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ATTWOOD HOUSE**

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ISSN 0003-8466

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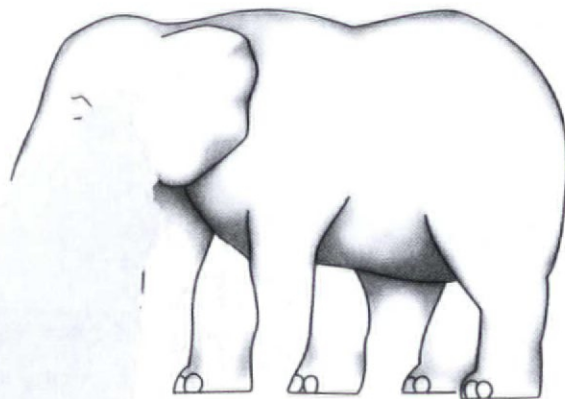
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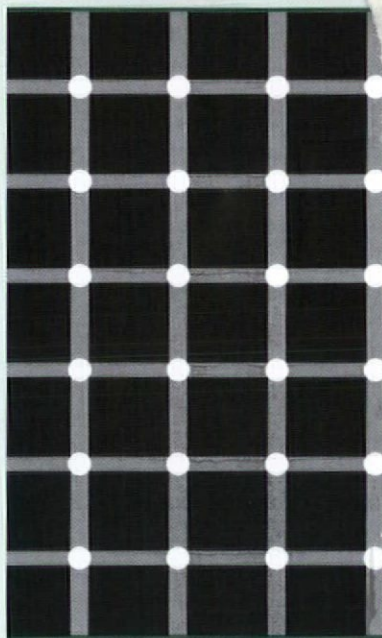




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151 Rosebery Avenue,  
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Editorial enquiries  
020 7505 6700  
Editorial fax number  
020 7505 6701  
Email  
firstname.surname@emap.com

**Editor**  
Isabel Allen  
**News editor**  
Ed Dorrell (020 7505 6715)  
**Senior reporter**  
Richard Waite (020 7505 6636)  
**Reporter**  
Rob Sharp (020 7505 6770)  
**Technical and practice editor**  
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Eriko Shimazaki (020 7505 6704)  
**Production editor**  
Paul Lindsell (020 7505 6707)  
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# PARDEY HAS REPAID THEM WITH A HOUSE IN SYMPATHY WITH THEIR ASPIRATIONS

By Ruth Slavid

It is unlikely Jane Tranter and David Attwood, clients for John Pardey's Attwood House (Building Study, pages 31-39) picked up all the architect's references to Richard Neutra, let alone worried about an affront to Mies in the demolition of one of the original columns. These are among the issues Niall McLaughlin raises in his review of the building, in which he discusses the different sensibilities of Pardey and of Victor Hutchings, the architect of the original house, which Pardey has incorporated in his design.

The clients' interests, though informed, are different again. McLaughlin describes their view of 'the narrative of the site as having equal importance to the physical environment'. They knew the architect they wanted and also had the determination to see his designs through planning battles. Pardey has repaid them with a house that is in sympathy with their aspirations. Although he uses each successive project as the next step on his journey of ideas, he does not disregard his clients'

wishes in the process. Indeed, here he made the huge compromise of retaining a building that he would have preferred to demolish.

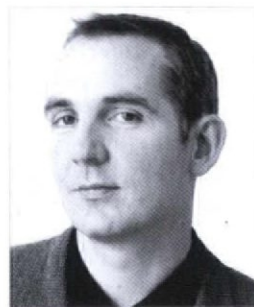
Does it matter what his ideas were, or how McLaughlin interprets or criticises them? They certainly make for interesting reading but, more than that, they give a depth to the building. If the current clients do not grasp them all and future owners are likely to remain entirely ignorant of them, that is not the point.

The current issue of the Royal Academy's magazine discusses the significance of items in its new show on China. To many visitors they will simply be beautiful objects but the deeper thinking that informed their creation makes them more than mere decoration. At Attwood House, Pardey's physical and theoretical additions to 'the narrative of the site' will result in a level of pleasure for future residents and visitors that will not be diminished if they are unaware of the background story.

## CONTRIBUTORS



Bernard Dobson, who writes about new modelling software MaxonForm on pages 46-47, is a sole practitioner based in St Neots, Cambridgeshire



Niall McLaughlin, who writes the building study on pages 31-39, is the founder of Niall McLaughlin Architects and has also worked as an assessor for the RIBA



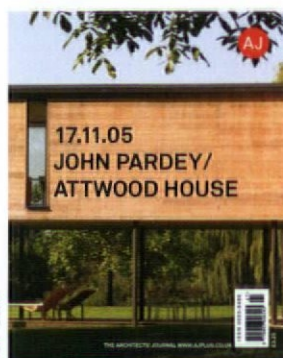
Murray Fraser, who writes the review on pages 52-53, is a professor and course leader in the department of architecture at the University of Westminster



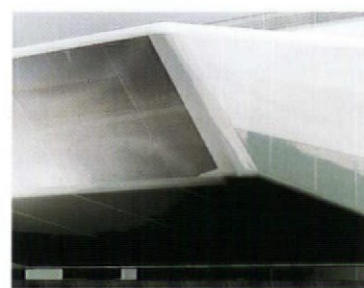
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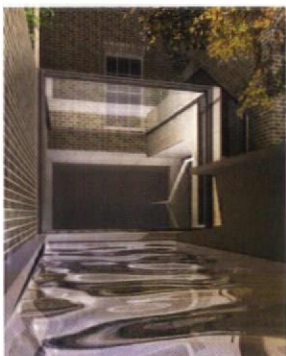
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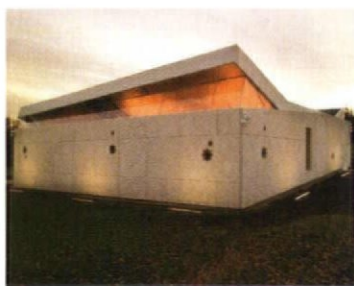
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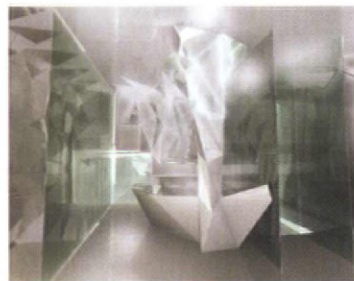




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#### CROSSRAIL DELAYS ATTACKED

MPs have attacked delays to the Crossrail Bill's movement through parliament during transport questions in the House of Commons. Shadow transport minister John Hayes accused the government of 'prevarication' and 'timidity' over Crossrail and demanded that Alistair Darling, secretary of state for transport, produce a clear timetable and a properly costed business plan.

#### UNION NORTH HEADS DOWN SOUTH

Liverpool-based practice Union North has the green light for a £2.5 million conversion project on the Grade II-listed Boundary Estate, in Hoxton, east London. The lightweight, two-storey rooftop extension – reminiscent of a 'pile of fruit in a crate' – has won the support of English Heritage.



#### CABE'S GEHRY COMMENTS DUE

CABE's design review comments on Frank Gehry's high-profile King Alfred development in Hove are expected to be published in the next week. Delays have occurred – it was first due over two weeks ago – apparently because the watchdog is 'continuing to collate' the information gleaned from its three separate meetings with the California-based architect.

#### MOTORWAY THREATENS VILLAS

SAVE Europe's Heritage has reacted angrily to the Italian Supreme Court's recent backing of plans to build a motorway metres from Vicenza's historic Palladian villas; this overturns the previous regional court judgment that had halted plans for the 55km-long Valdaistico Sud highway.



#### BRIGHTON REJECTS WILKINSON EYRE

Wilkinson Eyre's plans to redevelop a substantial chunk of Brighton's seafront have been knocked back by the city's planning committee. In meeting on Friday it overruled the planners' recommendation to approve the architect's proposals – that would have included a 40-storey tower – on four major counts.

#### LEEDS HOMES PLEA SNUBBED

Calls for more family homes in Leeds city centre have received a lukewarm reception from architects. According to researchers at Leeds University, developers in the West Yorkshire metropolis are building too many small apartments aimed at young professionals and not enough 'day-to-day' facilities to support sustainable growth. However, Leeds-based firms Carey Jones and Above and Beyond Architecture dismissed the criticism.

#### OLYMPIC DEAL AGREED

The London Development Agency and the Stratford City Development Partnership have agreed a compromise over a compulsory purchase order for a north-east London site. This agreement will allow for both the delivery of Stratford City and for the 2012 Olympic and Paralympic Games in the capital.

#### WOOLWICH ARSENAL GETS THUMBS-UP

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 detailed design quality of the plan's Royal Carriage Factory, by the A&Q Partnership. This was the first chance that CABE has had to review Allies and Morrison's proposals for the controversial south-east London site. See pages 12-13 for further analysis.



#### UK FIRMS IN ITALIAN JOB

David Chipperfield and Stanton Williams have been shortlisted in a competition to transform three historic buildings into public venues for the historic town centre of Bassano in north-east Italy, including two galleries and a theatre.

#### HOUSING FOUND WANTING

Research published by CABE has revealed that almost all new private housing in the north of England is not designed properly. The government design watchdog has claimed that about 94 per cent of new homes built in the past three years in the region have failed to measure up to design quality criteria.

#### TRAVELODGE REPLACES TOWER

RHWL's plans for a 'sustainable' tower in Southwark have been dropped by developer Blackfriars Investments to make way for a new Travelodge in its place. Blackfriars chief Mallory Clifford went for the hotel option after CABE criticised the environmentally friendly 34-storey tower's designs.



#### PATHFINDER SCHEME RUNS INTO TROUBLE

Major controversy has been ignited this week in one of the government's first Pathfinder initiatives. Local campaigners are furious at the way Liverpool Edge Lane project – which will see 360 homes knocked down – is being handled by Liverpool council and the Liverpool Land Development Company (LLDC). The scheme is awaiting the outcome of a compulsory purchase order inquiry, launched after many residents objected to the scheme. See page 16 for analysis.

#### ARB FIGHTS BACK WITH SURVEY

The ARB has attempted to prove its worth by releasing figures which show architects believe in the board's regulatory safeguards. According to the ARB, 90 per cent of the profession feels that protection of title is 'important' and an 'overwhelming number within that percentage' consider that regulation helps preserve the reputation of the profession. The move will come as yet another rebuttal to the RIBA's efforts to pare back the board's activities.

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#### TERMINAL 2 FACES THE CHOP

Frederick Gibberd's Terminal 2 building at Heathrow is facing demolition to make way for a £1.5 billion facility capable of handling up to 30 million passengers in time for the 2012 London Olympics. Construction could start on the new terminal, known as Heathrow East, in 2009.





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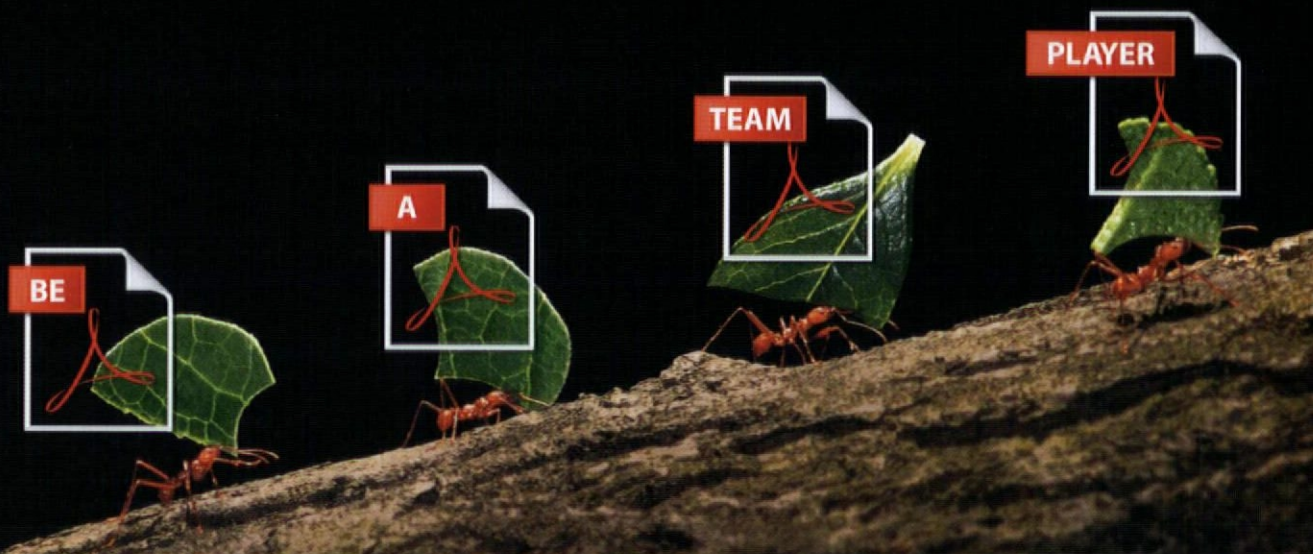
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This scheme by Architype in south-east London will convert 14 1970s houses and will be 60 per cent carbon free

## MAYOR WILL FAIL CARBON TEST

By Richard Waite

The mayor of London will not come close to hitting his key 2010 target for zero-carbon developments in the capital, the AJ has learned.

Following pressure from the Green Party, Ken Livingstone has admitted the London Development Agency (LDA) is a long way off delivering even a single zero-carbon development in the capital.

The revelation, leaked exclusively to the AJ, has fuelled fears that the mayor will be unable to stick to his pledge to see a zero-carbon scheme in every one of London's 33 boroughs by 2010.

The news comes just days after the government was slammed for reneging on its Kyoto promises and will further damage Livingstone's reputation as a keen supporter of the environmental cause.

It is almost two years since the mayor promised to back a wave of flagship carbon-free schemes across the capital as part of his high-profile Energy Strategy for London.

However, there is still no sign of the first project emerging – a lack of progress that has not surprised eco-architect Bill Dunster. He said: 'We don't know of any zero-carbon schemes coming through and we have been trying to get the LDA to do one for years.'

Dunster believes there is now 'no chance' of the mayor hitting his 2010 target for carbon-free buildings.

He said: 'The biggest things are the cost and the lack of will.'

'The LDA is sitting on vast amounts of land, so they clearly have the capability to do this. It's up to them –

it's not through the lack of opportunity.'

'Zero carbon is just not coming through as a priority and they just can't get the surveyors to release their grip on their remit to maximise land values.'

Admittedly a more expensive approach – at least initially – Dunster feels the only way to make zero-carbon schemes affordable is by building somewhere between 2,500 and 5,000 units a year.

And he believes the commitment to such projects is wanting. He added: 'We went to the London Borough of Newham and offered them a scheme for 4,500 zero-carbon homes and they didn't want it.'

Darren Johnson, leader of the Green Party in the London Assembly, was also disappointed by the mayor's

response. He said: 'We know that there was originally a clear aim to promote zero-carbon developments.'

'There are some pretty good policies in the London Plan but they are not being systematically pursued in new planning applications.'

And Catherine Harrington, of Architype, whose low-carbon housing scheme is pictured, called for immediate policy reforms. She said: 'The government should be taking decisive action on reducing London's substantial environmental footprint.'

It appears this pressure has had some effect on the mayor.

According to a written statement from Livingstone, he has asked his office to 'start discussions with the LDA about an exemplary zero/low emission development'.



# GUNG-HO ABOUT THE ARSENAL

*By Rob Sharp*

Despite the length of time that has elapsed since the project consumed all of his energies, Bob Allies is still bubbling with enthusiasm about the opportunity presented by Woolwich Arsenal. 'At its height, 80,000 people worked there,' he enthuses, standing over the scale model of his masterplan, which has just won the backing of CABE (ajplus 11.11.05).

Allies and Morrison's vision for the 'Warren Site' at the Arsenal in south-east London, which housed weapons from the 16th century until it was decommissioned in the 1990s, was submitted to Greenwich council at the end of September. Developer Berkeley Group, whose previous masterplan for the site – designed by Broadway Malyan and now facing a public inquiry – hopes that Allies and Morrison's work will be given

the green light before any inquiry can come to a head.

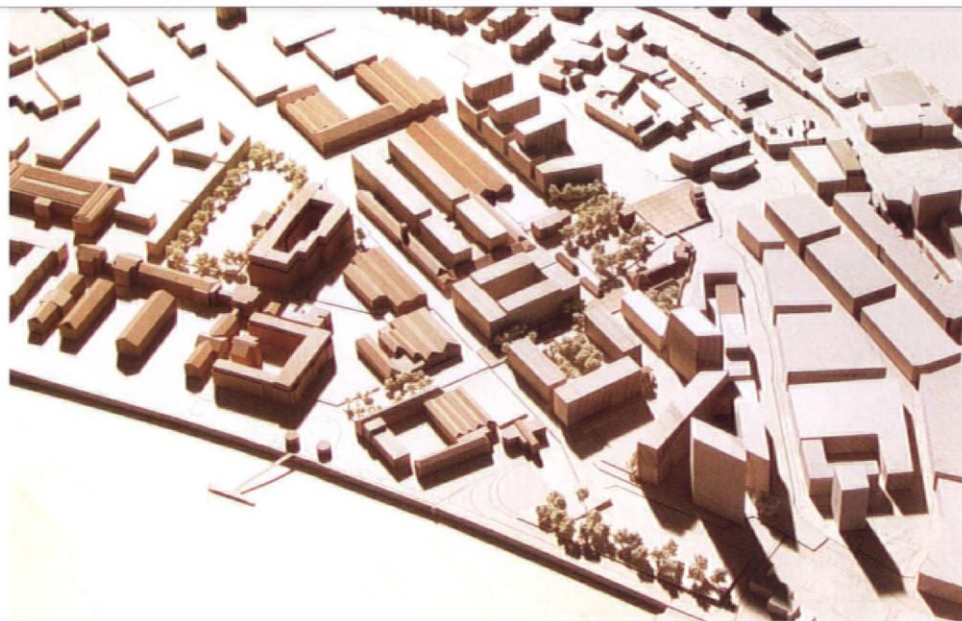
The regeneration of Woolwich Arsenal, a site whose redevelopment is hemmed in by its heritage yet liberated by its river views, is one that the local authority is keen to get right. Allies and Morrison hopes it has addressed the problems raised in Broadway Malyan's designs by approaching the outline plans in a 'fixed yet flexible' manner.

The Royal Arsenal has a long and varied history of occupation. It was founded in part as a store for the support of the Greenwich, Woolwich and Deptford Dockyards. As early as 1565, records show an 'ordnance store' was in existence, which would have supplied guns, cannon balls and gun carriages to the ships that were being constructed in the docks nearby.

Sergison Bates originally looked at the masterplan in 2002, followed by Broadway Malyan. Although Greenwich Borough Council gave Broadway Malyan's plan outline permission in December, CABE mauled the scheme on three successive occasions, describing it as 'depressing' and 'lacking a strategy' (AJ 07.07.05).

Allies and Morrison came to the rescue, being parachuted in by Berkeley, and its attempts have just been greeted with open arms by CABE. The architect's changes included not only a reduction in the number of units on site but a greater deference to existing listed buildings, such as the 19th-century Grade II-listed officer's house. '[Broadway Malyan's masterplan] was a bit caught up with itself, a bit self-obsessed. We wanted to try very





A model of Allies and Morrison's vision for Woolwich

hard to reference the existing geometries,' said Allies.

Or, put more bluntly by project architect John Morgan: 'As opposed to what Broadway Malyan had done, we tried much harder to get more out of the existing buildings. And we spent longer working through the landscaping, and the density overall has gone down.' Allies and Morrison has approached the development differently, especially with regard to 'the teardrop' – a key location at the masterplan's southeast corner.

Here, the architect has increased the relative density of housing – by raising the height of buildings – compared with the rest of the masterplan. It has done this by making conventional courtyard plans high-rise. Where the courtyard height caused the obstruction of views and light, Allies and

Morrison has removed blocks from key parts, and built higher elsewhere in the structure to compensate for this.

Allies said: 'Towers are part of the courtyards. CABE has always been nervous about how that will work. One of the principal criticisms of CABE was: "Can you get the area you want out of it?"'

But the fact that issues such as this are not resolved at this stage should not be a problem. The architect is keen to pin down as much as it can – via CABE-specified design codes – to avoid the scourge of dumbing down that has afflicted similarly high-profile masterplans, such as Ian Ritchie's White City project. However, there is a fine line between nailing the details and leaving enough room for the architect appointed at the

detailed stage to put its own stamp on designs.

'We never use formal geometries,' affirmed Allies. 'For example, you will never find buildings that have to be symmetrical. It just needs to be rational and logical, the rest can be left for later. It is a balancing act between fixing as many things down as early as possible, and leaving it open so that architects which come to the table at a later date have as much as possible to work with.'

If all goes well, Allies and Morrison will have the green light from Greenwich council by the end of the year. The Royal Arsenal is already a home for 1,000 residents, and 5,000–10,000 could be added by this masterplan.

Soon, the hustle and bustle might resemble the location's vibrancy at its prime.

#### CABE'S COMMENTS

'It is immediately apparent that the reduction in the number of units has a beneficial effect on the planning and the massing of the proposal... We congratulate the client for making such a bold and decisive move; our previous, fundamental concerns could not have been resolved by tinkering with the design.'

'We support the mix of uses proposed, and think that different uses proposed for Duke of Wellington Avenue, Number One Street and the more minor streets, in conjunction with the existing and proposed architecture, will provide a realistic network of streets.'





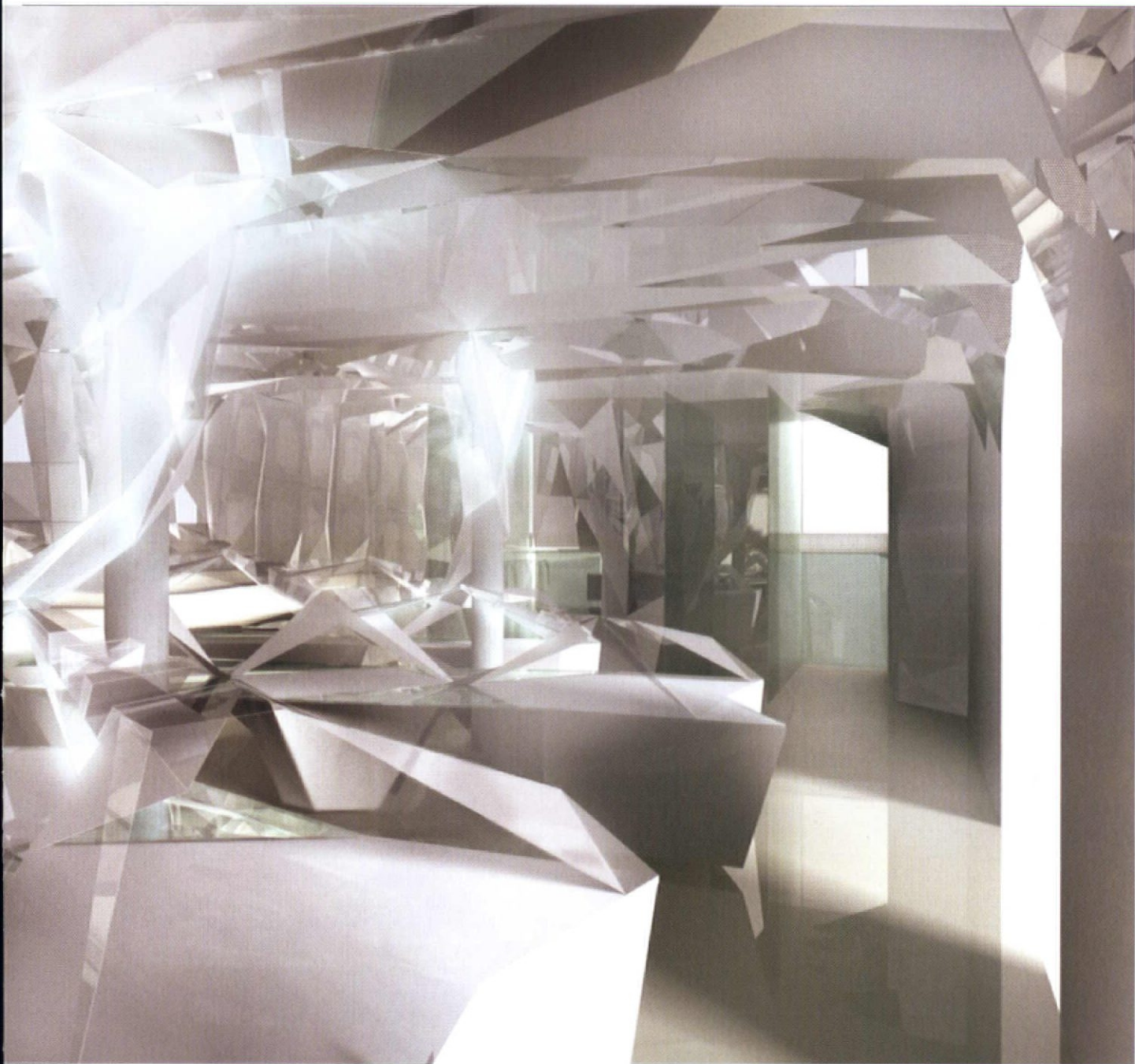
#### LEA KATZ SPREADS OUT AT JAM FACTORY

Up-and-coming practice Lea Katz has unveiled these images of its planned new offices in Bermondsey, south London. The practice will become the latest to set up home in the high-profile Jam Factory – a mixed-used development in a former Hartley's jam factory masterminded by Ian Simpson Architects (AJ 15.11.01). The self-designed, 185m<sup>2</sup> scheme will create 25 work stations, a workshop and a meeting room. There will also be room for the nine-strong practice's pet snakes. Describing the ideas behind the project, practice founder Lea Katseli said: 'The design of the new office is an investigation of our own methodology. Our operations always stay fluid. The archive, the ceiling, the windows, the tables, the shelves, the columns, the stairs and the library all flow into each other.' Most of the components for the £150,000 project will be manufactured in Israel, where Katseli has previously worked on a number of projects.

*By Richard Waite*











CONSTRUCTION PHOTOGRAPHY

# PATHFINDER LEFT ON THE EDGE

By Ed Dorrell

John Prescott's massive Pathfinder programme, the series of projects planned to 'sort out' the over-supply of housing in the North through widespread demolition, is beginning to cause big trouble for Two Jags' huge department.

Causing the most problems is a project in Liverpool's Kensington, where the local council and a housing quango plan to knock down 360 Victorian and Edwardian homes (*ajplus* 15.11.05).

The Edge Lane scheme, which is currently waiting on the outcome of a Compulsory Purchase Order (CPO) inquiry looking into the grievances of a host of residents, has garnered opposition that not even world-weary local planners could have predicted.

The main reasons for this campaign are two-fold.

Firstly, the planners made the drastic mistake of failing to recognise that this was not some working-class area that could easily be rolled over, but a strong community with a hefty middle-class element. This is illustrated by the number of architects in the opposition.

And secondly, the council and housing quango rushed forward like headless chickens. This week the council has even started demolishing some homes, without the result of the CPO inquiry.

While this is not illegal, because the quango – the Liverpool Land Development Company (LLDC) – already has ownership of the properties, it implies a lack of forethought.

If those backing the Pathfinder demolition proposals do not win the CPO inquiry (and everything points to it

being a very close-run thing), Edge Lane could wind up looking very odd – a swathe of demolished land interrupted occasionally by the homes of those who won the inquiry.

You don't have to have an MA in masterplanning to realise that this is not the kind of starting point that makes for a successful regeneration.

And there are many other errors, the biggest of which undermines the whole concept of the Pathfinder approach. Namely that local groups, including planning academics, architects and conservationists, do not believe most of the houses need to be demolished.

At the very heart of the Housing Market Renewal Initiatives – the official name for Pathfinder – is the argument that the vast majority of the homes to be demolished must

be unsalvageable. This does not appear to be the case in Edge Lane. If the houses don't need to be knocked down and the residents don't want to leave, then what is the point of the exercise? No-one, including those in the council and LLDC press offices, seems to know.

But most significant is the failure of the Pathfinder supporters to communicate to the residents exactly what it is they are attempting to achieve through the demolition. And one wonders whether they themselves get it.

If this Edge Lane debacle is a microcosm of the Pathfinder approach in general, and empirical evidence does seem to point in this direction, then Prescott is about to find himself in some seriously hot water. Just what this embattled government needs right now...





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The UIA approved competition will be judged by an independent jury, including Glenn Murcutt, Charles Correa, Jaime Lerner, Andrew Ogorzalek, James Berry and Nicholas de Monchaux (alternate).

Architects are invited to submit their expression of interest to participate in the competition by 1 December 2005. Up to 20 firms, 10 for each of the India and Poland locations, will be short listed to submit proposals for the design of the first demonstration housing developments. A range of firms, with different levels of experience and geographic practice, are desired.

Short-listed firms will be notified in January 2006 and provided with a full competition brief. Completed submissions are due by 14 April 2006 and the winners will be announced in June 2006.

Each short listed firm will be paid an honorarium of €10,000. The two winning submissions, one for each location, will be awarded a prize of €50,000 and a contract for building completion.

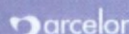
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## TAHA POOLS ITS RESOURCES

This extension to a Grade II\*-listed house in west London by Amin Taha Architects – one of the AJ's 40 Under 40 (AJ 16.06.05) – is finally expected to start on site early next year. The scheme, for a couple in Holland Park, was given the go-ahead by Kensington and Chelsea planners almost two years ago and will provide new bedrooms under a glass-bottomed swimming pool and a re-landscaped garden. Describing the project, practice founder Amin Taha said: 'During the day natural light passes through the pool and the "privacy glazing" of the bedrooms. At night, when the pool lights are on, you're sent off to sleep to the patterns and refractions of gently lapping water.' He added: 'A simple glass box will enclose the intermediate level changes from the garden into the house. One side of this box will open up fully to allow the water level to lap against the bench seating.' Last month, the practice won the AJ's First Building Award, sponsored by RobinEllis Design and Construction, at the RIBA Stirling Prize awards ceremony in Edinburgh. The Holland Park project is due for completion in 2007.

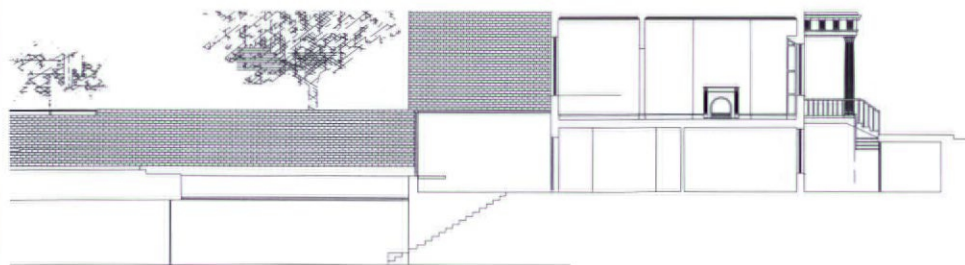
*By Richard Waite*



1.



2.



3.

1. Natural light will pass through the pool to the inside of the new extension
2. The pool will be above a corridor which leads to four bedrooms
3. Section through extension
4. The view from an external dining area



4.



*'Car parks are architectural scum, lower down architecture's evolutionary scale than Travelodges'*

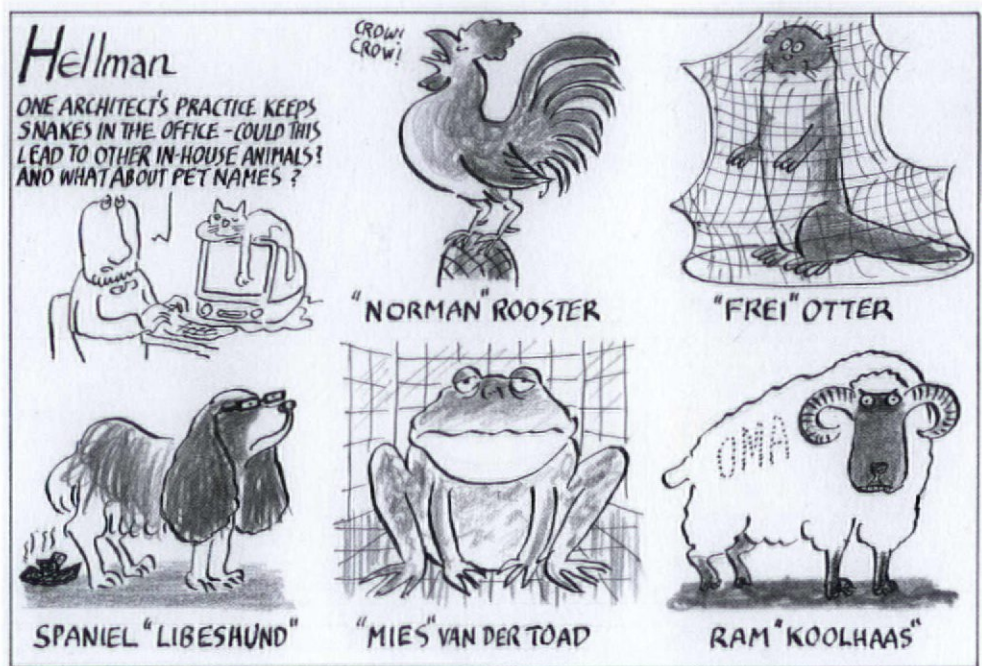
Tom Dyckhoff, *The Times*, 09.11.05

*'Who will preserve our airport lounges when Max Hastings and his Campaign to Protect Rural England has done away with jet planes?'*

Griff Rhys Jones, *Sunday Telegraph*, 13.11.05

*'Sir Richard is a man of principle who will be unwilling to be pushed into what he considers to be changes that will damage or dilute his design'*

Marcus Binney on Richard MacCormac's sacking from the BBC, *The Times*, 14.11.05



#### NORTHERN LIGHTS

There was an embarrassment of boozy architectural bashes last Thursday and the **Carey Jones** jamboree was yet another champagne-fuelled triumph for the leading Leeds firm. The practice was celebrating the move of its London office into new premises – the **Will Alsop**-designed refurbishment of Victoria House in Bloomsbury. Among the many titbits picked up by Astragal was news of the company's expansion into the American casino market. So, next time you are in Vegas, keep an eye out for the Golden By'Eck Palace.

#### CHECK IT OUT

Those attending the seventh birthday party of **Buckley Gray Yeoman** were in for a shock – the party theme of the seven

deadly sins was represented by a scantily-clad female with a snake draped around her neck, presumably portraying lust. Classy. If that wasn't enough, attendees were also greeted by the sight of the practice's newly designed building for **Burberry**, which had just been given the go-ahead. Apparently, the architect had written into the contract that in no way could the firm produce a building that reflected the Burberry 'look'. Lest, no doubt, what they produced proved to be a mecca for chavs from all over the world. Not that, given the laws of political correctness, anyone could ever admit that this would be a bad thing...

#### WHO'S THE BOSS?

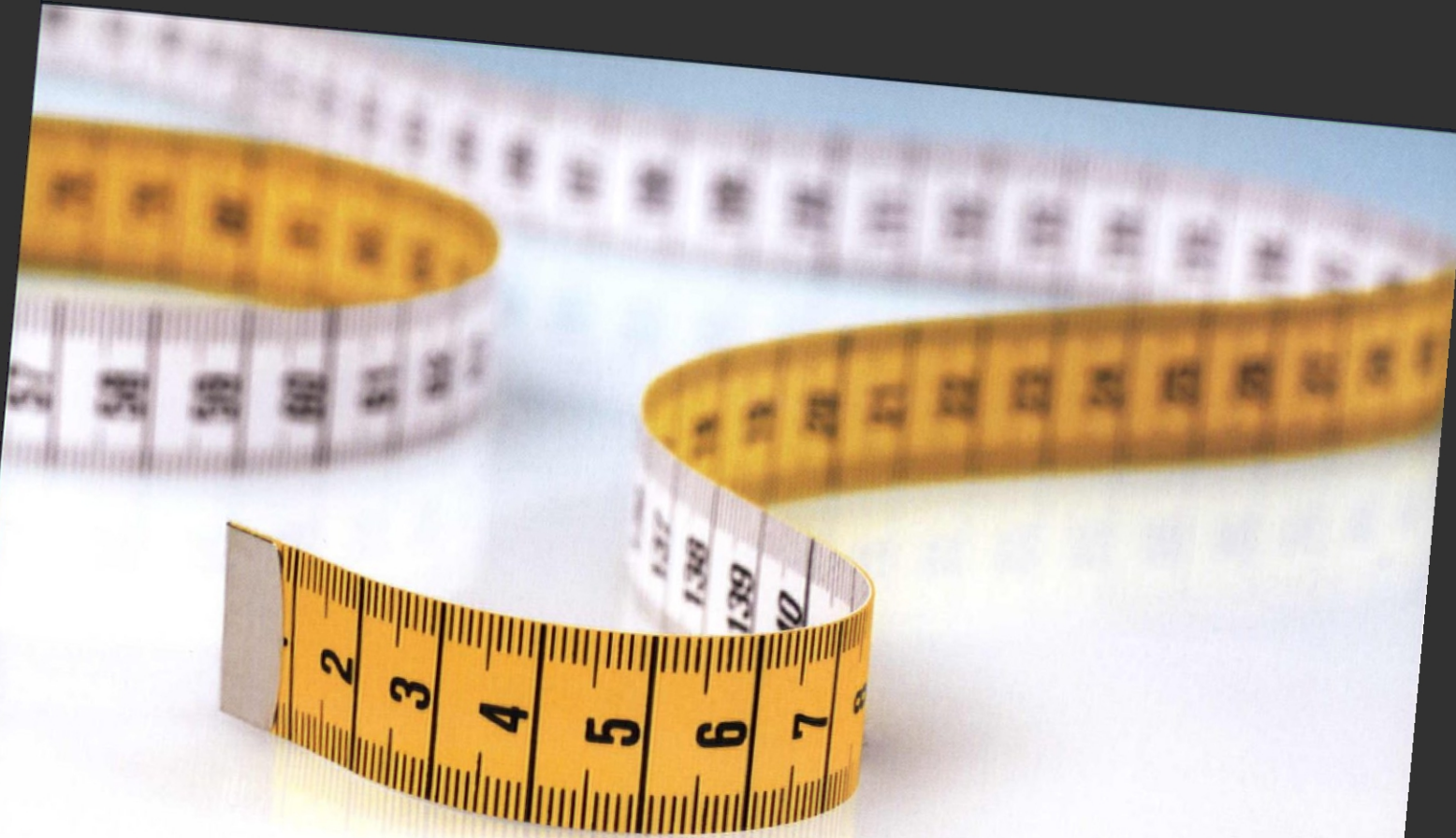
The inquisition of BBC director general **Mark Thompson** by MPs from parliament's public

accounts committee last week didn't stop at the corporation's ousting of Broadcasting House architect **MacCormac Jamieson Pritchard**. As part of the questioning, Thompson and two of his governors were asked to name the BBC's chairman in 2001. After much deliberation, the beeb bosses, rather amazingly, failed to stretch their memories back four years. 'We'll have to get back to you,' they said, putting a surprising amount of faith in their organisational prowess.

#### MUSIC TO OUR EARS

Finally, for all those music lovers, in response to last week's query about architecture in song titles, Astragal has received a brimful of suggestions from our sharp-eared readers. See the letters page (pages 26–29) for the top of the pops.





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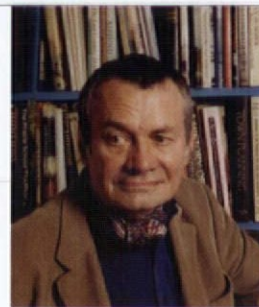


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## TRONDHEIM'S STUDENTS, THANK GOODNESS, ARE BRIGHT, CHARMING AND REMARKABLY HELPFUL TO DISORIENTATED FOREIGNERS

Trondheim is very grey at this time of year. Below a grizzly sky, a thin sheet of white cloud hovers over the vast pewter waters of the fjord. Rare shafts of sunlight accentuate the murk. In mid-November, dawn is at eight and dusk at four, but there will be much less daylight in a month's time and the sun will be even lower, so it's surprising that Trondheim is not an extremely grim place.

On the whole, the traditional form of the town centre and many of its timber-clad buildings have been preserved (though there is a commercial heart in rather heavy Jugend stone and rendered masonry). Wooden buildings are painted in ochre, oxblood, pink, pale green, gold, blue and white. It may sound like a twee mishmash but the colours really do cheer the place up. And they make me revise old prejudices: that wood is not really an urban material, and that applied colour is to be avoided in northern cities.

Trondheim's scale is ancient. The original capital of Norway, it was founded in 997AD by King Olaf I on the River Nid near the fjord. It was built to the Viking pattern, in which buildings had narrow gable ends towards the quaysides and long deep

plans, so as many as possible could get a strip of waterside. The form continued after the great fire and replanning of 1681 until well into the 19th century when the much larger developments needed by industrialised transport and commerce had to be located off the original defensive spit, closer to the fjord. But the old city is not free from coarse contemporary intrusions.

One of the least subtle is an over-scaled glass interpretation of traditional warehouses – a hotel for Radisson SAS, the vandals who appallingly kitsched-down the Royal Hotel in Copenhagen, Arne Jacobsen's great *gesamtkunstwerk*.

One of the most dramatically over-scaled buildings in the city is the technical university (where I am working for a short while). Built as a celebration of Norway's independence, Bredo Greve's 1910 Neo-Romanesque facade broods from its hill over the little city like the castle of a northern Dracula (particularly when uplit at night). The original university building is backed by a huge, continually expanding and very confusing complex. Students, thank goodness, are bright, charming and remarkably helpful to disorientated foreigners.

Even more massive than the university is the submarine pen built by the Germans during their occupation. The solid concrete roof and walls are 5m thick, making the fjord-side monolith virtually impossible to demolish. Just across the road, between a brewery and a used-car vendor, is one of the city's most radical new buildings, a small housing scheme. Designed by young architects Geir Brendeland and Olav Kristoffersen, this is claimed to be the tallest (four-storey) solid-wood building in the world, with thick floors and walls of prefabricated timber slabs, glued and dowelled together.

These elements are exposed inside, making wonderfully scented and textured rooms. Cladding is of untreated pine planks, a reminder that most of the old wooden buildings have a structure of logs, clad later in boarding. Now a promising four-storey commercial building with an exposed laminated wood structure is finishing in Trondheim's main street. Clearly, it's time to reassess the rich timber building traditions of the north.

*Peter Davey is the former editor of The Architectural Review. Email [ajcolumnists@emap.com](mailto:ajcolumnists@emap.com)*





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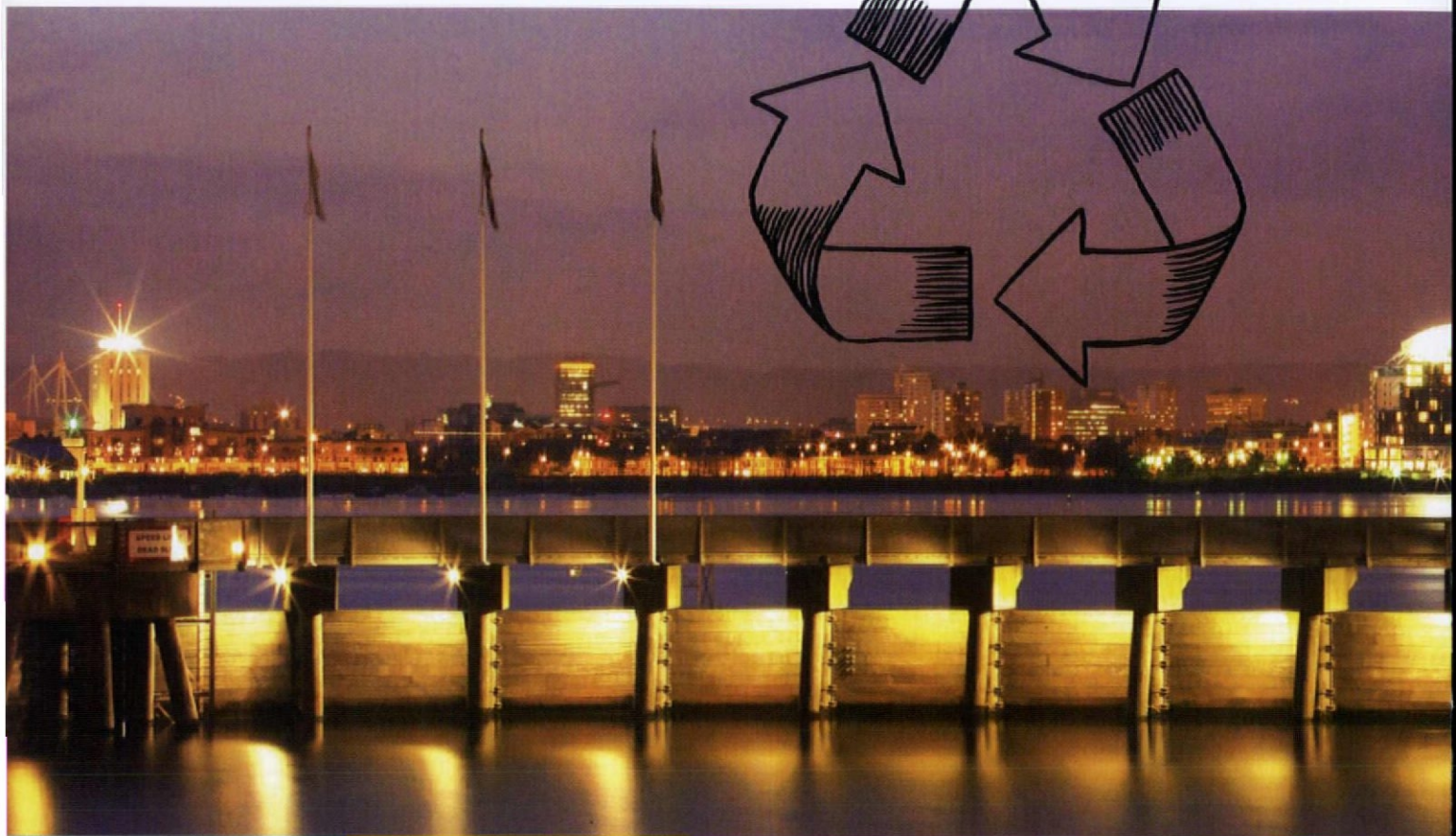
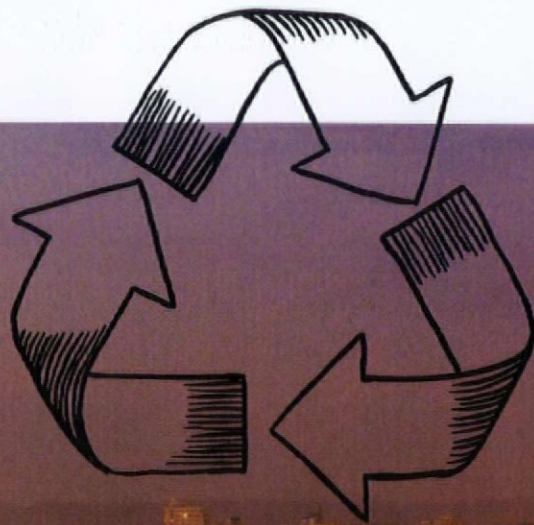


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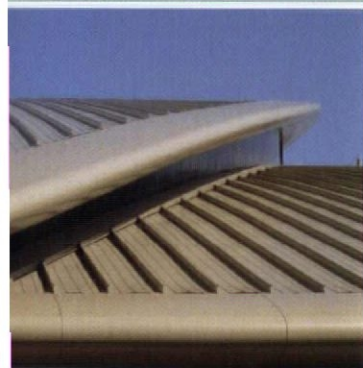


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## KIELDER HAS ITS EYE ON WORLD-CLASS TALENT

I really can't see what K Pickering's problem with the Kielder Observatory Competition is (AJ letters, 10.11.05).

I've visited Kielder and have to admit I was completely knocked out: James Turrell's *Skyspace*, Softroom's *Belvedere*, and Nick Coombe's *Minotaur*. Each is remarkable and radical and, I believe, they were built on minuscule budgets. The structures are, as Pickering says, 'hard and aggressive', but I found that this quality only complements their rugged landscape setting.

Coming from overseas myself, I appreciate that Kielder has something of a world-class reputation. I disagree with the assertion that Pickering makes – that projects of this quality could have been achieved if architect selection had been limited to those based in Northumberland only.

Wherever the architect for the observatory actually originates from, I have every confidence that the Kielder curatorial team will yet again get their selection absolutely spot on.

*Rebecca Hepner, London EC2*

## INSTITUTE DISOWNS COURT CASE 'TECHNOLOGIST'

We wish to make it clear that the Stephen McQuiston featured in the article 'Planning Forgery Case in Court' (AJ 03.11.05) is not a member of the Chartered Institute of Architectural Technologists. According to our records, he has never been a member of our institute, nor has he expressed an interest in joining.

It is important that the institute makes clear that the descriptor 'architectural technologist' is not a protected title and anyone may hold themselves out to be an architectural technologist. However, since our successful petition and grant of charter in July this year, we do have control of the descriptor 'chartered architectural technologist'.

We do have a conduct and disciplinary procedure and if McQuiston had been a member of the institute we may have considered this case and taken any necessary actions.

*Francesca Berriman, chief executive, Chartered Institute of Architectural Technologists*

## STAIRWAY REGULATIONS ARE A STEP TOO FAR

I would like to say that I think that it is very important to learn lessons from history but the fact that the Building Regulations are now being upgraded to cater for the paranoid response to the events of September 11 (AJ 03.11.05) strikes me as being faintly ridiculous.

Reading your article on revised Part B, which says that an extra staircase needs to be included in a building to ensure that there is sufficient egress area should one of the staircases be out of action would be comical, if it wasn't so serious. This means adding an additional staircase to every building in case an airliner hits it. What if the building is hit by an asteroid and two staircases are rendered useless? Maybe the next phase of the consultation will require more dummy staircases.

This is reminiscent of Topol's famous song *If I Was A Rich Man*, where he says that he would have one staircase 'going nowhere just for show'. Perhaps we should learn from the Second World War. When there was a real threat of attack, the Army camouflage unit devised inflatable decoy dirigibles in the shape of tanks, warships, etc, to draw the enemy fire to a location that would have little effect. I recommend that we campaign for 1,200mm-wide expendable inflatable staircases to be affixed to the outside of buildings over 30m high, to draw enemy fire and allow sufficient time to escape down the real stairs at the rear. No handrail required.

*Bryan Seward, Milton Keynes*

## A SNAPSHOT OF THE 'GOOD OLD DAYS'

I must congratulate you on the wonderful picture accompanying your thoughtful obituary of Keith Murray last week (AJ 10.11.05).

Architects' offices certainly appear to have changed quite beyond recognition since the 1970s, as is clear from the white roll-necks the pair are wearing, the dog-end that Bob Maguire is clasping and the glamour shot of the busty brunette on the pinboard...

*Ben Muirhead, Manchester*



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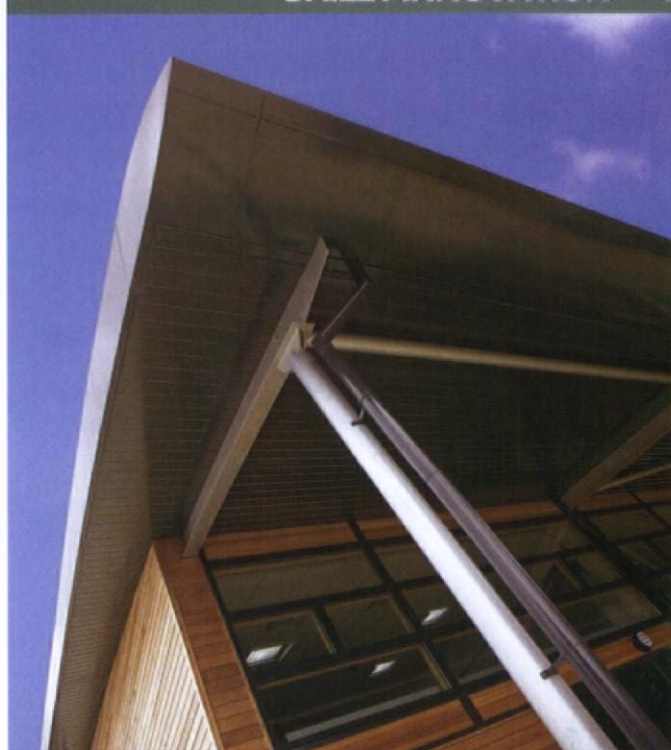
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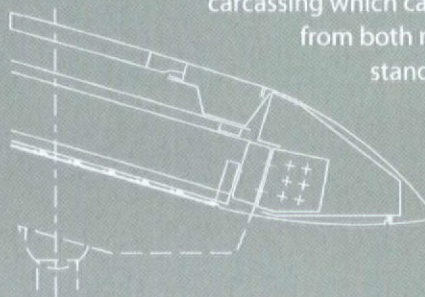
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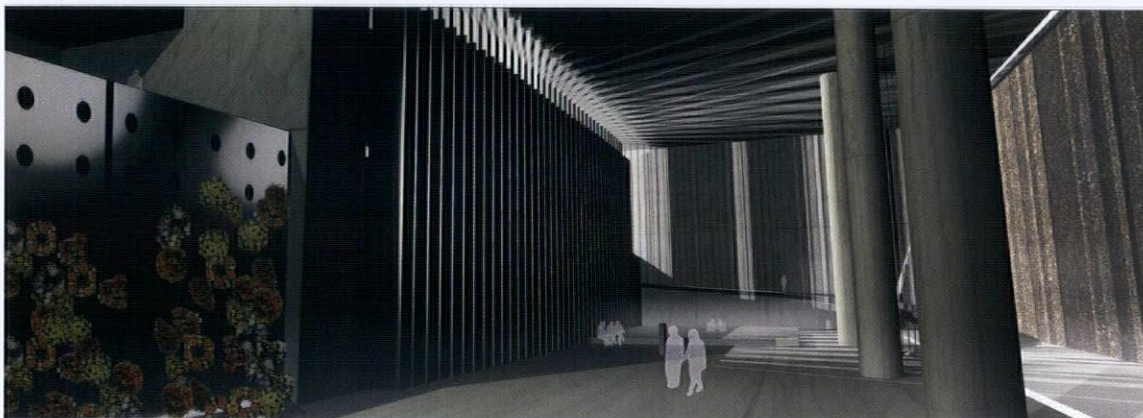


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## LETTERS

### ARCHITECTURE FANS ARE MAKING MUSIC

So Astragal is on the hunt for more songs about architects then (AJ 10.11.05)? The most blatant architect-related tracks are *Respect the Architect* [seriously!] by Guru on the *Jazzmatazz Vol. 2* album and *Thru These Architect's Eyes*, by David Bowie, which even name-checks Philip Johnson and Richard Rogers in the lyrics.

I guess there's also *So Long, Frank Lloyd Wright*, by Simon and Garfunkel, but it's not as good...

*Ben Addy, Moxon Architects*

### WILL THE WHEELS COME OFF THE ZAHA CAR?

I was fascinated to see that the 1970s Sinclair C5 has been rebranded by Zaha Hadid (AJ 03.11.05). The idea that this contraption is designed for motorway use is worrying, not least because it shows a lack of a grasp of the brief for a 'city car'.

Maybe it would be more appropriate for Hadid to design public transport rather than private transport. As we all know, public transport never turns up when you need it.

*Fred Gibbons, Herts*

### CORRECTION

In November's AJ Specification we accidentally refer to Alan Higgs Architects as Alan Higgs Associates. Apologies.

### STEEL COMP DEADLINE LOOMS

This is the last call for UK architects to enter an international competition which gives them a chance to demonstrate their ability to tackle world housing problems. The deadline for expressions of interest in the international Living Steel competition is 1 December. Winners will receive a prize of €50,000 (£34,000) and see their submission developed for construction in mid-2006. Each firm on the shortlist of 10 will be paid an honorarium of €10,000 (£7,000). For more information visit [www.livingsteel.org](http://www.livingsteel.org)

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

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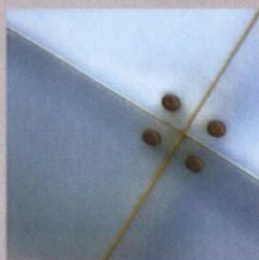
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# JOHN PARDEY/ ATTWOOD HOUSE





## WITH MY MIESIAN TRAINING, I REBELLED WHEN I NOTICED THAT PARDEY HAD TAKEN ONE OF VICTOR HUTCHINGS' STEEL COLUMNS AWAY

By Niall McLaughlin. Photography by Tim Soar

*John Pardey Architects is based in Lymington in the New Forest. Attwood House, featured here, is the latest in a long line of rural stand-alone houses that includes Sellars House on the Isle of Wight (AJ 28.08.03), Duckett House in the New Forest (AJ 22.07.04) and Klee House in Buckinghamshire (AJ 20.01.05). The practice is also involved in education projects, including extensive additions to Sir Basil Spence's campus at the University of Sussex (AJ 17.07.03) and a primary school for the diocese of Salisbury that is currently on site.*

In 1965 Victor Hutchings built a small weekend house for a Mr Wilks on a flood meadow by the side of the River Loddon, near Wargrave, in Berkshire. This was the time when Craig Ellwood and Edward Killingsworth, through the Case Study programme, were seeing out their 15-year fascination with the structural frame of the Farnsworth House. It is clear that Hutchings shared their enthusiasm for the primacy of structural articulation. In some ways, there is an uncanny resemblance between Mies van der Rohe's riverside house at Plano and its British ancestor in Wargrave. In both buildings, a long, single volume is held above the flood level by a steel frame, composed of four simply supported bays with a cantilevered section at each end. Also, in both cases the cantilever is one quarter of the simply supported span. Furthermore, both houses see the stanchions mastering the floor and roof planes. In one heroic moment during the construction at Wargrave, Hutchings had himself photographed, clasping a cigarette, in front of the silhouetted, bare structural frame. This image,

as much as the building, tells us that his heart lay somewhere between Illinois and California.

Somehow, it all became a little bit English after that. The sublime manifestation of structural type collapsed into a kind of gentle pragmatism. Floors popped up and down, the cladding became chunky. Windows couldn't quite bring themselves to look like each other. The finished building was intelligent and careful, if a little awkward, but the simplicity of the frame glimmered through and I'm sure Wilks was far happier than poor Edith Farnsworth.

Thirty-five years later Jane Tranter and David Attwood found Hutchings' house and the site for sale on the Internet. The unprepossessing state of the building – now extended – did not put them off. They had found an unrivalled river frontage on a secluded site within commuting distance of London. In any case, they already had an architect in mind. They had been following the career of John Pardey – cutting out clippings of his work and keeping them for seven years. It is not often that a client rings you up to tell you that they have a perfect site for a new house with a modern precedent, it is even rarer that they tell you that they are not interviewing any other architects but have already decided to use you. Lucky John.

Pardey feels a strong natural affinity with the Case Study House tradition. In this sense, he was a natural person to take over where Hutchings left off. However, Pardey's interest is not really in the expression of the structural frame. His affinity is with another branch of the same tradition, typified by the work of Neutra, that





1. The elevated sitting-room wing extends the house towards the river

deals with positioning the parts of the building so that interior spaces open into particular parts of the landscape. Pardey wanted to knock everything down and start again. He produced a rather lovely scheme for a new house on the site, with asymmetrical wings extending out towards the river.

Jane and David didn't exactly admire the architecture of the old house but they decided that they wanted to keep it all the same. I think that they have a particularly contemporary sensibility that sees the narrative of the site as having equal importance to the physical environment. So this – slightly debased – remnant of a heroic tradition induced a kind of affection, in which the house's half-baked quality was perceived almost as a virtue. The decision to retain the old house was probably a bit of a blow to Pardey, but he produced a revised arrangement that conflated his own stand-alone scheme with the Hutchings house. It is almost as though the two designs pass straight through each other.

The original design had a simple linear plan arranged north/south, with bedrooms to one end; kitchen, bathrooms and an entrance in the middle and a large living space at a lower level at the southern end. It had wide views of the river as it meandered around the edge of the site. Pardey added two, slightly offset, elevated wings on each side, one containing bedrooms, the other holding a single sitting room high up above the river. The bedroom wing is clad in cedar and seems to open a dialogue with the first house. The sitting-room wing is pure Pardey. It is an elegant homage to his hero Richard Neutra. Overall, Pardey has imagined

the new plan as a kind of pinwheel, remembering the arrangement of the Kaufmann Desert House.

When you arrive at the site, the building presents itself as an elevated cruciform on slender stilts, with certain portions dropped down to ground level. An external staircase, launched elegantly from a flood-proof concrete platform, leads you up to the entrance at first-floor level in the crook of the cross. The front door is contained in an open loggia that could be an outside room. This leads you straight into the centre of the plan. Two living spaces stretch out in front of you. One – the new space – extends at your level past a kitchen and fireplace towards a big sitting room over the water. The other is arranged at a half level below and looks out over the lawn towards another part of the river. Other doorways open into quiet bedroom and office wings. This is a sweet moment in the arrangement of the plan, where everything seems clear and close at hand.

The kitchen is at the heart of the house. We sat at the counter on a sunny morning and had the satisfying sense of open rooms stretching away in different directions towards trees, lawns and water. The rooms feel intuitively comfortable and when Pardey chats about 'prospect and refuge' in this place it is clear that he has a deep intuition for the concept of feeling at home in a house. Jane and David spoke happily about pragmatic decisions, daily use and design compromises negotiated and settled. It was a pleasure to feel the trust between the client and the architect and their shared pride in the outcome.

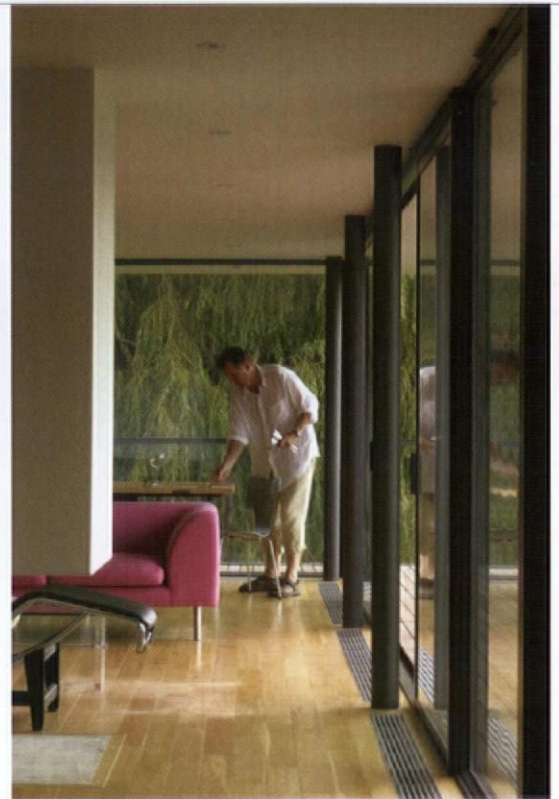




2.

2. The smaller living space is a half level below the main living area and opens onto a terrace

3. The large kitchen/dining/sitting room



3.

It is depressing, reading the report of the local planning committee, to see what little understanding they demonstrated of the nature of this design conversation. Here, a responsible, sensitive client had appointed a highly suitable and talented architect to construct a beautiful house on a secluded site. The new building respected the existing building on the site. The new house was larger, but it did not dominate the surroundings and sat easily in the land. I simply cannot comprehend why the planners chose to refuse consent. This is a prime example of where the heavy hand of a bureaucratic local authority can be ruinous to a finely balanced design process.

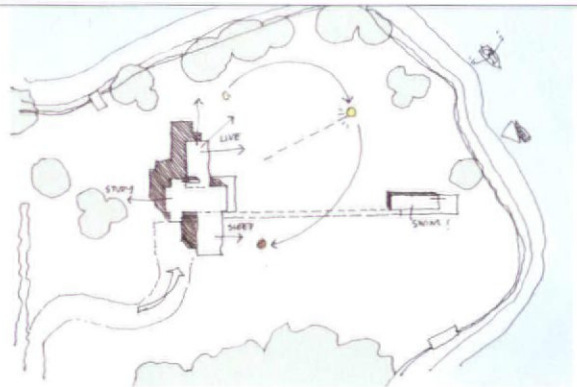
We can be thankful that the architect and client chose to proceed to appeal, where they encountered some common sense and the appeal was granted. Many clients would not have had the tenacity and sense of purpose demonstrated by Jane and David. For the private residential client, trying to achieve authentic design quality with limited personal finance, the planning process has become a nightmare of uncertainty, delay and obfuscation. It is now probably the single largest disincentive to achieving good original residential design in this country. It is barely an acceptable risk for most private clients.

The house was built in a two-phase construction contract. It was completed by a local builder who was working on a modern house for the first time. Despite the occasional glitches, he did a fine job and achieved many of the demanding details required to make the building sing.

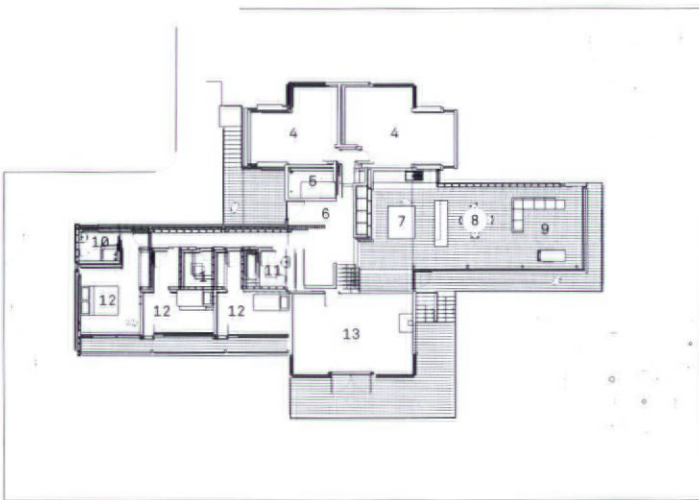
Pardey is a romantic. He believes Modernism reached a high-water mark sometime between the Kaufmann Desert House and the Louisiana Museum. These benchmarks represent to Pardey the apotheosis of the idea of living in nature. He recognises in them a gentleness of spirit and tries to recreate it in his own work. It is clear that he has no truck with the fashionable posturing of the metropolitan scene. He dislikes any overt formal elaboration. Nature, for Pardey, is literal, out there, just beyond the glass. This fascination with a moment in Modernism defines the scope of his practice. It sets out his virtues and his horizons.

What is enjoyable about this house is that a number of very different sensibilities co-exist in a single place. They are not entirely absorbed together. On one hand there is Hutchings, who sought the crystalline elaboration of structural truth through the manifestation of the frame, and on the other hand there are David and Jane, for whom the site was a developing narrative of half-absorbed fragments and episodes. Pardey tried to bring these together through a simple story about living in nature. He has largely over-clad the original house in order to absorb it into the larger composition. As a visiting architect, I wanted to pick the two phases apart, to recover the building's origins. For Mies, nature was truth, embodied in the structural type. For Neutra, it was the real landscape beyond the window. With my Miesian training, I rebelled when I noticed that Pardey had taken one of Victor Hutchings' steel columns away. To Pardey this was nothing, as long as it brought us all a little closer to the water.

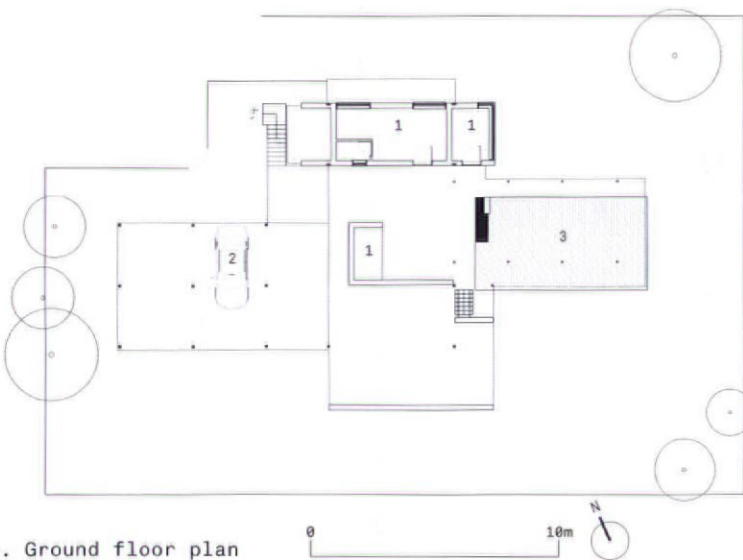




4. Site plan



5. First floor plan



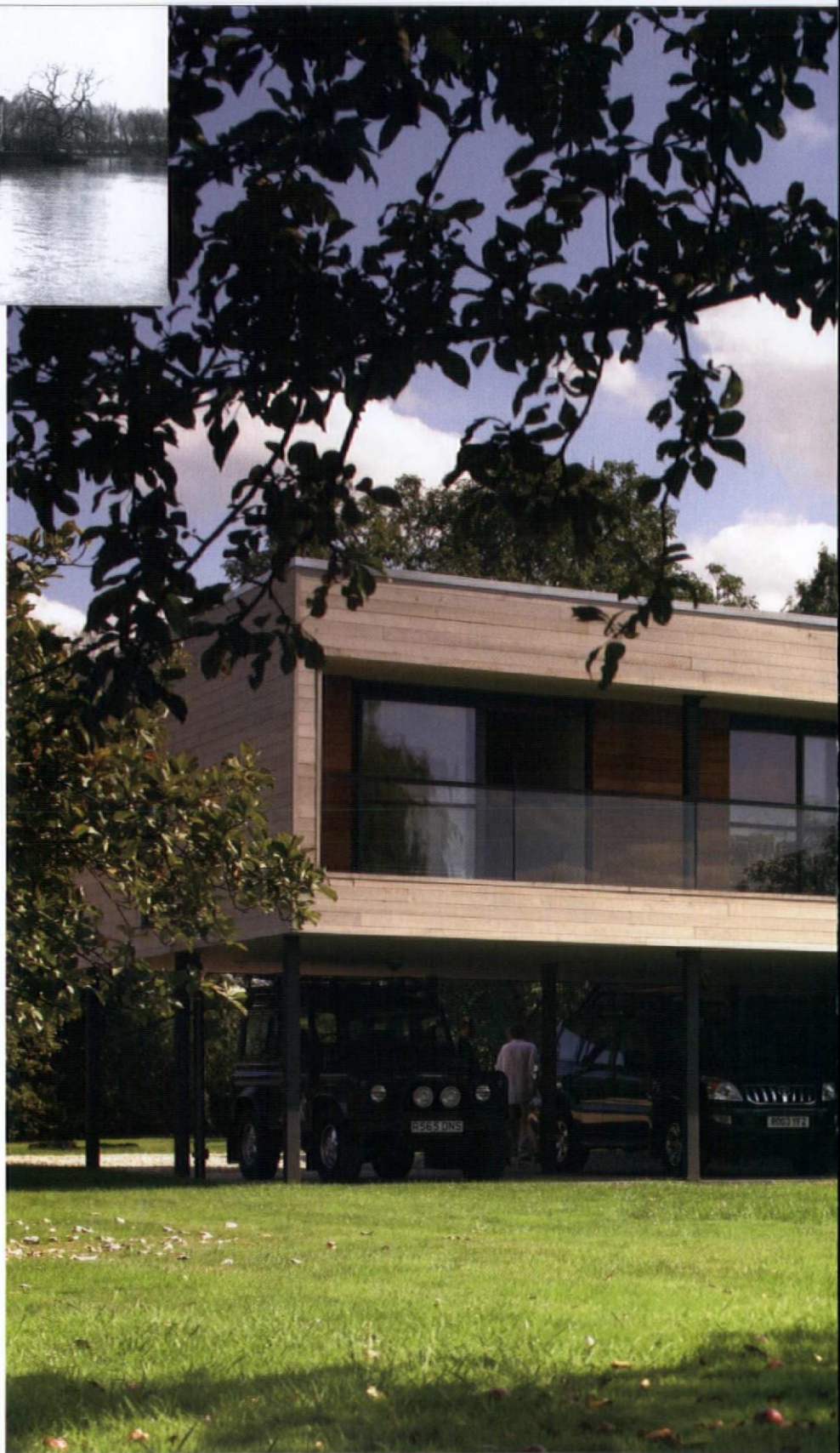
6. Ground floor plan

- KEY
- 1 STORE
  - 2 CARPORT
  - 3 CHILDREN'S PLAY AREA
  - 4 BEDROOM/STUDY
  - 5 BOILER/UTILITY
  - 6 ENTRANCE HALL
  - 7 KITCHEN
  - 8 DINING
  - 9 NEW LIVING SPACE
  - 10 EN SUITE
  - 11 BATHROOM
  - 12 BEDROOM
  - 13 LIVING





7.



8.

7. The house as built by Victor Hutchings in 1965

8. Pardey has largely over-clad the original house in order to absorb it into the larger composition







## Costs

Cost analysis based on gross internal area, including first-floor balconies.  
Costs based on final account. Cost data provided by John Pardey Architects

### SUBSTRUCTURE

Foundations/slabs	£35.73/m <sup>2</sup>
Mass concrete pad foundations below steel columns/chimney	

### DEMOLITIONS/ASBESTOS REMOVAL

£23.59/m<sup>2</sup>

### SUPERSTRUCTURE

Frame	£103.39/m <sup>2</sup>
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#### Steel

Upper floors	£62.56/m <sup>2</sup>
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#### Timber joists/insulation

Roof	£70.59/m <sup>2</sup>
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#### Timber rafters/ply sheathing/single-ply membrane on to tapered insulation

Rooflights	£7.90/m <sup>2</sup>
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Staircases	£18.67/m <sup>2</sup>
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#### Steel carriage/hw treads/rc lower base steps

External walls	£87.81/m <sup>2</sup>
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#### Vapour barrier/timber stud/Celotex insulation/ply sheathing/battens/western red cedar horizontal t+g boarding

Windows	£79.84/m <sup>2</sup>
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#### Monarch monoframe ppc thermally broken frames

External doors	£5.77/m <sup>2</sup>
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#### Cedar-clad external-quality flush door

External decking	£12.10/m <sup>2</sup>
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#### Narrow-strip balau, plugged ss/screw fixed

Balustrading	£31.43/m <sup>2</sup>
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#### Galvanised mild steel/toughened structural glass

Internal walls and partitions	£77.67/m <sup>2</sup>
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#### Stud-framed, plasterboard and skim coat

Internal doors	£6.39/m <sup>2</sup>
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#### Firecheck-quality painted ply-face

### INTERNAL FINISHES

Wall finishes	£36.95/m <sup>2</sup>
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#### Paint/ceramic tile

Floor finishes	£41.70/m <sup>2</sup>
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#### Engineered oak flooring/sisal carpet/rubber flooring

Ceiling finishes	£25.70/m <sup>2</sup>
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#### Plasterboard and skim

### FITTINGS AND FURNISHINGS

Furniture	£27.99/m <sup>2</sup>
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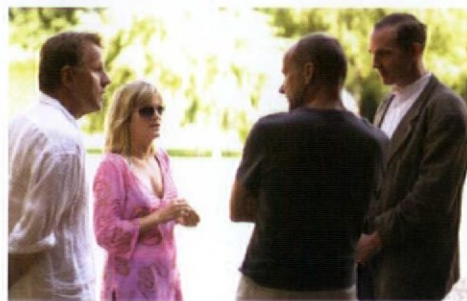
#### Kitchen joinery

### SERVICES

Sanitary appliances	£25.38/m <sup>2</sup>
---------------------	-----------------------



9.



10.

9. David Attwood and Jane Tranter in their kitchen  
10. The clients talk to John Pardey and Niall McLaughlin (far right)

Kitchen appliances	£27.99/m <sup>2</sup>
Disposal installations	£11.63/m <sup>2</sup>
Water installations	£35.44/m <sup>2</sup>
Cold water pump from well/Megaflow pressurised system	
Space heating/air treatment	£57.66/m <sup>2</sup>
Underfloor heating/trench heaters/radiators	
Electrical services	£58.10/m <sup>2</sup>
Builders' work in connection	£22.53/m <sup>2</sup>

### EXTERNAL WORKS

Landscaping/ancillary buildings	£37.52/m <sup>2</sup>
New auto gates/fencing to children's play area/new driveway/decking to BBQ area	

### PRELIMINARIES AND INSURANCES

Preliminaries	£138.46/m <sup>2</sup>
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## Cost summary

	Cost per m <sup>2</sup>	Percentage of total
SUBSTRUCTURE AND DEMOLITIONS	59.32	5.10
SUPERSTRUCTURE		
Frame	103.39	8.90
Upper floors	62.56	5.30
Roofs	70.59	6.00
Rooflights	7.90	0.70
Staircases	18.67	1.60
External walls	87.81	7.50
Windows	79.84	6.80
External doors	5.77	0.50
External decking	12.10	1.00
Balustrading	31.43	2.70
Internal walls and partitions	77.67	6.60
Internal doors	6.39	0.50
GROUP ELEMENT TOTAL	582.79	48.10
INTERNAL FINISHES		
Wall finishes	36.95	3.20
Floor finishes	41.70	3.60
Ceiling finishes	25.70	2.20
GROUP ELEMENT TOTAL	104.35	9.00
FITTINGS AND FURNISHINGS	27.99	2.40
SERVICES		
Sanitary appliances	25.38	2.20
Kitchen appliances	27.99	2.30
Disposal installations	11.63	1.00
Water installations	35.44	3.00
Space heating and air treatment	57.66	5.00
Electrical services	58.10	5.00
Builders' work in connection	22.53	1.90
GROUP ELEMENT TOTAL	237.78	20.40
EXTERNAL WORKS	37.52	3.20
PRELIMINARIES AND INSURANCES	138.46	11.80
TOTAL	1,169.54	100

## Credits

Tender date  
 November 2003  
 Start on site date  
 April 2004  
 Contract duration  
 12 months  
 Gross internal floor area  
 284m<sup>2</sup>  
 Form of contract  
 JCT MW  
 Total cost  
 £332,158  
 Architect  
 John Pardey Architects  
 Structural engineer  
 Barton Engineers  
 Main contractor  
 Oak Services (Alton) – first fix contract  
 Ridgetree Construction (Wargrave) – second fix contract  
 Subcontractors and suppliers  
*Steelwork* Hirst Steel; *windows* Kindlelight; *asbestos removal*  
 Advanced Environmental; *metalwork* Purdy Gates; *joinery*  
 Howdens; *roof insulation* Kingspan; *roof covering* Trocal Sika;  
*carpentry* Carpenters; *tiling* Versatile; *electrical installation* Budgie  
 & Co; *plumbing and heating* NJ Talboys; *sanitaryware* Ideal  
 Standard/Matki/Aston Matthews; *taps* Borma; *radiators*  
 Zehnder; *trench heaters* Jaga; *underfloor heating* Osma; *slate*  
*worktop* Kirkstone; *kitchen cabinet laminate* Waverite; *cooker/hob*  
 Gaggenau; *ceramic tiles* Waxman Ceramics; *chimney flue* Flue  
 Systems; *micaceous paint* Leighs Paints



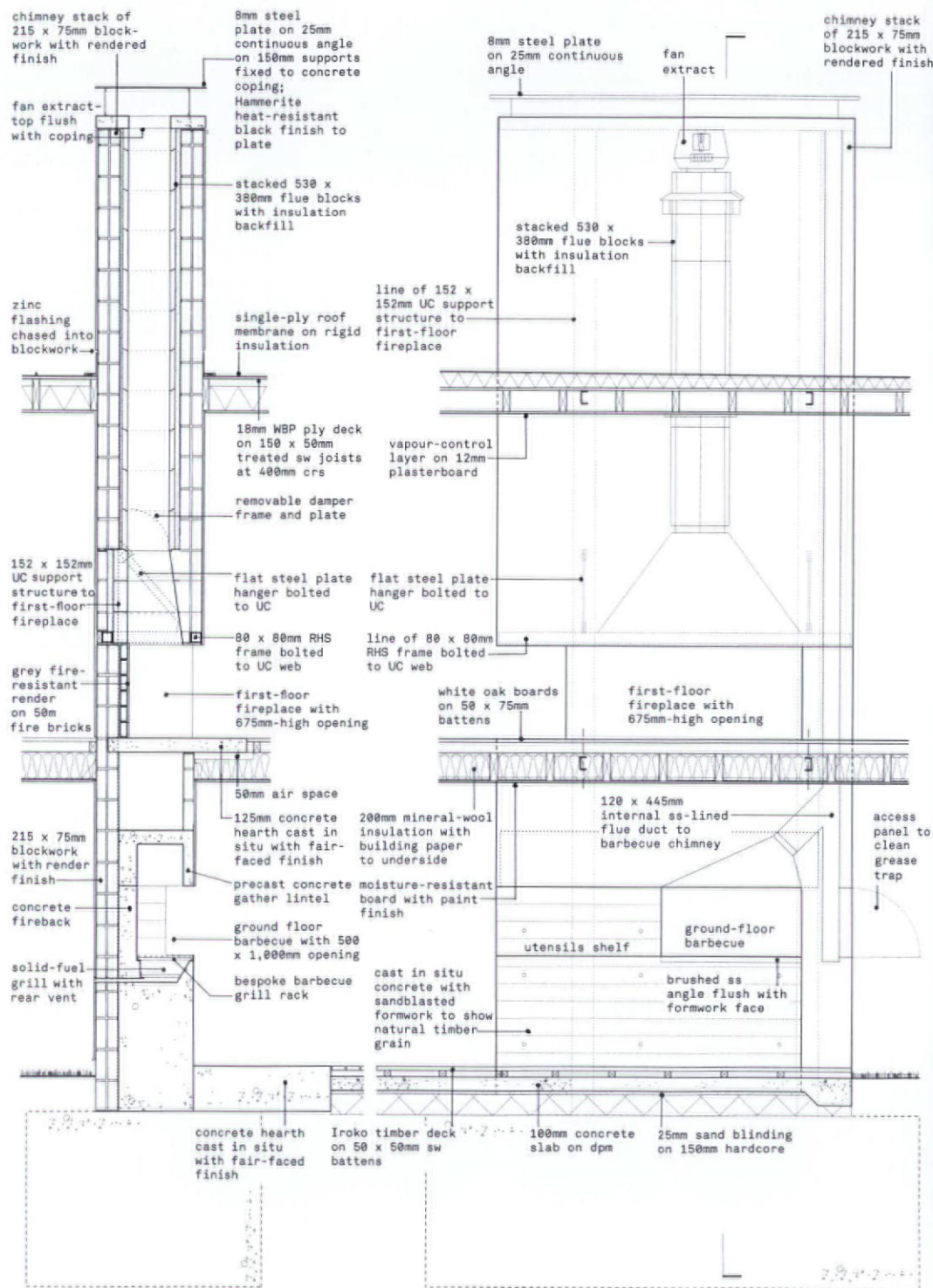
## A FIREPLACE, BARBECUE AND CHIMNEY

A 1960s house with living accommodation at first-floor level has been refurbished and extended. The large, open-plan living room/kitchen is 'anchored' by a free-standing fireplace and chimney. The chimney also serves a barbecue below at ground-floor level.

The chimney stack is formed of double-skin blockwork that rises from the ground-floor slab to the coping, tied into a pair of 152 x 152mm UCs. The ground-floor barbecue has a solid cast in-situ concrete upstand as its base; the formwork, of 125mm-thick softwood boards, was sand-blasted to expose the natural grain. The combustion zone is a trough in the concrete upstand, with a ventilation slot at the back and a bespoke grill rack above, resting in stainless-steel angles. Fireback and throat were cast as a single concrete element, with the flue void tapering to a pipe and a 120 x 445mm stainless-steel flue rising to one side of the stack. A hinged panel gives access to the grease trap.

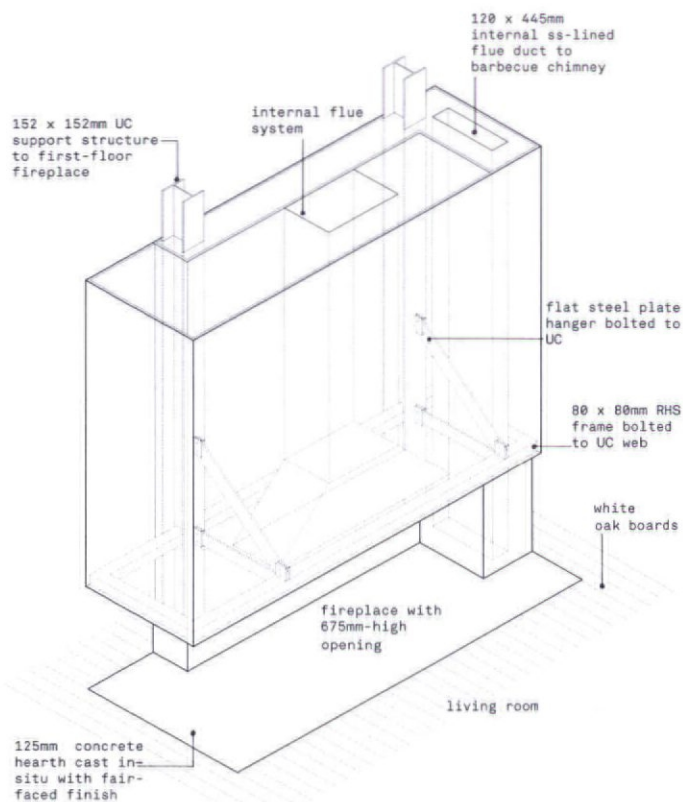
The concrete hearth of the first-floor fireplace is flush with the timber floor and the chimney cantilevers over the 675mm-high opening, supported by a 80 x 80mm RHS frame bolted to the UCs. The stainless-steel throat leads to an insulated flue pipe. At the top, the flue openings are protected from weather by an 8mm-thick black-painted steel plate, raised above the concrete coping on 150mm angle supports.

Susan Dawson

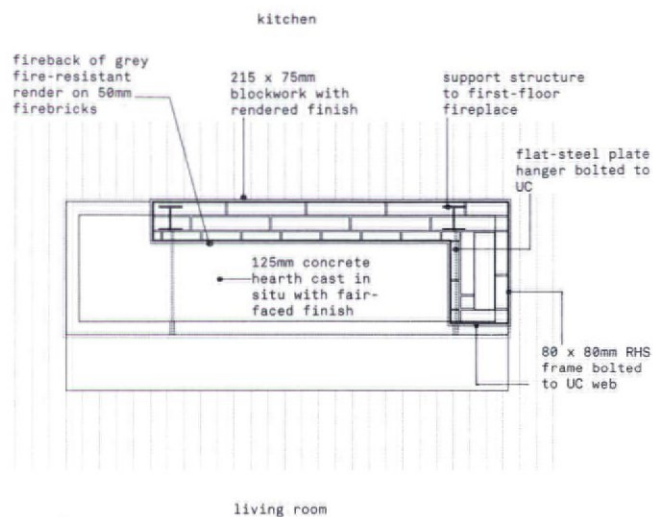


CROSS-SECTION THROUGH BARBECUE, FIREPLACE AND CHIMNEY ELEVATION OF BARBECUE, FIREPLACE AND CHIMNEY

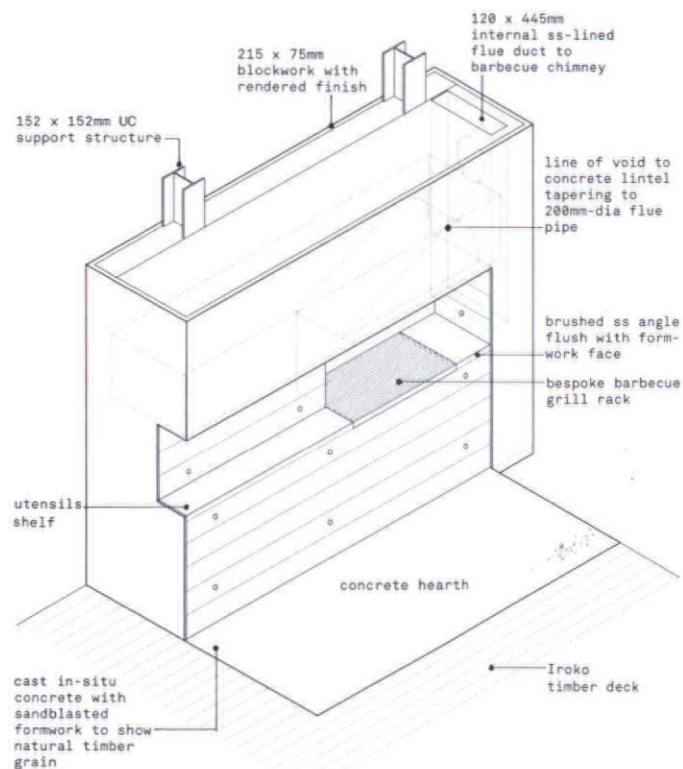




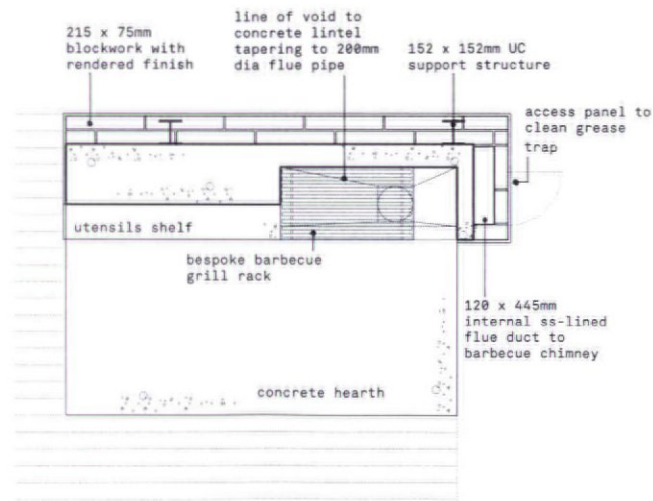
ISOMETRIC OF FIREPLACE AT FIRST FLOOR



PLAN OF FIREPLACE AT FIRST FLOOR



ISOMETRIC OF BARBECUE AT GROUND FLOOR



PLAN OF BARBECUE AT GROUND FLOOR



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*Unfortunate  
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## A CAUTIONARY TALE

By Austin Williams

Research gets a bad name these days, or rather the term is all too easily applied to anything you care to mention. Recently, I sat in on some final-year student crits at a London architecture school and lots of them tried to justify their work on the basis of research. Most of their presentations started with the phrase: 'my research shows that...' followed by catch-all phrases such as '...there are many similar buildings on the site'; '...tall buildings deal better with climate change'; or my favourite: '...timber cladding is the best solution'. Research, it seems, can justify anything.

However, the word 'research', loosely used and regularly abused, reflects a misunderstanding of the nature of scientific inquiry. It is not legitimate to say: 'I have researched this article and discovered that there are 11 paragraphs.' That is not research; that is 'observation'.

To say that one has researched a subject means

that you have done a bit more than having read a press release, Googled a blog or cited a secondary source.

One of the biggest culprits is CABA. With seemingly nothing better to do than write interminable reports on a range of anodyne subjects, maybe it's no wonder that its research papers often get farmed out to more intellectually challenged interns or consultants.

In its booklet *The Value of Public Space*, CABA's research concludes that 'a walk in the park... has been proven to reduce the risk of a heart attack by 50 per cent'. Once this type of nonsense enters the mainstream, it is regularly quoted and used to justify all sorts. But what, for example, could it really mean? How long a walk? How steep? What weather conditions? How regularly? And what does it mean by 'it reduces heart attacks by 50 per cent'? Was there a control sample that were refused exercise?

When you look into it, you find that the 'research' comes from a medical paper (called 'Effects of walking on coronary heart disease in elderly men: the Honolulu Heart Program', by AA Hakim. It studies men aged between 73 and 91 years old and its statistical findings could be argued to be of little relevance. However, the term 'research' adds legitimacy.

Reclaiming 'research' should be of importance to us all. Unfortunately, there's not much of it around these days, but I did come across two stories that sum up the best of genuine research aspiration.

Firstly, Hycrete is a corrosion-resistant concrete from America that reacts with metals in water, creating a hydrocarbon molecular chain that fills in the capillaries in the concrete, preventing absorption. It also reacts with the metal rebars to coat their steel surface with a protective molecular layer around the metal reinforcement.

Theoretically, as a result of a detailed research programme, it has been suggested that it could eliminate the need for waterproofing membranes. Test results show that chloride levels are so low as to be statistically negligible.

Secondly, Toyota's non-automotive research division has developed the Kirsch Pink shrub, that is 30 per cent more effective than its parent shrub stock at absorbing harmful pollutants and reducing the urban 'heat-island effect', that causes high city temperatures due to hard surfaces that absorb light and heat.

It is a shame that whenever the words 'evidence shows' are uttered, one feels obliged to proceed with caution these days. Fortunately though, some organisations, like the two mentioned above, still feel obliged to maintain their research credibility.

Hycrete: [info@hycrete.com](mailto:info@hycrete.com)  
Toyota: [www.toyota.co.jp/en/more\\_than\\_cars/](http://www.toyota.co.jp/en/more_than_cars/)



## THE SELLER'S DESIRE IS FOR A SALE THAT IS LIABLE FOR CAPITAL GAINS TAX AT ONLY 10 PER CENT

*By Andrew Shilling*

*Every architect will retire eventually, and many will pass on their business to their sons or daughters. However, in many cases, there are no reliable or willing heirs. In these situations, the business owner will usually sell up to a third party. However, unless the sale is executed correctly, the business owner could face a large, and mostly unnecessary, capital gains tax bill. So here's a few ways around it.*

For architectural companies in which the business owner holds shares, there is a degree of tension between buyers and sellers when negotiating the sale of a company. Many buyers wish to pursue 'asset deals' where they buy the business directly from the company, rather than buying shares in the company. On the other hand, almost all sellers prefer to sell shares in the company. These preferences are largely driven by tax considerations.

For the seller, the key driver is the desire for a sale that is liable for capital gains tax at only 10 per cent. This is achieved with Business Asset Taper Relief (BATR). However, where the business is contained within a company, this rate can only be achieved by selling shares.

The buyer may wish to undertake an asset deal in order not to avoid the historic attributes of the company. In addition, if the buyer is a company, it can deduct any 'goodwill' paid on the acquisition of the business against its future corporate tax liabilities.

'Goodwill' is the difference between the value of the company's net assets as stated in its accounts, and the price to be paid by the buyer for the business. In most situations, this difference

is very large, and hence the goodwill is a very large amount, and hence a tax deduction for the goodwill is a very valuable relief for the buyer.

An asset sale is potentially disastrous from the seller's perspective because it will be taxable in the seller's company and be liable for corporation tax at 30 per cent. In addition, the sale proceeds will be received by the company, not the seller directly, and a minimum of 10 per cent of further tax will be payable when stripping the sale proceeds out of the company into the seller's hands. Sellers are strongly advised to resist an asset sale, and instead insist on a share sale.

The main condition for the 10 per cent capital gains tax rate offered by BATR in a share sale is that the owner has held shares in a 'trading company' for at least two years. A trading company is defined as 'a company carrying on trading activities whose activities do not include to a substantial extent activities other than trading activities'.

Problems frequently arise where trading companies hold large cash balances. In these situations, the Revenue may deny the 10 per cent capital gains tax rate, and may instead tax the share sale at capital gains tax rates of between 24 and 40 per cent.

The Inland Revenue's interpretation is that 'substantial' means more than 20 per cent by reference to various criteria including assets, income and directors' time. Therefore, if the value of non-trading assets, which could include excess cash, is a substantial part of the total assets held then this could affect the



## CAPITAL GAINS TAX

EXEMPTIONS	04/05 (£)	03/04 (£)
Individuals, personal representatives, etc	8,200	7,900
Trusts generally	4,100	3,950
Chattels (5/3 taxable on excess proceeds)	6,000	6,000

### TAPER RELIEF FOR 03-05

Percentage of gain that is chargeable based on the number of complete

Years owned	1	2	3	4	5	6	7	8	9	10
Business assets	50	25	25	25	25	25	25	25	25	25
Other assets*	100	100	95	90	85	80	75	70	65	60

\*One year's extra relief for other assets owned before 17.03.98

### TAX RATE:

Individuals: As savings tax rates. Estates and trusts: 40% (03/04:34%)

trading status of the company, and the availability of BATR.

However, there is little consistency in how local Tax Inspectors are applying this guidance. Some actually argue that holding cash is an activity in itself, and therefore they deny relief where trading companies retain large cash balances in excess of 20 per cent of total assets.

The 20 per cent limit, however, only relates to excess cash. Arguing that additional cash is needed as working capital to meet outstanding and ongoing fluctuating liabilities can justify all or some of the cash retained. The cash may also be earmarked for specific expansion of the trade or the acquisition of a new business.

And where the company does have surplus cash, the cash should be removed from the company prior to the sale. There are a number of different ways of achieving this, each with their own associated tax issues, such as dividends and bonus payments.

Finally, as a matter of housekeeping, it is important that owner/managers should undertake a regular and constant review of their company's activities, in order to ensure that where possible any non-trade assets, including excess cash, are kept within the 20 per cent limit. In this way the company will be ready for sale when the time comes.

If the shares in the business are sold on or after 6 April, then the owner's capital gains tax bill is payable on 31 January in two years' time. However, if the shares in the business are sold before 6 April, then the owner's capital gains tax bill is payable on 31 January in only one year's time.

If you want to avoid tax altogether when selling your business, as owner, you must:

- leave the UK before the beginning of the tax year of the sale of their business; and
- sell or rent out any UK residential property that you own before the beginning of the tax year of the sale of their business; and
- establish residence in a suitable offshore jurisdiction that does not levy capital gains tax, such as the Channel Islands, the Isle of Man, and various Caribbean Islands; and
- remain outside of the UK for five full tax years, with only short trips permitted back to the UK during that time.

Because these are usually costly options available only to rock stars, maybe you should resign yourself to paying 10 per cent capital gains tax on the sale of your business.

*Andrew Shilling is a Chartered Accountant and a Chartered Tax Adviser at Chiltern. Contact: shillinga@chilternplc.com*



## MAXONFORM IS A FREE-FORM MODELLING APPLICATION THAT ENABLES THE USER TO CREATE ANY SHAPE

*By Bernard Dobson*

*Graphisoft, the company that produces ArchiCAD design software, has tied-up with MAXON Computer GmbH, a leader in free-form modelling and animation software, and developer of CINEMA 4D. This allows it to offer MaxonForm organic modelling software that runs on both Macintosh and PC, and has the powerful modelling capabilities of CINEMA 4D, without rendering or animation. AJ asked a small practitioner to give us his opinion of it.*

I am a sole practitioner based in St. Neots in Cambridgeshire and have been in practice for four years. My main types of projects have been for schools in the voluntary aided sector, with some domestic projects. The contract value of these projects ranges from £50,000 to £250,000. I have, until recently, always used AutoCAD software to produce my drawings. I started with r12 with AEC 3.1 and then moved to ADT 2006. Twelve months ago I switched to ArchiCAD by Graphisoft. There were two reasons for this switch. Firstly, after 15 years of AutoCAD I felt that ADT was becoming too complicated to use and, secondly, I wanted to work in a single-model environment. I found ArchiCAD much easier and user-friendly. My plans, sections and elevations were all intelligent. Whatever I did in one updated the others.

Recently I was asked to try MaxonForm. This is a free-form modelling application that enables the user to create any shape they might require. The application can be used to create models for any purpose – from product design prototyping to creating complex building objects. Previously this is something

for which I would have used 3D Studio Viz. Viz is an extremely powerful modelling, rendering and animation application. As an architect I only used Viz to render images of my designs. There were large portions of the application that I never used. I was interested to see how an application that cost a fraction of 3D Studio would compare.

The installation of MaxonForm is a simple two-stage process. First, I needed to install the add-on to ArchiCAD and then second, to install the MaxonForm software. Both of these installations were completed without incident and the software ran without any problems.

The most noticeable difference between MaxonForm and 3D Studio Viz is that MaxonForm doesn't offer rendering and animation capabilities. These functions are provided in ArchiCAD and it is therefore not necessary to duplicate them in MaxonForm. This is a definite advantage as it removes a lot of clutter and complexity from the application. The work environment is very clean and easy to navigate. On the left of the screen are the tools for creating base objects such as cubes and spheres, plus selection options and deformation tools. On the right are the various object managers, which display objects and applied deformations in a tree structure. The centre of the screen is occupied by the model. I found that this layout allows me to keep track easily of the objects I'm working on and of any transformations that I have applied.

Although MaxonForm can be run as a standalone application, it is intended to be run from within ArchiCAD.

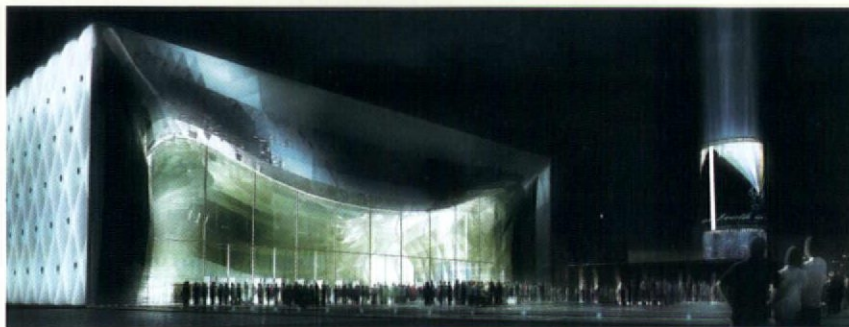




1.

1. Royal Theatre of Copenhagen,  
designed by Auralab + Thomas  
Billard and Raed Skhiri

2. Parc des Expositions,  
Angoulême, France, by  
SCAU-Macary/Delamain



2.

This allows objects to be swapped between the two applications without any need for complex translations. Objects that come into ArchiCAD from MaxonForm are created as GDL objects and can be placed in a user library for easy access. This link between the two applications means that the workflow is very smooth, eliminating the need to translate from one to the other.

I found MaxonForm very easy to use. You can select objects from the 3D window in ArchiCAD and, along with their associated objects, transfer them into MaxonForm so that editing and manipulation of an object is done in its full context. Creating new objects in MaxonForm for use in ArchiCAD is equally easy. Selecting any of the primitive object icons on the left results in that object appearing in the modelling window. Fine adjustments can then be made to the parameter spinners on the right. Deformations and NURBS generators (representations of 3D geometry) can be added to the manager tree and applied to objects. Changes made to any part of the model are immediately shown on screen.

MaxonForm makes it possible for the architect to model and visualise very complex geometries. Multi-directional curved walls and roofs are very easy to create and to incorporate in the computer model. Previously, this was only possible with very expensive software tools and proficient operators. It was therefore only the very large practices that could afford to model complex curving geometry. This application now brings complex computer modelling, at an affordable cost and acceptable level of effort, to the smaller practice.

#### PROS

- Easy to learn
- The tight integration with ArchiCAD creates a smooth bi-directional workflow
- Objects created in MaxonForm become native library objects in ArchiCAD
- Affordable for the smaller practice
- The powerful modelling capabilities make this software very cost effective

#### CONS

- Components in ArchiCAD like walls, roofs and floors, if edited in MaxonForm, are converted to objects. Care needs to be taken to ensure that they continue to interface correctly

#### FACTS AND FIGURES

- MaxonForm runs with ArchiCAD version 9
- Price: A full MaxonForm licence with ArchiCAD costs £350; MaxonForm add-on costs £66.50 (for existing ArchiCAD version 9 and Cinema 4-D users); a MaxonForm full licence for existing ArchiCAD subscribers is £295

For more information tel 01483 263150





## READ THE LATEST POINTS OF VIEW

Regular readers will remember my objections to the enragingly slow loading times involved in using earlier versions of Adobe's Acrobat Reader. Now a new cause for complaint. A firm known as UGS has teamed up with Adobe to make CAD models reviewable in PDF files. It is unclear whether you had to have CAD software as well – critical for us hacks because despite our beloved subject we don't as a matter of course have or need CAD software on our machines.

Wordprocessors and the latest games, yes. AutoCAD and Microstation, no. Whatever, being able to spin the latest building around within a pdf file sounded like Christmas. Trouble is, it seems the image has to be in the JTOpen file format and you have to be using Internet Explorer. At [www.jtopen.com](http://www.jtopen.com) I got 'Viewer not loaded. This functionality requires Internet Explorer 3.0 or greater.' Love the new syntax for that hideous word 'functionality'.

Needless to say I was browsing using Firefox. According to OneStat more than 11 per cent of internet users are browsing with Firefox, up by 2.8 per cent since April and still growing. Internet Explorer's usage has fallen to 85 per cent. Maybe Adobe should take a look at the figures.  
[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# A QUICK FIX?

The legal section of a daily broadsheet recently ran a feature on mediation under the headline 'ADR = A Drop in Revenue', writes Kim Franklin.

It is true that a successful mediation tends to bring a full-blown dispute to an abrupt and satisfactory conclusion, instantly depriving the parties' representatives – their experts and consultants – of all that lovely fee income. But any conclusive form of dispute resolution has the same effect, whether it is settlement before trial or judgment afterwards.

The objective of any formal dispute resolution procedure is... er... to resolve disputes. The time and resources required to do so are defined by the complexity of the subject matter. A definitive ruling on complex disputes cannot be made without gathering and testing the evidence relied upon by both parties. Assimilating extensive documentary, factual and opinion evidence is time-consuming and costly; testing it, by cross examination even more so. When it works, the parties are provided with 'Rolls-Royce' justice – priced accordingly.

In this context ADR (alternative dispute resolution) can be seen as less of a Rolls-Royce and more of a Mini – it's quicker and cheaper – but not the definitive driving experience.

When deciding which to opt for, the parties do not necessarily face the stark choice

between a Ferrari and a Ford Focus. It is more of a sliding scale depending upon what type of result the parties are prepared to accept.

The original intention of adjudication was that it should be at the economy end of the market – quick, cheap and not even conclusive. Five years down the line it has developed into an increasingly expensive and unreliable model.

Now that other forms of ADR – such as early neutral evaluation and expert determination – have a few miles under their belt, it is clear that the quality of the result is compromised if the neutral evaluator carries out the evaluation too early, before the dispute is clearly defined or the expert makes a determination on insufficient evidence.

This point was emphasised in the case of *The Wethered Estate v Davis* (judgment 15.07.05). The dispute concerned the occupation by the defendant of the claimant's land. At the conclusion of lengthy proceedings, the judge found substantially in favour of the claimant. The defendant argued against paying the claimant's costs because it had delayed in agreeing to mediation.

The claimant's stance was that it was willing to mediate in principle but contended that for mediation

to have the best chance of success the parties should have a full understanding of their respective cases.

As the dispute involved the interpretation of an agreement against a factual matrix of disputed facts, the judge found that the defendant's case was not easy to fathom and needed to be explained before the commencement of mediation.

He concluded that it was not unreasonable to delay mediation until the true nature of the dispute was defined.

In the circumstances the claimant was not penalised for refusing the Mini option.

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





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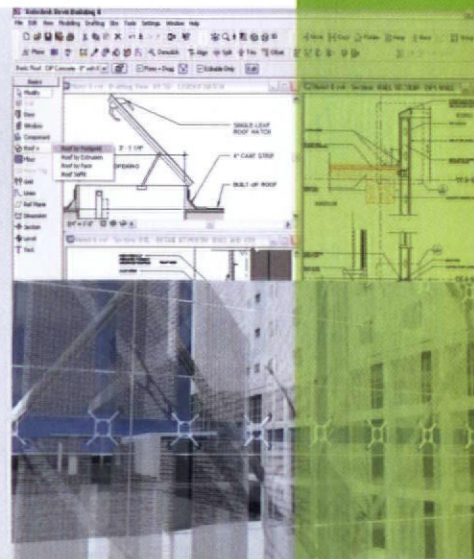
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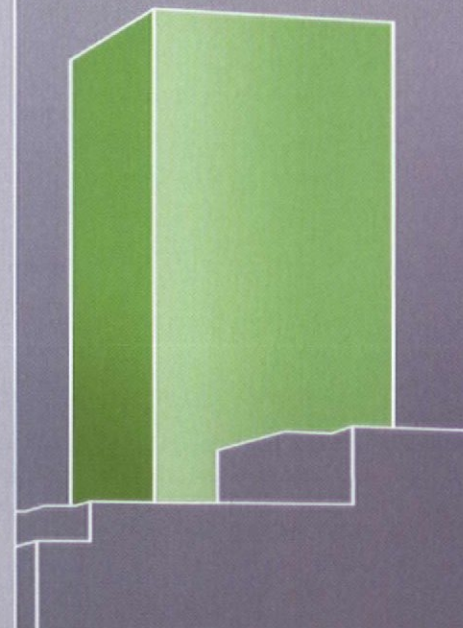
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- **Terry Dix**, Director, **ARUP**

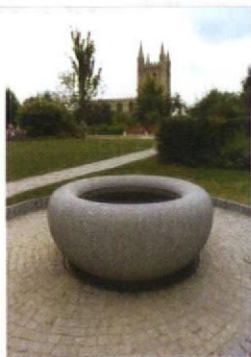
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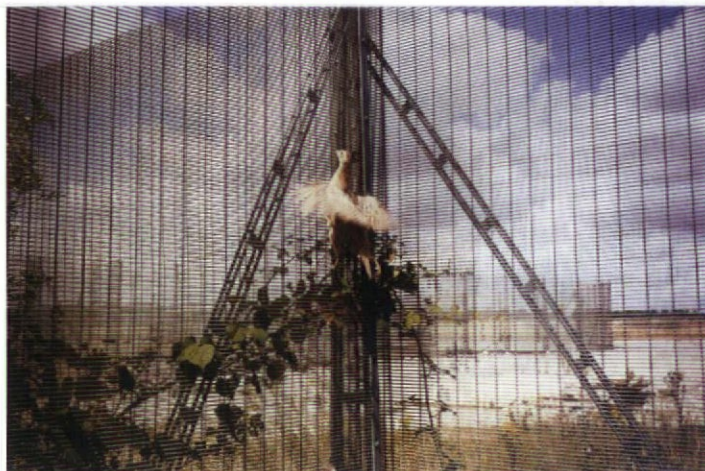


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1.



2.

## BOOK

By Neil Cameron

Re Views: Artists and Public Space. Black Dog Publishing, 2005. 182pp. £19.95

1. Ebb and Flow, by Peter Randall-Page
2. Greenham Common photograph, by John Kippin

Despite the grandiloquent title, this book is in fact dedicated solely to projects enabled by visual arts agency Artpoint in south-east England. In that ubiquitous trend towards corporate self-celebration in the arts, it marks a decade of Artpoint commissions by featuring 10 case studies, with commentaries from the artists involved and a range of curators and writers.

I had a real sense of dread when I started reading the introduction by Artpoint's director, Louise O'Reilly. She has swallowed the whole arts administrator's lexicon, complete with its tiresome relativist and politically mediated cant. She writes: 'Artists are aesthetes, Renaissance men, heroines, dilettantes, visionaries, romantics, grafters, activists,

gurus, con-artists, *enfants terribles*, martyrs, populists, manipulators, agitators, voyeurs, celebs, *agents provocateurs*, makers, thinkers, speculators, rebels, mavericks.'

Its catch-all litany, meant to imply the author's breadth of perception and inclusiveness, is a classic example of the increasingly frequent and unfortunate tendency of arts administrators to attempt writing. It even ends with the 'children are our future' schtick.

Thankfully, you turn the page and there's a picture of a Rolls-Royce Silver Cloud. It is accompanied by a witty and unpredictable excursus by Edward Allington, who uses the car as an analogy to the idea of a work of art in the public environment and then takes an engagingly flaky run through Japanese ceramics, the Tomb of the Unknown Soldier

and land-artist Robert Smithson. What a relief.

Also worthwhile are many of the artists' commentaries on their projects, such as that by Simon Read along the Thames Path, which is accompanied by an interesting overview by Stephen Turner, refreshingly written in the present tense.

John Kippin's work at Greenham Common – and Ian Walker's commentary on it – bring an edgy political dimension to the book which is nicely balanced by projects such as the nature-inspired and elegiac work of Peter Randall-Page in his massive granite sculpture, *Ebb and Flow*, at Newbury Lock.

No book on this subject could fail to mention the role of art in hospitals and this is illustrated by Sasha Ward's vibrant glass screen at the Great

Western Hospital, Swindon. Unfortunately, in concentrating solely on Artpoint projects, important recent commissions in this field, such as Donald Urquhart's *The Sanctuary* at Edinburgh Royal Infirmary (AJ 24.02.05), are neglected.

This book therefore provides some valuable material from the field of public art in contemporary Britain, but there is still plenty of room for a more ambitious, critical publication. One key theme is how artists and landscape architects are increasingly moving into similar areas of operation.

A better introduction might have gone some way to outlining some of the bigger issues, but in its absence at least the case histories give this book some value.

Neil Cameron is an Edinburgh-based writer on architecture and art



## BOOK

By Murray Fraser

Anglo Files: UK  
Architecture's  
Rising Generation  
By Lucy Bullivant.  
Thames & Hudson,  
2005. 256pp. £24.95



1.



2.

1. David Adjaye's Idea Store, Poplar
2. Muf's Hypocaust building, St Albans

The great question of British architecture is: what will happen when the current High-Tech knights reach the end of their careers? Their offices are still expanding, yet at the same time are putting succession plans in place. Firms in their wake, like Wilkinson Eyre, are now also long established. All this suggests that new clearings in the British architectural jungle will emerge for younger practitioners in the next few years.

It's worth noting that ours is the first generation of British architects since the 1830s not to try to overturn the dominant ideology it inherited. In the 1980s, the adherents of Post-Modernism and vernacular Classicism did attempt an overthrow but failed spectacularly, and hence High-Tech Modernism still

rules the roost. The power brokers in British architecture have been more or less stable for 25 years.

But history tells us that change is inevitable, so who might lead a truly new generation of British architects? Lucy Bullivant puts forward 14 of the best up-and-coming practices. The main criterion for entry seems to be an age bracket of about 40–45 years old, so these are architects who could indeed get really plum commissions in the next decade. They must also have shown their worth on more complex public projects, not just the usual exquisite homes for fashion-conscious clients.

So does Bullivant's book achieve its goal? Well, yes and no. The title is truly awful, making no sense at all, nor are Bullivant's essays particularly

insightful. The real strength of the book lies in the juxtaposition of fantastic projects by talented architects. Is her choice of 14 firms really the pick of the rising practices in Britain? If pushed, I would agree with about two-thirds, but that is probably the best level of consensus any author could hope for. Bullivant cheats a bit and squeezes projects from another dozen or so practices into her essays, but this too creates problems, for readers might be puzzled as to why Niall McLaughlin, Sarah Wigglesworth and Tonkin Liu get mentioned briefly yet do not make the final cut.

Then there is the regionalist issue. What this book implies is that you absolutely have to be in central London to succeed. Younger regional practices, such as Glenn

Howells, Shed KM or Malcolm Fraser (no relation) might well begin to wonder why they bother. This metropolitan bias aside, what is exemplary in Bullivant's book is the number of non-British architects included, with UK residency given equal status to that of nationality. Thus we find a Spaniard and an Iranian running Foreign Office Architects; David Adjaye, a Tanzania-born Ghanaian, albeit Londoner by adoption, and many more.

As an emblem of the cosmopolitan nature of London's architectural scene, the book hints at things to come. A recent statistic states that one in four people now living in London was born abroad, and it shows here. So, while the overall format of this title is similar to books such as





JASON LOWE

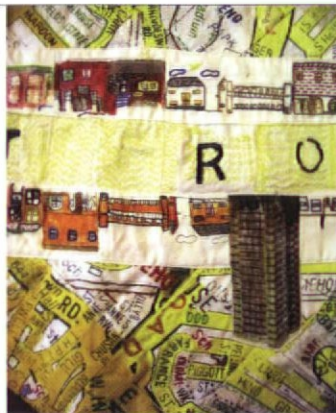
*Super Dutch and Swiss Made*, the tone is never nationalistic.

The book also features an even balance between the genders, with almost half of the firms either run entirely by female architects, or with female partners in equal positions of power and status. These firms vary from the subtle cultural readings of *Modern Urban Fabric* (muf) to the finely crafted buildings of Alison Brooks (is there a better-detailed recent project than her VXO House in Hampstead?) and the exuberant projects of Kathryn Findlay, surely one of the best British designers in any field. Less well covered is the growing cultural and ethnic diversity now coming out of certain schools of architecture in Britain (and abroad) and it would be good to think that, in addition to

Bullivant's selection, firms such as Mode 1, Patel Taylor or Amin Taha Architects will also get an opportunity to be part of the emerging generation of British architects.

But overall the book is a pleasure. Any survey that can incorporate projects such as Foreign Office's Yokohama Terminal and BBC Music Centre, Caruso St John's Walsall Art Gallery, AHMM's Jubilee School in south London and David Adjaye's forthcoming Denver Art Museum has to be on to a winner. Bullivant's implied message is that the next generation of top architects in Britain, whether it includes those featured in this book or not, will be far more diverse than that which preceded it.

*Murray Fraser is a professor at the University of Westminster*



## CRITIC'S CHOICE

By Andrew Mead

Last week's AJ carried an obituary of *Keith Murray*, whose partnership with *Robert Maguire* produced some notable, now listed, buildings – with St Paul's Church, Bow Common (1960), perhaps the best known. The present vicar of St Paul's, Duncan Ross, is keen that the church is not just open for services, and so encourages its use for exhibitions – a role which, with its large top-lit central space, the building performs well. St Paul's is open daily until 25 November for the latest show, *Mapping our Histories*, mounted by local arts organisation Stitches in Time. It presents 14 pictures of Tower Hamlets, Medieval to modern, in the form of textiles made with school and community groups (see picture). Any architects who are looking for an exhibition venue are invited to contact Duncan Ross at St Paul's Vicarage, Leopold St, London E3 4LA (tel 020 7987 4941).

St Paul's had a leaking roof and tiny congregation for a while (not any more) but it hasn't needed the lobbying of SAVE Britain's Heritage to get a new lease of life. Over the past three decades, though, many buildings have done – as a new exhibition at the V&A, *SAVE Britain's Heritage 1975-2005: 30 Years of Campaigning*, makes clear. Largely through photographs, it tracks SAVE's rescue attempts and systematic surveys of endangered buildings – pubs, hospitals, mills and markets, not just the country houses whose destruction was highlighted in the 1974 V&A exhibition that led to SAVE's foundation. A shame that the show is crammed into little more than a corridor at the V&A; this space for temporary architecture exhibitions, adjacent to the permanent display, seems like an afterthought.

The SAVE show concludes with a large aerial image of the Northern terraced houses threatened by John Prescott's Pathfinder scheme, but to dispel thoughts that SAVE is essentially 'fogeyish' there's also a photograph of Norman Foster's Renault Centre in Swindon – 'in urgent need of reuse'. *I Shot Norman Foster*, the Architecture Foundation's latest show at 49 Old St, London EC1, until 20 January, presents Foster's buildings 'unconventionally' through the eyes of six photographers ([www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)). For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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

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

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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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Diocesan House  
Lady Woottons Green  
Canterbury  
Kent CT1 1NQ



## GATEWAY RECRUITMENT

4 No. Architects, NW London,  
EContract - Ref J347

Our client a well established practice is currently seeking Part III/Qualified Architects to working on an exciting new mixed project in Dubai. You will have strong design skills along with the ability to work to very tight deadlines, previous healthcare experience would be a distinct advantage. AutoCAD proficient and a flexible attitude. You will have the opportunity to visit site during your time on this project. Initially a 6 month contract with a view to extension. Excellent opportunity to work for a small and rewarding practice.

Senior Architectural Technologist, NW London, c£18-22 LTD - Ref J336

You will be technically strong with a minimum of 5 years UK experience. Required to work on some very exciting healthcare projects within this small, well established practice. You will be fluent in AutoCAD, have a strong technical knowledge, a background in healthcare projects and the ability to work on your own initiative. Ongoing contract.

Architectural Technologist, West End, EContract - Ref J346

We have an immediate requirement for a Technician (min. 5 years post-qualification), to prepare, in conjunction with the Project Architect, detailed work packages post-Tender, for a contemporary office headquarters building (approx. 35,000 sq ft), currently starting on-site. The building is steel framed with curtain walling and copper cladding etc. Initial contract approx 2 months, may extend to work on other projects within the office.

We are continuously seeking contract and permanent, experienced, qualified Architects and Technologists with CAD skills for a variety of clients across

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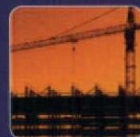
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### Senior Architectural Technician - London, SW10

to £40K

Our client, a market leader in the field of bespoke Residential design, seeks applications from the technical gurus of the industry wishing to take up a challenging and diverse role within this practice. Leading by example, you will be responsible for the development and allocation of all technical issues relating to high-end, £multi-million projects. In addition to project related tasks, you will also be responsible for the in-house training of other technical staff, with respect to new building construction techniques, technology and materials etc. Excellent career advancement opportunities exist for ambitious applicants. AutoCAD skills are essential. Ref: 10346

### Architects - London, EC1V

to £34K + Bens

Our client is an award-winning architectural practice with a diverse portfolio of projects, ranging from major urban and out-of-town developments to educational and public buildings, transport infrastructure, and refurbishments. They presently seek applications from talented and ambitious individuals wishing to work on a large Theatre project in Stratford-upon-Avon. Works involve the reconstruction of the main auditorium and the remodelling of public and back-house spaces, whilst retaining the art deco interior of the foyers. Successful applicants will have 3-5 years PQE, coupled with good technical skills and experience developing designs from planning consent for £multi-million projects. The ability to succeed in a larger practice and a committed teamwork ethic is essential. Microstation literacy is advantageous. Ref: 10345

### Project Architects x 2 - London, E1

to £36K + Bens

Established in 1992, and now with over 30 staff and numerous design awards to its name, our client presently seeks two talented architects wishing to take lead roles on an exciting range of small to medium sized design led projects. One role will be working in the Retail team on high quality projects for leading household brands, and the other working on various projects in the Kensington area for a private developer, in the Residential, Commercial and Retail sectors. To be successful you will have 3-5 years PQE (ARB/RIBA), coupled with creative design and sound technical detailing experience. You will be required to lead 2-3 other team members, so good leadership qualities and organisational skills are essential, as is a good level of AutoCAD literacy. Ref: 10347 & 10348

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Please apply with CV to: Beverley Hinks, Donald Insall Associates Ltd, Bridgegate House, 5 Bridge Place, Chester CH1 1SA  
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[beverley.hinks@insall-deva.co.uk](mailto:beverley.hinks@insall-deva.co.uk)

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### **3 Architectural Technicians/Technologists**

**South Yorkshire**

**Ref: 0511-42**

**£Neg Permanent**

My client is one of the Top 50 Practices in the UK who have built a reputation for expertise in the Education sector and recently they have been successful in securing several new and exciting projects in this growth sector. You will be required to assist the Project Architect to produce technical information and drawings required for the project. Full involvement in the project is encouraged including liaison with other consultants, site visits and meetings. My client can in return offer a friendly working environment, competitive salary, health and life insurance and CPD.

### **Mechanical Engineer**

**Northamptonshire**

**Ref: 0511-31**

**£Neg Permanent**

My client is a fully integrated multi-professional consultancy providing a comprehensive range of services within the built environment. Their capabilities include a full compliment of services, commitment and enthusiasm to provide a rapid and high quality response to clients covering a wide range of Commercial, Industrial, Public and Private sector projects. They are enjoying a continuing healthy pattern of growth and therefore are looking to develop their existing team. You will be experienced, with the ability to work autonomously, hit the ground running and fluent in AutoCAD.

### **1 Senior & 1 Architectural CAD Technician**

**East Midlands**

**Ref: 0511-18**

**£Neg Permanent**

My client's are a multi-disciplinary practice, working on a wide and varied range of projects at any one time, priding themselves on an ability to innovate, to create and to understand the needs of each individual client, drawing support and expertise from a pool of knowledge, technical skills and experience. They are currently looking for a couple of Architectural Technicians to join their existing team - More specifically, one Senior Architectural Technician and a further vacancy for one Architectural Technicians who must have good experience in working drawings with sound technical knowledge. Fluency in AutoCAD is essential. They will offer a generous remuneration package along with excellent opportunities for development.

### **2 Qualified Architectural Technologists**

**West Midlands**

**Ref: 0511-39**

**£Neg Permanent**

My client is a young and dynamic practice that was established in 2003, and has projects in a multitude of sectors including Mixed-use, Commercial, Retail, Leisure, Healthcare and Residential. Currently looking for two Technicians with at least 2-5 years post qualification experience to work on Luxury Residential apartments, who must have good experience in working drawings with sound technical knowledge. Fluency in AutoCAD is essential. They will offer a generous remuneration package along with excellent opportunities for development.

### **Architect**

**East Midlands**

**Ref: 0511-19**

**£Neg Permanent**

My client's are a multi-disciplinary practice, working on a wide and varied range of projects at any one time. They are currently looking for an Architect with preferably 10 years experience to join their existing team. You will be responsible for managing an enthusiastic and capable team in the delivery of high quality design solutions across a variety of work sectors, including large scale residential, commercial office, retail and leisure projects. For the right candidate, this is a real opportunity to take responsibility, make a difference and progress to a senior position within the practice. Your role will require frequent contact with clients and you must be able to demonstrate an ability to manage the design process and a small team of designers and technicians. My client offers a generous remuneration package along with excellent opportunities.

### **2 Design Technicians**

**Cheshire**

**Ref: 0511-40**

**Immediate Start**

**£Neg Contract**

My client, named as an AJ Top 100 practice is seeking 2 experienced Design Technicians to work from their Manchester office. The candidates will be required to have 10 years experience since qualification (MBIAT or the equivalent) with proven practical experience of working the design and drawings, specifications, administration, managing and leading client interface on a large-scale high profile project. A mature and professional approach to work is required along with a high level of fluency in Microstation. This is a good opportunity with a top UK based practice. Contract will last Approx 3 months

### **Architect**

**Northamptonshire**

**Ref: 0511-30**

**£Neg Permanent**

My client is a fully integrated multi-professional consultancy providing a comprehensive range of services within the built environment. Their capabilities include a full compliment of services, commitment and enthusiasm to provide a rapid and high quality response to clients covering a wide range of Commercial, Industrial, Public and Private sector projects. They are enjoying a continuing healthy pattern of growth and therefore are looking to develop their existing team. You will probably be near or post RIBA qualification with a couple of year's experience, fluent in AutoCAD and looking for your next career move.

### **2 Project Architects**

**South Yorkshire**

**Ref: 0511-41**

**£Neg Permanent**

My client is one of the Top 50 Practices in the UK who have built a reputation for expertise in the Education sector and recently they have been successful in securing several new and exciting projects in this growth sector. You will be responsible for leading the project with your own team, whilst working within a group structure. This is an exciting challenge for either a developing or proven architect. My client can in return offer a friendly working environment, competitive salary, health and life insurance and CPD.



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#### Architectural Technician To £25,000 + Package + Benefits Belfast

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Vincent Weir t. 02890 261 680  
e. vweir@bbt.co.uk Ref: VIWE020

#### Architect Up to £43,500 Birmingham

Our client, a progressive architectural practice, requires an ambitious, confident and enthusiastic Architect to join their successful team due to an increase in workload. You will be responsible for running projects from inception to completion and have the ability to liaise with clients. Ideally you will have 5-6 years' post-qualification experience with a background in housing association projects. An excellent remuneration package is on offer, including a car allowance, parking, pension and regular bonuses.

Sukhi Singh t. 0121 265 2555  
e. ssingh@bbt.co.uk Ref: ssarchbhamsa

#### Assistant Architect Up to £23 Per Hour Cambridgeshire

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e. rsufian@bbt.co.uk Ref: RSarchCM

#### Project Architect £35,000 - £40,000 London

Our client is a large, multi-disciplined practice based in an attractive West End location. They require an Architect to work closely with the Project Director on a selection of education and business space projects. You should be design-led with the ability to deliver from concept to completion. You will be RIBA or ARB registered with at least 3-5 years' experience, ideally within the education sector. This is a fantastic opportunity in an ideal location for someone who is looking for a large and dynamic company.

Alun Davies t. 020 7881 2700  
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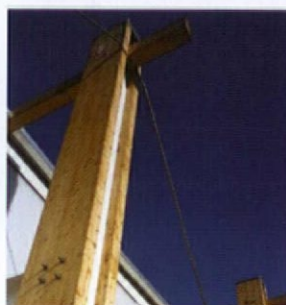
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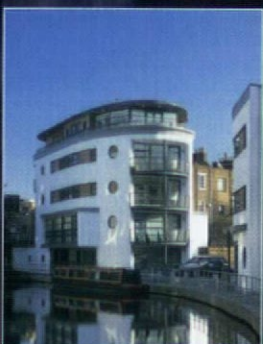


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The design work is planned to start in March 2006 and programmed to have the refurbishment completed towards the end of 2008.

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To register your interest and request a pre-qualification questionnaire, please contact Graham Prentice, Senior Building Surveyor, on 01202 264456 or email: [g.prentice@poole.gov.uk](mailto:g.prentice@poole.gov.uk)



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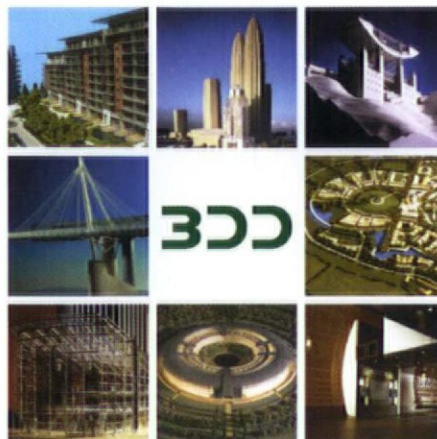
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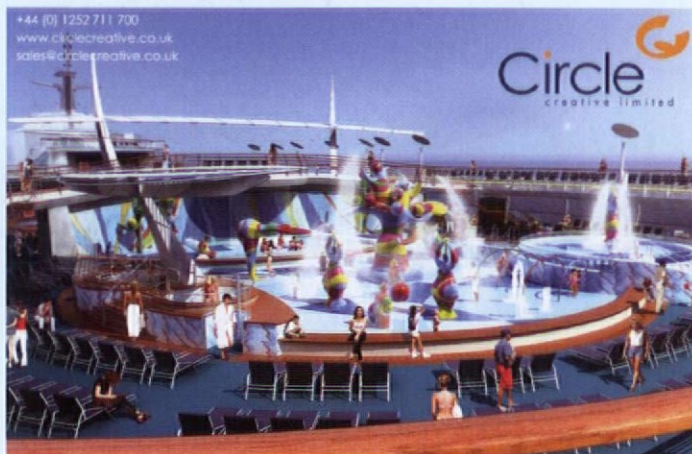
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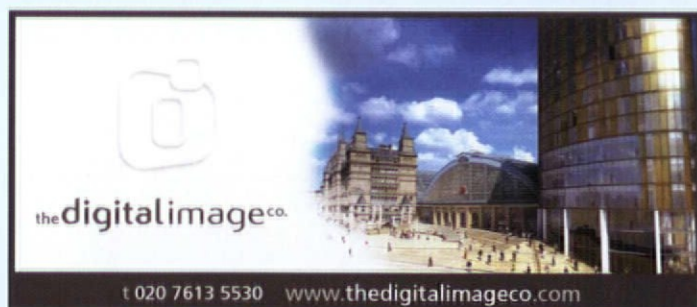
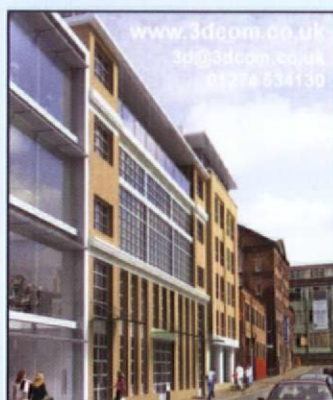
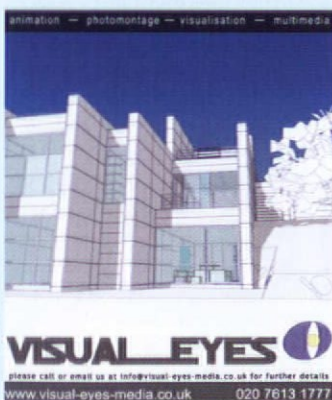
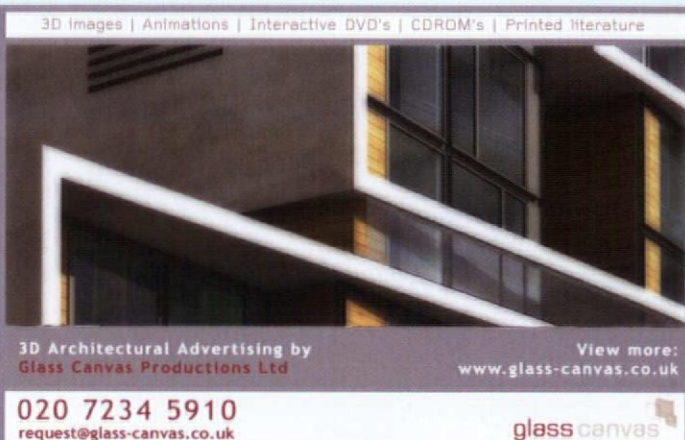
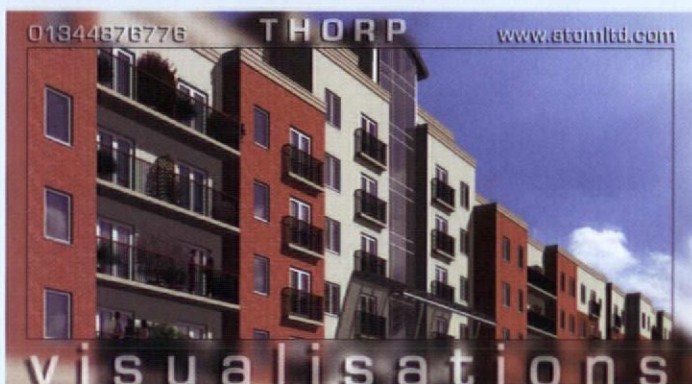
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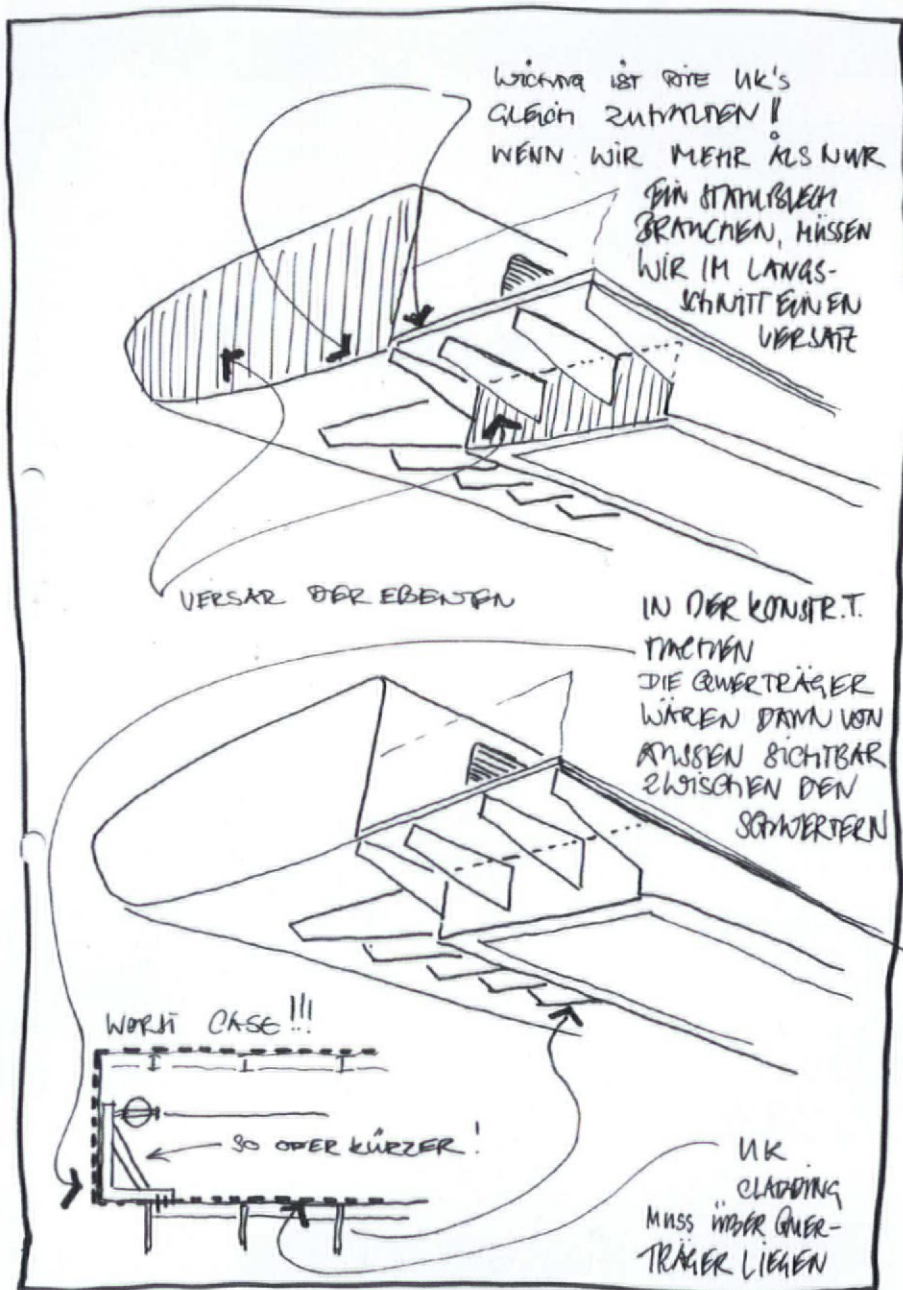
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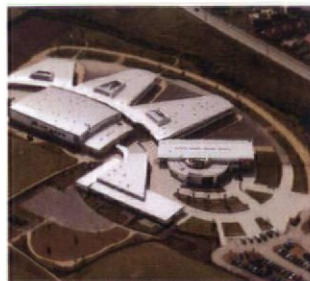
Concept sketch for the top box of a ski jump.  
By Moritz May of m2r architecture



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## CORUS KALZIP



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The Centre for Learning at Wooldale, Northampton, has been roofed with 12,000m<sup>2</sup> of high-performance, low-maintenance Kalzip standing-seam roofing. The system met the design and performance criteria and also kept within budget constraints for the large-scale project.

## STOAKES



## AJ ENQUIRY 202

Crisp detailing of Stoakes Systems' Astrawall structural silicone glazing system creates slim sight-lines for the entrance of Neath Civic Centre's new office. For new-build or refurbishment of buildings, it has very high thermal efficiency and many accessories. Tel 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

## LIGNACITE



## AJ ENQUIRY 203

Polished Jade Facing Masonry from Lignacite was specified for Middleton Bus Station in Manchester. Architect Jefferson Sheard chose the block in a polished jade finish for its high-gloss appearance and significant depth of colour, as well as its inherent durable, load-bearing and acoustic properties.

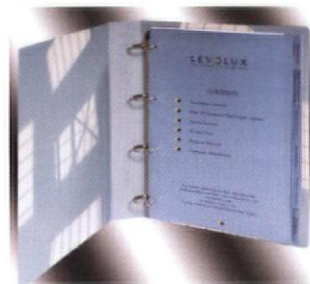
## SEUFERT-NIKLAUS



## AJ ENQUIRY 204

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

## LEVOLUX



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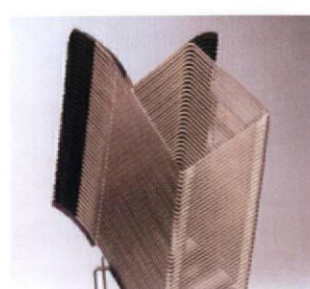
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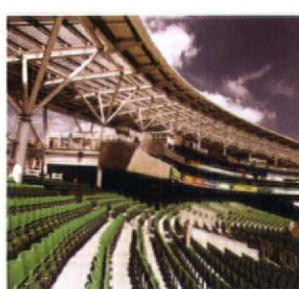
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