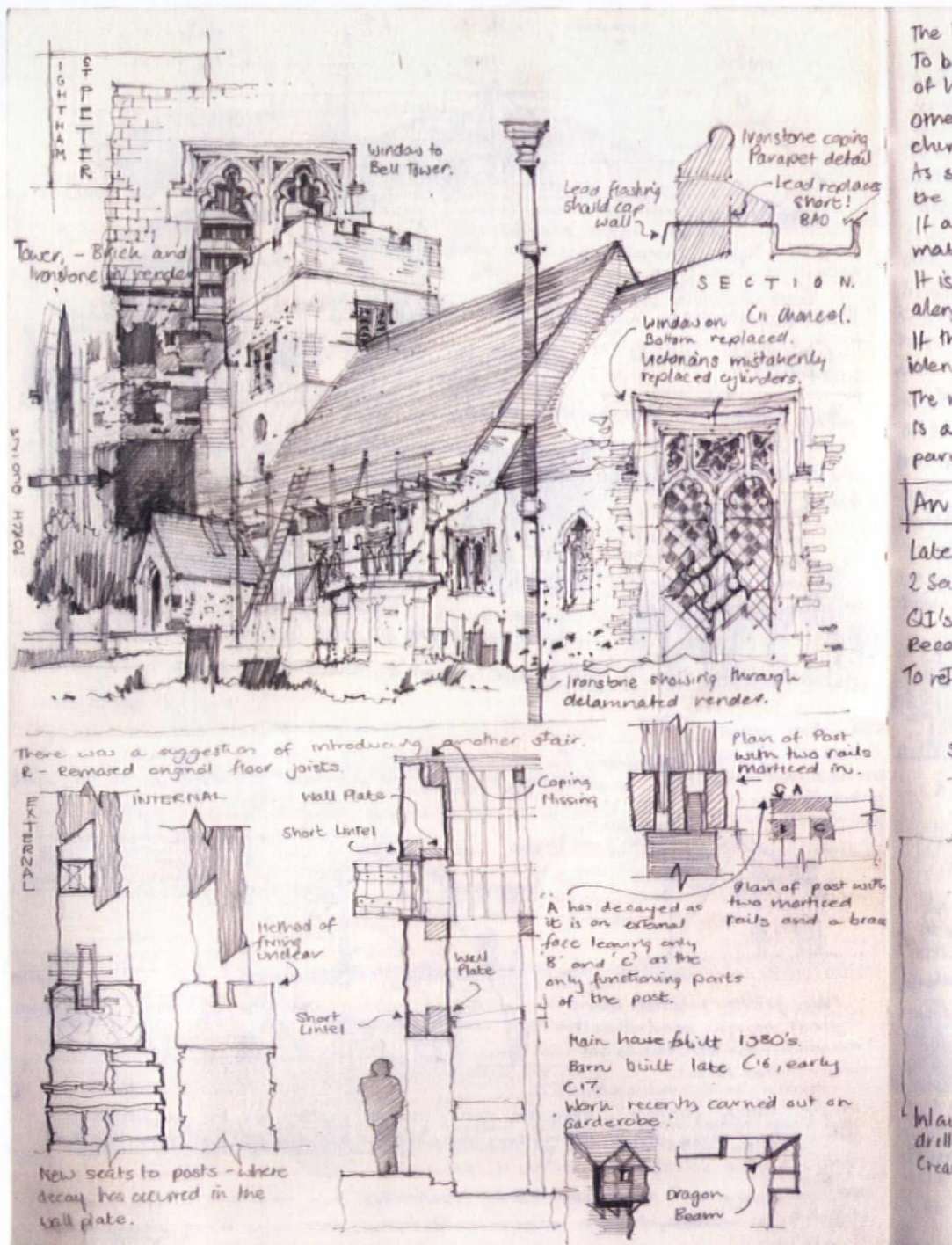
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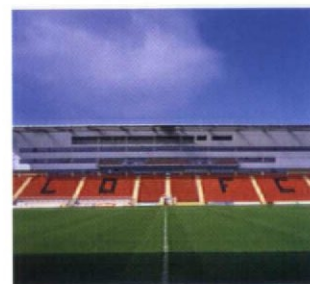
TOPRAIL



AJ ENQUIRY 205

Toprail has published two new datasheets covering its unique Toprail wall-furnishing system. The first document describes a new worktop filler panel that can be fitted in the gap between standard Toprail worktops. The second new publication is a technical application guide on installing Toprail systems.

CORUS COLORCOAT



AJ ENQUIRY 207

The new West Stand at Leyton Orient's Matchroom Stadium on Brisbane Road is now complete. Colorcoat HPS200 from Corus has been used in three colours – Albatross, White and Merlin – for the roof and wall cladding. Colorcoat Celestia in Sirius was also specified for the main elevation of the ground.

METAL TECHNOLOGIES



AJ ENQUIRY 202

Four Ealing schools are the latest PFI project for Metal Technologies, the UK's most dynamic architectural glazing company. Brentside High School, a three-storey, purpose-built complex, used more than 1,000m² of System 17 curtain walling and some 500 System 4-20 casement windows.

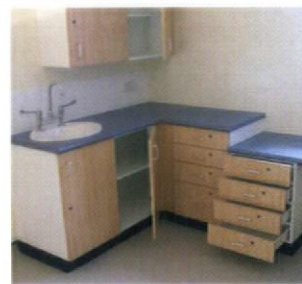
KINGSPAN



AJ ENQUIRY 204

Kingspan TEK has launched www.tek.kingspan.com/selfbuild – a new website for the increasing numbers of self-build customers who are choosing the revolutionary Kingspan TEK Building System. Features on the site include a downloadable demonstration of how the system is assembled and further advice.

DAVID BAILEY



AJ ENQUIRY 206

Specialist fitted furniture from leading manufacturer and supplier David Bailey Furniture Systems has been specified for two new health centres in north London – at Vale Drive and Forest Road. Murphy Philipps Architects and Dransfield Owens De Silva Architects both specified the Healthline range furniture.

N&C PHLEXICARE



AJ ENQUIRY 208

N&C Phlexicare has launched a comprehensive range of shower trays and doors set to redefine the accessible shower market. The Showering Solutions range, encompassing five showering options together with the new Pro-door system, is unique in offering a complete white clean finish to all component parts.

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