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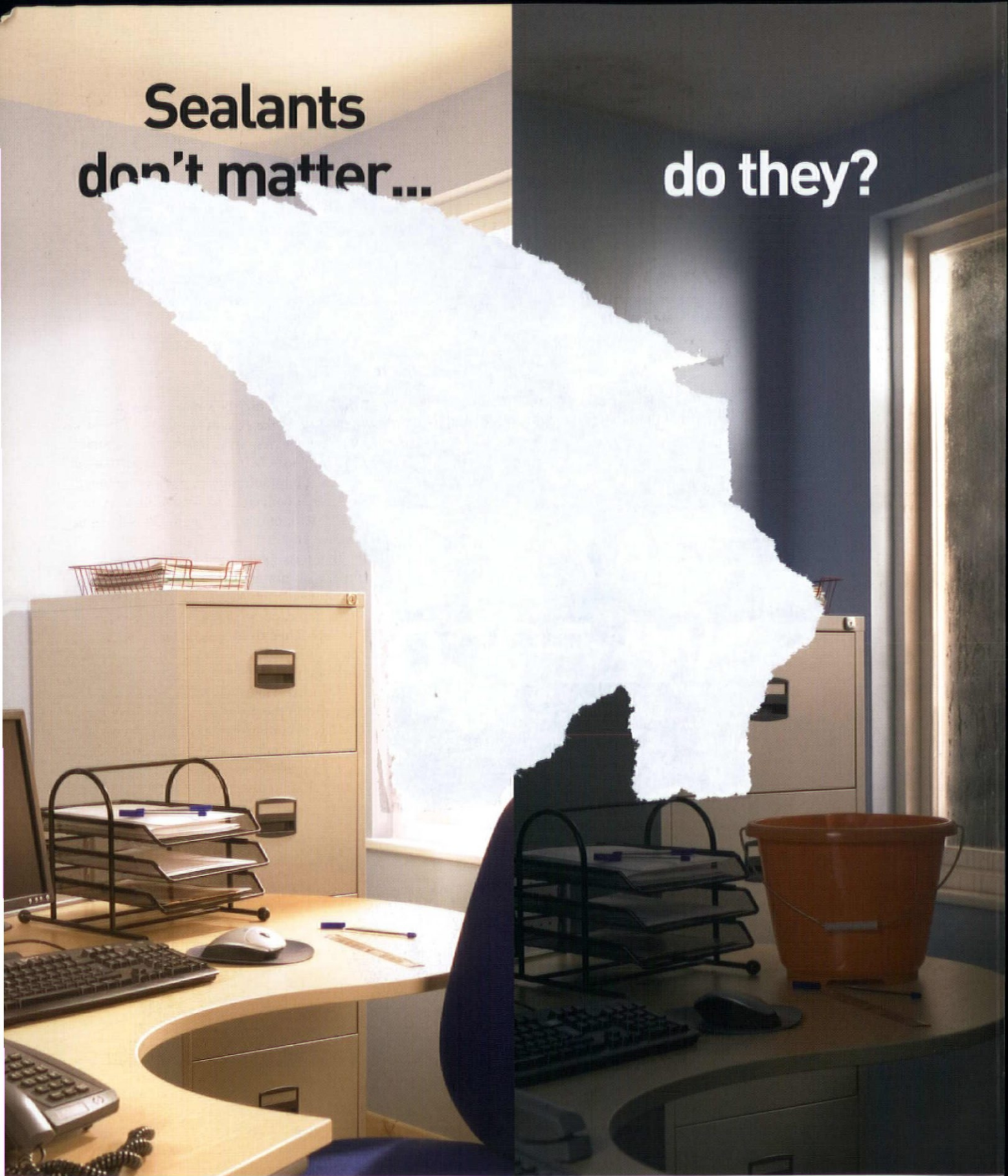
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A DECENT ARCHITECTURAL DRAWING REPRESENTS THE KNOWLEDGE OF A LIFETIME

By Isabel Allen

In his infamous libel case against Ruskin, the artist Whistler was called upon to answer the charge that he asked for 200 guineas for two days' labour. His response was: 'No, I ask it for the knowledge of a lifetime'.

Whistler's answer encapsulates the difficulty of ascribing value to works of art. On the face of it, ascribing value to architectural drawings is rather more straightforward. Like treasure maps, drawings such as those prepared by Richard Murphy for Trinity Park House in Edinburgh (see page 11) or by the KSS Design Group for the Black Bess resort in Barbados for the developer Bacassa (AJ 23.02.06) prescribe a journey towards specific material gain: how to maximise usable floor area; keep fuel bills to a minimum; increase the number of units which can be squeezed onto a site. In such cases it seems reasonable to conclude that there should be a direct relationship between the value ascribed to a drawing and the value it promises to unlock.

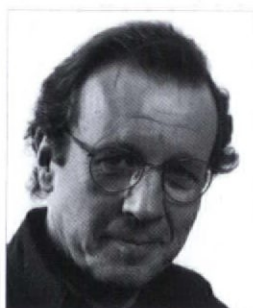
But how do you ascribe value to less tangible goals: how to take advantage of the view; deliver an appropriate response to context; achieve a happy symbiosis between solid matter and void? How do you quantify the worth of a drawing which is not conceived as a set of instructions but as a work of art, or of architectural enquiry, in its own right?

Architects solve problems. But the best architects do not limit their endeavour to tackling specific challenges identified by the client. They experiment, they explore, they imagine. They think round the subject, using the judgement, instinct, experience and knowledge they have honed and accumulated over the years. Their drawings are not ring-fenced within the parameters of one specific commission, but part of an ongoing body of work. In Whistler's terms, a decent architectural drawing represents the 'knowledge of a lifetime'. Why would you give it away?

CONTRIBUTORS



Edmund Sumner, who took the photographs for the Building Study on pages 23-33, is based in London but regularly travels abroad in search of interesting architecture



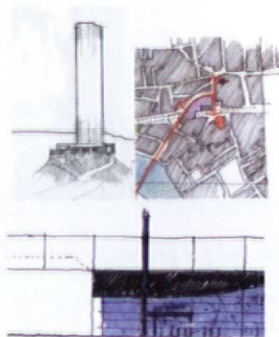
George Ferguson, who reviews Fowlescombe in this week's Building Study, founded Acanthus Ferguson Mann and is a former president of the RIBA



Richard Williams, who reviews the exhibition of post-war Brazilian sculpture on page 61, is an art historian at the University of Edinburgh



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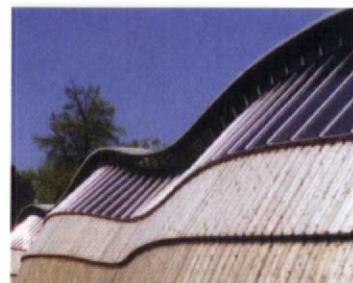
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THURSDAY 2 MARCH

- Jowell calls for constituency MPs to back architecture
- Birds Portsmouth Russum wins footbridge competition in Rochester (pictured below)
- Rogers cuts ties with Israel protest group
- Farrell to become design guru for north Kent



FRIDAY 3 MARCH

- Viñoly reveals latest addition to the City of London's skyline (pictured left)
- Safety fears at Scottish Parliament after roof beam swings loose (see page 14 for analysis)
- Costs swell on sunken Snøhetta and Spence Associates' Margate scheme
- Grade I-listed building to be demolished in controversial Paddington plan

MONDAY 6 MARCH

- Farrells to take on revamp of Centre Point public realm
- Carey Jones Architects given go-ahead for Leeds Innovation Hub
- Prince Charles pans 'reductive' British planning system
- Rogers' Glasgow bridge dropped as costs soar

TUESDAY 7 MARCH

- Tory leader Cameron perplexed by Prescott's Pathfinders
- Uri Geller (pictured left) claims the Louvre pyramid was his idea
- Foster back in the black after profits soar in 2005
- Finalists named in Kent's Deal Pier café competition



WEDNESDAY 8 MARCH

- CABE backs ODPM's State of the Cities report
- Gehry to clarify environmental impact of King Alfred project
- Assael's second attempt at Clapham Cinema gets nod (pictured above)
- Thumbs-up for Squire and Partners' towers on Isle of Dogs

Blue sky thinking



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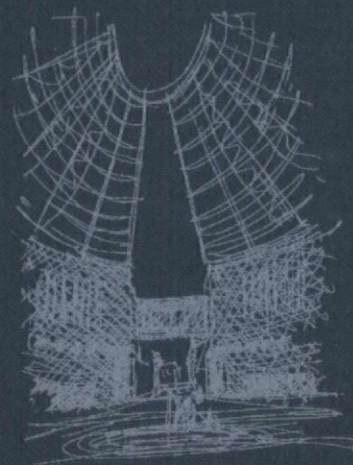
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HLM SCHEME TO MAKE LEGAL HISTORY

This £30 million project by HLM Architects in Leamington Spa could become the first building in the country to house every arm of the judicial process under one roof. The practice has submitted an application for the pioneering 14,000m² Warwickshire Southern Justice Centre, which will bring together Her Majesty's Court service with the Crown Prosecution and Probation service, as well as the Youth Offending Team and the police. The project is expected to complete in 2009.



MURPHY SUED IN DRAWINGS ROW

By Rob Sharp

Richard Murphy Architects is being sued in the High Court for at least £300,000 over ownership of the drawings of his practice's largest-ever scheme.

Developer Ailsa Investments, an offshoot of major property firm Meyer Bergman, wants to get hold of the architect's designs for the £35 million Trinity Park House development in Edinburgh.

But Murphy is refusing to hand over the project's plans, claiming he is entitled to use them whenever he wants.

Now Ailsa – at one time Murphy's client on the scheme with Scottish housebuilder CALA – has launched a High Court action to contest the architect's position.

The Belfast-based firm is suing the high-profile

Edinburgh designer for breach of contract.

The dispute is the latest in a long line of hiccups to have blighted the project, which was granted planning permission by Edinburgh City Council last July.

Demolition of an existing office block and work on the new scheme was originally earmarked to start at the beginning of 2006, but has stalled due to the current court case.

Local opposition prompted a substantial redesign of the scheme – which includes 300 flats in a northern district of the Scottish capital city – in early 2005.

Murphy is known to be very proud of the project, which employs underground parking to maximise space and substantial landscaping.

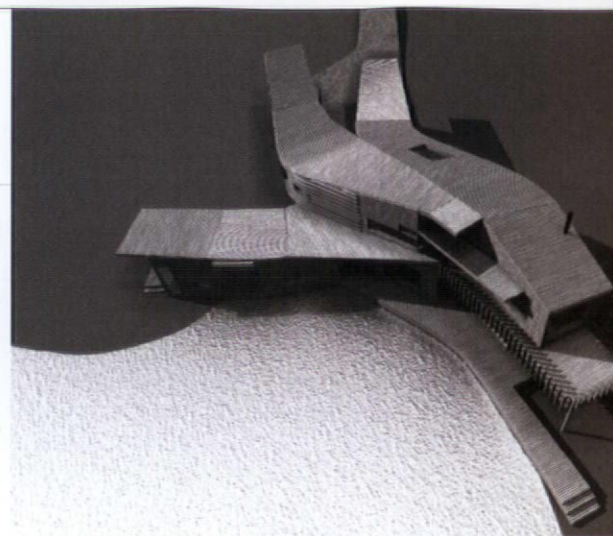
But the source of the current dispute is still unclear.

The case is the second High Court dispute over copyright in the last two weeks to be revealed by the AJ.

KSS Design Group is currently in a wrangle with developer Bacassa over ownership of the designs of a leisure project in Barbados (AJ 23.03.06).

Here, the two parties are locked in a legal dispute over fees. KSS has been fighting to win what it believes are unpaid bills from the developer.

Ailsa's action is being handled by the Edinburgh office of solicitor Shepherd and Wedderburn.



1.

GOING TO PLAN IN THE COUNTRY

By Richard Waite

Barring a major disaster, the architects at Feilden Clegg Bradley (FCB) will be quite within their rights to feel slightly smug this morning.

FCB is keeping its Frank Lloyd Wright-inspired house and stables in Lincolnshire under wraps. But last night it was expected to become the first to win planning permission under the country house 'exception clause' in Planning Policy Statement 7 (PPS7).

Surprisingly, no other architect has managed to achieve this feat in the 18 months since the clause – formerly known as PPG7 – was triumphantly saved from the axe in 2004 (AJ 12.08.04).

Back then, the decision to retain Paragraph 11 of the planning guidance was seen as an all-clear for architects to build a wave of 'innovative'

and 'ground-breaking' houses in previously untouchable rural spots. But it hasn't happened.

Under the old PPG regime, around five houses a year were given the thumbs-up by local planners. However, until yesterday, not one architect had managed to successfully argue that their scheme met the new PPS7 criteria – not even at appeal, where eight projects have already been turned down.

According to architect James Gorst, this can be blamed on the planners. In October, Gorst's Burley Hill House in the New Forest (*pictured*) was rejected by the council, and he has since decided to appeal.

He says: 'Success has a lot to do with the calibre of the planners. The New Forest planning department wouldn't engage with the project as a PPS7 application.

'There is no compulsion on the part of the planning agencies to look at the clause and they wanted to wash their hands of the scheme.'

Gorst admits that although council officers have little to compare any new country house against, they are understandably influenced by local pressure.

He adds: 'The planners were also very mindful of the press regarding the proposed house, which is in an area of outstanding natural beauty.'

Even so, Gorst remains confident his proposals ticks all the boxes in terms of delivering a 'ground-breaking design' which would justify planning consent. Developed with environmental engineer Max Fordham, the innovative designs will use locally sourced oak, rammed-earth walls,



2.

1 & 2. James Gorst's plans for a carbon-neutral country house in the New Forest were rejected by the local authority after he hoped to get it through under the PPS7 clause

photovoltaic cells and a heat pump.

One other major cause for concern, says Gorst, is that the wording of Paragraph 11 is too vague, giving authorities an easy escape route.

'The way it says "isolated" is imprecise,' says Gorst. 'Does that mean set within 1,000 acres? If so, the clause is only concerned with very big houses for the very rich.'

These comments are echoed by architect Anthony Hudson, of London-based Hudson Architects, who has recently had his Elvendon House in south Oxfordshire turned down at appeal.

'Potentially, there are so many get-out clauses,' he says. 'If there is a chance of some opposition, justified or not, it is incredibly easy for planners to interpret PPS7 to gain a let-out.'

The way the clause is set out is very unhelpful in what it is trying to achieve, and it should be made much clearer.'

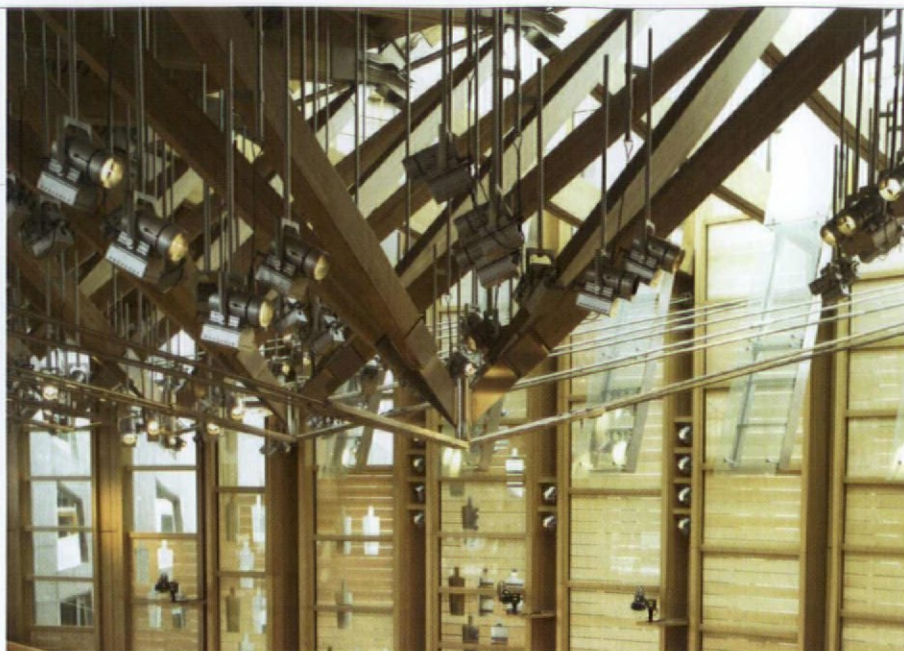
However, there may be another reason for the lack of new Modern country houses. Architectural historian Neil Guy also blames the lack of clients who want progressive rural homes or who are brave enough to embark on the PPS route.

He said: 'Most people are looking to build a new country house with a traditional appearance. Architects just don't have the clients with a Modernist nature.'

Hopefully, the predicted success of the FCB scheme will provide a benchmark for future applications and an impetus to prospective clients who want to have a contemporary home in the country.

PPS7: PARAGRAPH 11

Very occasionally, the exceptional quality and innovative nature of the design of a proposed, isolated new house may provide this special justification for granting planning permission. Such a design should be truly outstanding and ground-breaking, for example, in its use of materials, methods of construction or its contribution to protecting and enhancing the environment. In this way it should help to raise standards of design more generally in rural areas. The value of such a building will be found in its reflection of the highest standards in contemporary architecture, the significant enhancement of its immediate setting and its sensitivity to the defining characteristics of the local area.



NEIL BRIDGE

A 4m beam slipped from the roof of the Scottish Parliament last week

HOLYROOD 'SHOULD LOSE STIRLING'

By Rob Sharp

Experts have questioned whether the Scottish Parliament should lose its Stirling Prize title after a beam fell from its roof.

An academic and an author on RMJM and Enric Miralles' Edinburgh building have both criticised Holyrood's design credentials following last week's incident – the latest in a long line of hiccups.

David Black, author of *All the First Minister's Men – the Truth Behind Holyrood*, explicitly called for the building to be stripped of the Stirling Prize. He said: 'They should revoke the prize, if someone had the guts to ask the right questions.'

'There's a safety issue: a beam fell out of its fixing. Maybe the MSPs should have got out their instruments and started playing *Abide With Me* as the ship went down.'

And Peter Wilson, an academic at the School of the Built Environment at Napier University, Edinburgh, also questioned the appropriateness of Holyrood's accolade.

He said: 'My view is that if you give a building an award early you're a hostage to fortune. I think giving buildings awards before they're out of their defects-liability period is highly questionable.'

The Health and Safety Executive is now undertaking an investigation into how the 4m beam came loose from the ceiling of the building's debating chamber (pictured) last Thursday morning (02.03.06).

Parliament proceedings were cancelled and MSPs were moved from the chamber when the laminated oak ceiling beam slipped out of its stainless-steel

mounting and swooped down over the heads of politicians.

On Monday evening (06.03.06), structural engineer Ove Arup carried out a detailed examination of the chamber, and was asked to produce a written report on the situation by Wednesday (08.03.06).

Meanwhile, the MSPs have been shifted to nearby venue The Hub to conduct business there until technicians can find the source of the problem.

The parliament's presiding officer George Reid said: 'Our focus must be on ensuring public safety.'

Design expert Wilson put forward his own theory behind the cause of the incident.

He said that a large window in the chamber's ceiling could have exaggerated temperature fluctuations experienced by the roof's

metalwork, which could then have loosened the beam.

The academic added that if the 'shoes' in which the beams sit had been rotated by 90° the accident could have been avoided.

In the light of emerging criticism, Piers Gough, one of 2005's Stirling Prize jury members, jumped to the building's defence.

He said: 'When you do unusual things, unusual things are going to go wrong. That's part of life. Someone slipped up somewhere.'

Holyrood has repeatedly been criticised after it came in hugely over budget when it was eventually completed last year.

It was also voted one of the British public's ten most-hated buildings in a poll ahead of the recently aired Channel 4 television series *Demolition*.



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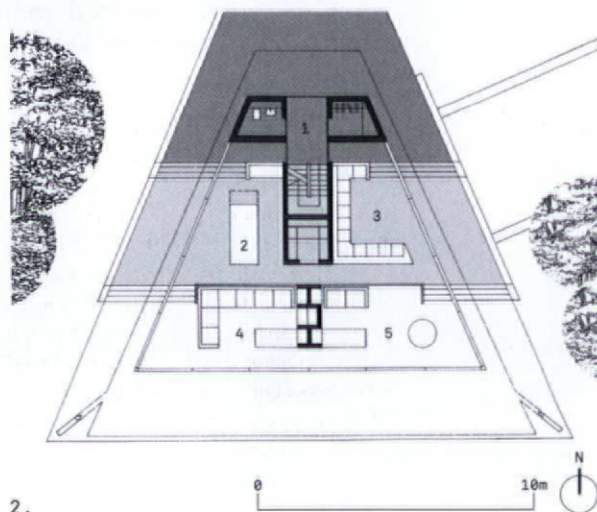
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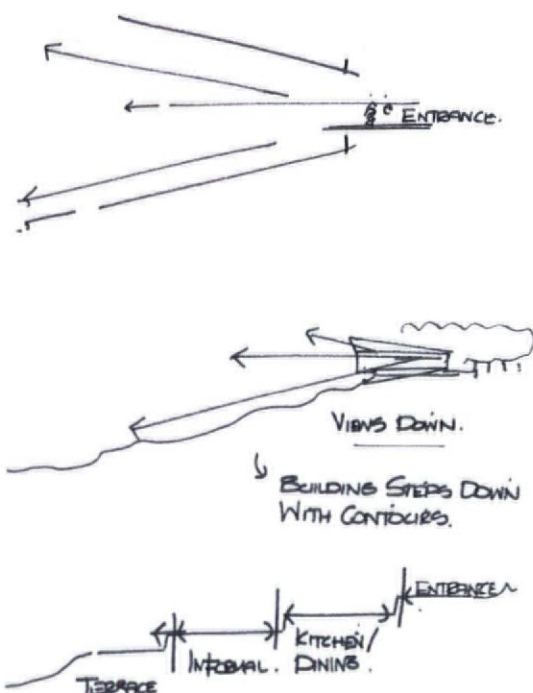
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4. Concept sketch



3.



4.

WOOD IS GOOD FOR SPENCE

Spence Associates has released these images of plans for a new country house on a 'highly sensitive' woodland site outside Farnham, Surrey. The practice, which has recently had its Turner Contemporary project in Margate axed, has already won planning permission for the 325m² home, despite recommendations from Waverley Borough Council's planners to turn down the scheme. Due to start on site later this year, the development will replace an existing house in an area of outstanding natural beauty and great landscape value. The scheme will boast a number of 'green' features, including a bio-mass boiler, and has been designed to limit energy consumption without the need for sophisticated technology.

By Richard Waite

'Until this week, few New Yorkers had heard of Lord Rogers. He is as obscure here as Frank Gehry was in Europe before the Guggenheim'

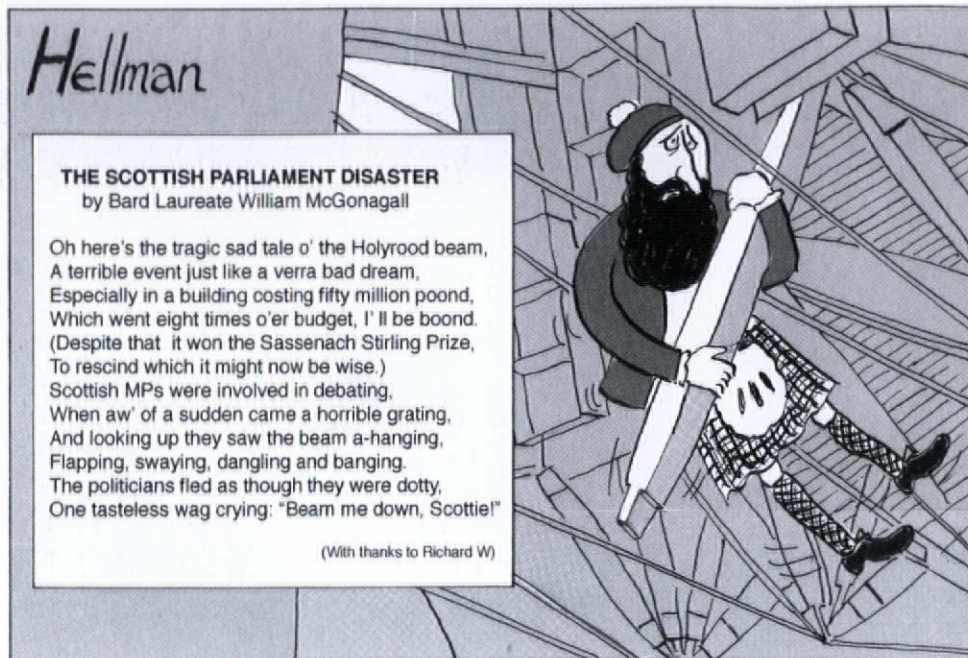
Nicholas Wapshott.
New York Sun, 03.03.06

'What a mistake change is! Worst of all is the disfigurement of King's Cross by the new Channel Tunnel terminal'

Grumpy old Beryl Bainbridge. *Spectator*,
04.03.06

'It remains as annoying and ominous as its designer no doubt intended it to be. But now, for a few seasons at least, it is dry'

Philip Nobel revisits Eisenman's Wexner Center after its restoration.
www.metropolismag.com,
06.03.06



THE SCOTTISH PARLIAMENT DISASTER
by Bard Laureate William McGonagall

Oh here's the tragic sad tale o' the Holyrood beam,
A terrible event just like a verra bad dream,
Especially in a building costing fifty million poond,
Which went eight times o'er budget, I' ll be boond.
(Despite that it won the Sassenach Stirling Prize,
To rescind which it might now be wise.)
Scottish MPs were involved in debating,
When aw' of a sudden came a horrible grating,
And looking up they saw the beam a-hanging,
Flapping, swaying, dangling and banging.
The politicians fled as though they were dotty,
One tasteless wag crying: "Beam me down, Scottie!"

(With thanks to Richard W)

RINGING THE CHANGES

Astragal hears rumours of a momentous decision emanating from **Southwark Planning Department**. Apparently the head of planning has banned the use of voicemail and answering machines among his troops. The reason? Because he has discovered that some of his planners are not 100 per cent reliable at returning calls. Honestly, who'd have thought it? Planners not returning calls? Surely some mistake...

ICON DO BETTER

The big icon debate has reached a new nadir thanks to a proposal by **Issam Kourbaj**, artist in residence at Christ's College, University of Cambridge. Kourbaj has proposed the recreation of a 16th-century spire that was originally planned for

Great St Mary's Church. This will follow the old design in housing a *camera obscura*, giving visitors panoramic views of the city. And the name of the initiative? Kourbaj has dubbed it the 'EyeCone project'.

FALLING AT HER FEET

The glitterati were out in their droves for **Zaha Hadid's** lecture at the Architecture Association last week. **Eva Jiricna, Alex Lifschutz, Jan Kaplicky, Rowan Moore** and many others came out to show their support for the first lady of British architecture. However, the AA's usual zeal in cramming in as many people as possible to its talks backfired as the heat and discomfort took its toll on those watching. Reports emerged after the event of one student collapsing because of the poor conditions. Or, of course, they

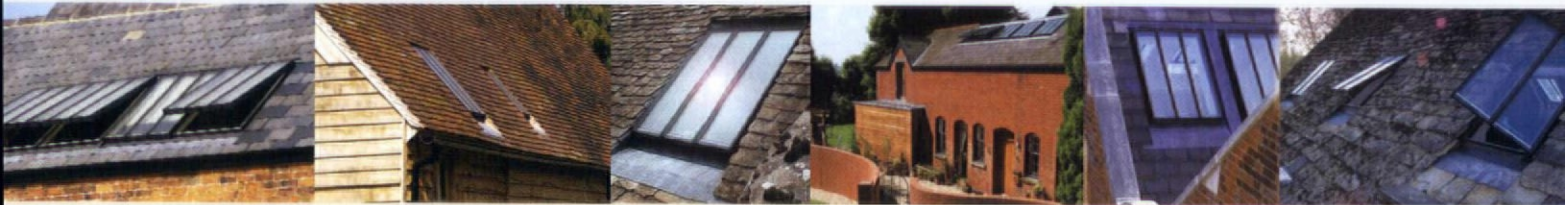
could have been swooning. Either way Zaha can always be relied upon to whip up some drama...

STARS OF CCTV

There's a little bit of the voyeur in everyone. So it came as no surprise to Astragal to discover that the **RIBA** staff at Portland Place have been whiling away the hours glued to the institute's CCTV system. Perhaps with good reason. In recent weeks a wealth of architecturally curious – or possibly lost – showbiz stars have been spotted in RIBA HQ, including heart-throbs **Johnny Depp** and **Colin Firth**. However **Reid Architecture** has topped the RIBA and taken ogling to a 'nude' level by introducing a life-drawing class. First icons, then 'EyeCones', now eye candy. Sweet.

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MCCLLOUD SHOULD TAKE NOTE OF A TAIL OF SUCCESS

In the *Observer* on 26 February, Kevin McCloud said he has been left exasperated by the construction industry after the collapse of his plans to build a village of 16 high-quality homes in Cornwall. But McCloud should not lose faith in the industry or in his plans. The Dragon's Tail, a new housing scheme in Aylesbury, could provide a solution. It exemplifies the idea that low-cost housing can go hand-in-hand with high quality design.

The Dragon's Tail is part of John Prescott's £60k homes competition, which McCloud took his inspiration from. The project has been commended for its ability to meet the challenges relating to sustainability, supporting community living and achieving major efficiencies in housing construction, while pioneering new-build techniques and changing the face of housing design as we know it. It's about building high-quality homes, not boxes, that people actually want to live in.

If Kevin wants examples of well-designed affordable homes, and contractors embracing change, then he need look no further than this scheme.

Geoff Taylor, Verry Construction

GETTING THE HUMP ABOUT MIDDLE EAST STEREOTYPES

My colleagues and I could barely stop laughing when we saw the images of Dive Architects' building for the British Council in Bahrain (AJ 02.03.06). The building is what it is and the article gives a brief outline of the architectural content and intention of the project.

However, surely someone was just back from a Friday lunch in the local when they put that rather smug camel in the foreground. I don't think I've ever seen a worse stereotypical image of the Middle East. Come back Tony Hart, all is forgiven!

Julian Harding, Building Consultancy

ABSORBING THE REAL ISSUES OF TILE DURABILITY

Keith Roberts' article about durability issues in roofing (AJ Specification 12.05) has added much useful knowledge to the discussion.

There is, however, one small error that I would like to draw to your readers' attention. Where Roberts refers to the low water absorption of tiles made from Etruria marl he makes a connection between such low absorption and the tiles' ability to comply with BS EN 1304, the British Standard for clay roof tiles.

A test for water absorption, however, is not one of the test requirements of BS EN 1304. In earlier standards, water absorption was used as a test to establish the durability of clay tiles. But in recent times it has been found that, because clays from different parts of the country behave in different ways, comparing the water absorption of tiles made from one type of clay with those made from another type is not rational.

Water absorption is a useful indicator for one manufacturer to judge the quality of his product in-house, but

it should not be used to compare different manufacturers' tiles. It is taken into account in the standard when testing for frost resistance, but its level is only relevant when dealing with a single clay type.

All clay tiles being made today in the United Kingdom should be frost resistant, whatever their water absorption, and it is not accurate to say that tiles with a lower water absorption are more frost resistant.

Martin Oldridge, Sandtoft Roof Tiles

THE OTHER SIDE OF FOSTER'S BBC RADIO PLANS

On the evidence of the photo provided, it's probably best that Norman Foster's BBC Radio Centre never got off the ground (Review AJ 02.03.06).

Realistically, the prospect of the reversal of the existing street pattern and traffic flows, as well as the complete relocation of All Souls' Langham Place to the other side of Broadcasting House – itself significantly remodelled as part of this proposal – was always going to be contentious.

Zac Carey, Attol

Editor's note: apologies, the image was inadvertently flipped.

ARCHITECTURAL BOYCOTT PLAN IS MISGUIDED

Architects and Planners for Justice in Palestine (APJP) alleges oppression of Palestinians by Israeli architects and planners (AJ 09.02.06). I am aware of several projects designed specifically for joint ventures between Israelis and Palestinians, particularly for youth use and cultural purposes. Obviously APJP has not heard this side of the story.

The AJ is mistaken in labelling Stephen Rose's academic boycott of Israel successful. Although certain British academics voted for it at a 'debate' with no opposition allowed, it was soon overturned as the forces of reason prevailed. Professor Colin Blakemore and others of equal distinction refused to join. Richard Dawkins issued a public statement regretting that he had signed up to this boycott after being subjected to great pressure. He recognised that Israeli academics are mainly very liberal and work for peace. Dialogue with them can only be constructive.

The interests of the Palestinians would be best served by fostering and nurturing hope. Do architects really believe that injustice for the Jewish state will mean justice for the Palestinians? I think not. This enterprise gives no credit to the profession.

Rebecca Goldsmith, London

For more letters about the proposed architectural boycott of Israel visit www.ajplus.co.uk/boycott

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

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BACA/ FOWLESCOMBE



THE TRANSFORMATION IS MOST MARKED BY UNAPOLOGETIC INTERFERENCE IN THE NATURAL LANDSCAPE

By George Ferguson. Photography by Edmund Sumner

Barker and Coutts Architects (BACA) was formed by Robert Barker and Richard Coutts in 2003. Prior to forming BACA, Barker worked for Rivington Street Studio and Birds Portchmouth Russum, and Coutts worked in Malaysia and Australia for Ken Yeang and Farrells, and in the UK for Andrew Wright Associates.

Surely the bravest or most trusting of parents are those who allow their ambitious young architect progeny to cut their teeth at their expense. This is an age-old tradition, with some of the greatest names in British architecture having started this way. I well remember interviewing Simon Allford in the pool of the exquisite RIBA Award-winning Pool House he designed for his parents in Wiltshire. It was an excellent example of parental patronage that gave an early chance to what became one of the most successful young architectural practices of the '90s – and the wet interview made great television.

Robert Barker's clients are his parents, computer software designer Richard and environmentalist Barbara, who seven years ago exchanged the safety of their Berkshire village house for 180ha of a Devon valley – including the completely overgrown ruins of Fowlescombe, a 17th-century manor house. That is the least of it. The Barkers have also swapped their hectic international business lifestyle (Richard was previously on the board of computing giant Oracle) for the bucolic business of farming their herd of prize Aberdeen Angus cattle and a fine collection of rare-breed sheep.

The Barkers had given themselves a challenge: to make their own elegant living and practical working environment, set in a wildlife sanctuary. They pitched their caravan and started to think. This was never going to be a one-hit project, but was to evolve in incremental steps. As an architecture student at the RCA, the young Barker was fortunate enough to be involved in a parallel practical education, working with the highly respected Totnes-based architect Harrison Sutton on design ideas for the house and more significantly the garden – all within a concept that had evolved through family discussion and model-making on and around the kitchen table.

As in all the best-laid plans, the process started with research. Old maps and photographs revealed hidden routes, ponds, orchards and walled gardens. The reestablishment of the historical footpath that ran through the orchard, behind the house and down to the mansion became a key organising device and an important influence in the planning of the house and farmyard. The house was reordered to take advantage of the glorious view down the valley by introducing a glazed gallery along the line of the footpath, pouring light throughout the house and giving a new west-facing front door – which might have been counterintuitive if not explained by the historical analysis and outstanding topography.

The radical reordering of the Georgian farmhouse was just the beginning of the transformation process, which is most marked in the landscape and garden structures. While it



1. From left to right: Robert Barker, George Ferguson and client Richard Barker on the raised lawn

can never be compared with Charles and Maggie Jencks' wonderful land-sculpted garden near Dalkeith, Barker has clearly followed the same principles of earth moving to form unapologetic man-made interference in the natural landscape – starting with the decision to bring the drive down the valley and then swing it round to the new front door.

This set up the conditions to build a raised plateau that gives a level lawn setting for the old house front, and a platform from which to concentrate on the distant views – as if standing at the top of a cliff, unable to see the land below. This effect is accentuated by defining the edge of the lawn with a narrow precast concrete 'moat' which, particularly when lit at night, adds to the magic of the place and provides a gift to the architectural photographer. This lawn, retained by precast-concrete stepped slabs forming a planted wall, contains the excavated waste from the formation of the garden below it. The planted wall echoes the articulation of the new battered dry-stone wall to the driveway, which is punctured by planted niches, and, together with the extension of the drive's avenue of trees, gives protection from the prevailing winds to the lower garden.

The lower garden is home to a mixture of perennial and evergreen planting which softens its sharp features and acts as a setting to Barker's principal architectural intervention – the startling yellow-painted steel pergola and glasshouse. The steel structure follows the curve of the driveway wall and rests lightly on its top, giving a glimpse of the clerestory vents

and faceted glass covering as one approaches the entrance to the house, while providing almost total protection to this sheltered garden. The vents are designed to open automatically to harness the prevailing winds and ventilate the south-facing palm house. While an essentially pragmatic structure, its armadillo form, housing exotic plants, brings sparkle to the garden and the views from the house and lawn. The garden is enlivened by flowing water, spouting from the retaining wall above and flowing down through the stream into the valley beyond.

Below the house and garden – separated by the drive – are the old 'shippen' barns which are the subject of Barker's first fully independent commission by his new practice BACA, providing a mix of commercial, community and holiday accommodation – and giving a well-judged contemporary lift to the old stone courtyard structures.

While this may all seem like the indulgence of a couple that has made good, there is clear method in their madness and the faith placed in their architect son has paid off. Nothing here is extravagant. While main contractors were involved, much of the work has been administered by themselves; bringing in subcontractors, including the neighbouring farmer to manufacture and erect the planted concrete retaining wall and the new agricultural barns. The result is a combination of the application of sound research, a fruitful imagination and loyal perfectionist clients on a mission to achieve their own rural micro-utopia.

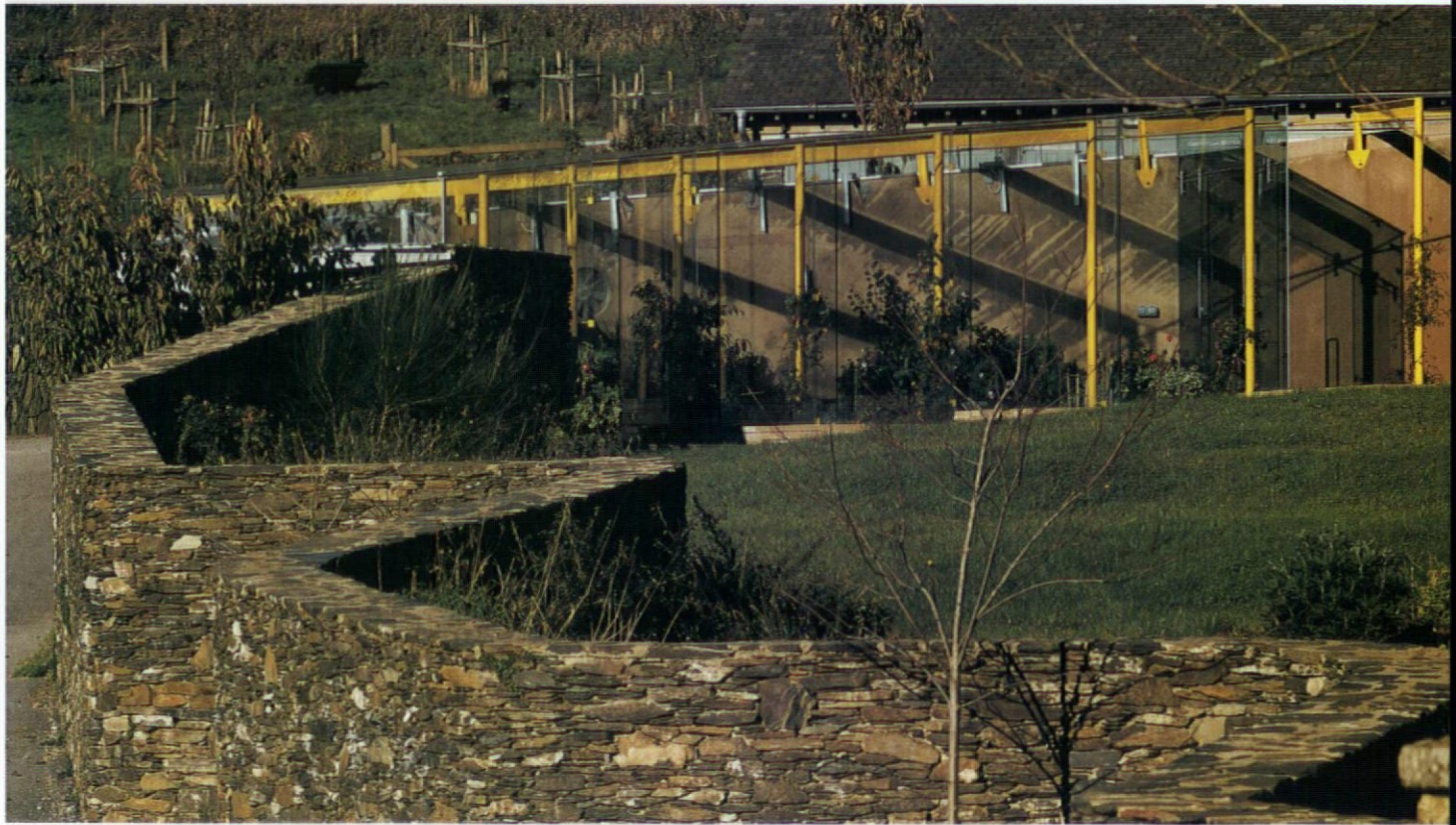




2. The lawn is retained by precast-concrete stepped slabs forming a planted wall



3.



4.



5.

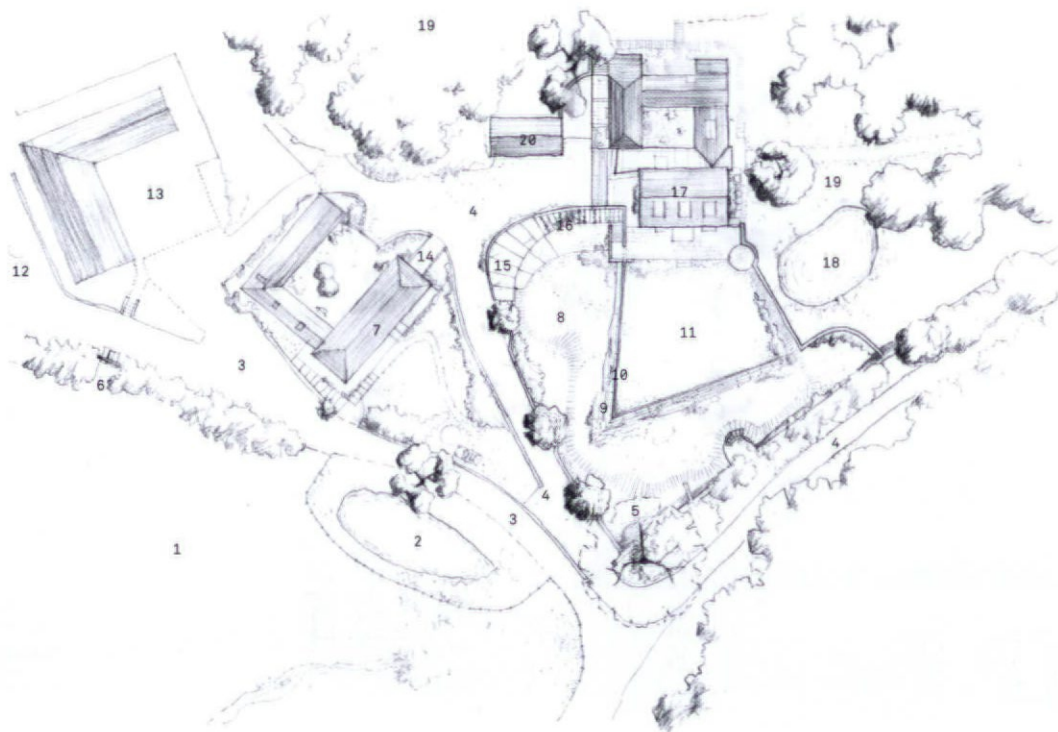
3. The old stone 'shippen' barns have been given a well-judged contemporary lift
4 & 5. The pergola follows the curve of the driveway wall and rests lightly on its top



6. The farmhouse in July 1968



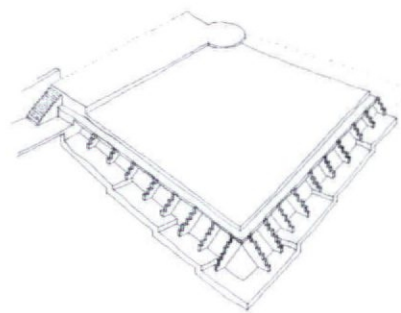
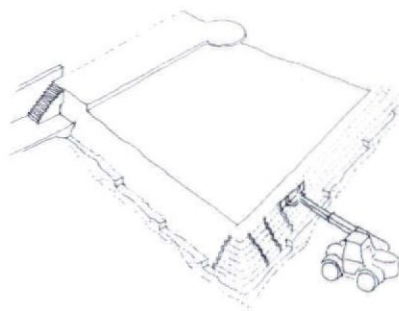
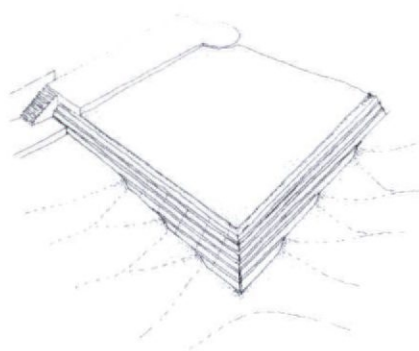
7. Aerial view before work began



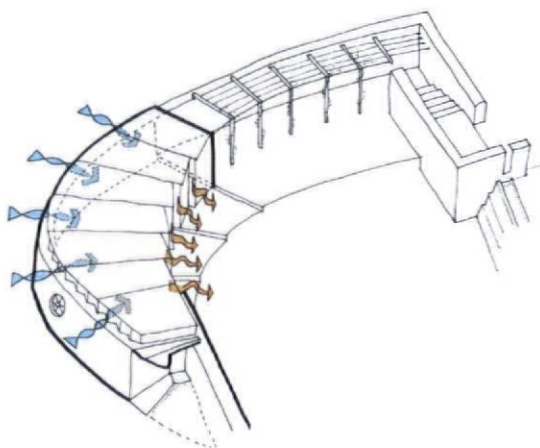
- KEY
- 1 FIELDS/VALLEY
 - 2 FARM POND
 - 3 FARM DRIVE
 - 4 MAIN DRIVE
 - 5 STREAM
 - 6 WIND TURBINE
 - 7 OLD BARN
 - 8 LOWER LAWN
 - 9 TERRACE
 - 10 MOAT
 - 11 UPPER LAWN
 - 12 LIVESTOCK BARN
 - 13 IMPLEMENTS BARN
 - 14 BRIDGE
 - 15 GLASSHOUSE
 - 16 PERGOLA
 - 17 FARM HOUSE
 - 18 ORCHARD POND
 - 19 ORCHARD
 - 20 GARAGE

13. Site plan

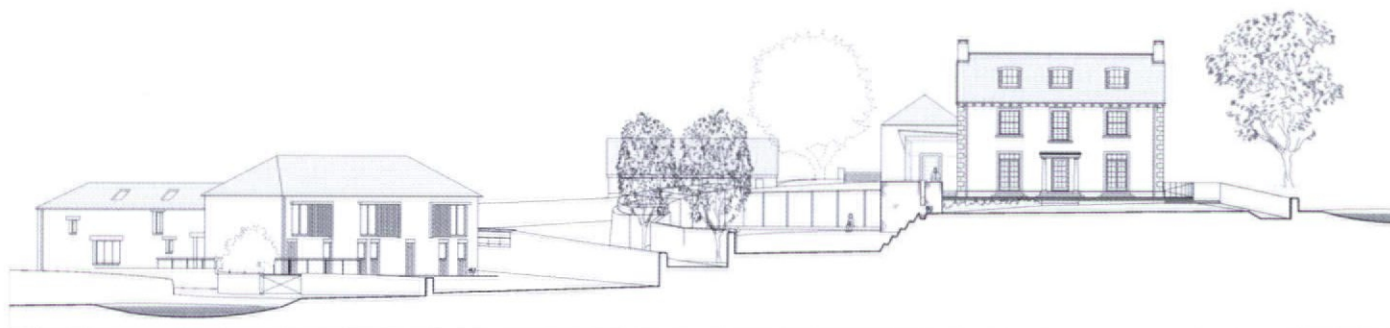




8, 9 & 10. Sketches showing building of the raised lawn and planted wall



11. Diagram showing the pergola's ventilation strategy



12. Garden section

0 10m

Costs

Cost analysis based on gross external floor area.
Costs refer to final account.

GLASSHOUSE

SUPERSTRUCTURE

Steel frame	N/A
Steel pergola and structure for glasshouse, including supports for glass	
Glass	£250/m ²
Manufacture and installation of all glazing panels excluding vents, clerestory and doors	
Vents and controllers	N/A
Supply and fitting of electric actuators, (electrical installation elsewhere)	
Doors and mechanism	£480/m ²
Suspended door kit and glass doors	
Clerestory and vents	£640/m ²
Zig-zag glass clerestory including opening panels, sills and build-up of sills	

PRELIMINARIES

Preliminaries; OHP; contractor's glazing; design; engineering design; travel and accommodation	N/A
--	-----

EXTERNAL WORKS

SUBSTRUCTURE

Groundworks	£16/m ²
All earthworks and excavations to reduce/raise levels but excluding trench runs for foundations and drains	
Foundations	£38/m ²
All supply and construction of concrete foundations, including trenches	
Drainage	£10/m ²
All supply and construction of pipe runs, including biotec treatment plant but excluding water supplies etc	

SUPERSTRUCTURE

Stone walls	£95/m ²
Construction of block walling, internal skin and stone facing. Excluding stone supply, which was from site	
Rendered walls	£45/m ²
Construction of block walling and rendered finish, including all materials	
Plateau terracing	£70/m ²
Installation of all concrete panels, moat etc	
Caithness terracing	£50/m ²
Installation of all flagstones to terraces, including construction of stairs and cutting and facing to steps etc	

FITTINGS AND FIXTURES

Light fittings, cables etc	N/A
All light fittings, including moat light; pergola cables	
Planting	N/A
Supply of bought plants, three trees and tropical plants. Planting carried out by client	

FINISHES

Terracing	£28/m ²
Supply of natural Caithness flagstones	
Concrete moat	£205/m ²
Prefabricated moat sections (based on 0.7m standard width)	
Concrete panels	£75/m ²
Prefabricated concrete panels for plateau terracing	
Timber boarding	N/A
Timber decking and supports to glasshouse and part back of house	

SERVICES

Electrical and lighting	N/A
Electrical installation of all fittings and actuators to glasshouse	
Plumbing	N/A
Heating system to glasshouse; water supply and installation to garden (from spring and mains)	

PRELIMINARIES

Machinery Hire; OHP	N/A
---------------------	-----

Credits

FARMHOUSE

Architect

Harrison Sutton Architects

Structural engineer

Paul Carpenter Associates

Main contractor

Jenkins and Pengelly

Electrical contractor

Watson Electrical Torquay

Heating engineer and contractor

Cooks Plumbing and Heating

BARN CONVERSION AND ASSOCIATED EXTERNAL WORKS

Construction Cost

£580,000

Construction Period

December 2004 – October 2005

Architect

Barker and Coutts Architects (BACA):

Robert Barker, Richard Coutts

Structural engineer

Paul Carpenter Associates

Main contractor

Hayman Construction

Electrical contractor

Montrose Electrical

Plumbing

Pete Glasson

GLASSHOUSE

Construction Cost

£72,700 (Metal UK contract + actuators only)

Tender date

April 2004

Gross external area

65m² (not including pergola area)

Construction Period

November 2004 – August 2005

Architect

BACA

Glazing contractor

Metal UK (structure and glazing)

Contractor

Jenkins and Pengelly (walls, terracing, decking, electrical and plumbing works)

Electrical contractor

Watson Electrical

Heating engineer and contractor

Cooks Plumbing and Heating

GARDENS

Construction cost

£243,000 (including planting)

Tender date

July 2003

Construction Period

November 2003 – December 2004

Extent of gardens work

3,000m²

Architect

Robert Barker with Harrison Sutton Architects

Structural engineer

Paul Carpenter Associates

Main contractor

Jenkins and Pengelly

Electrical contractor

Watson Electrical

Concrete terracing

Trevor Coles

Concrete moat

Thorverton Stone



14. The barns provide a mix of commercial, community and holiday accommodation

A STEEL-FRAMED GLASSHOUSE

The glasshouse and pergola face south-east and take the form of a gentle curve on plan, flanked by a continuous protective wall of rendered blockwork. This supports the steel structure of the glasshouse, retains the adjacent drive and provides thermal mass.

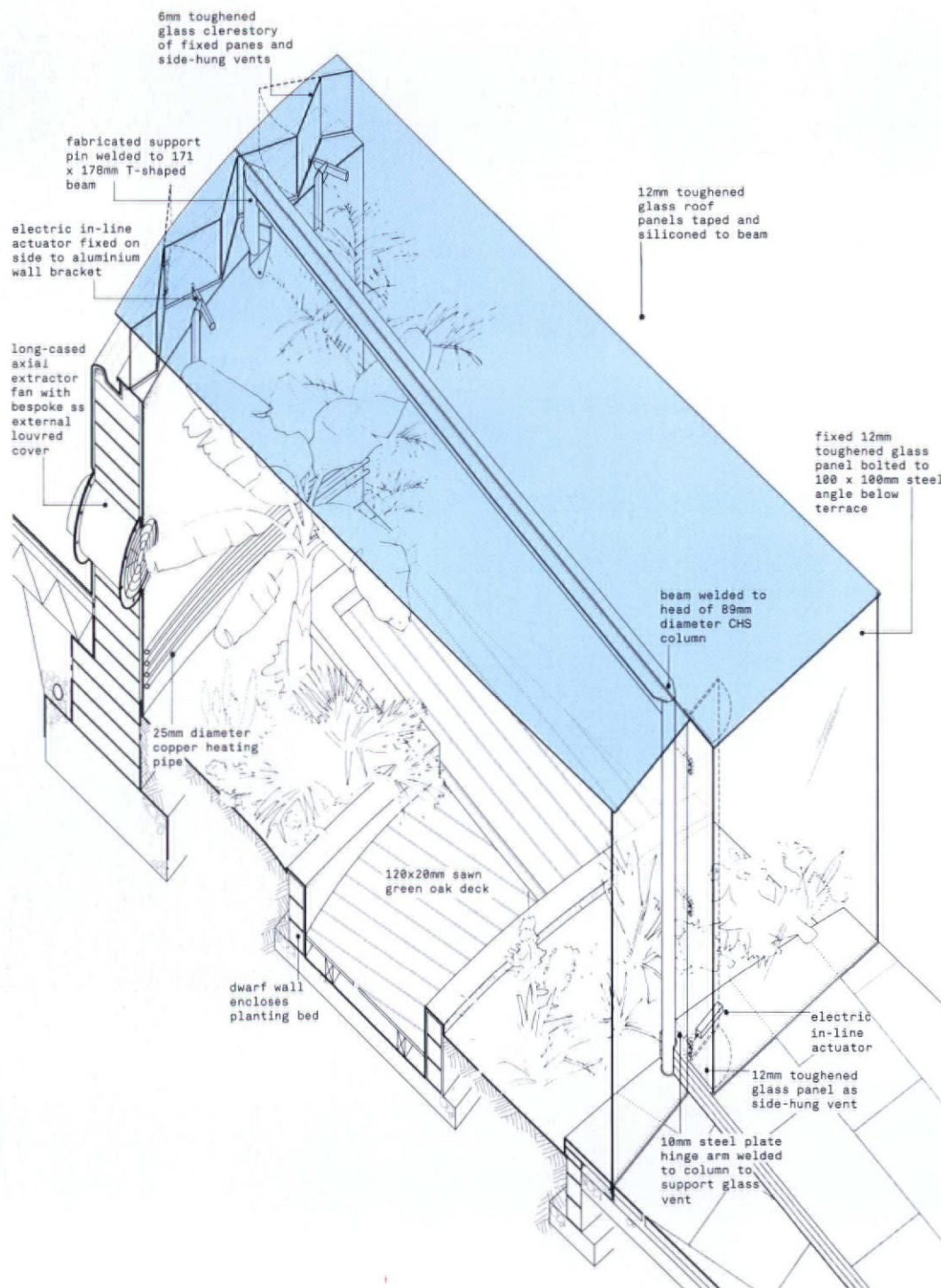
The glasshouse and pergola are supported by a series of 171 x 178mm T-shaped beams welded at the front to 89mm-diameter CHS columns, and at the back to short lozenge-shaped columns that raise the roof above the rear wall.

The columns are formed of two 63mm-diameter CHSs welded together with steel plates; the shape provides the stiffness required to cope with wind loading. Each column rests on a triangular base plate, shaped to cater for the different positions of the beams.

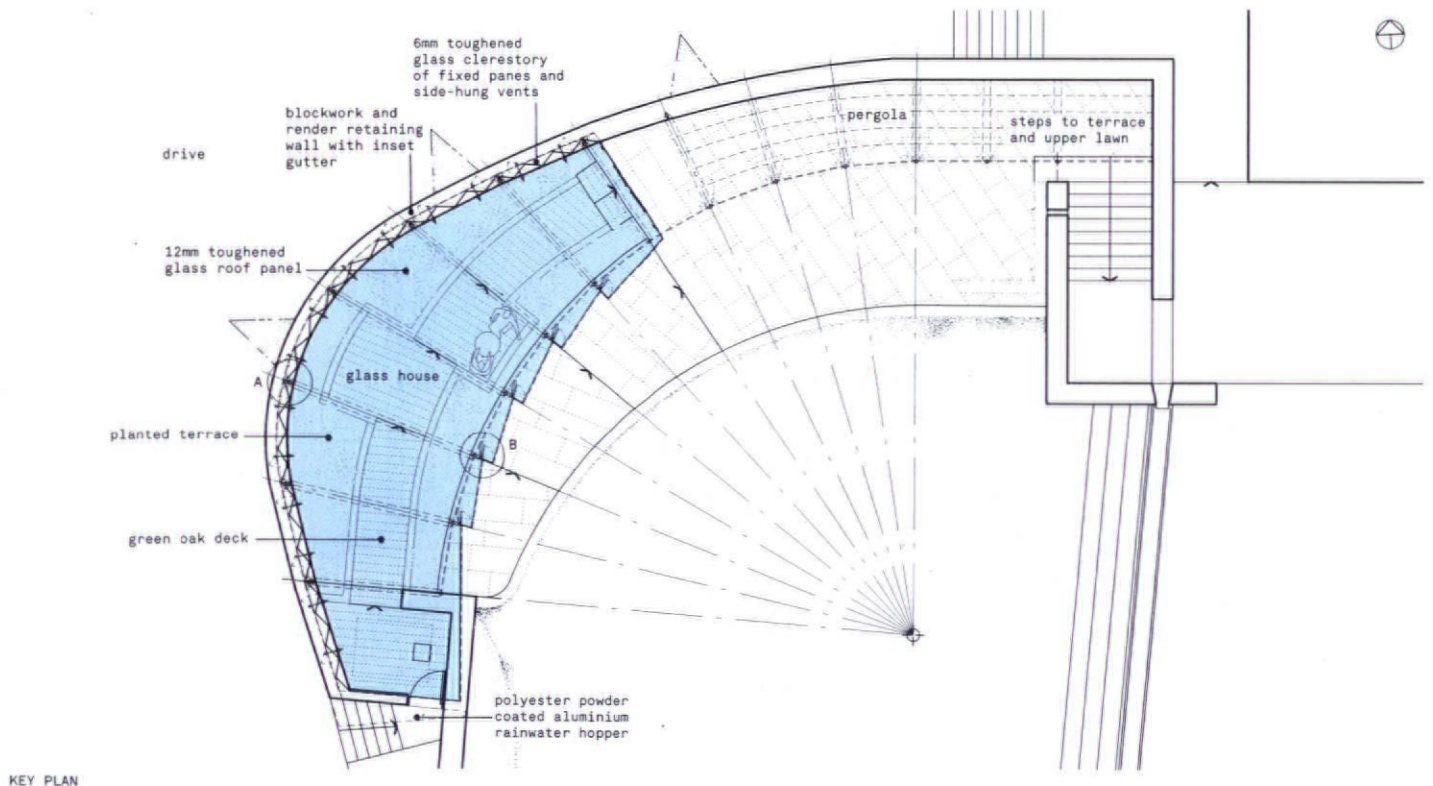
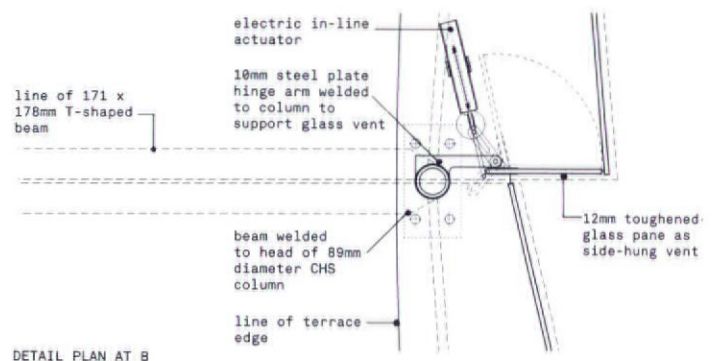
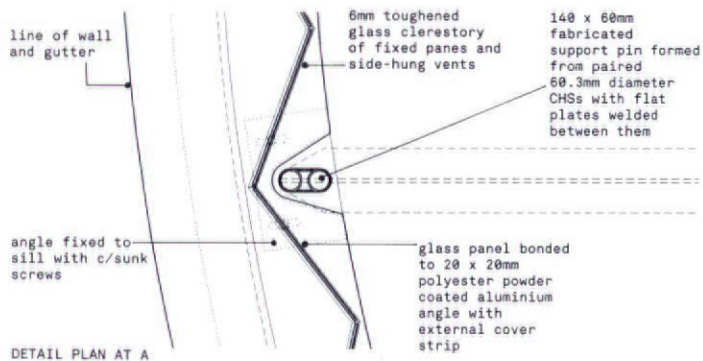
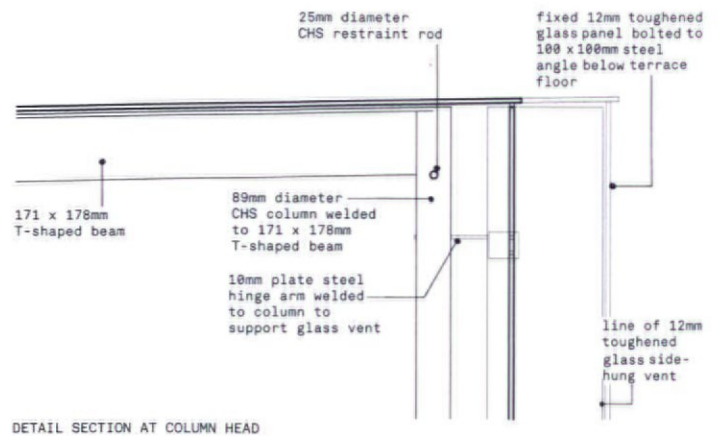
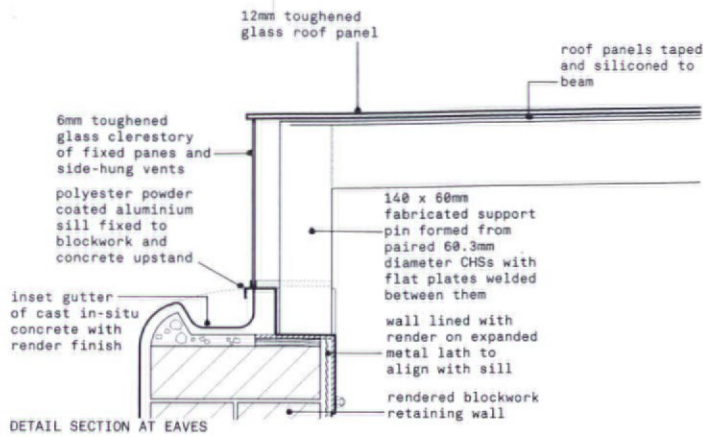
The glasshouse roof is made of 12mm toughened glass panes – 2.4m wide – the largest standard size available. The roof, together with CHS rods welded between the front columns and the walls, provides cross-bracing.

The front wall of the glasshouse is formed of 12mm toughened glass panes fixed to angles concealed below the flagstones. They are faceted to form the curved wall and offset to introduce a tall, narrow ventilation slot between each pane. Each slot is fitted with a glass vent hinged to the adjacent column and operated electronically.

Susan Dawson



AXONOMETRIC OF GLASSHOUSE

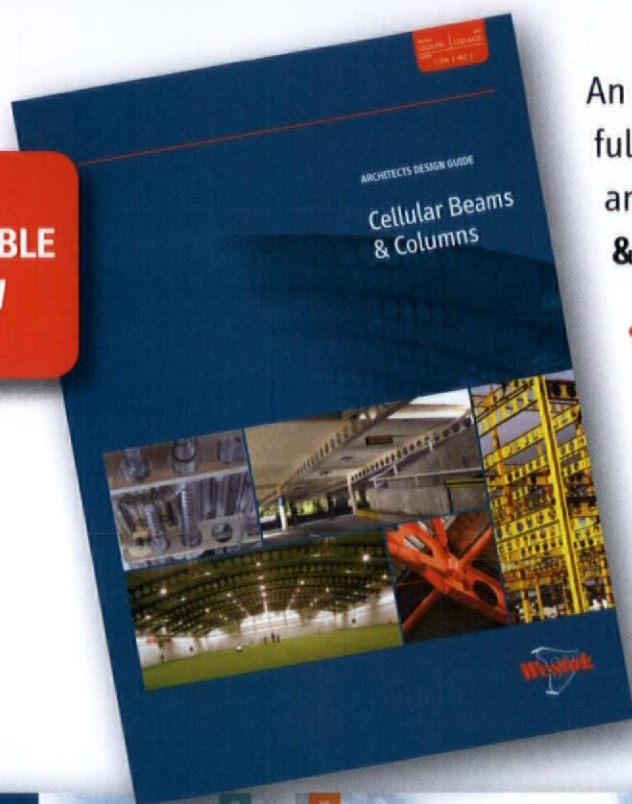


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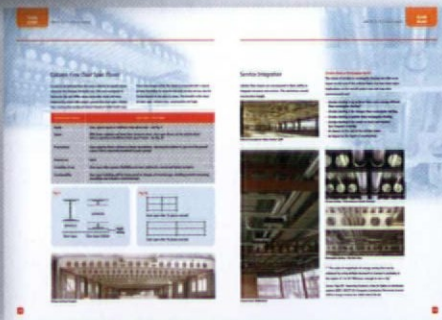
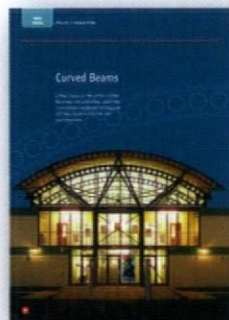


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THE MAIN DRIVERS FOR RECOVERY ARE EXPECTED TO BE PRIVATE COMMERCIAL AND PRIVATE HOUSING

By Paul Moore

The longest period of growth in the construction industry since the 1960s came to an end in 2005, when output fell for the first time since 1994. The fall was only marginal, at 0.4 per cent, and was mainly because of a slowdown in the UK economy during the year.

Although the UK economy should pick up over the next couple of years, any threat to recovery will undoubtedly affect the commitment to continue spending on education and health.

The latest forecast prepared by Experian Business Strategies is unexpectedly buoyant, with output expected to increase by 1.7 per cent in 2006, 3.2 per cent in 2007 and 3.7 per cent in 2008. The main drivers for recovery are expected to be the two largest sectors: private commercial, which is expected to increase by 3 per cent in 2006 and by 6 per cent over each of the following two years; and private housing, with no change in 2006, but then increases of 2 per cent in 2007 and 4 per cent in 2008.

The potential for recovery in the housing sector is emphasised by the latest Halifax and Nationwide house-price figures, which show rises of 5.1 per cent and 4.4 per cent respectively over the past year. The recovery comes after the housing market was subdued for much of 2005.

Despite worries about the performance of the economy, Experian is forecasting a return to growth in the public sector. The public housing sector is expected to show annual increases of 6 to 7 per cent through 2006–2008, while public non housing is forecast to show no change in 2006 but then rise by 2 per cent over each of the next two years.

INPUT COSTS

Latest input-cost figures show that contractors' costs increased by 3.7 per cent in the past three months, although previous falls mean that prices are only 2.5 per cent higher than they were a year ago.

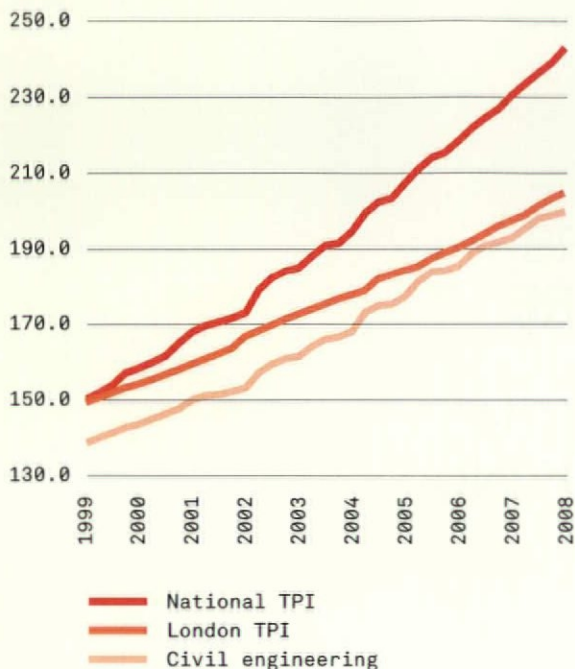
Reinforcement prices are still considerably lower than this time last year, down 9 per cent, while structural-steel prices, although still marginally lower than a year ago, have bounced back by 4 per cent over the last three months. Site labour rates are up by 3.8 per cent on average over the past year, and the £200-per-day craftsman has shown up for the first time in the survey. Looking ahead, price rises of materials have already been announced for 2006, although the state of the market is likely to decide whether these prices will 'stick'.

TENDER PRICE FORECAST

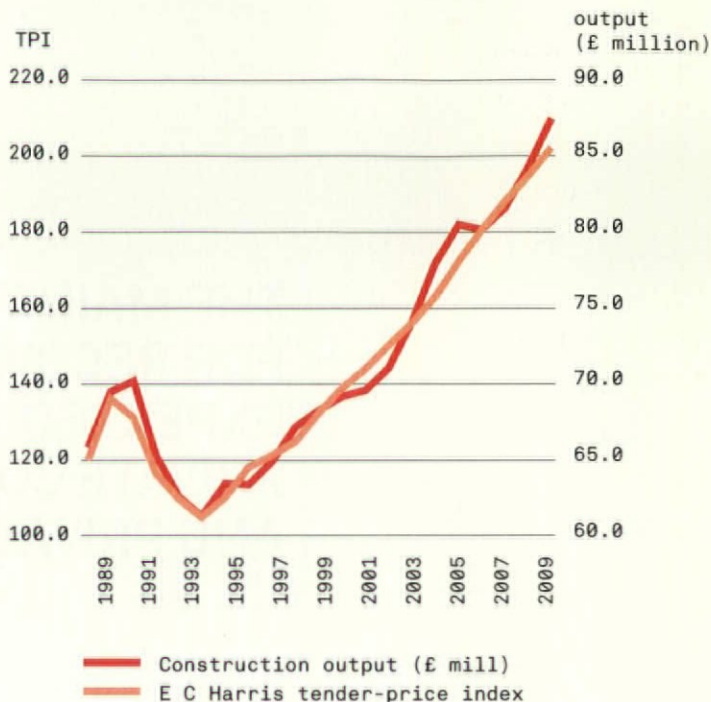
With a modest recovery in construction activity expected over the next two years, tender prices are forecast to continue to rise faster than labour and materials costs and retail-price inflation. The forecast is therefore that in the UK as a whole, building tender prices will increase by 4 per cent in the year to the first quarter of 2007 and by 3.6 per cent the following year. In London, tender prices are forecast to increase by 5.5 per cent over the next year, and by a further 5.4 per cent in the year to the first quarter of 2008. Infrastructure tender prices are forecast to increase by 5 per cent over each of the next two years.

E C HARRIS TENDER-PRICE INDEX (TPI)

Base 1985 = 100



CONSTRUCTION OUTPUT VS TENDER-PRICE INDEX



The London Olympics workload is expected to kick in from mid 2007 and the spend profile shows workload peaking in mid 2010, easing back and then showing a surge in activity from the end of 2011 to the middle of 2012 as temporary Olympic facilities are constructed. While the Olympics will only add some 1.5 to 2 per cent to workload in the capital, there can be expected to be 'pinch points' for certain materials and labour skills which will create temporary localised price hikes. In broad terms, the expectation is that the Olympics workload will bump up prices by 1 to 1.5 per cent, and these figures are included in the E C Harris forecast.

INFRASTRUCTURE

Despite a fall in output, growing optimism in the infrastructure sector throughout 2005 was reflected in the value of new orders for the entire year, which was a total of 40 per cent up on the previous year.

Whereas workload in the rail sector is fairly level, the water and road sectors are up 50 per cent on last year, with signs of even more improvements ahead in the water sector. The high level of activity in the roads sector has seen new orders in 2005 at the highest level for three years.

The increasing infrastructure workload should provide a stable workload platform. To add to the squeeze, shortages of resources still prevail and these will further strengthen the platform for price increases.

BUILDING ACTIVITY

Despite last year's fall in activity, the new-orders figures for the three months to November 2005 were 6 per cent higher than for the previous three months and 20 per cent higher than for the same period of 2004. The figures promise much for workload ahead and reinforce the Experian forecast of three years of steady growth.

Increased spending on health and education should boost workload, although a deterioration in the government's finances could see a deliberate slowdown in the rate of investment.

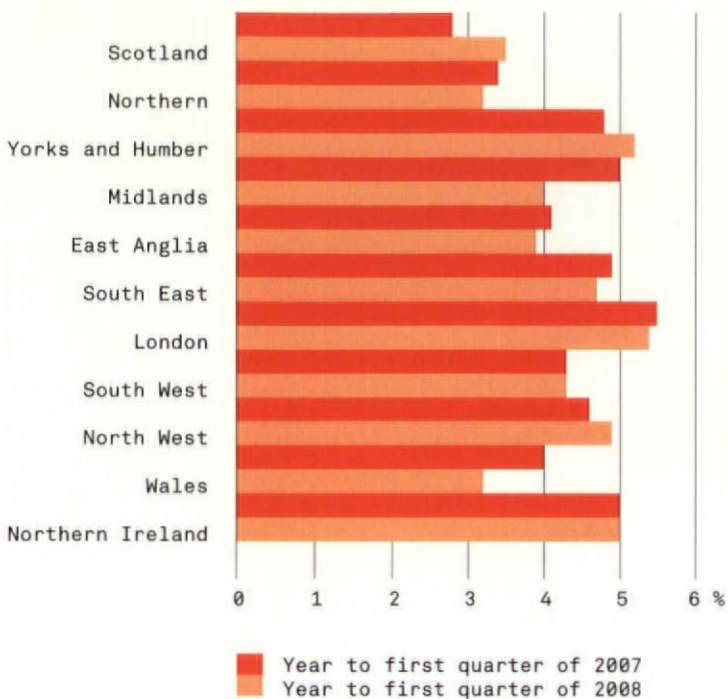
The other main building sector, commercial offices, is expected to continue to recover over the next three years. One stimulus to investment could be the introduction of Real Estate Investment Trusts, which were given the go-ahead in the last budget and which could boost investment in commercial property.

Despite all the talk about investment in public housing, output in the sector fell by 7 per cent last year. The forecast is that social-housing output will increase by 6 to 7 per cent over each of the next three years.

TENDERS

With risk aversion the name of the game, two-stage procurement is now the expected route for larger schemes, with single-stage design and build receiving little interest. On major schemes there is a finite number of contractors who have the expertise, and the assembly of the 'right' team is seen to be paramount.

REGIONAL TENDER-PRICE FORECAST



Schemes that are less than straightforward, such as refurbishment projects or 'cut and carve' jobs, are becoming more difficult to tender as contractors become more selective. Some improvements in response can be ensured by supplying quantified pricing schedules which make the job easier to price.

SURVEY HIGHLIGHTS

Construction activity:

- construction output in the third quarter of 2005 showed no change on the previous quarter, and no change compared with the third quarter of 2004; and
- construction output forecast is to rise by 1.7 per cent this year, 3.2 per cent in 2007 and 3.7 per cent in 2008.

Input costs:

- contractors' input costs rose by 3.7 per cent over the past three months, but previous falls mean they have increased by just 2.5 per cent since February 2005;
- skilled labour costs increased by 3.8 per cent over the last three months, and by 3.8 per cent since February 2005; and
- materials prices increased by 3.6 per cent in the past three months, but 1.7 per cent over the past year, because of earlier falls.

Workload forecast:

- private commercial sector to increase by 3 per cent this year and by 6 per cent in 2007 and 2008;

- infrastructure output to bounce back from a 9 per cent drop last year, to show rises of 4 per cent in 2006, 5 per cent in 2007 and 4 per cent in 2008; and
- public non-housing sector to see no change in 2006 and then increases of 2 per cent in 2007 and 2008.

Tender prices:

- tender prices forecast to rise nationally by 4 per cent over the next year, slowing to 3.6 per cent in the year to the first quarter of 2008.
- tender prices in London to rise 5.5 per cent over the next year and by 5.4 per cent over the following year, as Olympics projects start to affect prices;
- over the longer term, tender prices in London to rise by 5.5 to 6 per cent a year to the end of 2010, and slow down only gradually thereafter; and
- infrastructure tender prices to increase by 5 per cent over each of the next two years.

Paul Moore is head of cost research at E C Harris

SMALL, BUT NOT BEAUTIFUL

Microsoft should by now have launched the Origami computer, a cross between a tablet and a PDA. It doesn't fold and, boy, does it need a makeover by a designer like Apple's Jonathan Ive. But there is even smaller around. Last week Apple boss Steve Jobs launched the beefed-up Mac Mini – that tiny bit of squared up quicksilver with a slot. Also last week Taiwanese firm AOpen, which last year launched an almost exact lookalike of the Mac Mini, came up with a design all of its own. Pity. It has all the design qualities of a bubble-pack toy, including two-tone translucent blue and silver plastic with silly flat bumps.

Jobs had whipped the computer press into a frenzy of speculation about last week's launch. The reality was the faster Mini and an iPod speaker. Was the media ever cross. But the gods have been watching and Jobs has just been bushwhacked by America's heritage guerillas. According to Bloomberg's financial news feed, at www.bloomberg.com, Jobs wants to demolish a 30-room 'prized example of Spanish Colonial Revival style'. 'Nooo', say the busybody heritageers. But they can't make him repair the now-uninhabitable house. And Jobs can afford to wait. And wait.

sutherland.lyall@btinternet.com

A HARD BARGAIN

In our daily lives we are all subject to certain pressures that require us to act in order to achieve necessary objectives, writes *Kim Franklin*. The alarm clock requires us to get up, the mortgage necessitates a trip to the office, the needs of our stomachs involve a supermarket or, if we are lucky, a restaurant.

It is no different in the commercial world, where the need to complete a project requires those involved to make demands and act accordingly. There is a difference, however, between the application of ordinary commercial pressure with a view to driving a hard bargain and obtaining the same result by commercial blackmail. But where do you draw the line between the rough-and-tumble of commercial bargaining and economic duress?

The boundaries of the doctrine of economic duress can perhaps best be illustrated by some examples. In *Carillion Construction v Felix (UK) Ltd* (2000), cladding contractors agreed to provide bespoke tailor-made cladding units for an office building in London by a specified date. They failed to do so and then intimated that they could only deliver if their disputed final account was agreed. The main contractors were unable to obtain the cladding units elsewhere and no legal proceedings, not even adjudication, could resolve

the problem in time to protect the building from the weather. The contractors had no choice but to agree the final account in a figure much higher than their valuation. As soon as the cladding was delivered, the contractors applied to the court to rescind the agreement and the court agreed.

In *Williams v Roffey Bros* (1991), a carpentry subcontractor underpriced work for a number of flats and then experienced difficulties completing. In order to speed things up, the main contractor promised an additional payment for each completed flat. The court held the extra money was payable even though the contractor was doing no more than he had agreed to do in the first place.

The main distinction between these two cases is the element of threat. In the *Carillion* case, the subcontractors threatened a clear breach of contract. In the *Williams* case, the subcontractors made no such threat, they just told it like it was. When the courts are faced with a plea that an agreement was reached only as a result of economic duress, they have to consider not only the threat, but also its legitimacy. Threatening to do something that is within your lawful rights in order to drive a hard bargain will not normally amount

to duress. The victim needs also to demonstrate that the threat left them with no practical alternative but to capitulate.

Otherwise, almost every commercial contract could be undone on the basis that when faced with an offer to provide a service for the cheapest price within the shortest time, the contracting party had no alternative but to accept if they wanted to achieve the desired result. In answer to the plea 'they made me do it', the court will respond, 'yes, but were they entitled to?'

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



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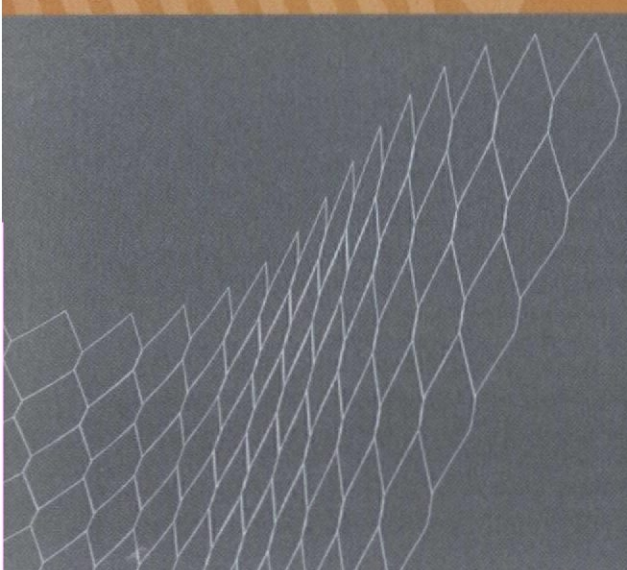


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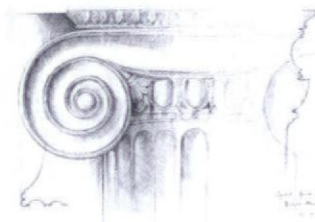
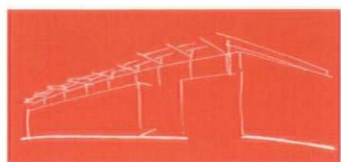
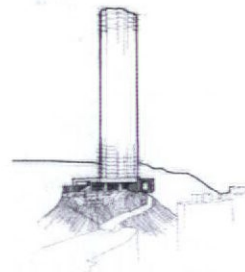
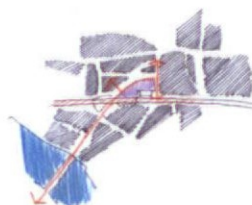
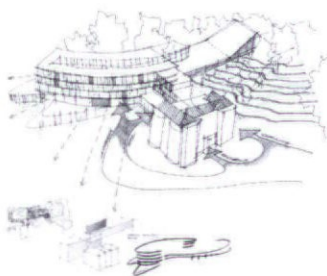
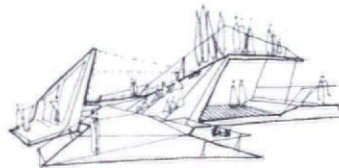


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UK ARCHITECTURE/ MIPIM 2006



BRITISH ARCHITECTS TAKE ON OVERSEAS PROJECTS WITH BRIGHT IDEAS, HAPPY TO LEARN FROM LOCAL ASSOCIATES

By Ruth Slavid

Give an architect a blank canvas, limitless funds and almost no constraints, and almost anybody can design a passable building. It may not be great architecture, but it will do the job. Working in the UK, however, is nothing like that. It is challenging, complex – at times frustrating, occasionally infuriating. Architects who want to flourish in this environment must develop a host of skills – and these skills make them valuable around the world.

In a recent speech to the AJ's breakfast club, Secretary of State for Culture Tessa Jowell praised 'the energy of British architecture today'. And she went on to highlight its importance for the economy and the country's prestige. 'UK firms account for eight of the top 10 architectural firms in western Europe and over 60 of the world's largest architecture firms are British,' she said. 'And I don't need to tell you that without this backbone of architectural talent and skills, the UK construction industry wouldn't provide a tenth of the UK's gross domestic product, and employ 1.4 million people, as it does today.'

Some of the restrictions that make this architecture great come from living in a crowded island. Coupled with a fiercely protected architectural heritage, this means that architects often have to work with existing buildings, and nearly always with existing neighbours. As other countries become more concerned about their own heritage, these skills are attractive and transferable.

Recently, this re-use of existing buildings has extended to a large number of apartment conversions, as concerns about increasing urban density and attracting people back into the

cities have resulted in a shake-up in the housing market. Traditionally, the UK is seen as the land of the suburban semi-detached (although this view, of course, excludes the mansion flats of the late 19th and early 20th centuries). But by coming relatively fresh to this building type, British architects have been able to adopt an imaginative approach.

Healthcare buildings and schools have been the growth areas of the last few years, and here as well architects have had to be fast on their feet. Not only have delivery methods changed, with the introduction of the Private Finance Initiative, but so have the buildings themselves, as the government rethinks the requirements of these sectors. The health sector has seen an expansion in the services offered by primary healthcare, and in schools there have been numerous initiatives, such as City Academies and Schools for the Future. Not all of these experiments have worked well, and the funding especially has often been frustrating. But these difficult years have given architects an insight into the sectors – and given some of them a desire to deploy their skills in a less difficult environment.

The wealth of skills that architectural practices have accumulated in the past few years would mean little in the world at large if they were not accompanied by the desire and confidence to work abroad. But there is a great tradition of British architects spreading their wings, often relatively early in their careers. That is true of the now establishment figures of Rogers, Foster and Chipperfield, all of whom made their names largely overseas.



3W
GEN
SLER HAWKINS
BROWN H
OLMES PAR
TNSHIP
MICHAEL AUK
ETT ARCHI
TECTS PAUL
DAVIS AND
PARTNERS
PERSPECTIVE
EEIG PIERCY CON
NER ROBERT ADAM
ARCHITECTS SPPARC
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LAW TURKINGTON
LANDSCAPE
ARCHIT
ECTS

And younger practices are equally adventurous and capable. With competitions playing such a large role in the winning of jobs, they are happy to try their hands at contests in other countries.

A favourable book review in the *Guardian* in February looked at a novel by a British author set entirely in the USA and the former East Germany, and speculated on the ability of British writers to set books in countries that were not their own. Perhaps this was a legacy of colonial heritage, but if so it has certainly resulted in confidence rather than arrogance. British architects take on overseas projects with curiosity and bright ideas, happy to work with and learn from local associates. Having taken their skills and imagination abroad, these architects then return to their own country with broadened minds.

There is no shortage of talent in UK architecture, with the better-known being followed by emerging generations, as evidenced in the hugely successful 40 Under 40 initiative last year. The architects exhibiting on the UK Architecture at MIPI stand are at varied stages in their careers, and all have different talents and experience abroad. But they all have plenty to offer, with natural talent honed by the tough but stimulating environment that is architecture in the UK.

The AJ is bringing 11 UK architecture practices to MIPI on the UK Architecture at MIPI stand, sponsored by Buro Happold

The practices are:

- 3W
- Robert Adam Architects
- Paul Davis and Partners
- Gensler
- Hawkins\Brown
- Holmes Partnership
- Michael Aukett
- Perspective EIG
- Piercy Conner
- SPPARC
- Whitelaw Turkington

Visit the exhibitors on Stand RSV02.

There will also be a programme of events on the stand, including:

Tuesday 14 March

- 3pm Hawkins\Brown
- 4.30pm Official opening by John Sorrell, CBE
- 5pm Pimms @5 featuring Tom Bloxham

Wednesday 15 March

- 11am Robert Adam Architects
- 12pm Whitelaw Turkington/ Michael Aukett
- 3pm SPPARC
- 4.30pm West London Networker – a cocktail for all those involved in West London developments
- 5pm Pimms @5

Thursday 16 March

- 12pm Paul Davis & Partners
- 5pm Pimms @5

Look out for emails about other events on the stand, still to be confirmed, and for details of speakers at the evening drinks.

AJ session on the London stand stage

4pm Thursday 16 March – Regeneration by design

Isabel Allen (AJ), David Bickle (Hawkins\Brown), Andrew Davidson (Paul Davis and Partners), Andrew Donald (Director of Regeneration, London Borough of Brent)



1.

1. Westbourne Grove housing development, Bristol
2. The mixed-use Pavilion Parade, Brighton



2.

3W is an innovative, design-led practice working a wide range of fields. It provides the most suitable and sustainable architectural solutions with a rigorous approach to production and implementation. A 15-strong practice with offices in London and Bristol, 3W is available to carry out work throughout Europe.

A brief look at a handful of 3W's current and recent projects demonstrates the diverse sectors in which the company works, which include education, housing, mixed-use, offices, student accommodation, retail, and leisure.

In Bristol, a continuing mixed-use scheme for Mail Marketing includes the reconfiguration and extension of an existing industrial warehouse into 250 residential units, a new-build 121-unit very-sheltered housing block and the reinstatement of the street along West Street. 3W sees the whole development as a walled hilltop town, a collection of buildings of differing scales and functions linked by streets, colonnades and squares. It has looked at a number of Tuscan villages as models.

Won in a two-stage competition, Pavilion Parade in Brighton is another notable new mixed-use project. Key drivers for this doctor's surgery and apartment building were to produce a buildable, sustainable and economic development, responding to local context and scale as well as exploiting the outstanding views of the sea and the Royal Pavilion opposite.

The layering of Regency terraced facades has been reinterpreted in a contemporary fashion using the steel balconies,

balustrades and glazing. Fully glazed winter gardens at the lower floors along Pavilion Parade provide a buffer zone between inside and out. They reduce road noise and pre-heat ventilation air.

3W's scheme at Westbourne Grove in Bristol (2003-2004) won the National Homebuilders Design Award for the best small housing development. It comprises 14 two-bedroom flats in a development in Bedminster. The development is in a conservation area and adjacent to a listed building. The design maximises the plan form while retaining a sense of spaciousness. The flats are timber-framed with a rendered blockwork outer skin. Bristol City Council now uses the development as a precedent for future development in the area.

An unusual recent residential project was Jessops Farm in Horsham. This contemporary country house for a sculptor was designed as a showcase for the client's collection of boats and sculpture. Resting lightly on a reflecting pool, and built into the natural slope of the farm, the enclosure houses a full-size collection of boats, that are used as bedrooms and are linked by series of suspended slender ramps. Construction materials include concrete, local stone and coppiced hazel. Ancillary accommodation includes a biomass CHP which provides heat and power, and is contained within the insulating earth mound at the rear of the house.

Contact: Stuart Walker, 3W, Thames Wharf Studios, Rainville Road, London W6 9HA, tel 020 7835 5552, fax 020 7835 5525, email mail@3w.org, website www.3w.org



The Apple store in London's Regent Street has won an FX International design award

Gensler is a global architecture, design, planning and consultancy firm working with clients to support their strategies and improve business performance through design excellence. For 40 years, Gensler has been creating commercially sound places to enhance the quality of life and work, empower people and transform organisations.

With more than 2,000 people across 28 offices worldwide, Gensler uses local and international expertise to assist clients from a variety of sectors. These include professional-services and consulting firms; banking and financial institutions; governments; technology and healthcare companies; telecommunication and development companies; educational institutions; hospitality, retail and entertainment companies; and airports and transportation agencies.

Gensler Europe has its headquarters in London and includes the resources and expertise of an office in Amsterdam. It is responsible for Gensler's work in the UK, Europe and most of the firm's projects in the Middle East.

The London office currently employs more than 140 people. Recent projects include the new London Stock Exchange; Apple's first European flagship store in the West End of London; the 100,000m² campus for GCHQ; Ropemaker Place; the master plan for the new Dubai International Financial Centre; and 'The Gate', a building that houses Middle Eastern organisation.

Recognised internationally as a leading architecture and design practice, Gensler ranked number one for the 24th consecutive year on *Interior Design's* giants list. *Engineering News-*

Record also ranked Gensler number one for architecture in its Top 500 Design Firms. Projects by Gensler Europe have been honoured by numerous design awards, such as FX International and a prestigious Lord Mayor of London Award in recognition of its work in the community.

Gensler's design for GCHQ won the British Council for Offices award for Best Corporate Workplace, as well as the British Construction Industry Special Judges' Award. Gensler Europe was named Interior Designer of the Year by *Building Design*.

More recently, its Clifford Chance project won another British Council for Offices award in the 'Large Fit-Out of Workplace' category for the London region. Its work on the Apple store also won a *Retail Week* award and commendations by *RED* and the National Association of Shopfitters.

Integrated services support companies from a wide variety of sectors at every stage in the real estate and facilities cycle, from initial strategy and design to implementation and management.

Gensler's service set includes: strategic consulting; masterplanning and urban design; architecture; interior design; building-design consultation; retail architecture/design and rollout; product strategy/design; brand strategy and design; graphic/signage design; facility-management support; and information-management consultation.

Contact: Gensler Architecture, Roman House, Wood Street, London EC2Y 5BA, tel 020 7330 9600, fax 020 7330 9630, website www.gensler.com



1.



2.

1. Dalston Culture House
in north-east London
2. The Roald Dahl Museum
and Story Centre

Hawkins\Brown has grown steadily over 18 years to the point where there is now a team of 65 workers, including architects, designers, graphic artists and project managers, at its busy east London base. As well as its core activity in the capital, the practice works throughout the UK, building and designing in cities such as Oxford, Birmingham, Sheffield, Leeds and Plymouth.

Hawkins\Brown has always worked on a diverse range of projects at different scales, for private commercial clients, institutions or public-sector organisations. It believes that these different experiences cross-fertilise each other and have helped established a flexible and sophisticated approach to the complexities of mixed-use regeneration schemes.

The present workload includes university and school projects at Essex, Oxford and Anglia Ruskin. There are arts centres in Nottingham, Dalston and Cambridge, and town halls and civic centres in Barking, Dagenham and Hackney. Hawkins\Brown won the international competition for the Corby Hub in 2004 and is now developing the detail designs for one of a new generation of civic buildings. The glazed cube design encloses a library stretched out along a spiralling ramp that rises up through the building, wrapped around an arts theatre, local authority offices and a restaurant that opens out onto a dramatic roof terrace.

Hawkins\Brown is known for its work on a transport interchange at Tottenham Court Road and is now developing schemes for Victoria Station and Crossrail. These projects have developed the practice's interest in urban design and the public

realm which has led to work for Transport for London and the Mayor's office at Gillett Square in Hackney. In Whyteleafe in Surrey, Hawkins\Brown has designed 200 key-worker flats financed by central-government Challenge Funding. The scheme incorporates cutting-edge thinking on sustainable development and shows how a suburban project can learn from urban models.

Although Hawkins\Brown is also working on much larger projects, it continues to build relatively modest schemes in which experimentation and innovation can flourish and where there is scope for representation, humour and critiqued practice. The Roald Dahl Museum and Story Centre, opened in April 2005 by Cherie Blair (featured on TV and in the national press), provides a centre for the study and interpretation of the life and writings of Roald Dahl. The centre is deliberately focused on the child and bringing the stories of *Charlie and the Chocolate Factory* and the like to life.

For Hawkins\Brown every scheme is different because the users have different needs, and each site has different forces and opportunities. What makes the practice unique is its determination to listen and learn from the people who own and will use a building and to find inspiration and creativity in this vision for the project.

Contact: Hawkins\Brown, 60 Bastwick Street, London EC1V 3TN, tel 020 7336 8030, fax 020 7336 8851, email, mail@hawkinsbrown.co.uk, web www.hawkinsbrown.co.uk

1. 110 St Vincent Street is a city-centre Glasgow conversion of an old bank building into commercial units with a new rooftop addition

2. Mondriaan is a Dutch-influenced canalside estate on brownfield land in Glasgow



1.



2.

Holmes Partnership has established itself as a leading architectural practice in Scotland. A team of more than 50 professional staff provides a full range of design, planning and consultancy services from modern open-plan studios in Glasgow and Edinburgh.

Over more than 50 years, Holmes has built a reputation as a dynamic client-orientated practice, focused on the successful delivery of design solutions to both public- and private-sector clients. A high percentage of repeat business in core market sectors is evidence of its success in the delivery of major projects, achieved by prioritising client satisfaction.

Through considered analysis of the market, economic cycles and society, Holmes has always been able to identify evolving markets and position itself to address new opportunities, while maintaining its professional service to valued existing clients.

In the last decade, Holmes has concentrated on three key sectors. Large-scale projects in the residential, educational and commercial sectors dominate its current workload, along with supplementary niche-sector custodial and masterplanning work.

Holmes has secured a considerable number of educational projects under the Public Private Partnership (PPP) scheme for large UK and European consortia. It has also moved beyond PPP into new procurement methodologies, including a £60 million Regional Framework Agreement for schools. In a recent market survey, Holmes was identified as the UK architectural practice with the sixth-largest involvement in the educational PPP sector.

A review of typical projects from Holmes' £500 million current workload illustrates its focus on sustainable urban development; in the sensitive reinvention of a substantial Victorian urban block for contemporary commercial purposes, or the Dutch-influenced new residential quarters currently under construction on a number of post-industrial brownfield city-centre sites.

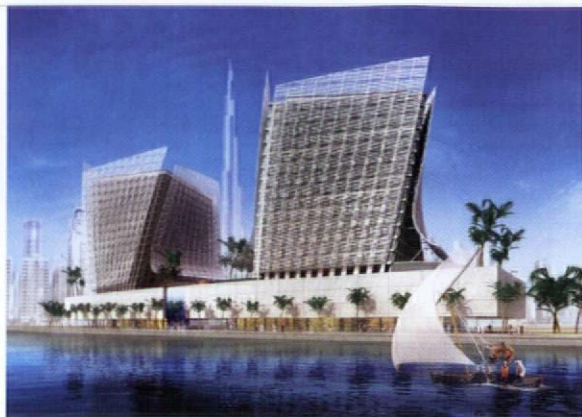
In Holmes' work you find modernism with a commitment to enduring quality, informed by sustainability, and delivered with style. Holmes' design-led philosophy has always striven to provide 'added value' through individual design consideration; each project exhibits its own character, personality and quality.

Holmes emphasises teamworking, both internally and externally. Design is not perceived as an elitist activity, but as a collaborative process, conducted transparently.

Currently in its third generation of partners, Holmes' positive succession planning is reaching fruition: promotion of long-serving members of staff to partnership has maintained its strength: a dynamic mixture of experience with youthful energy.

Further growth in existing markets with proposed expansion into burgeoning sectors within the UK is planned.

Contact: Harry Phillips, Holmes Partnership, 89 Minerva Street, Glasgow G3 8LE, tel 0141 204 2080, email glasgow@holmespartnership.com.
Edinburgh office: Commercial Quay, 80 Commercial Street, Leith, Edinburgh EH6 6LX, tel 0131 553 2111, email edinburgh@holmespartnership.com web www.holmespartnership.com



1.

1. Mixed-use proposal for Business Bay, Dubai
2. Croydon Gateway and Arena masterplan



2.

Michael Aukett Architects was established 10 years ago, and in that time has grown from four to 55 people, with a current fee income of around £6 million. The practice is based on King's Road, Chelsea, with projects in progress in all areas of the UK, as well as Ireland, Mauritius and the Middle East.

Michael Aukett Architects engages in a wide range of projects, from highly sensitive, meticulous restoration work through to very large, complex masterplanning and urban design. The practice has experience in designing business parks, large headquarters buildings, offices, research and technology centres, large retail stores, shopping centres and restaurants through to all forms of housing including luxurious residential buildings and large mixed-use schemes.

Central to its philosophy is a commitment to create sustainable, environmentally friendly buildings that seek to meet and exceed statutory obligations. Michael Aukett Architects is proud of its ability to deliver buildings that offer real social and human benefits. It is committed to creating public spaces that revive and rejuvenate urban areas.

One of the practice's best-known projects is the Cromwell Road mixed-use development, in a prominent position on one of the most important routes into London. It incorporates a pioneering 24-hour Tesco store that highlighted the ability to design large, highly effective mixed-use buildings.

Dartford Town Centre regeneration is an example of a scheme which, with the introduction of a new pedestrian market

square, breathes fresh life into the public realm. It includes 500 new homes, supported by a new retail store and an open-air marketplace. Maidstone East in Kent sees the development of an important town-centre, mixed-use scheme comprising a new public square, new railway station, a landmark office building, a major retail store, complementary retail and 470 apartments.

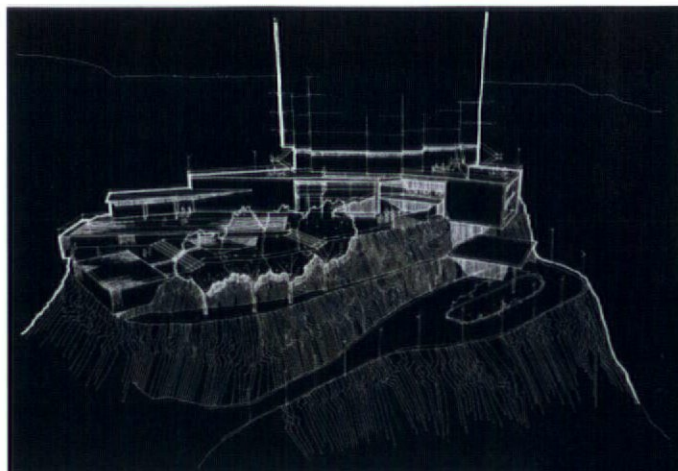
Nearing completion is The Blenheim Centre in Hounslow town centre, a 93,000m² regeneration scheme that provides a large food store, leisure and amenity facilities and 340 private apartments; retail and office space; and a multiplex cinema. Aukett's growing reputation for masterplanning has also brought it work in Croydon at the Gateway Arena where it has designed a vibrant scheme emphasising the benefits of regeneration: vitality, reinvestment, regional shopping, entertainment and commercial enterprise.

Another urban scheme under development is a nine-storey city headquarters building opposite St Paul's Cathedral. Aukett's work respects the historic architecture that surrounds the site. The building also provides retail on all ground-level frontages.

One of the most recent examples of Aukett's work overseas is a 93,000m² mixed-use proposal for Dubai.

Aukett's work has attracted critical acclaim and many prestigious awards and honours.

Contact: Paul Miller, Michael Aukett Architects, Atlantic Court, 77 King's Road, Chelsea, London SW3 4NX, tel 020 7376 7525, email pmiller@michaেলাukett.com, web www.michaেলাukett.com



1.

1 & 2. The 48-storey tower for Castle Peak Bay in Hong Kong stands on a podium sculpted into the rock



2.

Paul Davis and Partners is a 70-strong London-based practice with an international portfolio, known for skilful integration of contemporary architecture within historic environments and expertise in high-end residential, commercial, civic and mixed-use projects. It has won work in cities as diverse as St Petersburg, Shanghai, Tokyo and Hong Kong.

Paul Davis and Partners is enjoying a period of strong growth and development, set to continue with the arrival of Pedro Roos as a partner. Roos has moved to Davis' London office from Cape Town, where he led his own award-winning practice, Kruger Roos.

Having designed a number of award-winning buildings, including Cape Town City Hall, BP's African HQ and a collection of striking contemporary houses, Roos will now apply his urban-design skills to big projects in the UK and internationally.

In London, Paul Davis and Partners is working on 380 new homes for Ballymore, overlooking Tobacco Dock. Incorporating a section of the historic wall that once surrounded London's docks, the scheme includes a sculpted tower, with a form reminiscent of the great sailing ships that once defined the character of the area.

Work will start shortly on two new gallery projects. In Chelsea, the listed former military headquarters building at Duke of York Square is to be converted to house the Saatchi Gallery, with contemporary additions including a dramatic glazed link, with glass lifts and stair. In Mayfair, Sotheby's is to be extended, with new galleries and boardrooms, within and above the existing listed 18th-century buildings.

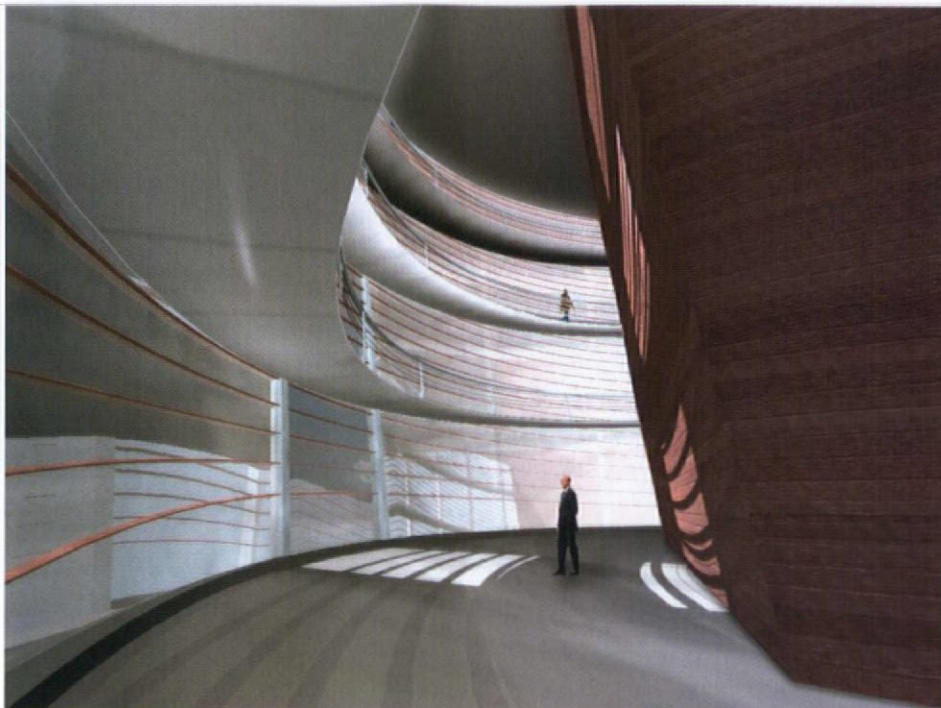
Paul Davis and Partners' reputation for high-end residential projects has led to a successful collaboration with one of New York's top interior designers, Thierry Despont. Together they are working on a number of high-quality residential projects in central London, including the conversion of the listed former Red Cross headquarters for developers Blackstone and Retreat.

The practice works with many of the landed estates, and is taking a major role in the Great Estates Exhibition, from March to May at the Building Centre.

A recent international award from the Pan European Federation for Heritage, Europa Nostra, recognised the practice's achievement in converting a listed church in central London to new public use as a concert hall. Cadogan Hall now provides a permanent home for the Royal Philharmonic Orchestra.

In Hong Kong, the practice has designed a 48-storey tower for developers Grosvenor and Asia Standard. To be built on a mountainside site overlooking Castle Peak Bay, it includes duplex apartments with double-height balconies, above a podium that is landscaped to blend into the mountainside, and accommodates a hotel-style reception, clubhouse facilities, an infinity-edge pool and a dramatic cantilevered viewing platform.

Contact: Paul Davis (chairman) or Andrew Davidson (partner), Paul Davis & Partners, The Old School House, 178 Ebury Street, London SW1W 8UP, tel 020 7730 1178, email info@pauldavisandpartners.com, web, www.pauldavisandpartners.com



The new campus for
Canal+ in Paris

Perspective EEIG is a network of architectural practices working together internationally, established by five practices in 1992 in response to the globalisation of the business environment. Today's Perspective team brings together more than 250 skilled individuals, from practices in Austria, Belgium, France, Germany, Italy, the Netherlands, Poland, Portugal, Spain, Sweden, Switzerland and the UK.

Perspective EEIG's goal is to offer multinational clients global professional services in conjunction with proven dependable local partners. Its members have collaborated on many projects and through sharing expertise have developed and improved as individual practices, as well as contributing to the group's success. Furthermore, its clients have benefited from a seamless service across borders and the convenience of working with familiar consultants in markets remote from their base of operations.

Group projects completed and under way include: residential developments in Spain (Ibiza and Carabanchel, Madrid) and the Netherlands; corporate office fit-outs in Paris, Madrid, Milan, Lisbon and Frankfurt; masterplanning of a biotechnical centre in Stockholm; a research campus north of Hasselt (Belgium); a joint research centre in Ispra (Italy); and a competition-winning project for the restructuring and extension of the French Embassy in Madrid. Exciting landmark projects also include the competition for the design of a new campus in Paris for the French TV company Canal+ and a masterplan for the regeneration of the Danube embankment in Bratislava.

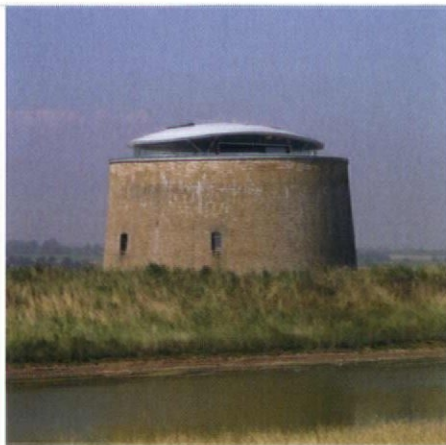
All of Perspective's members are established practices in their own countries, providing independent architectural and related services nationwide to a uniformly high standard. They share the same professional and business ethics, and are committed to the aims and objectives of the group. Working together, members will typically assume the role of 'client architect' for project assignments in other countries, or 'local architect' providing support to the 'client architect' in the country where the project takes place.

In addition to architecture, the group's skills include: town planning; transport and infrastructure planning; masterplanning; space planning; landscape design; energy conservation; interior design; environmental design; and planned maintenance.

Specialist working groups meet on a regular basis to develop and promote the practice's knowledge and expertise in areas such as sports and leisure; retail; hotels; housing; corporate offices; industries; sustainable planning and architecture; renovation and refurbishment; urban planning; and design.

Through individual members' associated practices, Perspective extends its network beyond Europe around the world.

Contact: Moren Gregory, Perspective EEIG, 24 Beaumont Mews, London W1G 6EW, tel 020 7935 2422, fax 020 7935 2568, email DM@moren-gregory.com, web www.moren-greenhalgh.com



1.

1. Tower Y in Suffolk is a conversion of a scheduled monument
2. Erection of the tower's lightweight roof



2.

Piercy Conner is building an award-winning reputation for changing the way we use and construct homes. The practice has seven full-time staff and four qualified architects; the partners have also founded a creative agency with a staff of 40. The studio's strong design approach has been highly commended by CABE and the British Council.

Piercy Conner believes that the future of urban architecture is about inventing new building types that respond to culture, demographics, technology and the changing patterns of our lives. The form and language of its architecture, the practice argues, is crafted by the synthesis of these complex issues to create modern, responsive and emotive architecture.

This young practice has developed more than 20 modular housing concepts. Driven by the concept of 'mass customisation not mass production', it aims to offer diversity and choice while embracing sustainable, economic and efficient construction. Past projects have included the PCM 'Evening Standard – Homes & Property' £60k house and the delivery of a 'kit house' for the emerging Indian market. The emphasis is on product architecture – buildings that are assembled from a kit of parts – which lends itself to residential or commercial projects. At MIPIIM this year, the focus will be on new types of homes.

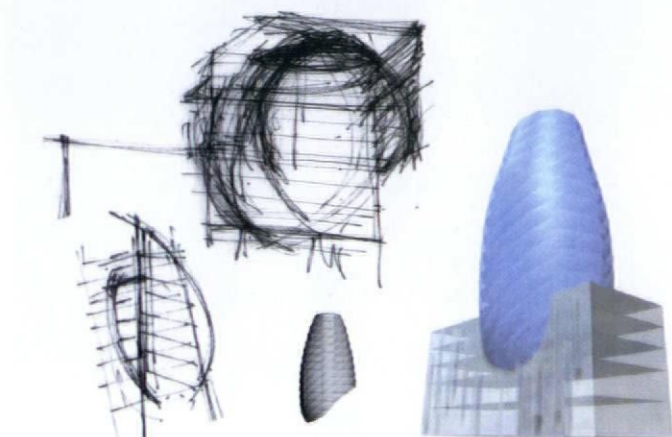
Piercy Conner recently won the AJ/Corus 40 Under 40 'Best Use of Steel' award for an unusual project that involved the conversion of a Martello tower (a scheduled monument) for a private client on the Suffolk coast. In a sensitive conversion, the

roof form and the interior fit-out sit harmoniously with the existing structural fabric. The new lightweight roof floats above the existing parapet of the tower. Constructed of steel and laminated plywood, it sits on five 50mm-diameter V-shaped columns anchored into the brickwork. A skirt of frameless curved glass below the roof provides a 360° view of the coastal landscape. A detailed 3D model removed the limitations of fabricating complex forms by unfolding the roof into 2D cutting patterns. The project was fabricated in Hull and shipped to site and assembled as a kit.

Another recent challenge was the proposal for 190–196 Kennington Park Road in south London, adjacent to a conservation area opposite Kennington Park. The steel-framed project provides 28 residential units over five storeys – a previous application having only achieved 18 units. Through 3D modelling and light studies, a density of 650 HRH (habitable rooms per hectare) was achieved. The scheme is fully modular, and the design received planning consent with full support of the London Borough of Lambeth.

Piercy Conner recently opened a studio in Manchester to explore opportunities in the north-west. The London office is moving into a new studio near Spitalfields in spring.

Contact: Piercy Conner, Cairo Studios, 4–6 Nile Street, London N1 7RF; tel 020 7490 9494, fax 020 7490 9480, web www.piercyconner.co.uk



1.

1. Development drawings for a tower in London

2. Hotel redevelopment for 20 Chesham Place, London



2.

SPPARC Architecture is a design-led architectural practice based in London that delivers new-build, masterplans, refurbishments and interior-design projects across the UK. It works across a broad range of sectors, including offices, industrial, residential, retail and leisure, and high-end hospitality projects. Current schemes range in value from £80,000 to £100 million.

SPPARC has developed a reputation for its ability to extend the possibilities of the original brief, to exploit assets and development potential, and to secure a better return on investment for its clients. This requires a level of trust that has resulted in SPPARC's appointment as lead consultant on almost all of its projects.

A comprehensive understanding of the planning process and relationships with local-authority planners, coupled with excellent negotiation skills, have led to a strong track record in securing planning consents for complex schemes.

SPPARC has proved that physically efficient buildings, which maximise space for occupation, can also be visually beautiful. In-house model-making capabilities, CGI modelling and regular reviews evolve the designs that SPPARC creates.

SPPARC is currently working with Lancer Property Asset Management on its quality refurbishment and extension of Berkeley Square House in Mayfair, which has received planning consent. The scheme is the largest infrastructure refurbishment of an occupied building in the West End.

In Belgravia, it is redeveloping an existing hotel at 20 Chesham Place into a six-star, 120-room boutique hotel for the

Harilela Group. The new development is designed to create a high-quality elegant building that respects its context and positively contributes to the conservation area.

On the interiors side, a new office environment for the law firm Boodle Hatfield marked a significant move away from a traditional model of working to a more open and supportive environment for all the company's staff. The layout of the office spaces created a non-hierarchical working environment and improved performance by allowing fee-earning and support staff to work in closer proximity, easing communication and creating a sense of community. Fee-earners now feel supported and support staff feel valued.

All SPPARC's office-interior-design projects are informed by studying the way people interact, and reflect the importance of the architecture and environment that surround them.

In retail and leisure, sensitivity to commercial pressures and knowledge of consumer types enables SPPARC to drive value, lengthen dwell-time and increase retailers' profit.

In the private and public residential sectors, space and comfort are a priority for tenants – and SPPARC's expertise ensures that the end-product is aligned with the market and the desired return on investment.

Contact: Trevor Morriss (managing director), SPPARC, Dean Bradley House, 52 Horseferry Road, London SW1P 2AF; tel 020 7808 1040, email trevor.morriss@spparc.com



1.



2.

1. The Sackler Library for Oxford University
2. Commercial building, Piccadilly, London

Robert Adam Architects is one of Europe's leading classical and traditional architectural and design practices. With a team of 80 at its offices in Winchester and London, it is also the biggest practice of its kind. Established in 1955, the practice has become an acknowledged world leader in progressive Classical design, combining tradition with the latest technology.

Robert Adam's international portfolio of award-winning projects includes public and commercial buildings, pioneering work in masterplanning and urban design, high-quality town and country houses and the expert conversion, restoration and extension of important historic buildings.

The firm's directors, Robert Adam, Paul Hanvey, Nigel Anderson, Hugh Petter and George Saumarez Smith, are energetic champions of the benefits of traditional and Classical architecture, who write and lecture on the subject as well as being actively involved with like-minded organisations. The practice is in demand across the world, and its directors are heading up projects in Europe, the United States, Russia, the Middle East and Japan.

Robert Adam Architects works from traditional design principles to create original Classical and traditional buildings for a modern age. A new office building on site in Piccadilly, London, will provide over 7,000m² of contemporary office space and nearly 3,000m² of flexible retail accommodation within a new Classical building that will contribute to the distinctive identity of the area.

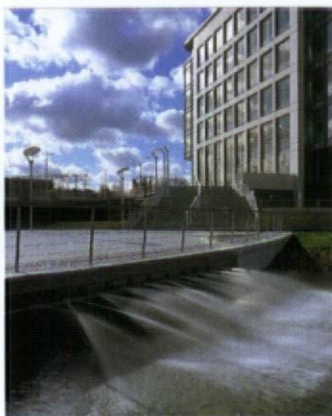
The Sackler Library in Oxford is the first major university library to be built in nearly 40 years. This 4,300m² complex is

entered through a Classical rotunda that has a remarkable glass roof with one of the longest unsupported cantilever fins built to date. The result, the practice feels, is a perfect union between classical language and the use of cutting-edge technology.

Robert Adam's designs are based on traditional urbanism, an approach to planning that creates new places based on the lessons of history. For the development of Western Harbour in Edinburgh, a landfill area, the practice has developed principles that will reflect local identity and create new urban life. By specifying buildings and blocks of mixed scale and use, the design encourages pedestrian street life. Urban spaces are well defined and are located within a varied network of easily negotiable streets.

The practice believes that the revival of Classicism in architecture is based on the increasing demand for houses built on the principles of 'beauty, permanence and performance'. Robert Adam Architects' expertise in the design, conservation, restoration and extension of residential properties has won it an international reputation. It has recently completed a 1,000m² colonial-style residence on a prominent seafront site in the Bahamas. By combining traditional Caribbean details with the latest technology, the practice has created a modern family home within a new traditional house of outstanding architectural character.

Contact: Robert Adam Architects, 9 Upper High Street, Winchester SO23 8UT, Hampshire, tel 01962 843843, fax 01962 843303, email admin@robertadamarchitects.com, web www.robertadamarchitects.com



1.



2.

1. FirstCentral Office Park in Park Royal, London
2. Proposal for Gillett Square in Dalston, London

Whitelaw Turkington is one of the UK's leading firms of landscape architects, providing consultancy services throughout the UK and overseas. Established in 1991, the practice now employs more than 40 staff in offices in central London and West Yorkshire; a new office will also open in Dublin this month. Annual turnover stands at around £2.3 million.

Whitelaw Turkington undertakes landscape masterplanning, environmental-impact assessment and scheme design for major projects in commercial and residential development, education, healthcare and leisure. It works across a broad spectrum of development and mixed-use projects where it plans, designs and manages the creation of environments for business, the home, public life, education and leisure.

In its public-realm work in renewal and regeneration it has built a reputation for the design of parks, streetscapes and public spaces. Whitelaw Turkington has a strong track record of providing design solutions that enrich the landscape and enhance people's lives. Its design philosophy focuses on creating memorable places with a distinct identity, clear spatial form and sensitive integration within the local context. People are at the heart of the approach. The practice works hard to understand and meet the needs of its clients and those of the diverse communities whose world it helps to shape.

Past work includes the competition-winning Woolwich Riverside Park and St Paul's Green, a new pedestrian route and park in Hammersmith that won five awards. Among current

projects are the Millennium Dome Square at North Greenwich, London – a new public square to complement AEG's cultural venue opening in 2007. Millennium Square will act as the gateway to the new entertainment destination at the Dome and will be the focal point around which the new commercial district on the peninsula will evolve. In addition to the 340,000m² of employment space, cafés, restaurants and featured works of art, special events and performances will be staged regularly, creating a vibrant outdoor space equivalent in size to Leicester Square.

The design incorporates a sweeping canopy linking North Greenwich station to the Dome entrance, a performance stage, substantial tree planting and water features. A 56m-tall 'mast' will be a permanent art installation and provide a strong visual reference from all parts of the peninsula. High-quality granite paving, animated with lights and concentric patterns reflecting both the curvature of the dome structure and the Greenwich Meridian Line, crosses the peninsula while dramatic lighting helps bring the square alive at night.

Other current projects include Gillett Square in Dalston, London, which is one of the Mayor of London's 100 spaces for London, and a substantial regeneration in Dartford town centre.

Contact: Amanda Recknell, 33 Stannary Street, London SE11 4AA, tel 020 7820 0388, fax 020 7587 3839, email: post@wtlondon.com, web www.wtlandscape.com



1.



2.



3.

1. Diagrid atrium roof at Evelina Children's Hospital
2. North elevation of EU Council of Ministers building by Samyn and Partners
3. Alsup's Palestra building has an enormous cantilever

Buro Happold has supported international architects with engineering expertise for almost 30 years. It is renowned for its highly inventive structural-engineering solutions to help create buildings that look good and perform well. Employing just over 1,100 people worldwide, Buro Happold has seven offices in the UK and five internationally.

Working with architects from the earliest design stages, Buro Happold can deliver buildings that exceed expectations for cost-effective construction and operation. The firm adopts a holistic approach that rests on three principles: care, value and elegance.

Structural engineering remains a core service central to the practice's current activities. But as clients' needs have changed over time, Buro Happold has introduced additional skills. Today, the practice offers a broad range of multidisciplinary services across three key groups: buildings, infrastructure and environment.

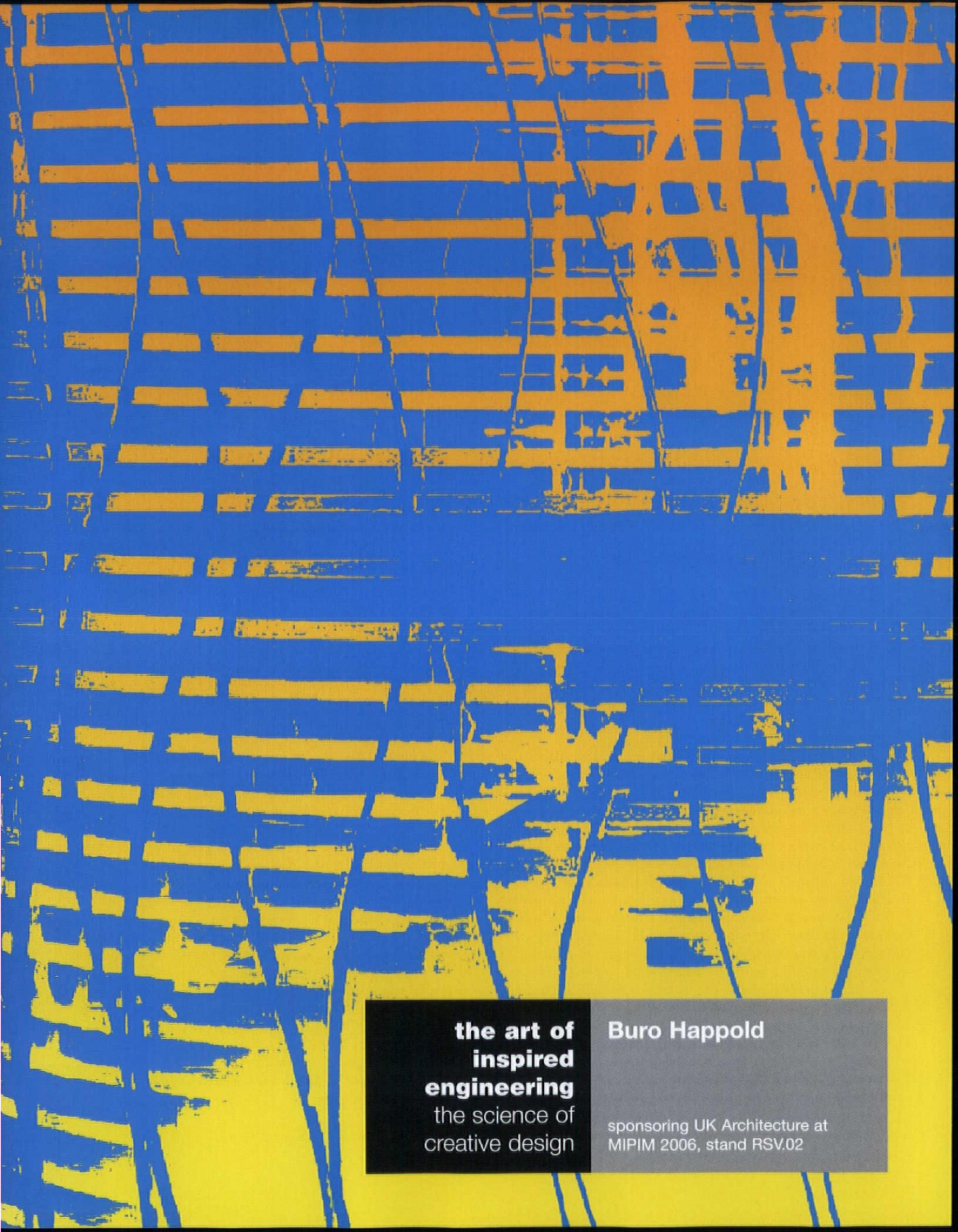
The practice has experience in a range of key sectors including education; sport and leisure; medical and scientific; cultural and public buildings; transport buildings; tall buildings; waterfront developments; regeneration; and mixed-use schemes.

Among the projects with which the practice is currently involved are Arsenal's Emirates Stadium, the redevelopment of Ascot Racecourse, the timber gridshell at Savill Garden Visitor Centre, Picketts Lock Athletics Training Centre, and the Palestra office building in Southwark. International projects include the new HQ for the Council of the European Union in Brussels, the Turin Ice Oval for this year's Winter Olympics, and Dresden Railway Station.

Buro Happold is the structural engineer behind the recently completed Evelina Children's Hospital, designed by Hopkins Architects for Guy's & St Thomas' Hospital NHS Trust. The new hospital has a stunning, vast, curved, glazed diagrid atrium roof creating a four-storey conservatory that forms the social heart of the building. The skills of Buro Happold were brought to bear in the engineering design of this large roof. Its complicated geometry led to a number of design challenges such as dealing with building tolerances, and thermal and structural movements to ensure that roof deflections could be accepted by the glazing system. The hospital opened four months ago and has been well received.

The firm's expertise was recently called upon for Alsup Architects' Palestra, a 12-storey speculative office development that is already a landmark within Southwark's regeneration scheme. The building has a series of quirkily angled perimeter columns, in typical Alsup style, that support the structure, and a top section over eight storeys which appears to be disjointed and separate from the rest of the building. The top three storeys overhang the building on two sides by 1.5m with a huge 9m cantilever, posing significant structural engineering challenges that Buro Happold met with a combination of design ingenuity and meticulous attention to technical detail. The project is due to complete this summer.

Contact: Buro Happold, Lower Bristol Road, Camden Mill, Bath BA2 3DQ, tel 01225 320600, email enquiries@burohappold.com, web www.burohappold.com



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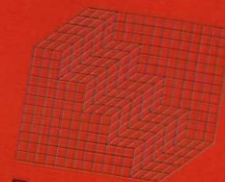


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The UK Architecture stand at MIPIIM in Cannes, organised by The Architects' Journal and supported by Buro Happold, is now in its second successful year. We are bringing eleven leading UK design practices to MIPIIM to demonstrate the quality and diversity of UK architecture. Come and visit us on stand RSV02, meet the architects and get inspired by UK Architecture.

EXHIBITION

By Richard Williams

Espaço Aberto/Espaço Fechado: Sites for Sculpture in Modern Brazil

At the Henry Moore Institute, Leeds, until 16 April



RUBENS MANO

Brazil has been in fashion for a few years now. There was contemporary Brazilian art at Oxford's MOMA in 2001, Oscar Niemeyer's Serpentine Pavilion of 2003, and now this show in Leeds, which runs concurrently with the Barbican's 'Tropicália'.

Much of this European interest in Brazil is essentially nostalgic, a mourning of Modernism at the moment of its disappearance. As these events have shown, Brazil has long been a self-consciously Modern nation, and in many ways remains so – and this show is no exception.

There is a lot of architecture here, beginning with a reassessment of the idea of Modernity exhibited at the 1951 São Paulo Bienal. There are important sculptures by Victor Brecheret, Franz

Weissmann, and Max Bill, all of whom exhibited there that year. These are framed, literally, by photographs of Niemeyer's amazing Bienal pavilion building, which have been taken by contemporary artists including Rubens Mano and Luisa Lambri.

You normally only see this pavilion full, at the noisy and sensationalist bienals themselves. In the large-scale prints shown here, the place is empty, still, implicitly silent. The absence of any major focus of attention in Mano's image (*see picture*) makes you look more closely at the building itself and its material condition – at precisely how rough and uneven it is, its look of supermodernity achieved with crude materials and abundant unskilled labour. This is no High-Tech building,

but a handcrafted one-off. Bar the metal window frames, it's barely Modern at all.

This contradiction is the subject of Paolo Climachauska's wall drawing of the pavilion's interior. From a distance, its line has a strangely stuttering quality, as if it was stitched. But get up closer, and you see that the line is, in fact, an unbroken sequence of numbers. It is in any case a very labour-intensive and crude way of realizing an image of Modernity; a perfect analogue for the building itself.

The architecture in the rest of the show is less explicit, the foil for conceptual works or performances. Here is Antonio Dias taking his clothes off in Rio's Museu de Arte Moderno in 1970, or Grupo 3Nós3 trying to stop São Paulo traffic in 1979. At this point, the show's

theme becomes a bit forced: 'space' helps you understand the first room, but it has little purchase on these works, Cildo Meireles' inscribed Coke bottles, or Jac Leirner's banknote sculptures. These are conceptual art pieces first and foremost.

But this is a great show, beautifully curated by Stephen Feeke. Many of these works are ephemeral, yet for the most part they attain real dignity and presence here. And they leave the viewer in no doubt that, whatever the questioning approach of certain artists, there are still parts of the world, unlike our own, in which Modernity is a value to be cultivated.

Richard Williams is an art historian at the University of Edinburgh

BOOK

By Alan Powers

Ends, Middles, Beginnings:
Edward Cullinan Architects
By Jonathan Hale.
Black Dog Publishing,
2005. £29.95



1.



2.

1. Downland Gridshell
2. Cullinan House

There is a telling photograph midway through this book, with Cullinan's Cambridge Divinity School on the left and Stirling's History Library on the right. Stirling's building, in its image and reputation, says surly, fanatic, dangerous. Cullinan's, some 30 years later in date, says nice, reasonable, safe.

Jonathan Hale's final section reviews the critical record on the practice and (at its founder's request, one suspects) tries to play down the niceness, but it is a fact, and this is the problem with writing about Cullinan and others who answer to the same description. While one hopes the Divinity School will cause no problems for its occupants, it is more fun reading about Stirling, warts and all.

Perhaps we are over-fond of architectural monsters, and

encourage the stereotype, because we know that fanaticism is the way to produce great architecture, and damn the consequences for anyone who gets in the way. Equally, we know that there is only so much room in the world for great architecture on these terms, and most of the time we should be grateful if buildings are good, like D W Winnicott's formulation of the 'good-enough mother'.

For the historian, there is a new look at some of the older material presented chronologically by Kenneth Powell in his Academy Editions monograph (1995), and a view of the continuing story, but this is not an attempt to position Cullinan in the British or international architectural scene. Instead, it is an illustrated record of Cullinan's work,

arranged thematically and focused on projects from the mid 1990s onwards. Each of the five thematic sections is interspersed with photo essays on a selected project, and in some respects the visual material wins over the text, which seldom dips below the simple narrative of each project to explore the themes.

There are so many pieces of basic architectural wisdom to find here – about relating plan to programme; responding to sites; making ingenious use of materials; incorporating precedents without being swallowed in the process; and going green but not hairy – that this book will make excellent reading for those students whose tutors actually expect them to design buildings. This would be a good book too for prospective clients to read in

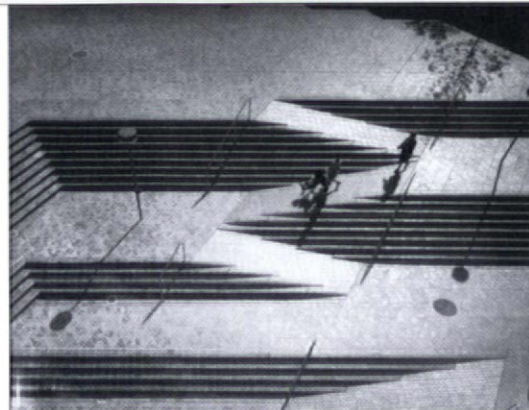
order to understand some of the issues that architecture can address.

I would have liked a more disciplined approach to the design of the spreads, so that related information in text, plans and photographs was grouped together. Instead of which it tends to get out of sync, and requires a closer reading than it may always receive. (In this respect, the volumes of Foster's *oeuvre complète* from the early 1990s, designed by Otl Aicher, remain a model.)

Hale, who was in the office for four years, offers a general theory of Cullinan based on Gottfried Semper, but doesn't push it too far. Few architects like to be pinned down by definitions and comparisons, but it is easier to say what Cullinan's architecture is not



RICHARD LEAROYD



BOOK

**Visions of Heaven:
The Dome in European
Architecture**
By David Stephenson.
Princeton Architectural
Press, 2005. 192pp. £35

rather than what it is. Maybe that is a result of a genuine diversity, even though the themes can be traced all the way back to the beginning.

I often thought of Hans Scharoun while turning the pages. Like Scharoun, Cullinan usually manages to pick up energy from his programmes and let it shake up the forms, but also pull them into recognisable shapes. These are very obviously figural buildings – probably too much so for some tastes – and while this contributes a lot to their pleasure, the book leaves this largely unsaid.

Alan Powers is a London-based architectural historian

This book's concept is simple but David Stephenson must have taken great pains to execute it so well. He has photographed 120 domes, which span space but also time – from Rome's Pantheon to the New Synagogue in Szeged (1903), via Borromini's Sant'Ivo (pictured). Sometimes we see images – Byzantine mosaics, Baroque frescoes – or complex schemes of decoration. In other cases, structure dominates: the sturdy stone ribs of the crossing vault of the Basilica de San Vicente at Avila for example. The essays that bracket Stephenson's photos discuss what the domes were meant to express – symbolising a 'celestial realm' or 'sacred transcendent sphere'. The secular observer now can still be moved by their fusion of light and geometry and what they aspired to do.

CRITIC'S CHOICE

By Andrew Mead

Back in the summer of 1979, the AJ published a two-part feature called 'The Craven Image', in which Tom Picton argued that architectural photography was too cold, sterile, and obsessed with perfection. Its images gave no sense of use or occupation but instead created an idealised world, which kept clients and magazines happy but did architecture a disservice. So the same complaints today have a history.

One photographer interviewed in the second part of Picton's feature (AJ 01.08.79) was Henk Snoek, who later left 40,000 of his negatives to the RIBA. A selection of these are on show in a new exhibition, *Framework: The Architectural Photography of Henk Snoek*, at 66 Portland Place, London W1, from 10 March–22 April.

'I have to produce a photograph to satisfy my client, whoever they may be,' said Snoek, though he claimed to temper an architect's way of looking at a building with an 'environmental or human viewpoint'. It will be interesting to see if this emerges in the RIBA exhibition or whether the formalist wins out. Pictured above is one of Snoek's shots of Basil Spence's Sunderland Civic Centre.

Also opening at the RIBA is *The New Vision for the New Photography: Czechoslovakia 1918–1938*, in which the images are presented frankly as *collaborations* between avant-garde architects and photographers – the products of a shared aesthetic. Inter-war Czechoslovakia was fertile ground for Modernism, as a book on this period published by the Architectural Association, *Czech Functionalism*, makes clear.

This is just the kind of show that would benefit from some 'now' and 'then' images, so we can see the fate of such former sites of 'progress' as the Baba housing estate in Prague. It's more likely, though, that the exhibition will keep Modernist dreams intact.

Inter-war Modernism (and what came after) is the subject of this week's biggest and most promising show, *Albers and Moholy-Nagy: From the Bauhaus to the New World*, which opens today at London's Tate Modern and continues until 4 June. With over 200 works in a variety of media, this should be one of the highlights of the year.

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

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A well-known practice responsible for one of London's most popular contemporary landmarks are looking for an experienced, job-running architect to join their highly inventive team. Current projects include a stunning new build gallery in Guildford & a £20m high-profile rail scheme in Central London.

To view a comprehensive list of vacancies please visit www.bespokecareers.com or call Lindsay Urquhart, Peter Cookson, Tara Murad, Scott MacTavish or Larissa Jonid on 0207 24 24 909. Email CV's to info@bespokecareers.com



A Clerkenwell based practice specializing in residential and hotel design. We are currently seeking Architects & Technicians to work on a large mixed use scheme.

Applicants should have between 5-10 years experience, sound knowledge of building construction and be competent in the use of AutoCad 2004.

Please send CV and samples of work by email to john.bennett@thornsett.co.uk

Please contact Dave Smith to discuss these and many more exciting jobs on:
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 Mobile: 07810 624036
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Essex Vacancy
Junior Architectural Technician
Yac ref 0603-001
Permanent

My client is a small, expanding practice who are currently in the process of moving to larger premises. This growth has brought to light the need to employ a Junior Architectural Technician/Assistant with a minimum of 6 months "in-practice" experience gained in any sector. What is important is your enthusiasm and willingness to develop, coupled with your design abilities. This is a great opportunity for a young, talented person to make a step towards developing an exciting career.

Project Architects, Central London, £30-40k - Ref J377

Our client an 80 strong practice with 2 UK offices are currently seeking Project Architects with good design, technical and communication skills for a range of exciting new commissions to include international air and rail projects. A minimum of 3-5 years post part III experience with a good knowledge of AutoCAD or MicroStation is essential. In return our client offers a competitive salary and career prospects for the successful candidates.

2 No. Senior Architectural Technologists, Central London, c£23 LTD - Ref J375

Busy, established practice with approximately 80 staff across 2 offices are currently seeking 2 No. Senior Architectural Technologists with a minimum of 10 years experience, proven job running skills, established MicroStation and ideally some rail experience. BIAT preferred but not essential. You will be working on a new underground station from stage D, new training centres and the modernisation of 6 rail stations. This is an ongoing contract and has an immediate start available.

Architectural Technologist, Kent, £NegO - Ref J374

Experienced Architectural Technologist required by busy practice to work on commercial, residential and social projects, AutoCAD/ADT literate, enthusiastic and able to work on own initiative and in team as necessary. Pleasant working conditions near station and town centre

Senior Architectural Technician, Kent, £NegO - Ref J360

5-7 years experience and an in-depth technical/construction knowledge is required by this lively medium practice with an exciting range of commercial and residential projects. You will be required to work on your own initiative in the production of working drawing packages, details etc., meet clients and attend site meetings. Established AutoCAD skills are essential to secure this position. This is a great opportunity if you are looking to secure a long term future with career progression. Own transport essential.

Contact: Lisa McLeod MREC
 Mob: 0773 4419 420
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your next career move

Architectural Technician Bedford to £30k p.a.

A leading multidisciplinary construction company are looking for an experienced technician, to work on education projects in the public sector. A real opportunity to grow with this successful organisation. Autocad essential. **REF: 102305**

Architectural Assistant nr. Hertford to £28k p.a.

Our client is an increasingly busy architectural practice, with a number of large, nationally-based projects in the residential and education sectors. Candidates should ideally be RIBA Part 2 Qualified, and fluent with AutoCAD. Would suit those with an interest in sustainability. **REF: 102850**

Senior Architect Manchester to £40k p.a.

Our prestigious multi-disciplinary client are looking for a senior architect for a role based primarily around the design and bidding process for a number of higher education projects. Creative design and technical ability essential. Opportunities for an associateship a very real possibility. **REF: 102386**

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Architectural Assistant
£18 Per Hour - London

You will be involved in design concepts, presentation material, including 2D and model making, along with producing technical packages. You will be either Part I or Part II qualified with at least 1-2 years' experience. Excellent support and training will be provided as well as the opportunity to continue with studies. An interest in design excellence is essential, along with a thoughtful and creative design approach.

Emma Ellis t. 020 7881 2700 e. eellis@bbt.co.uk Ref: EE0605

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The Company

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The Role

To work along side other members of the design and development team together with external professionals in the preparation of schemes from feasibility to detailed design on projects relating to mixed use developments, housing, refurbishment, conversions, fit-outs, and new construction of all property types.

Preparation of schemes using AutoCAD from inception to completion.

The Person

We are looking for an enthusiastic person to join our development team with at least three years experience, proficient in AutoCAD, construction methods and Building Regulations. Qualified RIBA / HND Building Studies or similar.

Salary: circa £20,000-30,000 p.a. + company car, depending on experience.

If you require further information regarding this role or wish to apply, please send your CV to:

James Ellis, J Ross Developments, 2 Market Gate, Salop Road, Oswestry, Shropshire SY11 2NR.
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Architect/Designer

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Salary : £23,000 - £26,000
Qualifications : Bachelor of Landscape Architecture Degree (or similar)

To assist with preparation of Master Plans and construction details.

Closing date for applications : 31 March 2006

If this is of interest please send your CV to:

Miriam Sharkey

HR Manager

PRP Ferry Works Summer Road Thames Ditton Surrey KT7 0QJ

or email: miriam.sharkey@prparchitects.co.uk

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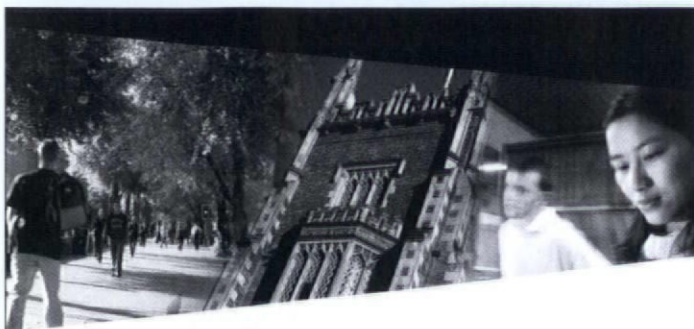
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Lecturer/Senior Lecturer/Reader – Architecture

Ref: 06/K536B

School of Planning, Architecture and Civil Engineering

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Salary scales: Lecturer: £28,009 - £41,133 per annum
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Senior Lecturer/Reader: £39,935 - £50,588 per
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Please visit our website for further information and to download the application pack – www.qub.ac.uk/jobs or alternatively contact the address below.

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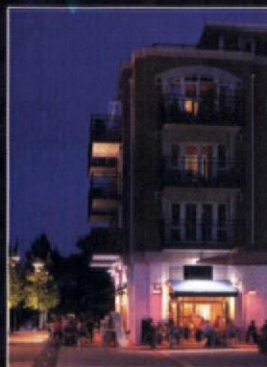
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For further information on this key post and opportunity contact Matthew Roberts (confidentiality and discretion assured) on: 07834 850215 or matthew@minervaappointments.com



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Ivan Wilson, Director
IWA Architects Ltd.

Waterloo Mill, Waterloo Road, Clitheroe, Lancashire BB7 1LR
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Southampton City Council is looking for suitably experienced multi-disciplinary building consultants in connection with the provision of Southampton's New Arts Complex (SNAC). A single consultant is expected to lead the consultant team and to take contractual responsibility for the work of the consultant team and to secure collateral warranties for the benefit of the contracting authority from any sub-contracted consultants. The appointment will be mainly for RIBA Stages E to L; stages A to D (inclusive) have been substantially completed.

The project involves the fitting out only of a new building shell provided by others. The estimated fitting out construction cost is 9M GBP. The project is jointly funded by Southampton City Council, The University of Southampton and Arts Council England.

Applicants will be required to complete a pre-qualification questionnaire available upon written request to Miss S O'Neill, Corporate Procurement, Southbrook Rise, 4-8 Millbrook Road East, Southampton SO15 1YG (email: sharon.o'Neill@southampton.gov.uk) no later than **12 noon on 16th March 2006**. Completed questionnaires must be returned by no later than **4pm on 27th March 2006**.

For further information on the technical requirements please contact John Taylor, telephone 023 8083 2476 (email: john.taylor@southampton.gov.uk).

Tender documents or notice of non-acceptance as appropriate, will be sent to all applicants.

The contracting authority undertake to use reasonable endeavours to hold confidential any information provided in the proposal submitted, subject to the contracting authority's obligations under law, including the Freedom of Information Act 2000. If the applicant considers that any of the information submitted in the proposal should not be disclosed because of its sensitivity then this should be stated with the reason for considering it sensitive. The contracting authority will then consider the sensitivity statement before replying to any request received under the Freedom of Information Act 2000.

Notice of this contract was dispatched to the Official Journal of the European Union on 14th February 2006.

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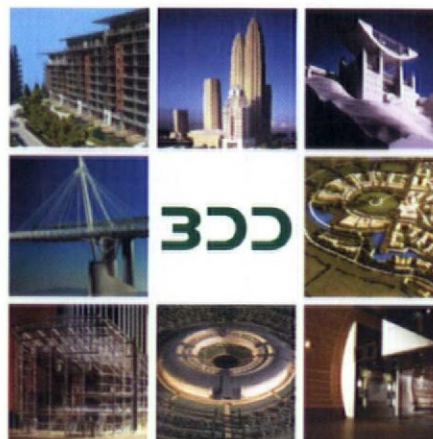
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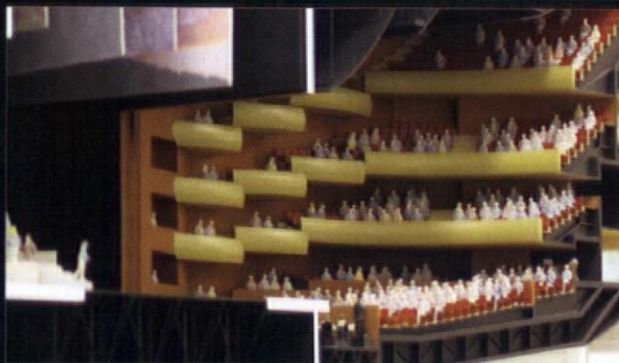
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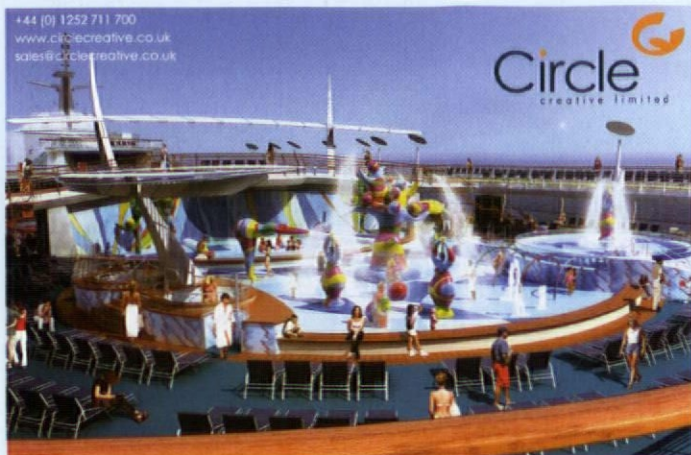


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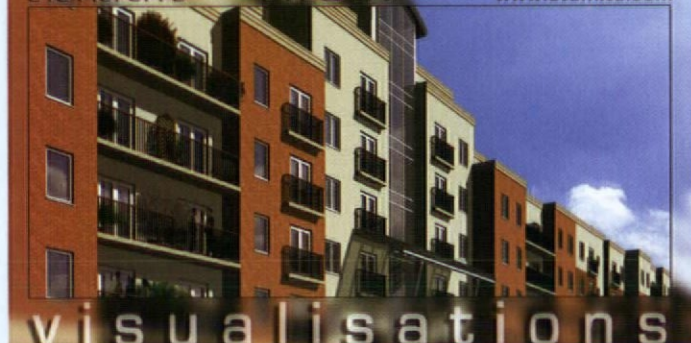


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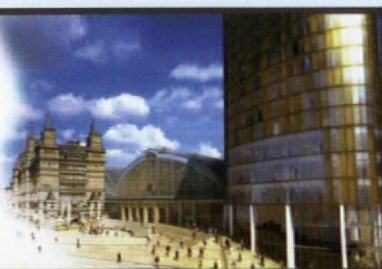


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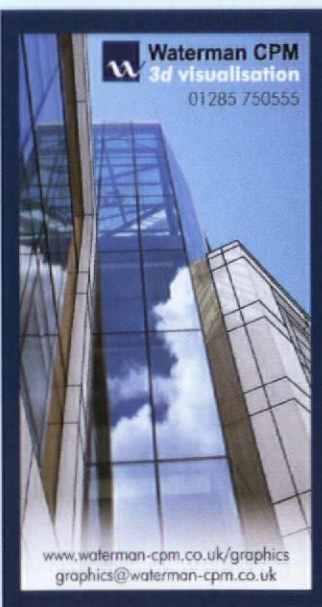
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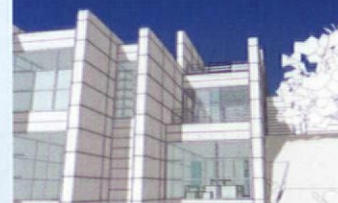


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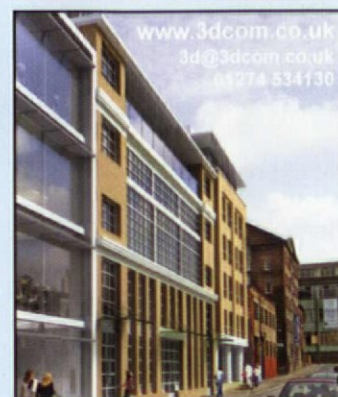


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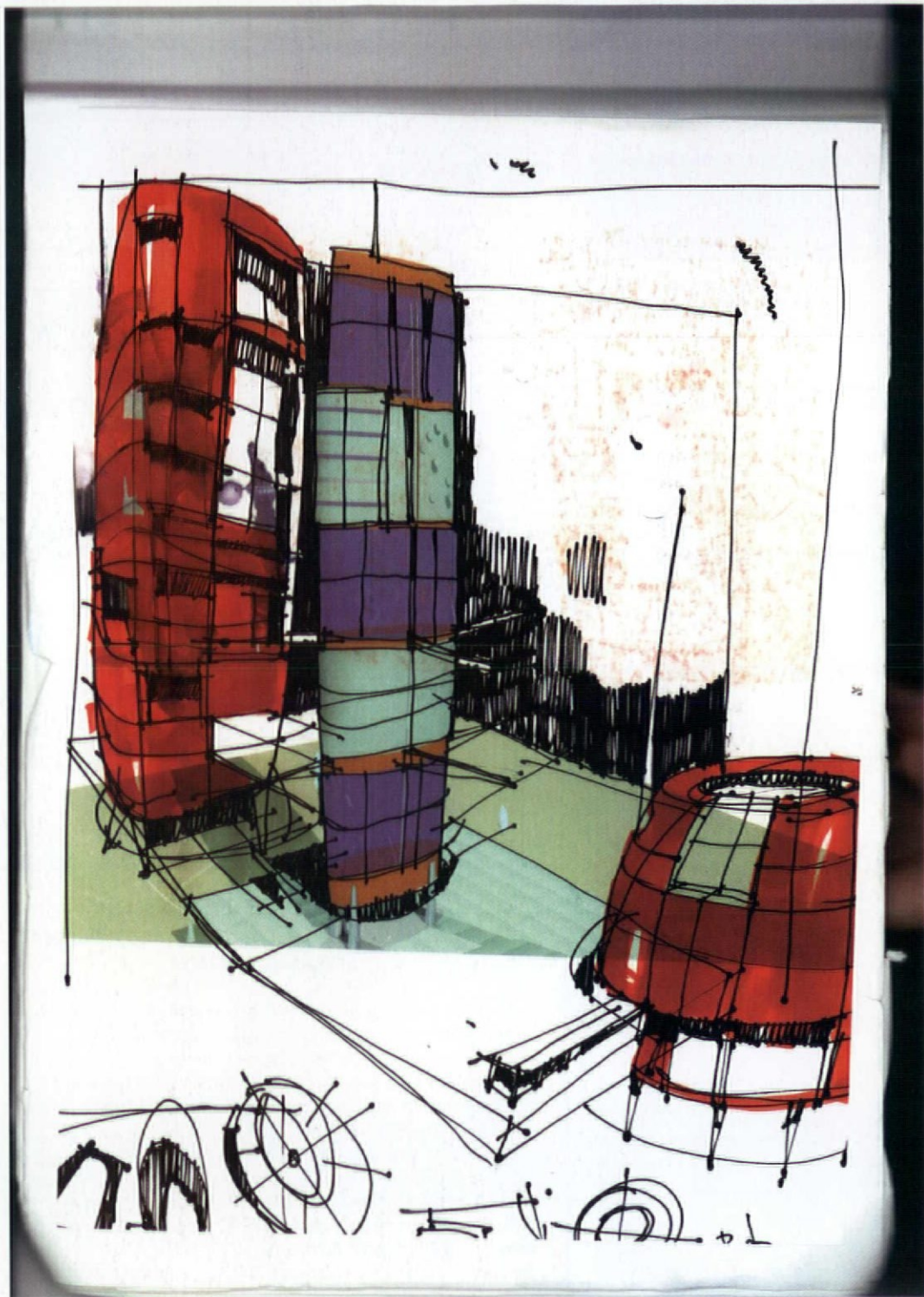
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Sketch for a high-rise project in Moscow. By Jim Brennan of jmarchitects

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STANNAH LIFT SERVICES



AJ ENQUIRY 201

Stannah Lift Services carries out major lift refurbishment work throughout the UK. Each project is managed locally from one of 11 Stannah branches nationwide, and is supported by Stannah's specialist national Operations Support Group, which consists of experts in a number of lift-safety areas.

HACEL LIGHTING



AJ ENQUIRY 202

The Ascension range, from Hacel Lighting's recently introduced Desire catalogue, is a superb harmonisation of die-cast aluminium, high-quality etched glass and energy-efficient T5 Circular Fluorescent. The stylish gear housing is designed to accept numerous gear types, including dimming.

JONES OF OSWESTRY



AJ ENQUIRY 203

Jones of Oswestry has developed different specifications of galvanised component protection to meet design life criteria of 30, 60 and 120 years (stated in BS7543). The company offers three different specifications of post-galvanised protection, to allow protection to be adjusted.

PENDOCK



AJ ENQUIRY 204

Forty-seven laminated column casings incorporating 3m-high mirrored panels have been installed in John Lewis Partnership's new flagship store at Trafford Park, Manchester, to help create an eye-catching retail interior. Pendock column casings provide the perfect aesthetic finish for the scheme.

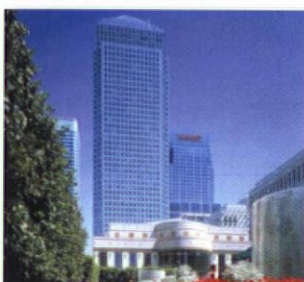
M & G BENNETT



AJ ENQUIRY 205

Bearings manufactured from steel and Orkot resin composite are among several innovative features on a new swing bridge recently completed to link two parts of Goole, East Yorkshire, either side of the Dutch River. Yorkshire-based M & G Bennett acted as mechanical and electrical consultant.

CLAXTON BLINDS



AJ ENQUIRY 206

Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in providing interior window treatments for any requirement. Notable projects include Tower 42, the Canary Wharf Tower and the Citigroup Tower. Phone 01727 840 001 or visit www.claxton-blinds.com

HAF



AJ ENQUIRY 207

HAF's new door-hardware brochures are now available. The updated brochure includes more than 20 lever-handle designs and a comprehensive range of matching escutcheons and privacy turn-and-release sets. HAF door hardware is fully compatible with the company's Selectadoor doorset range.

URBIS LIGHTING



AJ ENQUIRY 208

The XIO/XIA range, designed by Pierre Lallemant, incorporates a number of configurations which designers can use to meet a wide range of lighting requirements. The XIO produces direct light and can be supplied as a lighting column, a wall unit or a bollard. The XIA produces indirect light by use of a wing 1m above the unit.



A perfect combination of form and function

Elegant and compact, the DORMA TS97 has an impressive appearance and operation.

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